Motion Picture
News

HAS THE QUALITY CIRCULATION OF THE TRAD

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JANUARY 3, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates
the Field

Feature Number

¶ New Year Greetings to the motion picture industry from the nation's leaders—conveyed exclusively through Motion Picture News.

¶ And—

¶ Page after page of corking feature articles—all exclusive. Among the contributors are Carl Laemmle, Sydney Cohen, Louis Mayer, Thomas Seriero, J. P. Gruwell, of Grand Rapids, Wis., Etc.

¶ And—

¶ "With the First Runs"—full information by wire on this week's bills in all sections of the country, illustrated with this week's advertising. Red hot stuff!

*The News
Covers
The Field*

OL. XXI No. 2

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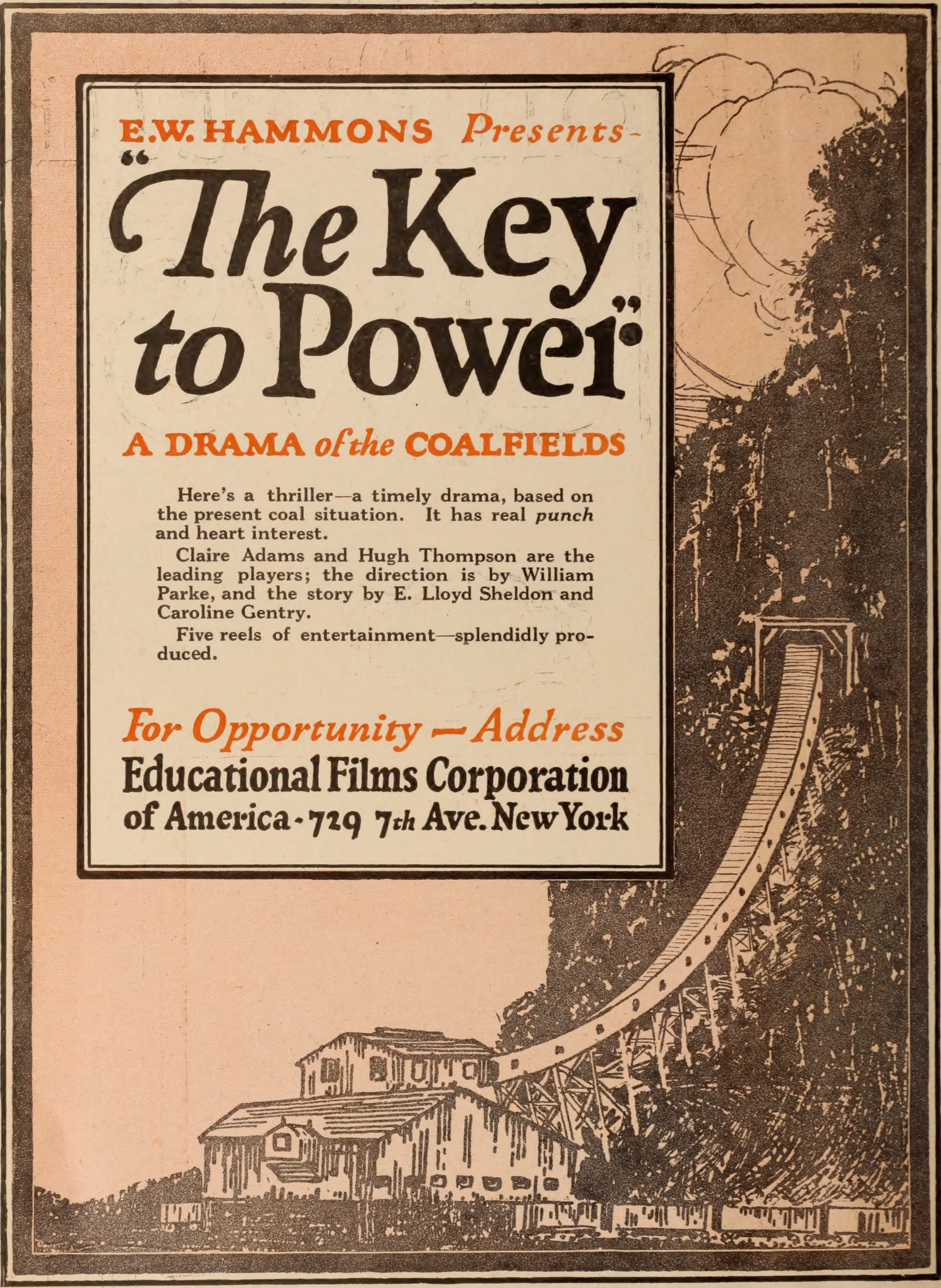


E.W. HAMMONS *Presents*-

"The Key to Power"

A DRAMA *of the* COALFIELDS

Here's a thriller—a timely drama, based on the present coal situation. It has real *punch* and heart interest.

Claire Adams and Hugh Thompson are the leading players; the direction is by William Parke, and the story by E. Lloyd Sheldon and Caroline Gentry.

Five reels of entertainment—splendidly produced.

For Opportunity — Address

Educational Films Corporation
of America - 729 7th Ave. New York

"ON WITH THE DANCE"

—the gold endures,
the dross is burned away.

Into the great Manhattan caldron are poured the destinies of four lives, there to brew as their wills and the fates decree. New York—ruthless, sinful, profligate, base, accursed? Yes for the weak, the vicious and the uncourageous.

But New York—magnificent, flashing, awakening, prodigal, inspiring—for the brave, the pure in heart and the strong.

Which shall it be? And where the end?

Let the play proceed! On with the dance!

The very spirit of tumultuous, seething, wonderful, thrilling New York is in this sumptuous, enthralling picture drama.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Wm. S. HART

Paramount-Artcraft Pictures

"A William S. Hart Production"

You never yet have seen that flashed upon the screen. You will soon.

William S. Hart is now preparing his *first individual* William S. Hart release. A story as Hart wanted it. Produced and directed by William S. Hart himself. The first one of his individual productions. "Sand"—to be released January 11.

Adapted for the screen by Lambert Hillyer

From the story "Dan Currie's Inning" by Russell A. Boggs

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

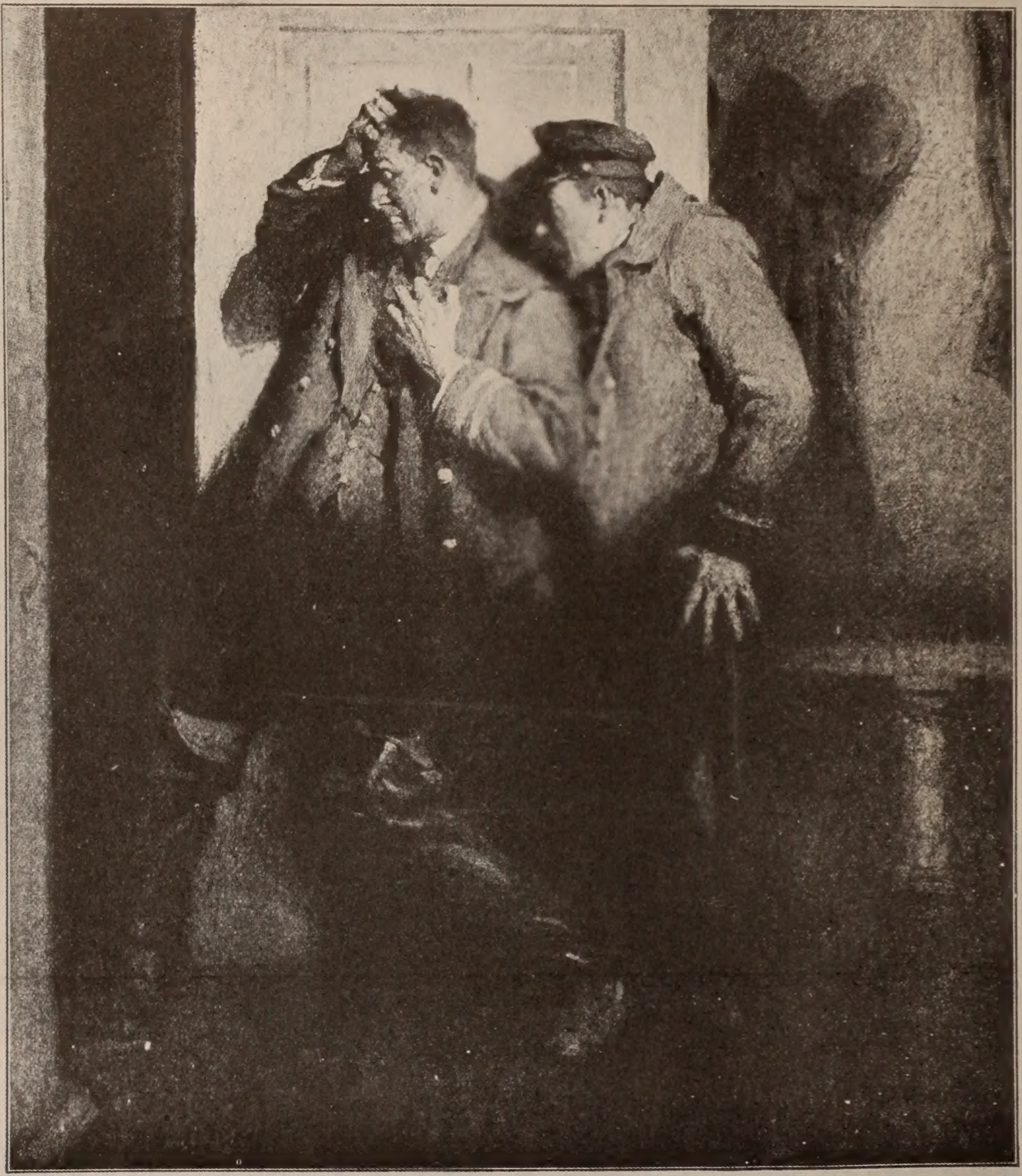
Directed by Lambert Hillyer
Photographed by
Joe August, A. S. C.

Volume 50
Number 9

McCLURE'S

FREDERICK L. COLLINS, *Editor* CHARLES HANSON TOWNE, *Managing Editor*

JULY
1918



"Over Tavish's shoulder I saw it, too. It looked like. . . . I clutched Tavish for support"

Illustrations by W. H. D. Koerner

Behind the Door

by Gouverneur Morris

I COULDN'T sleep for a cent. I was either wide awake and worrying about things that weren't of the slightest importance, or else I was ridden by nightmares. This was natural enough, but mighty unpleasant. Tavish, the mate, was having a bad night, too. Sometimes, when we were both awake at the same time, we talked.

"Dammation," said Tavish once, "you might know that soon or late the German streak would crop out in him; never showed a sign of it before, though."

"Blood's a thick thing," I answered. "Personally, though, I didn't want to see the man drown. And I'd started to turn away when the skipper jumped — how high is the bridge above sea level?"

"A good thirty-five feet."

"In or out of the movies," I said, "I never saw a finer rescue."

"Oh, that part was all right. What gets my goat is the way the skipper coddled the brute when he got him aboard; puts him in his own bed, has blankets and grog heated special. That torpedo didn't *much* more than get by."

Tavish shivered as if he were cold. I could hear him. "I suppose," I said, "that when you've saved a man's life you can't help kind of softening toward that man — but what a peach of a shot Ryan made! First crack right out of the box! I suppose they felt so sure the torpedo would get home that they came up. Idiots!"

"How does Captain Krug know," said Tavish, "that the German commander — what is he, a lieutenant? — hasn't murdered women and children? By Gawd, I think it's sickening, and I'll tell him so."

"I won't go as far as that," I said, "but it sickens me, too."

Tavish got up, stepped into his sea boots, and went

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Released on

THOMAS H. INCE *presents*

HOBART BOSWORTH

DEC. 14

BY
Gouverneur
Morris
PICTURIZED BY
LUTHER REED

DIRECTED. . . BY
IRVIN WILLAT

A
THOMAS H. INCE
production

in "Behind the Door"

A Paramount Artcraft Picture

ONE exhibitor writes in: "Powerful in its perfection and production quality. Situations that thrill to the marrow. Star wonderfully adapted to the leading role. A story that rivets the audience's attention."

Another exhibitor writes in: "The Arcade Theater opened a week's engagement of 'Behind the Door' yesterday to turn away attendance both afternoon and evening. The consensus of opinion was that the picture is really something unusual in the line of photoplay offerings. The subject is handled in a masterly manner and there is no question but that it gets the audiences all the way through and sends them away talking. We were pleasantly surprised at the opening of the picture, which is all the more remarkable as it is just before Christmas when business usually starts to slump."

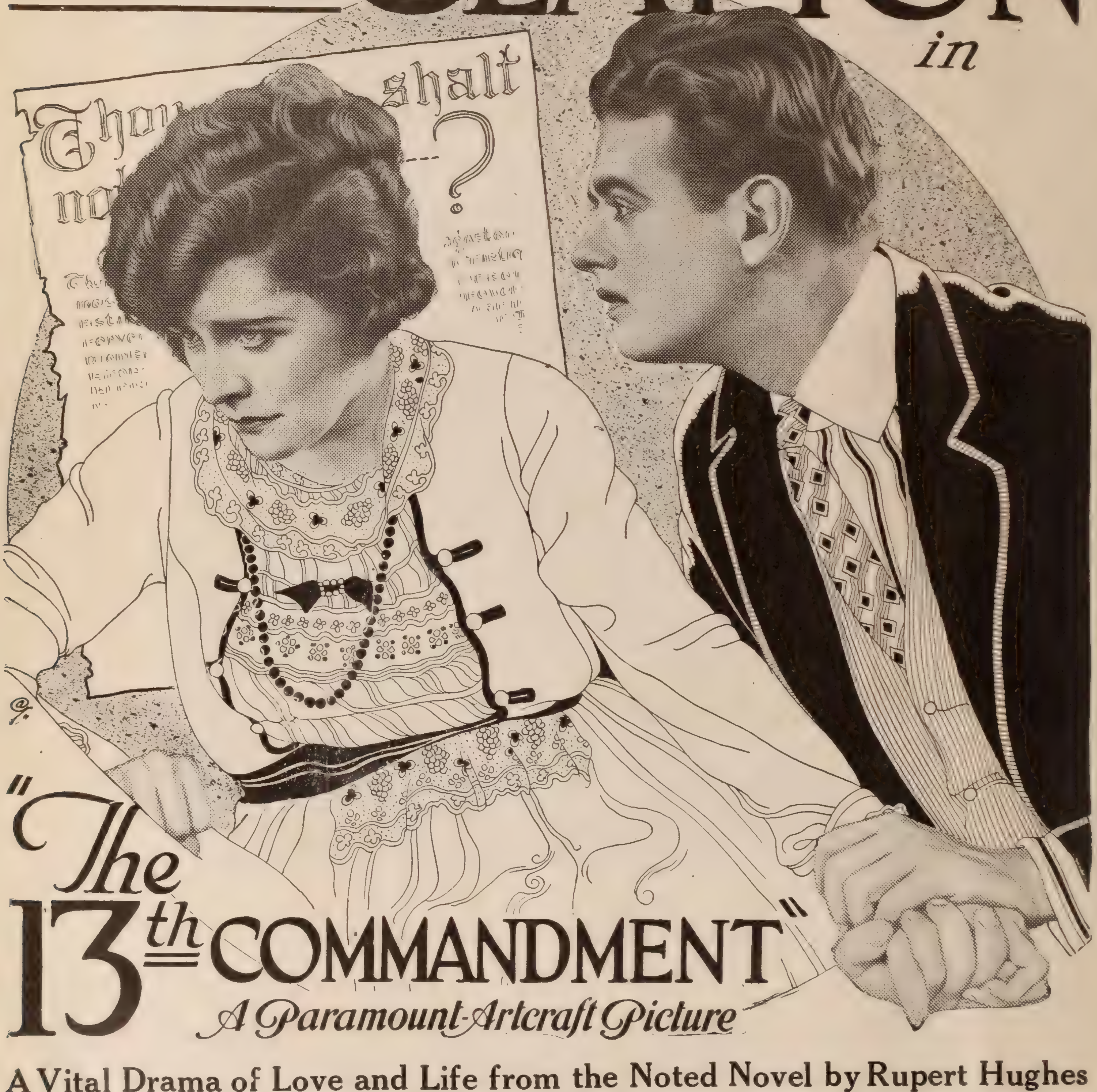
As a matter of fact, "Behind the Door" *is* an unusual picture—there never has been one like it before. And it is destined to make unusual money for the wise showman that plays it right. It will cause more talk (the kind of talk that fills theatres) than any picture you have ever shown.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

Jesse L. Lasky *presents*

ETHEL CLAYTON

in


Thou shalt not ----?

"The 13th COMMANDMENT"

A Paramount-Artcraft Picture

A Vital Drama of Love and Life from the Noted Novel by Rupert Hughes

"What's fair for the man is fair for the woman," she said. And marriage to her was a matter of "fifty-fifty."

Do you think a wife should tamely accept a salary from her husband for being faithful and pretty?

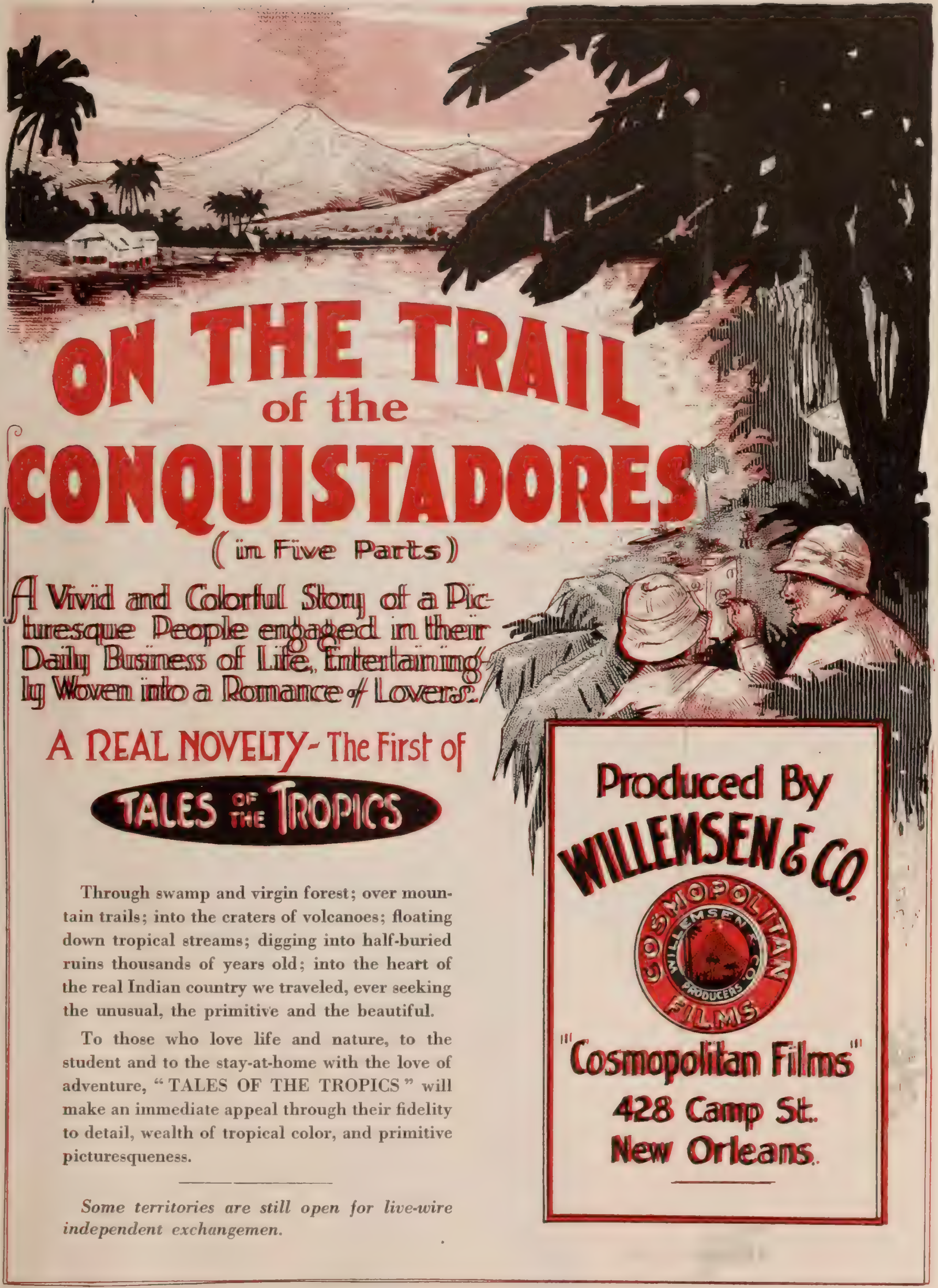
The married, the single, the betrothed, the jilted, the young, the old, the rich, the poor are going to flock to see "The Thirteenth Commandment" for it is one of the best pictures of this year or any other year. See for yourself!

Directed by Robert Vignola

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director general*
NEW YORK

Scenario by Alice Eyton

This is the 4-column ad-cut you can get at your exchange



ON THE TRAIL of the CONQUISTADORES

(in Five Parts)

A Vivid and Colorful Story of a Picturesque People engaged in their Daily Business of Life, Entertainingly Woven into a Romance of Lovers.

A REAL NOVELTY—The First of

TALES OF THE TROPICS

Through swamp and virgin forest; over mountain trails; into the craters of volcanoes; floating down tropical streams; digging into half-buried ruins thousands of years old; into the heart of the real Indian country we traveled, ever seeking the unusual, the primitive and the beautiful.

To those who love life and nature, to the student and to the stay-at-home with the love of adventure, "TALES OF THE TROPICS" will make an immediate appeal through their fidelity to detail, wealth of tropical color, and primitive picturesqueness.

Some territories are still open for live-wire independent exchangemen.

Produced By

WILLEMSEN & CO.

"Cosmopolitan Films"
428 Camp St.
New Orleans.

Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

THE LORD LOVES THE IRISH

By **MONTE M. KATTERJOHN**

Directed by
ERNEST C. WARDE

VARIETY says: For once at any rate we agree with the producer and distributor claims for a picture. "The Lord Loves the Irish" is the best of all the J. Warren Kerrigan pictures. It has a smashing finale that will tempt any exhibitor to tear the necessary amount of rental from his bank-roll. And also: ably directed and photographed.

MOTION PICTURE NEWS says: A clever Monte Katterjohn comedy-drama is "The Lord Loves the Irish." It touches all the elements of dramatic fare with flashes of melodrama and notes of pathos and sentiment. Kerrigan looks his old self again in this picture.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

J. PARKER READ JR.
presents

LOUISE GLAUM

in

THE LONE WOLF'S DAUGHTER

By

Louis Joseph Vance

Combining the famous characters of
"THE LONE WOLF" & "FALSE FACES"

Wid's SAYS:

"'The Lone Wolf's Daughter' is without doubt a big picture. It has all the evidence of a special and surely must have cost quite a bit to produce. Throughout there is considerable display of wealth and it contains some of the best performances on the part of the players seen in some time.

"You can book this and feel safe from a box-office angle for it is that kind of an attraction. It should make money and will probably stand a long run, profiting by word-of-mouth advertising. Use the name of the star liberally in connection with your announcements. There are numerous possibilities for financial return in this production and you should get your share.

"Louis Joseph Vance has written a real mystery story with plenty of secret passages, sliding doors and other intricate things. From a production standpoint 'The Lone Wolf's Daughter' has been picturized in a big way—lavish sets, a magnificent display of wealth in furnishings and enough of the spectacular to create a dramatic climax. There is enough interest and action alone in the short prologue for a complete picture in itself.

"There is swift action here and the spectacular finale, a fire, works up a dramatic climax preceding the happy ending. You can safely make promises for this production."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor: Apollo Trading Corp.

The PENNY PHILANTHROPIST

PEGGY O'NEILL
One of the big reasons that this picture will make you much money.

is a name you are going to hear repeated many times during the coming months, because it is the name of one of the biggest, most unusual pictures that has reached the screen this season.

"The Penny Philanthropist" is the picture extraordinary of the year. No picture ever screened is even nearly like it. Never before has such a combination of story, star and keen presentation been offered on the basis upon which we offer this picture.

Ralph Morgan and Peggy O'Neill are the stars, two names that mean much to those interested in the progress of the silent art.

Clara Laughlin is the author. Who doesn't know her?

THE WORLD RIGHTS AND FOREIGN RIGHTS ARE CONTROLLED BY US, AND ARE SELLING FAST. THERE IS NO TIME LIKE THE PRESENT. BE SUDDEN.

The Unusual Has Happened

ARTHUR S. HYMAN ATTRACTIONS

CONSUMERS BUILDING - CHICAGO.
FILM BUILDING - DETROIT, MICH.
W. G. McCOY, MGR. CHICAGO - C. O. BROKAW, MGR. DETROIT
TELEPHONE, HARRISON 2740 — TELEPHONE, CHERRY 866

REALART
PICTURES

REALART

GETS

R. A. WALSH

REALART PICTURES
R. A. Walsh

REALART PICTURES

WHEREVER motion pictures are shown, there the name of R. A. Walsh is known! "Regeneration" was his. And "Carmen," "Blue Blood and Red," "The Silent Lie," "The Serpent," "Evangeline" and "The Honor System," too! Milestone after milestone of achievement marks the long trail of successes this pioneer director has blazed!

He was a member of the old Biograph family. He trekked across the Continent with the first Griffith caravan. He sought locations in the Rockies, on the great Western plains, through New England, in the Seminoles, writing, directing and editing romances that have entertained millions throughout the world.

And now—at thirty-three, a veteran when most men *begin* work — he comes into his own— severs all other ties and joins Mayflower Photoplay Corporation to make R. A. Walsh Productions!

A Mayflower achievement!

A Realart triumph!

REALART PICTURES CORPORATION
469 Fifth Avenue New York City

REALART PICTURES

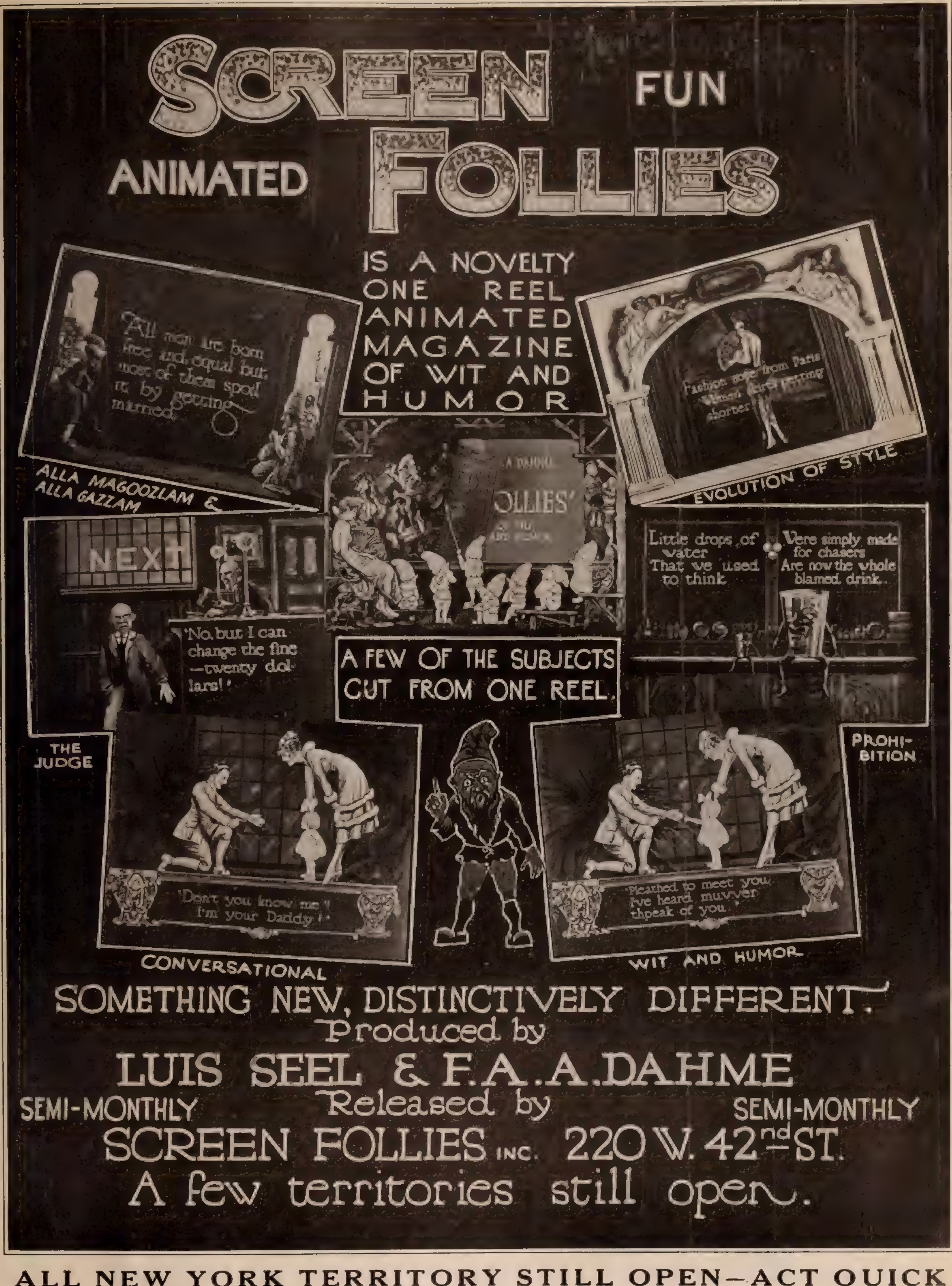
R. A. Walsh is to make ***super-features*** exclusively. And when Realart says ***super-features*** it means just this. Mr. Walsh is to be provided with the biggest stories available, and will be unhampered by financial or time restrictions or the whims of film editors. He will choose his own stories, do the casting, direct his productions to meet his own ideas, and personally cut, edit and title all of his film.

This is Realart production policy—to make pictures in the studio, rather than in the counting room. It is Mayflower policy. It is the policy that has made possible Mayflower's partnership with some of the world's greatest directors. It is a successful policy—as witness "Soldiers of Fortune" and "The Miracle Man."

In the past, R. A. Walsh pictures frequently have bulged the lid of the box office cash box. Mr. Walsh now promises to rip it off altogether. He will be backed to the limit in production by Mayflower faith and Mayflower cash. Realart expects from him one of the greatest series of productions ever offered to exhibitors.

REALART PICTURES CORPORATION
469 Fifth Avenue New York City

PRESS OF
THOS. B. BROOKS, N. Y.



All men are born free and equal but most of them spoil it by getting married.
ALLA MAGOOZLAM & ALLA GAZZAM
Fashion note from Paris [illegible] getting shorter
EVOLUTION OF STYLE
NEXT
'No, but I can change the fine —twenty dollars!'
THE JUDGE
Little drops of water That we used to think Vere simply made for chasers Are now the whole blamed drink.
PROHIBITION
'Don't you know me? I'm your Daddy!'
CONVERSATIONAL
'Pleathed to meet you, I've heard muvver thpeak of you.'
WIT AND HUMOR

SCREEN FUN
ANIMATED FOLLIES

IS A NOVELTY
ONE REEL
ANIMATED
MAGAZINE
OF WIT AND
HUMOR

A FEW OF THE SUBJECTS
CUT FROM ONE REEL.

SOMETHING NEW, DISTINCTIVELY DIFFERENT.

Produced by

LUIS SEEL & F. A. A. DAHME

SEMI-MONTHLY Released by SEMI-MONTHLY

SCREEN FOLLIES INC. 220 W. 42nd ST.

A few territories still open.

ALL NEW YORK TERRITORY STILL OPEN—ACT QUICK

SEE THIS SERIAL
and
LEARN TO LIVE
FOREVER!

"THIS MAN HOLDS THE SECRET
TO ETERNAL YOUTH!"
— *The Screaming Shadow*

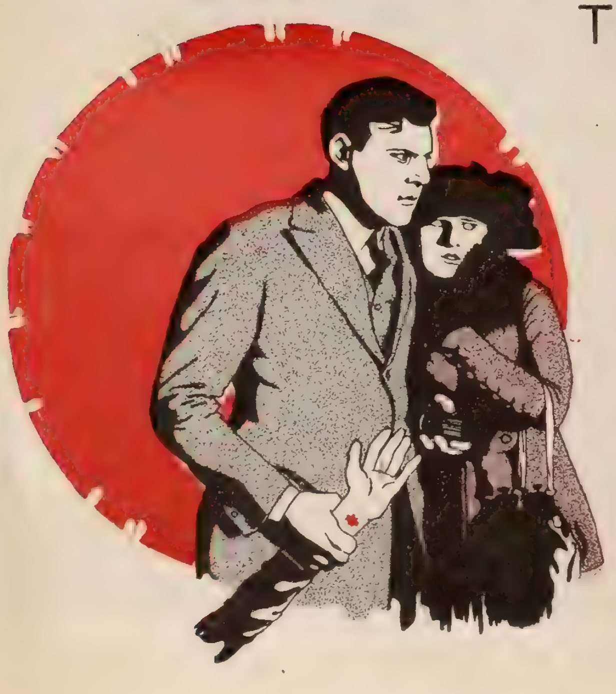
EPISODE ONE —

"A CRY IN THE DARK"
WHO KILLED JASPER WHITNEY
IN THE LOCKED ROOM?

?

BEN WILSON IN

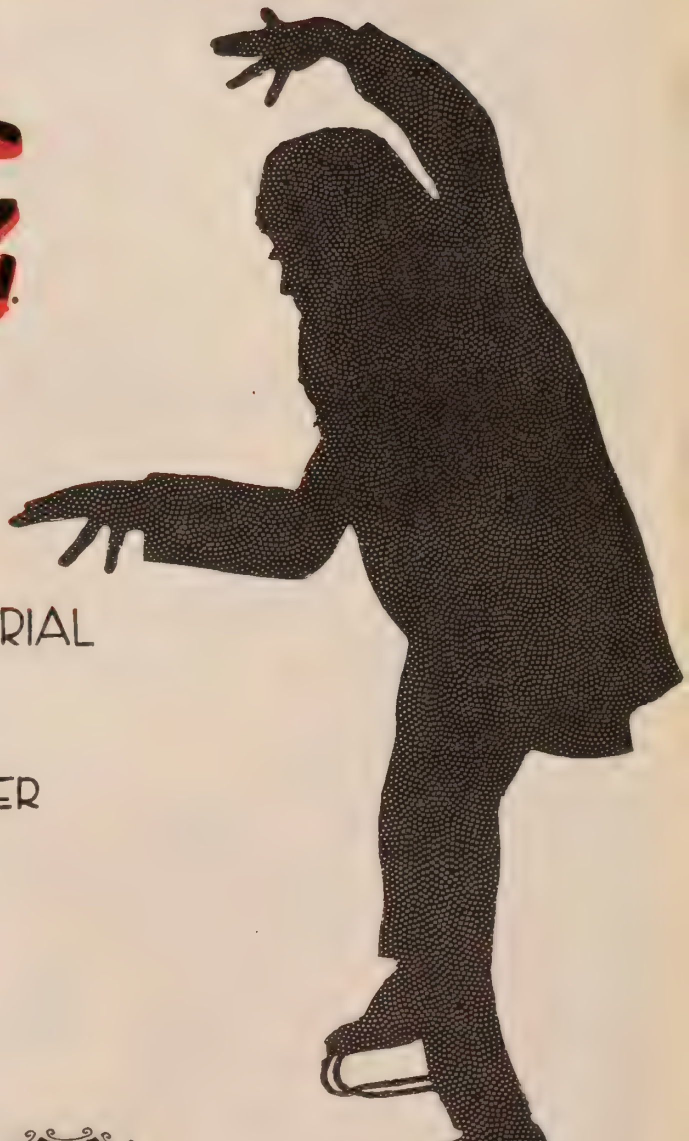
TWO FAMOUS AUTHORS
J. GRUBB ALEXANDER
AND
HARVEY GATES
COLLABORATED IN THE WRITING OF
THIS REMARKABLE STORY



EPISODE TWO –
"THE VIRGIN OF DEATH"
CARRYING ON HER BODY A PORTION OF THE LOST KEY TO ETERNAL YOUTH!"

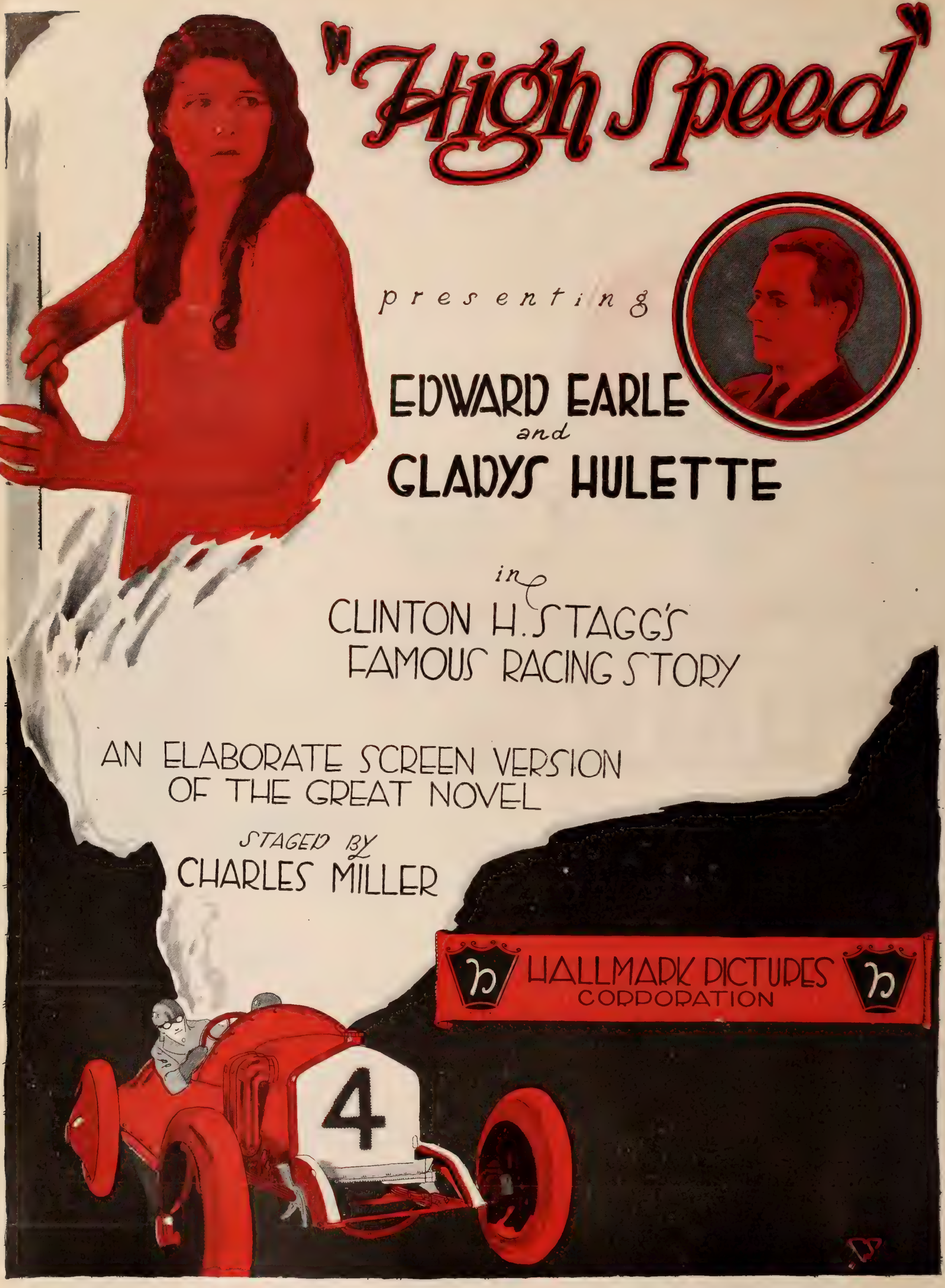
FOUNDED UPON THE SCIENTIFIC DISCOVERY THAT THE SUBSTITUTION OF
MONKEY GLANDS
PROLONGS HUMAN LIFE

"The SCREAMING SHADOW"



BEN WILSON'S GREATEST SERIAL
with
NEVA GERBER
IN THE MOST SENSATIONAL ROLE EVER PORTRAYED ON STAGE OR SCREEN

HALLMARK PICTURES CORPORATION
FRANK G. HALL . PRESIDENT .



"High Speed"

presenting

EDWARD EARLE
and
GLADYS HULETTE

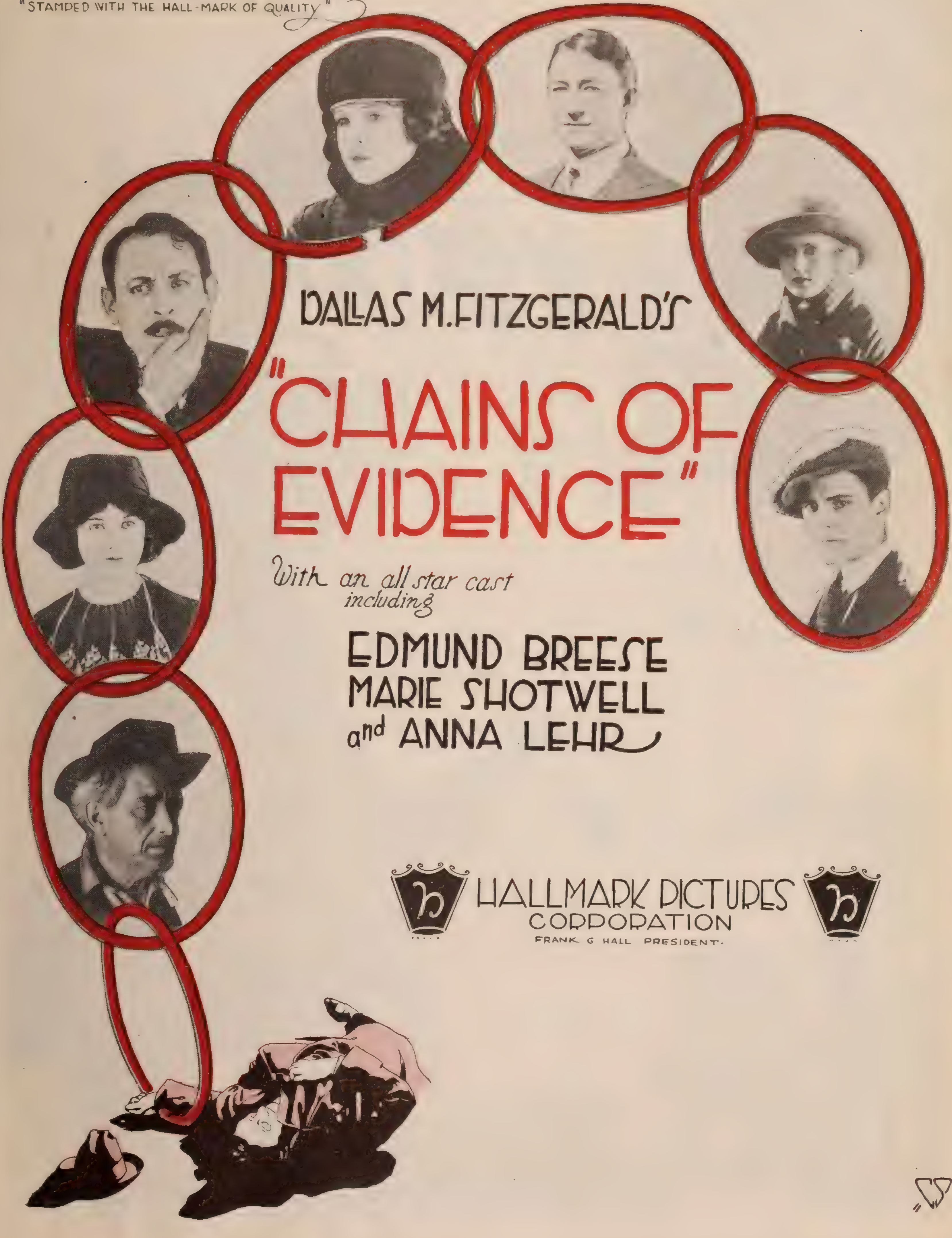
in
CLINTON H. STAGG'S
FAMOUS RACING STORY

AN ELABORATE SCREEN VERSION
OF THE GREAT NOVEL

STAGED BY
CHARLES MILLER

HALLMARK PICTURES
CORPORATION

A HALLMARK PICTURE
"STAMPED WITH THE HALL-MARK OF QUALITY"



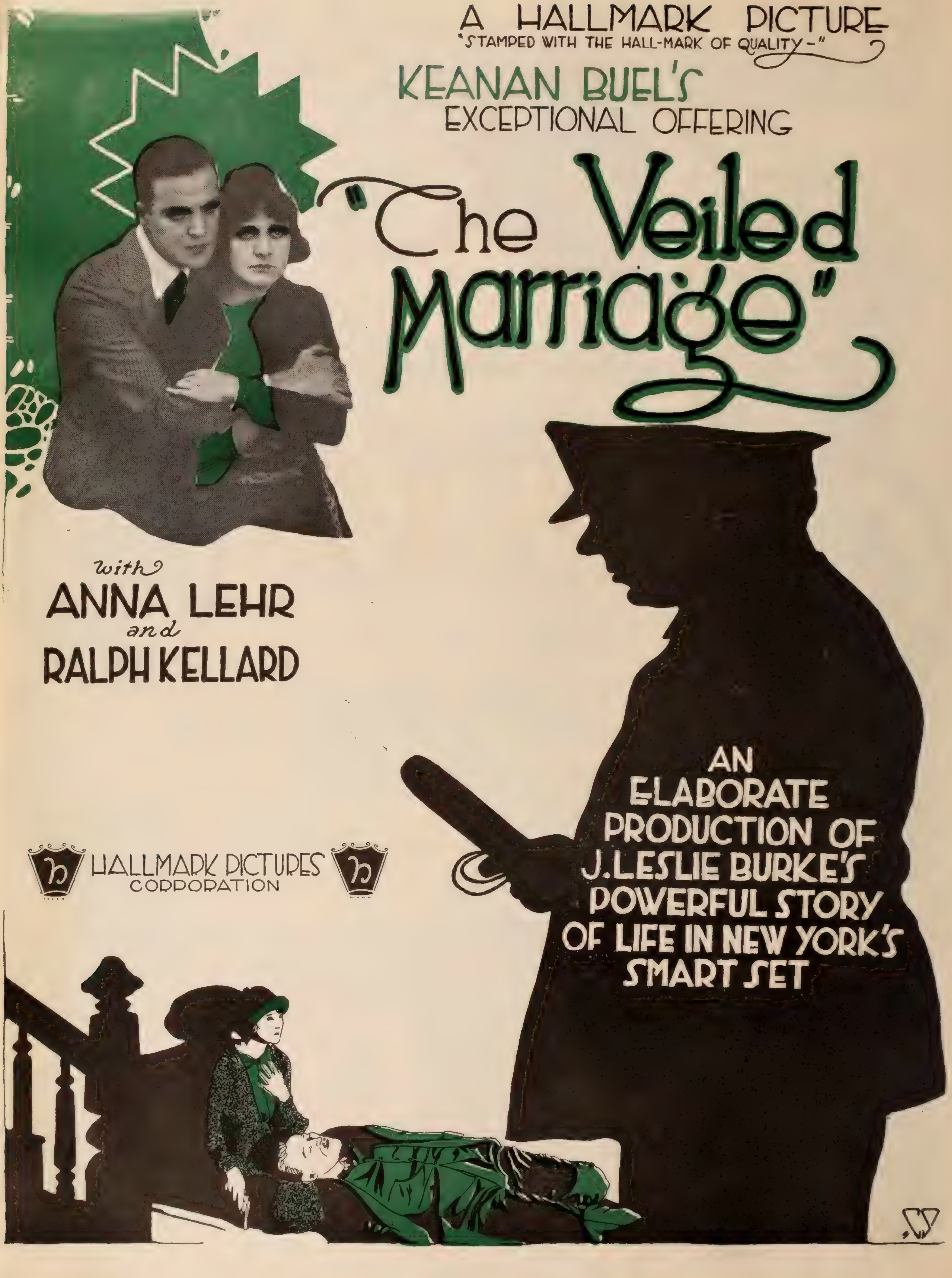
DALLAS M. FITZGERALD'S

"CHAINS OF EVIDENCE"

With an all star cast including

EDMUND BREESE
MARIE SHOTWELL
and ANNA LEHR

HALLMARK PICTURES
CORPORATION
FRANK G HALL PRESIDENT.



A HALLMARK PICTURE
"STAMPED WITH THE HALL-MARK OF QUALITY—"

KEANAN BUEL'S
EXCEPTIONAL OFFERING

"The Veiled Marriage"

with
ANNA LEHR
and
RALPH KELLARD

HALLMARK PICTURES
CORPORATION

AN
ELABORATE
PRODUCTION OF
J. LESLIE BURKE'S
POWERFUL STORY
OF LIFE IN NEW YORK'S
SMART SET

"IF SHE LOVES YOU —— BEWARE!"

Announcing for immediate bookings

"Carmen of the North"

presenting

ANNA BOS

as

THE MOST BEAUTIFUL
THE MOST FASCINATING
THE MOST VIVACIOUS
THE MOST ALLURING
CARMEN

EVER PORTRAYED ON STAGE OR SCREEN

in an

EXTRAORDINARY DRAMA
OF UNUSUAL POWER

HALLMARK PICTURES
CORPORATION

RIGHTS CONTROLLED BY
BRITISH-AMERICAN
PICTURES FINANCE
CORP.

OVER!
AND OVER AGAIN!

After an overwhelming triumph at Symphony Hall, Boston, and a record-breaking week at Gordon's Olympia in the same city,

THE CONFESSION

HAL REID'S WONDER-PLAY

has been booked for another week at the Olympia because Nathan H. Gordon had to do it to keep faith with his patrons.

Here is a wire from Tom Spry, Manager of First National Exhibitor's Exchange of New England:

JOE BRANDT, Sherman House, Chicago, Ill.

> "Confession going over beyond my expectations. Opened in Olympia here in Boston last week to capacity business. Compelled to hold over for second week. Best wishes.
>
> Tom Spry

THERE IS STILL SOME GOOD TERRITORY LEFT

The following has been sold:

EQUITY FILM EXCHANGE
San Francisco, Calif., for California, Arizona, Nevada.

GRAND CENTRAL FILM EXCHANGE
St. Louis, Mo., for Eastern Missouri.

FIRST NATIONAL EXHIBITORS' EXCHANGE
of New Jersey, 729 Seventh Ave., New York City, for New Jersey.

FIRST NATIONAL EXHIBITORS' EXCHANGE
of Pittsburgh, Pittsburgh, Pa., for Western Pennsylvania and West Virginia.

INTERSTATE FILM CO.
Philadelphia, Pa., for Eastern Pennsylvania

MID WEST DISTRIBUTING CO.,
Milwaukee, Wisc., for Wisconsin

FIRST NATIONAL EXHIBITORS
Minneapolis, Minn., for Minnesota, North and South Dakota.

E. C. MURPHY,
604 Film Exchange Bldg., Detroit, Mich., for Michigan.

FIRST NATIONAL EXHIBITORS
of New England, Boston, Mass., for New England.

For all information regarding "The Confession"
Communicate with

GEORGE H. DAVIS or
NATIONAL FILM CORPORATION
1600 Broadway, New York City

Harry M. Rubey, Pres. Joe Brandt, Gen'l Rep. I. Bernstein, Prod. Mgr.

SELZNICK
PICTURES

OLIVE THOMAS
in Pauline Phelps and Marion Short's
"OUT YONDER"
A RALPH INCE PRODUCTION

EUGENE O'BRIEN
in
"THE BROKEN MELODY"
by Ouida Bergere
Direction—William P. S. Earle

ELAINE HAMMERSTEIN
in S. Jay Kaufman's
"GREATER THAN FAME"
Scenario by Katherine Reed
Direction—Alan Crosland

OWEN MOORE
in Lewis Allen Browne's
"WHO'S WHO"
Direction—Wesley Ruggles
Scenario by R. Cecil Smith

ELSIE JANIS
in
"THE IMP"
by Elsie Janis and Edmund Goulding
Direction—Robert Ellis

DISTRIBUTED BY SELECT

SELZNICK PICTURES

THE opposite page shows a two-color reproduction of the full page color advertisement appearing in current issues of nationally-circulated magazines.

Publishers say that each copy of a publication is read by from three to five individuals.

That means that Selznick advertisements will be seen by from 30,000,000 to 40,000,000 men, women and children. In the publications listed below, all of which are carrying Selznick advertisements *regularly,* virtually every family in the United States is reached —and the list below does not include other advertising media used—such as theatre programs, electric signs, ainted signs and billboards.

	Circulation
Saturday Evening Post	2,000,000
Ladies Home Journal	2,000,000
Pictorial Review	2,000,000
Country Gentleman	500,000
Red Book	500,000
Photoplay Magazine	300,000
Motion Picture Magazine	300,000
Blue Book	250,000
Picture-Play	200,000
Green Book	150,000

Making a total circulation of 8,200,000

Backed by this tremendous National advertising campaign, Selznick Pictures cannot fail to make more money for *you.*

OLIVE THOMAS

EUGENE O'BRIEN

ELSIE JANIS

OWEN MOORE

ELAINE HAMMERSTEIN

SELZNICK PICTURES

Create Happy Hours

THESE are *your* stars—not ours.

They are stars because their talent won your favor.

No one can successfully force stars upon you. We simply listen to the voice of public demand, and give you your own favorites.

And so SELZNICK PICTURES have opened the door of opportunity for many a youthful genius.

They say SELZNICK stars become famous over night. This is true only because the SELZNICK organization is close to the public, quick to recognize its wishes, and thorough in carrying them out.

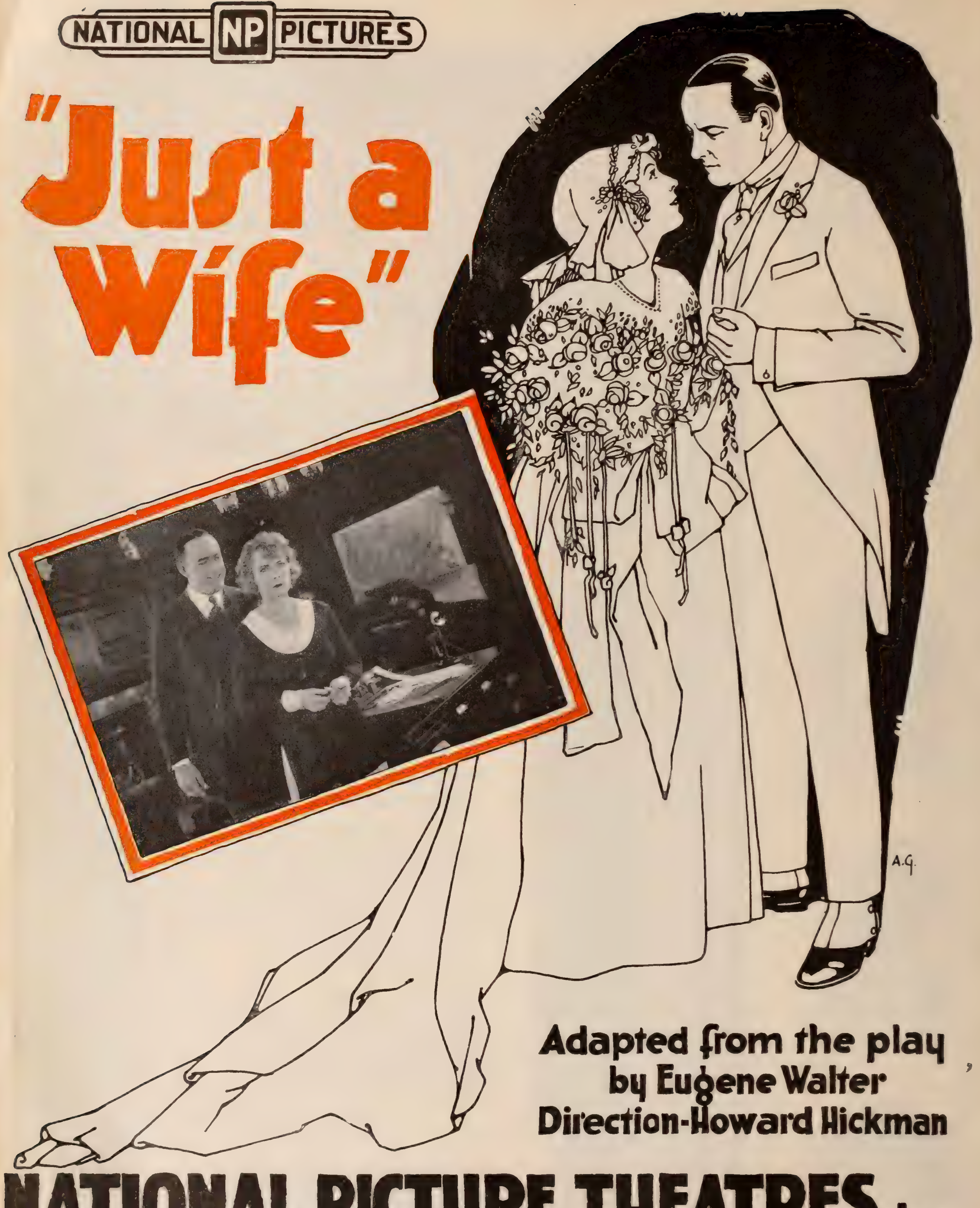
By discovering your favorites and placing them in worthy productions we arrive at the secret which makes SELZNICK PICTURES create happy hours.

Lewis J. Selznick

AT THEATRES WHERE QUALITY RULES

NATIONAL NP PICTURES

"Just a Wife"



Adapted from the play
by Eugene Walter
Direction-Howard Hickman

NATIONAL PICTURE THEATRES Inc.

Lewis J. Selznick
President

Made by National **Distributed by Select**

1919 DECEMBER AND JANUARY REPUBLIC RELEASES 1920

MARIE DORO
in
"TWELVE—TEN"
Directed by
HERBERT BRENON

"THE AMAZING WOMAN"
a Lloyd Carleton Production
Starring RUTH CLIFFORD

"THE BLUE PEARL"
De Luxe Cast
EDITH HALLOR—FAIR BINNEY
FLORENCE BILLINGS—JACK HOLLIDAY

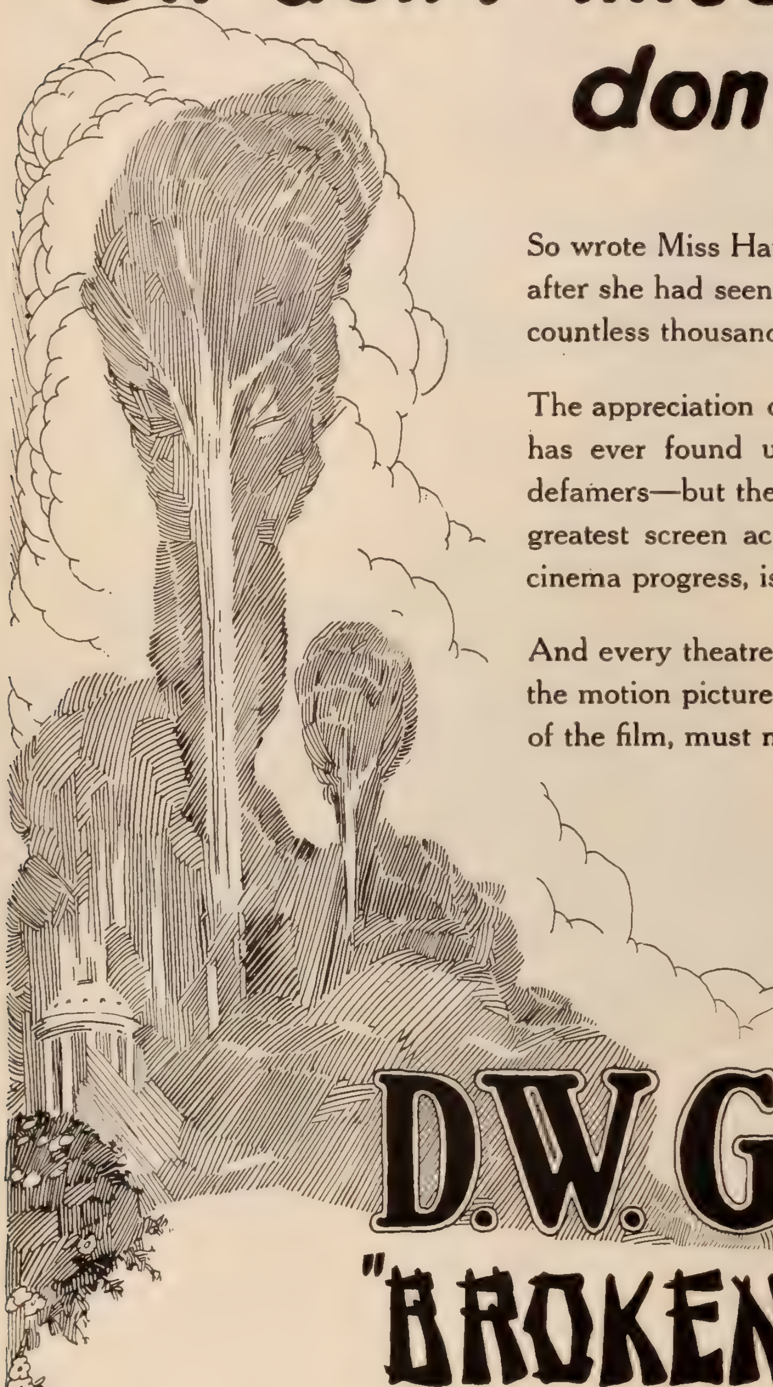
FIRST OF EIGHT (2 REEL)
Incidents in the Career of
WILLIAM J. FLYNN
Starring HERBERT RAWLINSON

REPUBLIC RP PICTURES

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - **BRITON N. BUSCH**, President
130 West 46th Street New York City

"Oh don't miss it— don't miss it!"



So wrote Miss Harriet Underhill, in the New York Tribune, after she had seen "BROKEN BLOSSOMS." And so have countless thousands said after her.

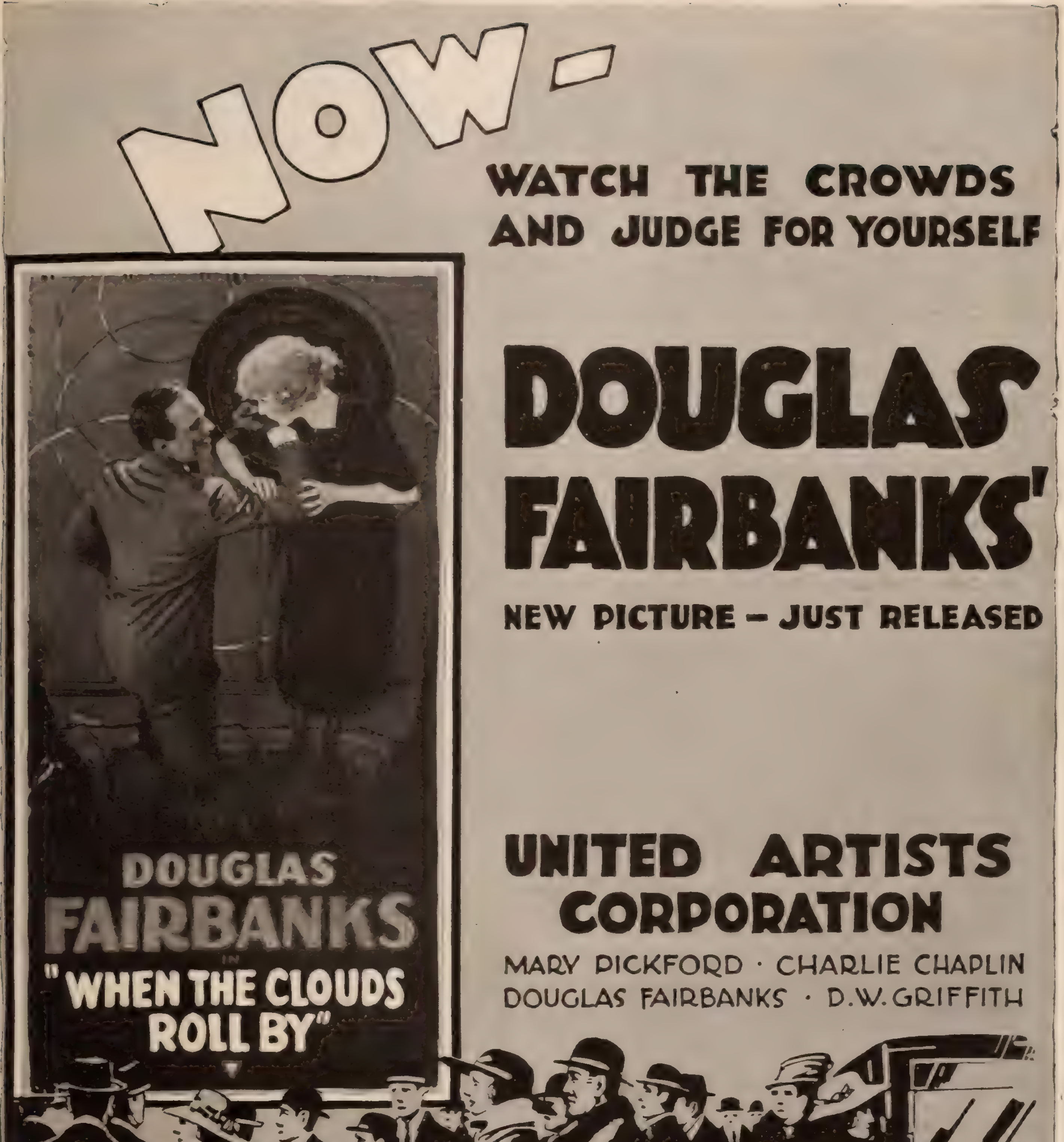
The appreciation of things beautiful varies; no great work has ever found universal praise; even the Bible has its defamers—but the whole world of art recognizes that the greatest screen achievement, the supreme contribution to cinema progress, is "BROKEN BLOSSOMS."

And every theatre that seeks to foster the best traditions of the motion picture, every house that is growing with the art of the film, must number among its presentations

D.W. GRIFFITH'S "BROKEN BLOSSOMS"

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH


DOUGLAS FAIRBANKS
IN
"WHEN THE CLOUDS ROLL BY"

NOW-

WATCH THE CROWDS
AND JUDGE FOR YOURSELF

DOUGLAS FAIRBANKS'

NEW PICTURE – JUST RELEASED

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

All the Cards

To the self-styled Executive Committee of the so-called Motion Picture Theatre Owners of America:

Let us have facts.

It is about time that certain facts be brought to the attention of the Exhibitors of the United States, so that they may determine how best to conserve their present and future interests in securing a just revenue from the use of their screens for industrial and advertising purposes.

That Exhibitors are entitled to this revenue is now universally recognized.

It is clearly apparent now, for reasons that have since developed, and which will be alluded to hereafter, that the delegation from the New York State Exhibitors League to the St. Louis Exhibitors Convention, attended for one of two reasons: Either to gain control of the Motion Picture Exhibitors League of America, so that it could be run by a handful of men—or, to do everything possible to break up the League. Both purposes were intended to serve the purely personal ends of the delegation.

The ensuing controversy has been well aired in the trade papers, and needs no further comment here.

Early in the fall the writer, feeling that it was for the best interests of the Exhibitors of the United States, held several conferences with Messrs. Cohen, Reilly and Berman, in the hope that all differences could be settled and that one united exhibitors' organization could be perfected.

He realized that in the many changes now taking place in this big industry that such an organization was absolutely necessary if exhibitors' interests were to be safeguarded.

For a time it seemed as though harmony would prevail. The reason it did not being the insistence of Messrs. Cohen, Reilly and Berman that the chairman of our Tax Committee, against whom these gentlemen apparently had a personal grievance, resign. This request was positively refused. A compromise was made to allow Mr. Berman or another man designated by said gentlemen to act as Secretary of the Tax Committee and such an agreement was very nearly entered into. In support of this settlement several conferences were held by them in connection with our taxation committee prior to going to Washington.

During these conferences the question of the use of the screen for national advertising came up. This was important because we had already attempted in behalf of the Motion Picture Exhibitors of America to organize a " Motion Picture Lovers " contest, whereby our treasury would be greatly assisted, and we had also discussed other forms of national advertising that might tend to serve the interests of all exhibitors and bring a very necessary revenue into the treasury of our national organization.

Can these gentlemen deny that they were very much interested in national advertising as affecting motion picture exhibitors of the United States or that they were even more interested as to just where they would personally participate in the revenue from same?

Can they deny that a suggestion was made to perfect an arrangement whereby a favored few could add to their personal gain by getting certain exclusive contracts for national advertising?

Can they deny that the writer stated that in endeavoring to perform the duties of his office as president of the Motion Picture Exhibitors of America, he could not use such office for personal gain, and that whatever could be arranged must be for the absolute benefit of the Motion Picture Exhibitors individually and for the treasury of the national organization?

Can they deny that from that time on there seemed to be a very lukewarm attitude on their part in the matter of one big harmonious exhibitors' movement, or that one or two further attempts at conference to perfect such harmony were side-stepped?

Can they deny that they are in the national motion picture advertising development for personal gain and that the best interests, so called, of the motion picture exhibitors of America is secondary to them in this unseemly squabble?

Can they deny that the opening up of screens of America whereby the picture theatre owners will receive a fair revenue for the use of their screens from the Universal Film Manufacturing Company and later as they make similar agreements, from other companies that are in a position to offer such services, which will also finance the national organization, is a big progressive step forward?

Can they deny that the theatre owner is better off in having competition for his screen advertising than he is to have the same controlled by a handful of men, who may or may not work to his (the theatre owner) best interest, or who may or may not work entirely for their own personal gain?

The cards are face up. We are clean on this proposition. We are not looking for personal gain but we do want the screens of America to receive the remuneration to which they are justly entitled.

What has this handful of men done to attempt to tie up such screen advertising? This is the age of competition. Most of us face it every day in our picture business.

What have you self-elected saviors of the exhibitor got to offer the national advertisers, who are given credit for being the brightest men in the business world?

What have you to offer the exhibitor?

What reputation have you for making motion pictures of the kind and character that the public will pay money to see?

Are you incorporated—and who are your stockholders?

on the Table

Why do you propose personal censorship when you, along with the entire industry are fighting every kind of censorship?

Don't you know it would take you many months before you could give the exhibitors of this country any kind of revenue, even though you were organized to produce pictures today?

Are you prepared to lay all your cards on the table by stating whether you propose to produce these industrial and advertising films, and if so, by what kind of contract, and who will finance said company or companies, and who would get the profit?

Who is paying for the pages of advertising that you are running in the trade papers, and the postage for sending circular matter to the national advertisers?

Who is paying for the traveling expenses of your representatives who you say you are sending all over the country?

Who is paying for your ads in Printers' Ink, which are written for the purposes of telling the national advertisers that you can deliver to them the screens of the country, when on the other hand in the trade papers you tell the exhibitors it is bad business to allow advertising on the screen?

How does it come that in Printers' Ink, a trade paper which the advertising man is in the habit of reading, you call your organization the Motion Picture Theatre Owners of America, and in the Motion Picture World you call your organization The Committee organized for the Protection of the Screen?

Can you deny that to make good your bluff you have called on the leading industrial producers for films to distribute—and that you have been turned down in every instance?

Had you first consulted the exhibitors of the country and had their permission to do so, as you claim industrial motion picture companies should have done in the past?

What did you have in mind when you started your trade paper campaign asking the exhibitors of the country not to sign a contract with any film company until they had first seen you?

Do you mean to tell me or the members of the Motion Picture Exhibitors of America, Inc., that after you have censored an industrial or educational picture for which you have guaranteed distribution to the advertiser, that you will be pledged not only to run that picture on my screen but on every other screen of the country?

Are you not "putting a mortgage on a piece of property to which you have no title?"

What prompted you to reproduce in Printers' Ink newspaper clippings which misquoted Mr. Tim Thrift regarding the value of screen advertising, and which Mr. Thrift had already asked the newspapers to retract?

If you did not know that as Chairman of the Film Committee of the Association of National Advertisers, Mr. Thrift has heartily endorsed the screen medium; if you are no closer than this indicates to the development and progress of industrial picture production, how can you safeguard the interests of the exhibitors of America?

What picture have you or your backers ever produced or distributed that qualifies you to speak on the subject, either to advertise in Printers' Ink, or to the exhibitors in the trade press?

Knowing as you must that the arrangement made between the Motion Picture Exhibitors of America, Inc., and the Universal has never been advertised as exclusive, why do you distort the facts and what is your object in your holier-than-thou pose?

Why do you not come clean, and disclose your real purpose, your backers and their object?

Who or What is the Motion Picture Theatre Owners Films, Inc.?

Industrial pictures are here to stay. The Motion Picture Exhibitors of America, Inc., has officially recognized the fact. Having made the first great forward step toward an open screen and the protection of theatre owners; having made public the details of this step, including, the name of the first producer to recognize the exhibitors rights, as president of the Motion Picture Exhibitors of America, Inc., I demand that you too lay your cards on the table, and let the exhibitors and the advertisers pass judgment.

Alfred S. Black, *President*

Motion Picture Exhibitors of America, Inc.

64 Broadway Boston, Mass.

Frank Rembusch of Indiana, Secretary
Ernest Horstman of Massachusetts, Treasurer

VICE-PRESIDENTS

Marcus Loew of New York
Harry Nolan of Colorado
P. J. Schaefer of Illinois
Jake Wells of Virginia

Opie Reid's The KENTUCKY COLONEL

Scenario
by L.V.
Jefferson

Directed by
Wm. Seiter

The
WOMEN love it's chivalry and romance
MEN it's valor
CHILDREN it's quaint humor
WORLD it's pulsating human interest

An ALL-STAR CAST

Headed by
Jos. Dowling
the Miracle
Man —

ELINOR FIELD

JOE DOWLING

FRANCES McDONALD

Produced by

NATIONAL FILM N CORP of AMERICA
H.M. RUBIE - PRES. I. BERNSTEIN - PROD. MGR.
STUDIOS - LABORATORY HOLLYWOOD - CALIF.

EASTERN OFFICE
1600 BROADWAY
NEW YORK

JOE BRANDT
EASTERN REPRESENTATIVE

Hallie Gapp. who rode into life on the pure wings of morning.

Tim the oracle of the hills

Mrs. Jack Gapp who has a social position to uphold—

Ole Aunt Harriet who believes in voo-doos and practices militant love—

Jim Britesides. who prefers the broad shadows of dusk

Jack Gapp. a creature with a warped vision—

Boyd Savely trusted employe with sticky fingers

Mose. who worships the Stars and Bars

General Hineman. life-long friend of the Colonel—

Maj. Patterson the innkeeper. a smoldering volcano—

"Rev." Renfrew. the counterfeit parson. a vulture in the cloak of the church—

Sam Britesides. at 15 he could pierce a possum's brain at 100 yards—

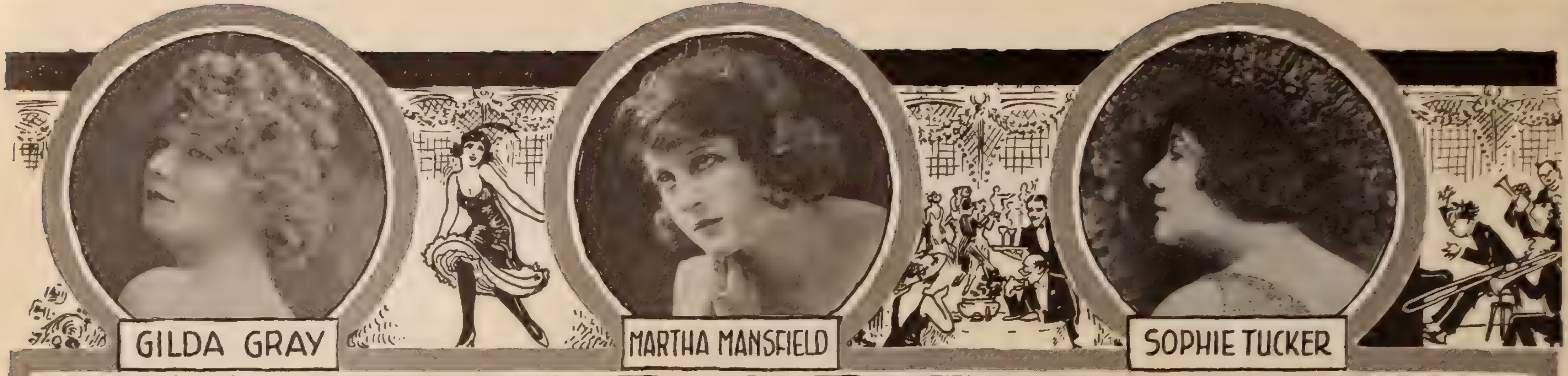
Wife of the General. a faded remnant of a Southern blossom

Quaint and lovable characters that have endeared themselves to the millions of three generations.

Wherever the printed or written word exists, there you will find genuine enthuisastic, volunteer boosters for

"The Kentucky Colonel"

Opie Read's most widely read romance of the South.



SEE SOPHIE TUCKER JAZZ – GILDA GRAY SHIMMY AND MARTHA MANSFIELD–THE FAMOUS ZIEGFELD BEAUTY TOGETHER WITH ZIEGFELD FOLLIES BEAUTY BRIGADE. THEY ALL APPEAR WITH JOHNNY DOOLEY IN HIS FIRST SCREEN OFFERING "A SOCIAL SLEUTH" RELEASED JANUARY 15TH

FOR STATE RIGHT DISTRIBUTORS

ANNOUNCING
THE WORLD'S RIGHTS FOR THE SERIES OF

JOHNNY DOOLEY COMEDIES

HAVE BEEN PURCHASED BY

TYRAD PICTURES INC.

A TWO REEL FEATURE COMEDY RELEASED EACH MONTH.–EVERY MINUTE FULL OF BEAUTY PEP AND CLASS

JOHNNY DOOLEY

IS WITHOUT A PARALLEL IN THE FIELD OF FUN

STATE RIGHTS BUYERS

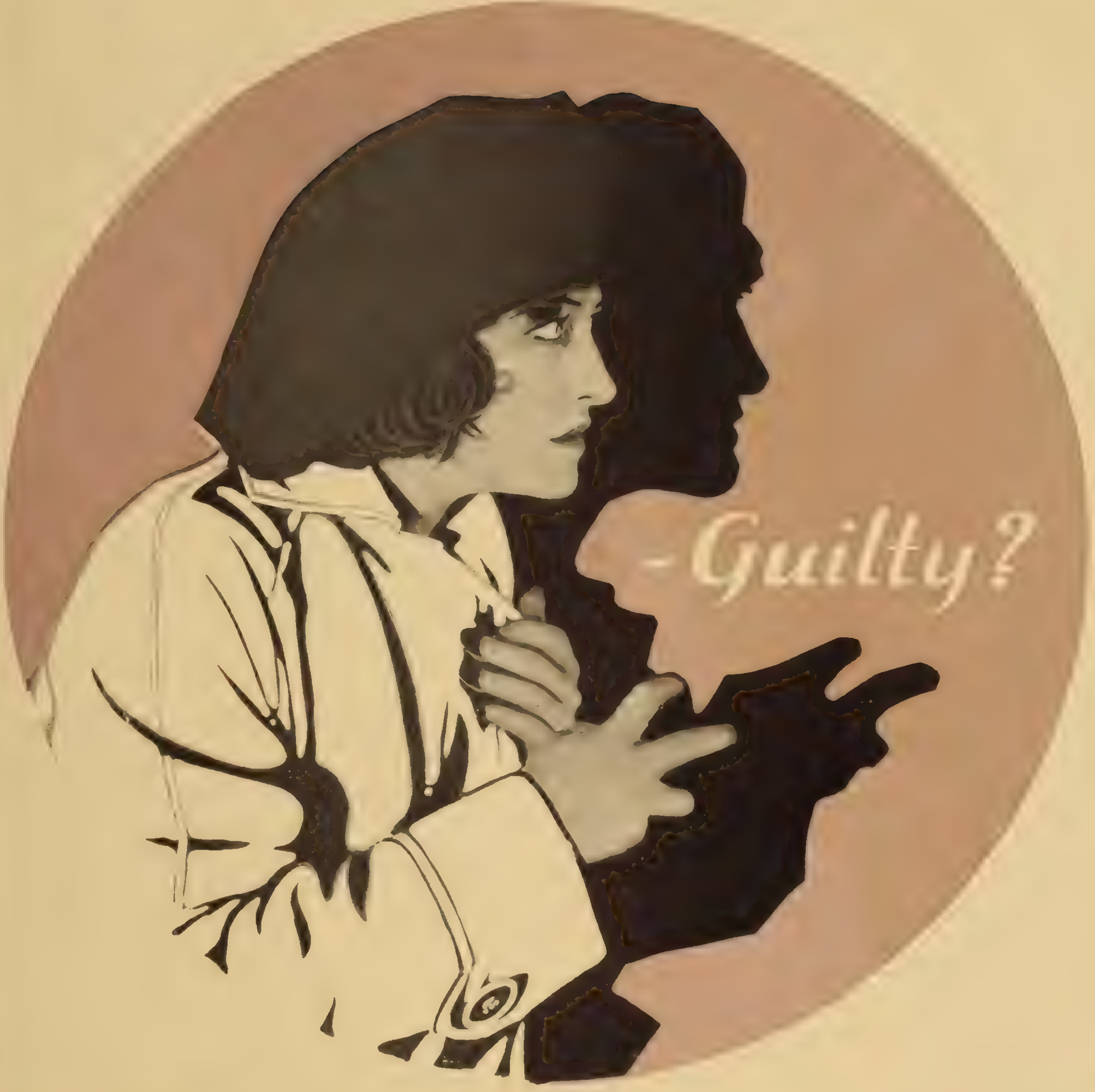
ARE REQUESTED TO TELEGRAPH OR WRITE–
DIRECT TO

TYRAD PICTURES INC.
729 7TH AVE. NEW YORK CITY

A 2-REEL COMEDY
EVERY MONTH

PRODUCED BY
JOHNNY DOOLEY FILM COMEDIES INC.
LONGACRE BLDG. NEW YORK CITY

A 2-REEL COMEDY
EVERY MONTH



SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

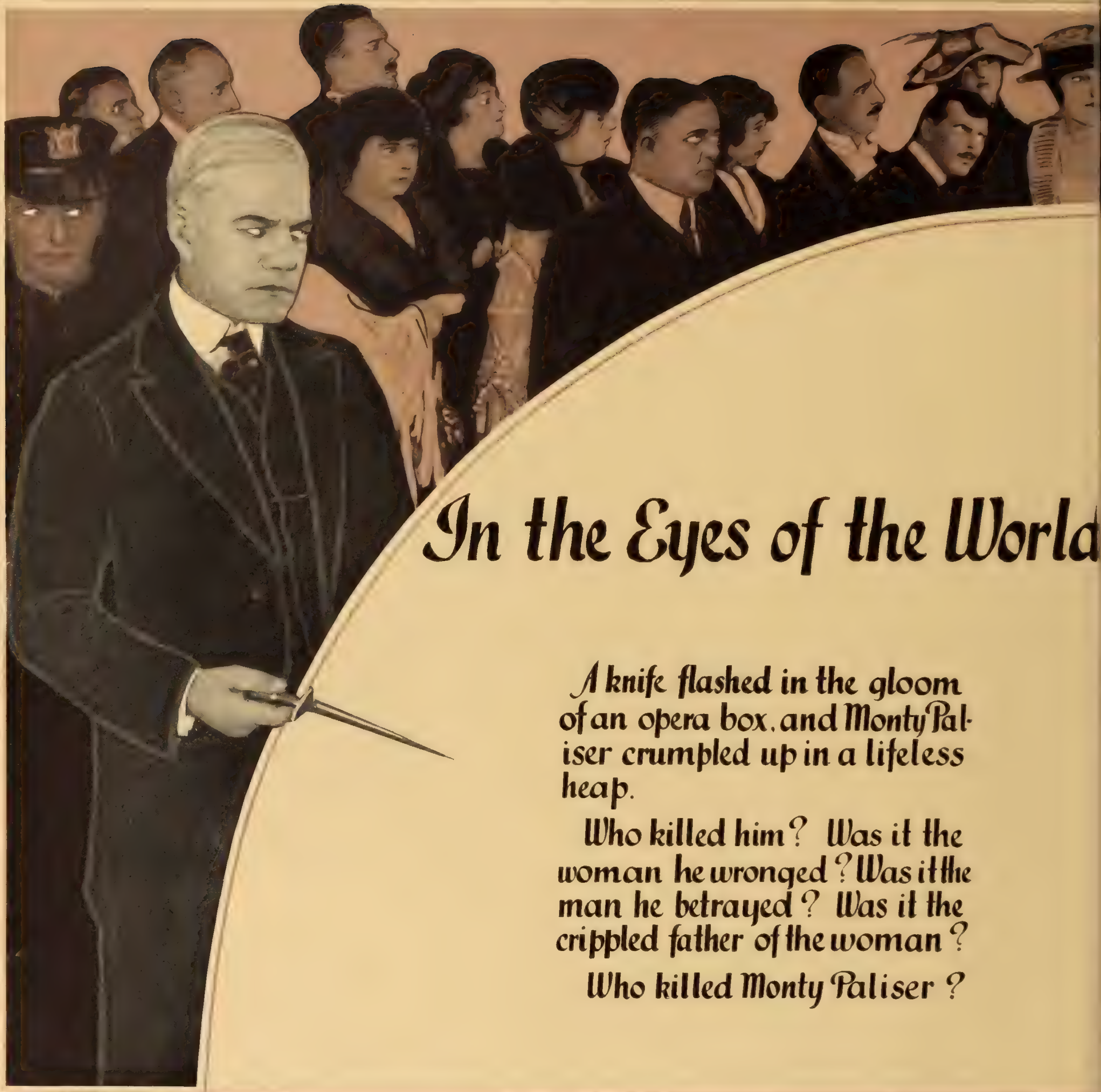
THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



In the Eyes of the World

A knife flashed in the gloom of an opera box, and Monty Paliser crumpled up in a lifeless heap.

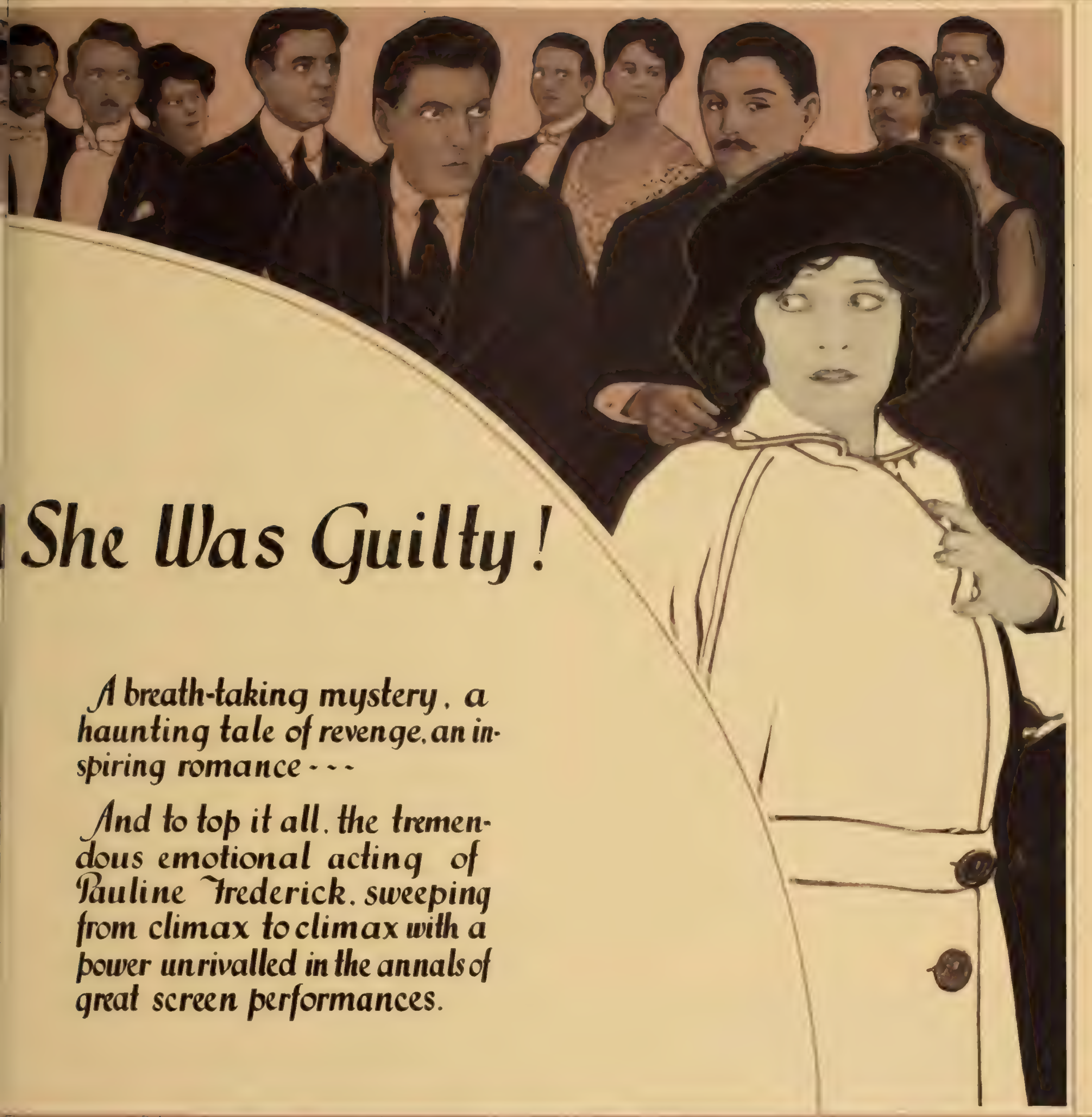
Who killed him? Was it the woman he wronged? Was it the man he betrayed? Was it the crippled father of the woman?

Who killed Monty Paliser?

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*



She Was Guilty!

A breath-taking mystery, a haunting tale of revenge, an inspiring romance - - -

And to top it all, the tremendous emotional acting of Pauline Frederick, sweeping from climax to climax with a power unrivalled in the annals of great screen performances.

IN

THE PALISER CASE

BY EDGAR SALTUS
DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

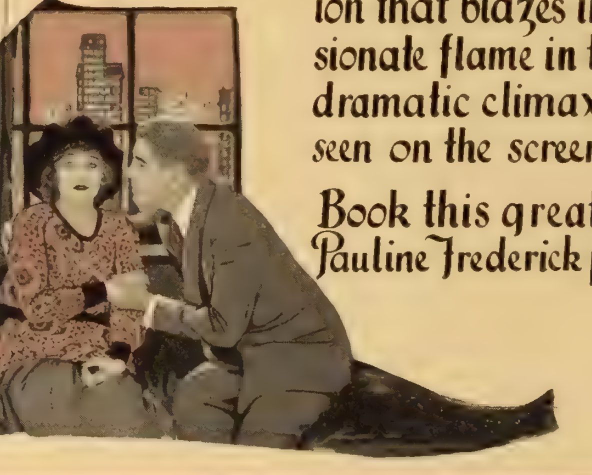
SAMVEL GOLDWYN *President*

The PAULINE FREDERICK PICTURES

Bare, blunt box-office logic tells you that a Pauline Frederick Picture is a super-attraction.

Her amazing record of consistent success has built up a loyal, unswerving following that simply stampedes to see her whenever she is billed.

Pauline Frederick plays "Cassy" the woman in the Paliser Case, with a smouldering repression that blazes into passionate flame in the most dramatic climax ever seen on the screen.



Book this greatest of Pauline Frederick pictures!

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

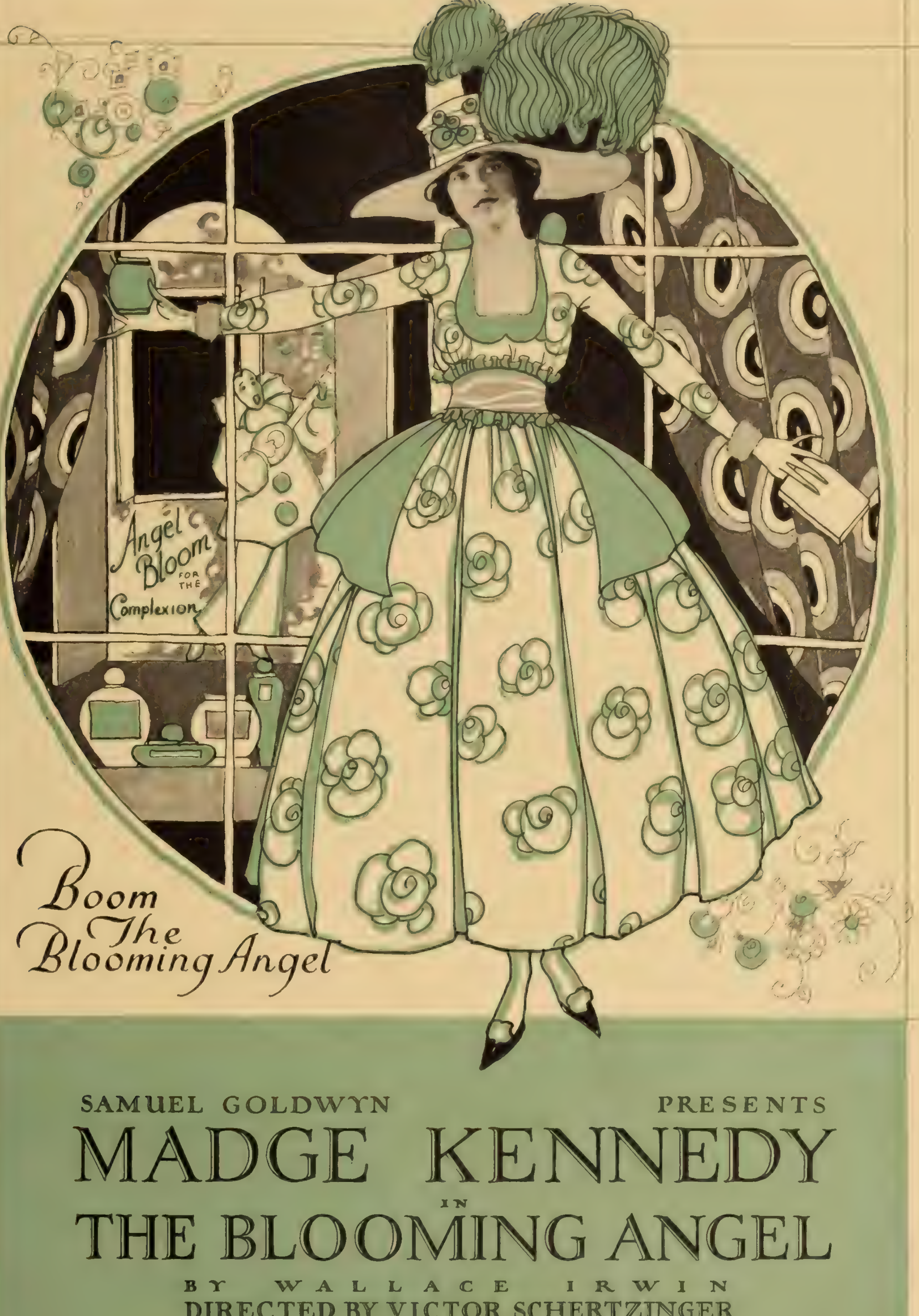
THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*


Angel Bloom for the Complexion
Boom The Blooming Angel

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

This WAS A

May, 1919
Eminent Authors Ally Themselves With Goldwyn.

GOLDWYN PICTURES secure the exclusive screen rights to the best known works of Rex Beach, Rupert Hughes, Gertrude Atherton, Mary Roberts Rinehart, Basil King, Leroy Scott and Gouverneur Morris. Each production to be produced with the cooperation of the author.

August, 1919
Goldwyn Pictures Secure Jack Pickford.

GOLDWYN adds a glittering pendant to its chain of world-famous stars — Jack Pickford, screendom's favorite delineator of youthful roles. Goldwyn Stars are: Geraldine Farrar, Pauline Frederick, Mabel Normand, Tom Moore, Madge Kennedy and Will Rogers.

August, 1919
A. H. Woods, The Shuberts and The Selwyns Join Goldwyn.

AMERICA'S foremost theatrical producers join forces with Goldwyn Pictures, placing at their disposal the greatest successes of the modern stage. With a capitalization of $20,000,000, Goldwyn Pictures Corporation leaps to the front rank of the industry.

This Is A

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

Goldwyn Year!

November, 1919
Booth Tarkington Signs Up With Goldwyn.

BOOTH TARKINGTON, creator of the irrepressible "Penrod" and author of the best-selling novels and short stories of the last decade, contracts to write an original juvenile series for Goldwyn Pictures, to be known as the "Edgar Comedies."

December, 1919
The DuPont Interests Enter Goldwyn Pictures.

HEADED BY H. F. DU PONT, Vice-president of the great Du Pont Powder Company, a combination of the greatest financial and industrial interests in America merges with Goldwyn Pictures, forming the strongest producing and distributing organization in the world.

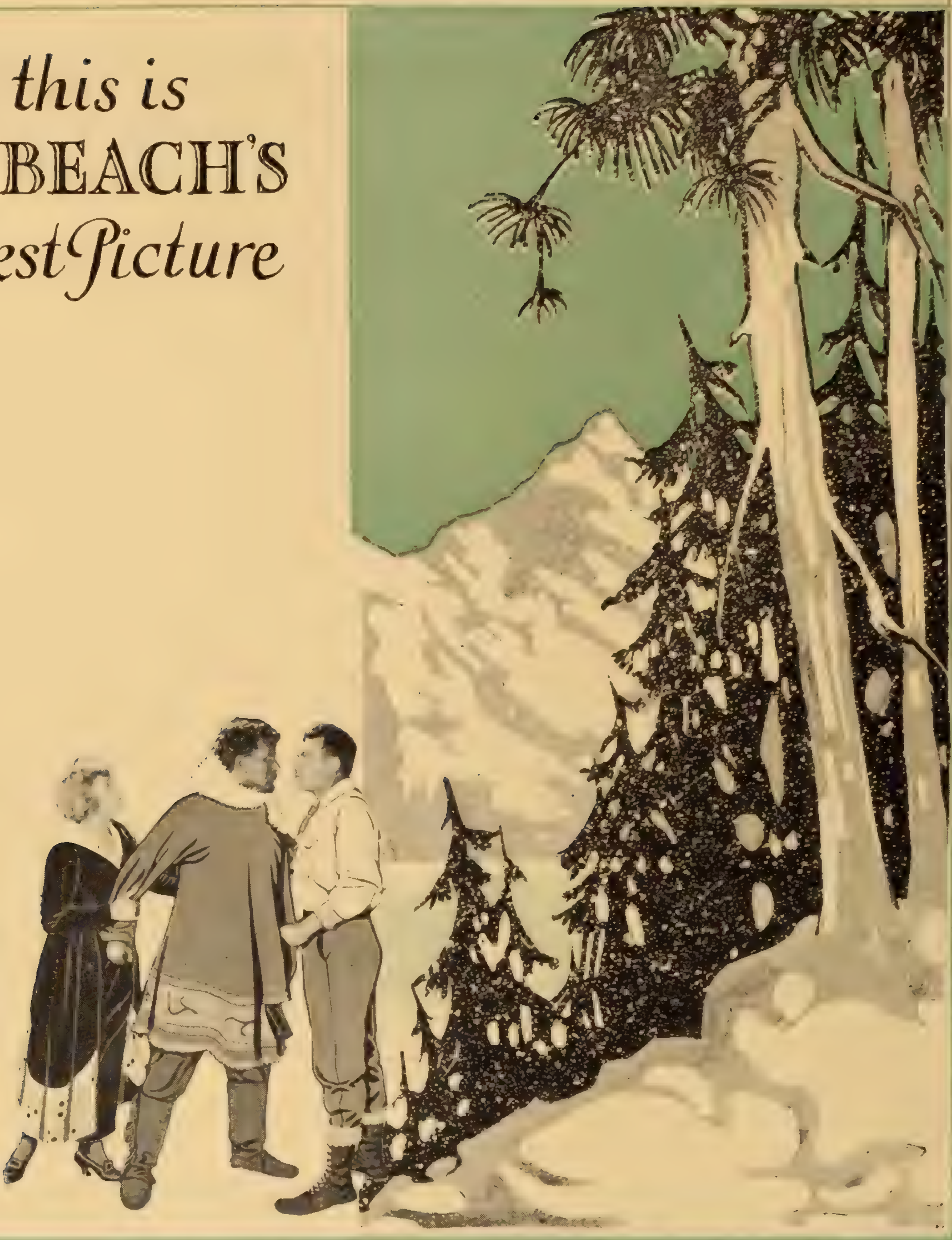
January
1920

THE COMMAND was Forward—and Forward Goldwyn went with giant strides, beyond limits undreamed of one year ago. And now, with this unprecedented record of achievements behind us, we approach 1920 with a feeling of triumph, and say to you with all the strength and sincerity of our convictions, that—

Goldwyn Year!

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

And this is
REX BEACH'S
Greatest Picture



SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

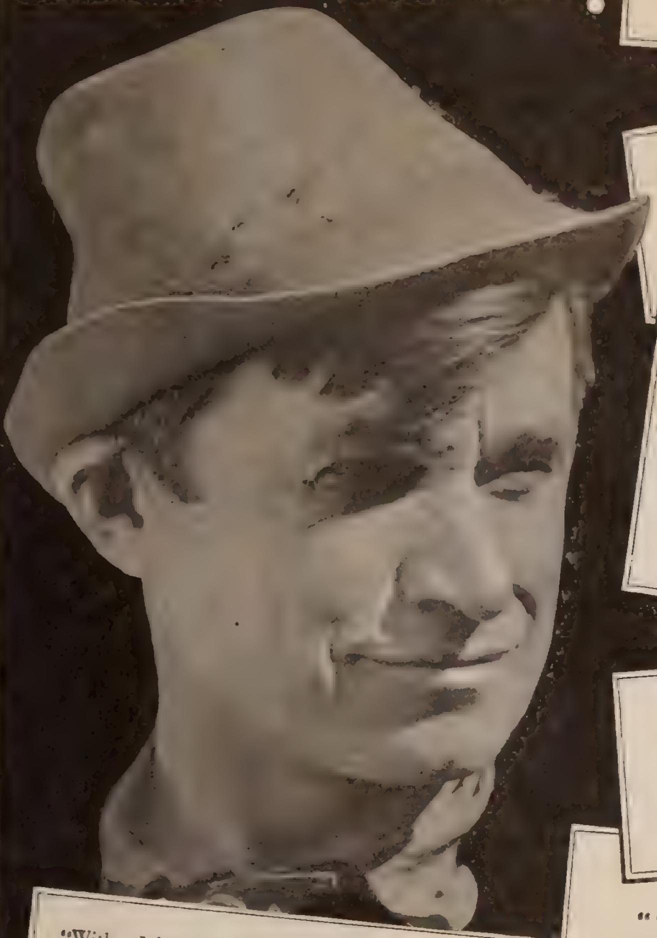
FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

Read These!



"Rogers is fast becoming one of the ranking ten on the screen."
N. Y. Sun, Dec. 8th.

"Already Mr. Rogers is established as one of the big favorites of the screen."
Evening Mail, Dec. 8th.

"In one of the most charming photo-plays we have seen in a long time, Will Rogers thoroughly establishes himself as a screen star of the first magnitude. This picture just naturally reaches out and takes hold of your heart strings."
Motion Picture News, Dec. 20th.

"For entertainment value, 'Jubilo' merits the blue ribbon for the week."
N. Y. Telegraph, Dec. 8th.

"With 'Jubilo' Goldwyn scores with one of the most distinctive, human and original comedies that have been produced in the last six months. It's the real article in the feature comedy line."
Wid's Daily, Dec. 14th.

"'Jubilo' a triumph for Will Rogers. The audiences at the Strand responded with generous applause."
Exhibitor's Trade Review, Dec. 20th.

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

JUBILO

BY BEN AMES WILLIAMS
SCENARIO BY ROBERT F. HILL
DIRECTED BY CLARENCE BADGER

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

WARNER BROS.

present

"THE LOST CITY"

OF THE AFRICAN JUNGLES

with

JUANITA HANSEN

in

15 SMASHING EPISODES

A RECORD PRICE FOR SERIALS

PAID BY J. FRANK HATCH - 729 7th AVE. N.Y.

for

NEW YORK NEW JERSEY
PENNSYLVANIA WASHINGTON D.C.
MARYLAND DELAWARE
WEST VIRGINIA

ADDITIONAL TERRITORY SOLD

NEW ENGLAND STATES
ARROW FILM CORP.
BOSTON MASS.

OHIO - MICHIGAN - KENTUCKY
STANDARD FILM SERVICE CO.
CLEVELAND OHIO
H. CHARNAS MGR.

GEORGIA ALABAMA
FLORIDA VIRGINIA
NORTH CAROLINA SOUTH CAROLINA
TENNESSEE
FIRST NATIONAL EXHIBITORS CIRCUIT
ATLANTA GA.

TERRITORY GOING FAST

WHY HESITATE

WARNER BROS.
220 WEST 42D STREET, NEW YORK.

Joseph M. Schenck Presents

NORMA TALMADGE

In Miss Talmadge's entire career no picture has afforded her with such an opportunity for her powerful emotional acting and her dramatic ability to interpret every human thought and feeling, as this gripping story of Jennie, the little slum girl, whose passage from the Bowery to New York's exclusive society, is fraught with frightful dangers and amazing adventures.

THE WORLD IN WHICH JENNIE WAS BORN

IN

"A Daughter of Two Worlds"

BY LEROY SCOTT, AUTHOR OF "MARY REGAN"

Her initial picture for First National, the first of her new series of better and greater plays which Joseph M. Schenck is preparing.

Adapted by James Young and Edmund Goulding.
Directed by James Young.

Photographed by David Abel.
Tech. Director, Willard Reineck.

A First National Special Attraction

AND THE WORLD INTO WHICH SHE WAS ADOPTED

CONSTANCE

A 'FIRST NATIONAL' ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

TALMADGE

in

"Two Weeks"

Here's

CONSTANCE TALMADGE

in a new and saucy picture, just naughty enough to be nice, with her filmy costume made of moonbeams and midnight witcheries

The World Will Fall In Love With Her

in the spicy, piquant play

"TWO WEEKS"

Adapted from Anthony Wharton's play "At the Barn."

All the world is raving over this born comedienne in "A Temperamental Wife," and "A Virtuous Vamp," but wait till you see "Two Weeks," her third picture for First National. It sparkles with fun and scintillates with genuine humor.

Produced by Joseph M. Schenck
Directed by Sydney A. Franklin

Photographed by Oliver Marsh

Tech. Director Willard Reineck

Now Perfecting details of

FIRST NATIONAL'S NEW THEATRE FRANCHISE PLAN

The fairest and most sensible plan of distribution ever conceived

WRITE TODAY TO

Exhibitors' Defense Committee

Composed of Members of

THE FIRST NATIONAL EXHIBITORS CIRCUIT, Inc.

Owing to the vast number of inquiries, correspondence will be replied to in the order received. It may be one or two weeks, or a month, before your application can receive careful consideration, but your letter will receive careful attention in due time.

Address inquiries to
Exhibitors' Defense Committee
The First National Exhibitors Circuit, Inc.
6 West 48th St., New York, N. Y.

A BLACKTON PRODUCTION

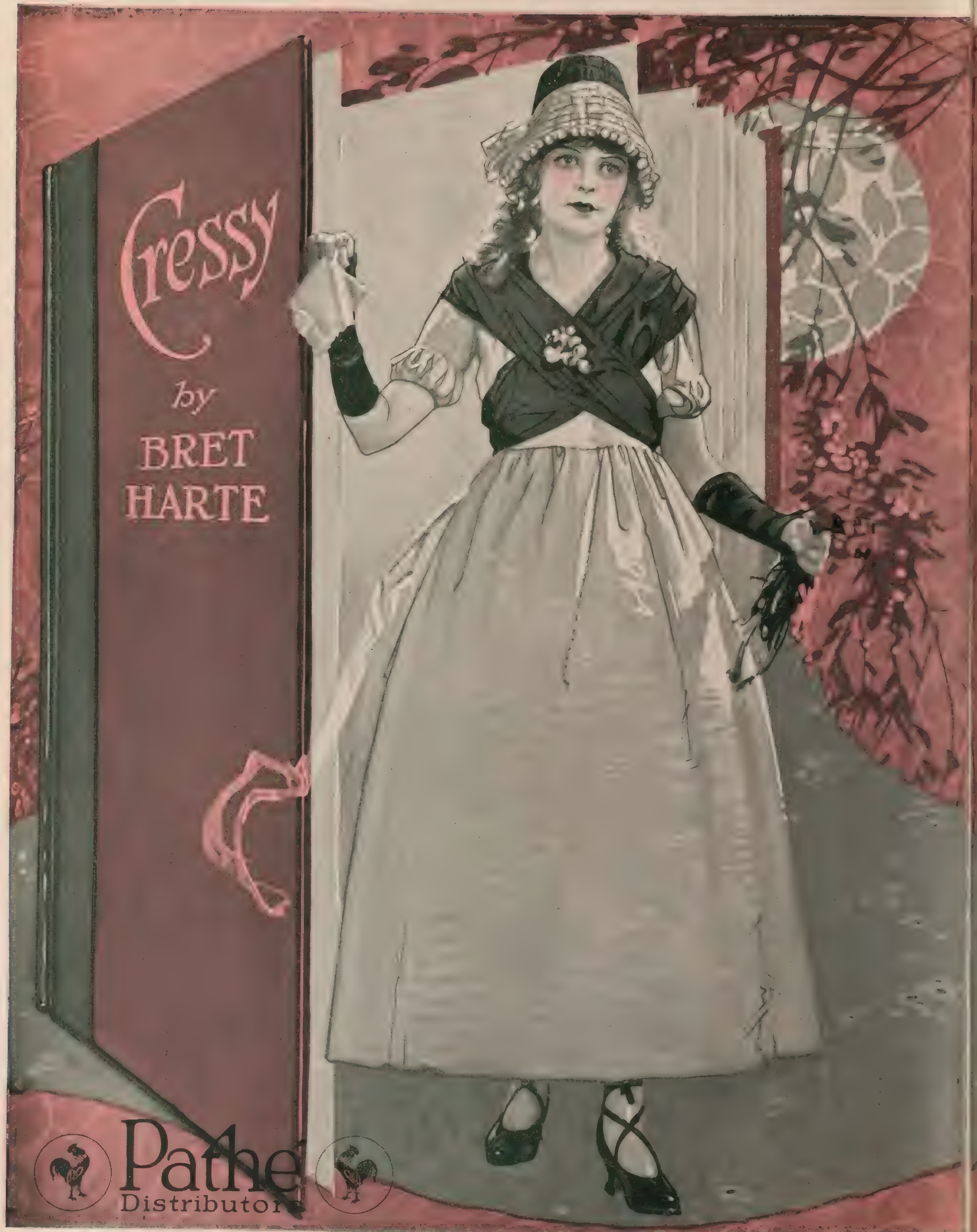
MY HUSBAND'S OTHER WIFE

WITH SYLVIA BREAMER AND ROBERT GORDON

The old adage "marry in haste and repent in leisure" could be parodied to "divorce in haste and repent in leisure." Here is a punchy story of a woman who divorced in haste because she thought she loved another man, but time proved that her first husband still held her heart. A good title and a good picture for a good business!

Directed by J. Stuart Blackton

Pathé
Distributors


Cressy
by
BRET
HARTE
Pathé
Distributors

Just as though she stepped out of the book

Jesse D. Hampton *presents*

BLANCHE SWEET in FIGHTING CRESSY

Adapted from Bret Harte's famous story, "Cressy." Bret Harte wrote such good stories that they have been translated into practically every civilized language. They are human, appealing and dramatic, brightened by many subtle touches of humor. "Cressy" is such a story. All the subtle charm and vigorous and vivacious youth that Bret Harte put into the story have been translated into the photoplay... A fine story, extremely well acted and produced. The technique is faultless. Blanche Sweet gives an exquisite portrayal."

The New York Review

Pathé
Distributors

Quality production and real box office stars, backed by wide national advertising have made Pathé Serials a household word

RUTH ROLAND

IN HER NEW SERIAL —

Pathé Distributors

The Adventures of Ruth

is backed by an advertising campaign so wide in its scope that it reaches the vast majority of motion picture fans.

207 of the country's greatest newspapers, located in every section of the country; backed by the "Saturday Evening Post" and the leading fan magazines; and supplemented by a billboard showing reaching between six and seven million persons, are creating the desire to see "The Adventures of Ruth."

**Are You Prepared To Meet
The Demand?**

Produced by Ruth Roland Serials Inc.

Scenarios by Gilson Willets.

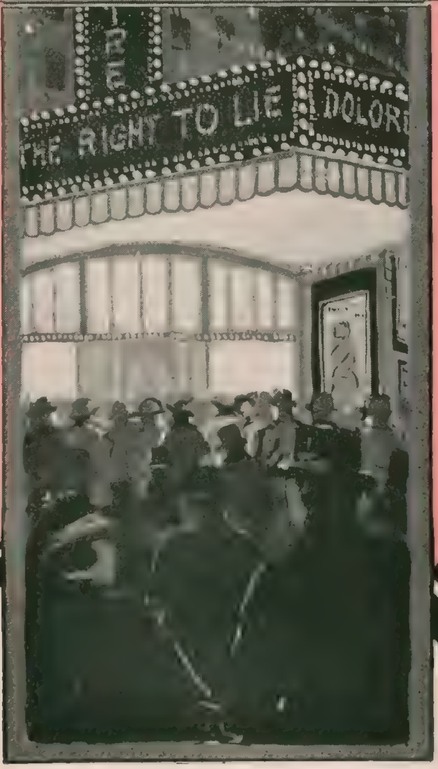
**Pathé
Distributors**

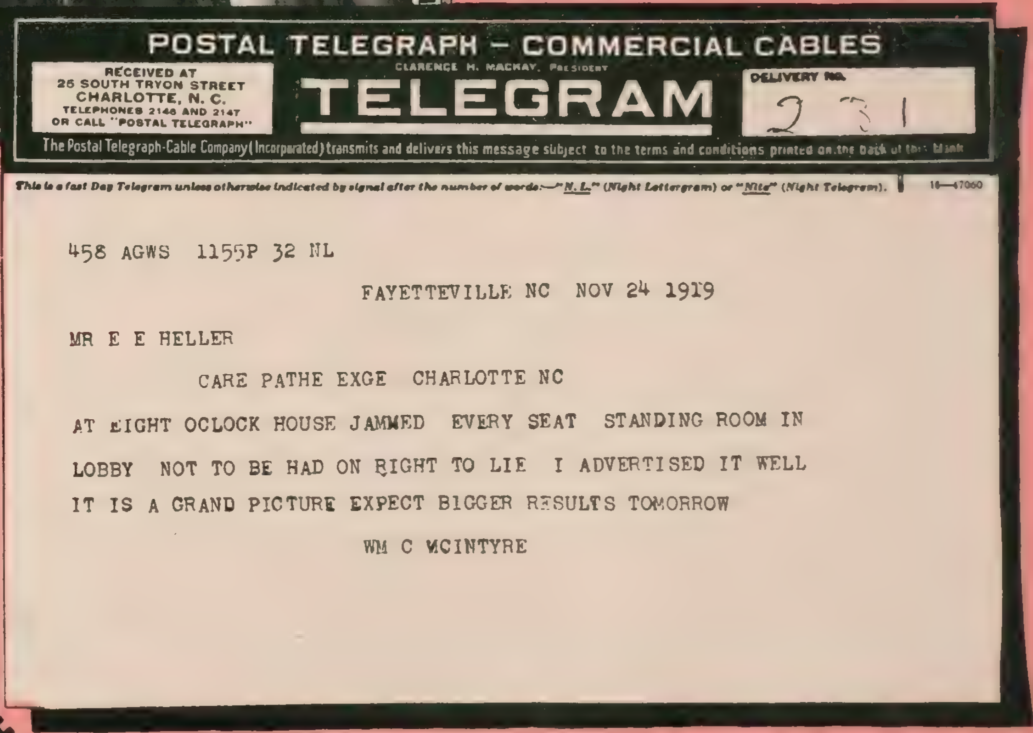
FIRST DAY BIG;----

Read what

DOLORES

in THE





POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

RECEIVED AT
25 SOUTH TRYON STREET
CHARLOTTE, N. C.
TELEPHONES 2146 AND 2147
OR CALL "POSTAL TELEGRAPH"

TELEGRAM

DELIVERY NO. 2 3 1

The Postal Telegraph-Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank

This is a fast Day Telegram unless otherwise indicated by signal after the number of words:—"N. L." (Night Lettergram) or "Nite" (Night Telegram).

458 AGWS 1155P 32 NL

FAYETTEVILLE NC NOV 24 1919

MR E E HELLER

CARE PATHE EXGE CHARLOTTE NC

AT EIGHT OCLOCK HOUSE JAMMED EVERY SEAT STANDING ROOM IN LOBBY NOT TO BE HAD ON RIGHT TO LIE I ADVERTISED IT WELL IT IS A GRAND PICTURE EXPECT BIGGER RESULTS TOMORROW

WM C MCINTYRE

Pathé
Distributors

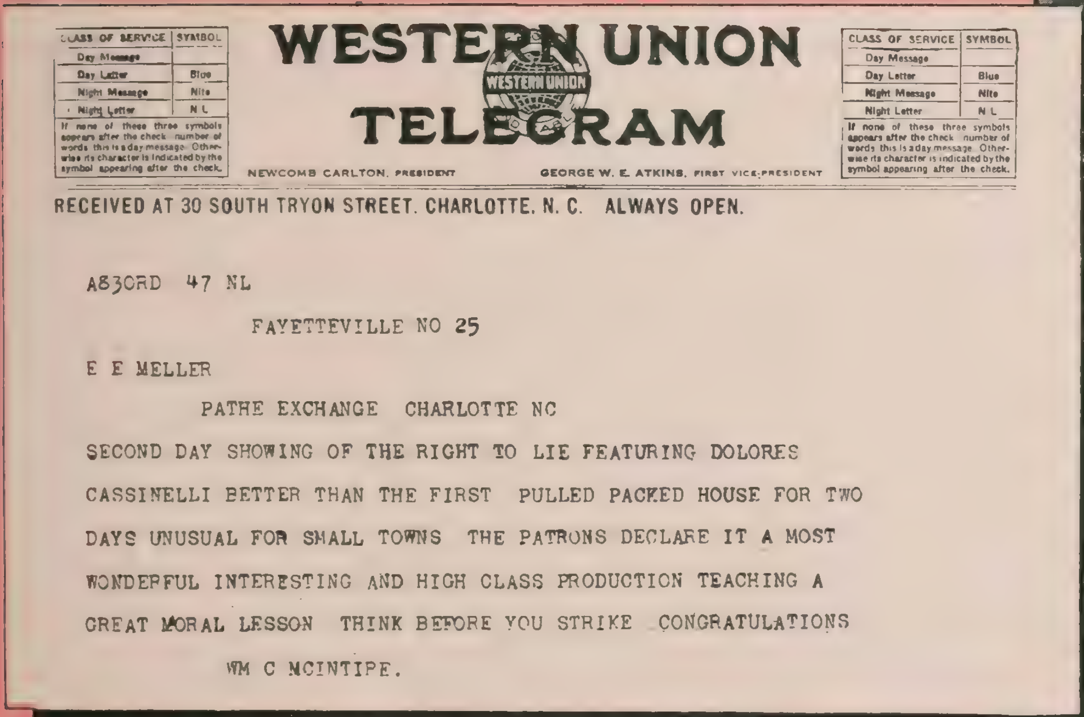
SECOND DAY BIGGEST!

Mr. McIntyre of the Rose Theatre, Fayetteville, N. C. did in a two days run with

CASSINELLI

RIGHT TO LIE

Produced by Albert Capellani Productions Inc., Directed by Edwin Carewe from Jane Murfin's story



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 30 SOUTH TRYON STREET. CHARLOTTE. N. C. ALWAYS OPEN.

A83ORD 47 NL

FAYETTEVILLE NO 25

E E MELLER

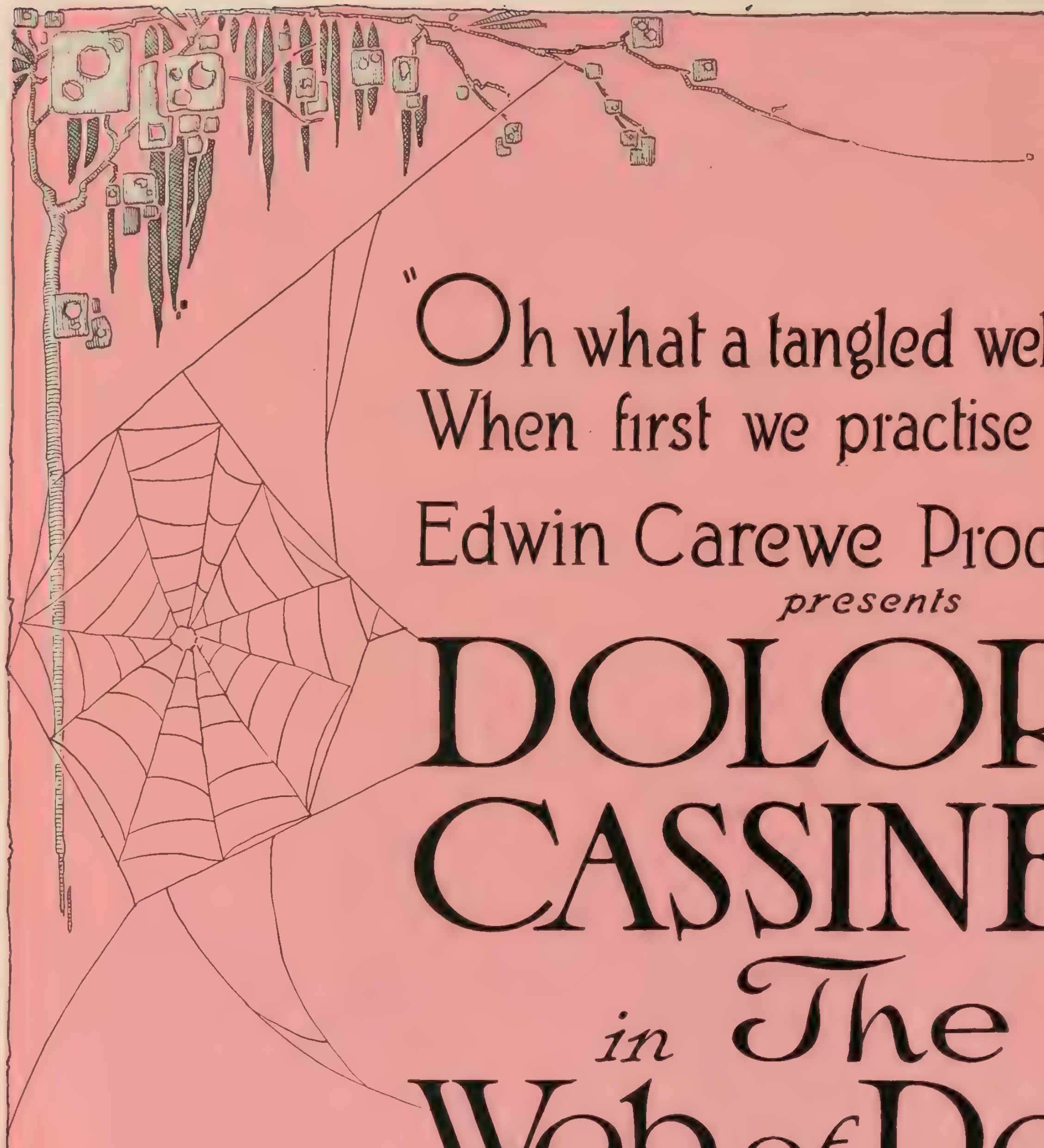
PATHE EXCHANGE CHARLOTTE NC

SECOND DAY SHOWING OF THE RIGHT TO LIE FEATURING DOLORES CASSINELLI BETTER THAN THE FIRST PULLED PACKED HOUSE FOR TWO DAYS UNUSUAL FOR SMALL TOWNS THE PATRONS DECLARE IT A MOST WONDERFUL INTERESTING AND HIGH CLASS PRODUCTION TEACHING A GREAT MORAL LESSON THINK BEFORE YOU STRIKE CONGRATULATIONS

WM C MCINTIPE.

ROSE THEATRE
DOLORES CASSINELLI

Pathé
Distributors



"Oh what a tangled web we weave,
When first we practise to deceive!"

Edwin Carewe Productions INC.
presents

DOLORES CASSINELLI

in The
Web of Deceit

"When she sought to deprive the girl who had been a sister to her of that which was rightfully hers; when she sought to adorn a social life for which she was not mentally or morally fitted; what a "tangled web" she wove! . . .

Personally directed by
EDWIN CAREWE

Story by
FINIS FOX

Pathé
Distributors

ROBERTSON-COLE

ANNOUNCES

The Third Generation

WITH A NOTABLE BRENTWOOD CAST

Directed by HENRY KOLKER

JESSE D. HAMPTON
presents

H. B. WARNER

in

Haunting Shadows

From the Celebrated Novel
by MEREDITH NICHOLSON
"THE HOUSE OF A
THOUSAND CANDLES"
BOBBS-MERRILL CO. publishers

**ROBERTSON-COLE
PRODUCTIONS**
"ASK THE EXHIBITOR WHO PLAYS THEM"

*Here Is a Ripping Mystery
With Warner at His Best*

THE public always has confidence in a Warner picture. It makes no difference whether the scene is laid in Asia, Africa, Europe or America—whether the role carries him from the gutter to the drawing-room the public knows it will see something unusually good.

Available at all ROBERTSON-COLE EXCHANGES

Lew Cody

GASNIER
presents

The Beloved Cheater

ROBERTSON-COLE SPECIAL

FIRST run houses booked this unusual picture solid. It's making good. This exceptional picture will be listed on the books of the exhibitor as one of the biggest money-makers of 1920.

Single Reel Features

ADVENTURE SCENICS

Supreme Comedies

MARTIN JOHNSON

ON THE BORDERLAND
OF CIVILIZATION

**ROBERTSON-COLE
PRODUCTIONS**
"ASK THE EXHIBITOR WHO PLAYS THEM"

SESSUE HAYAKAWA

in

The Tong Man

Produced by
HAWORTH

Directed by
WILLIAM WORTHINGTON

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

Available at all ROBERTSON-COLE EXCHANGES

BESSIE
BARRISCALE

in

Beckoning Roads

ROBERTSON-COLE
PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

A STAR of the unparalleled popularity of Miss Barriscale, combined with this great story by Jeanne Judson, marks the beginning of a new era for exhibitors who are trying to give their patrons the highest quality of entertainment available.

Produced by
B. B. FEATURES

Directed by
HOWARD HICKMAN

Available at all ROBERTSON-COLE EXCHANGES

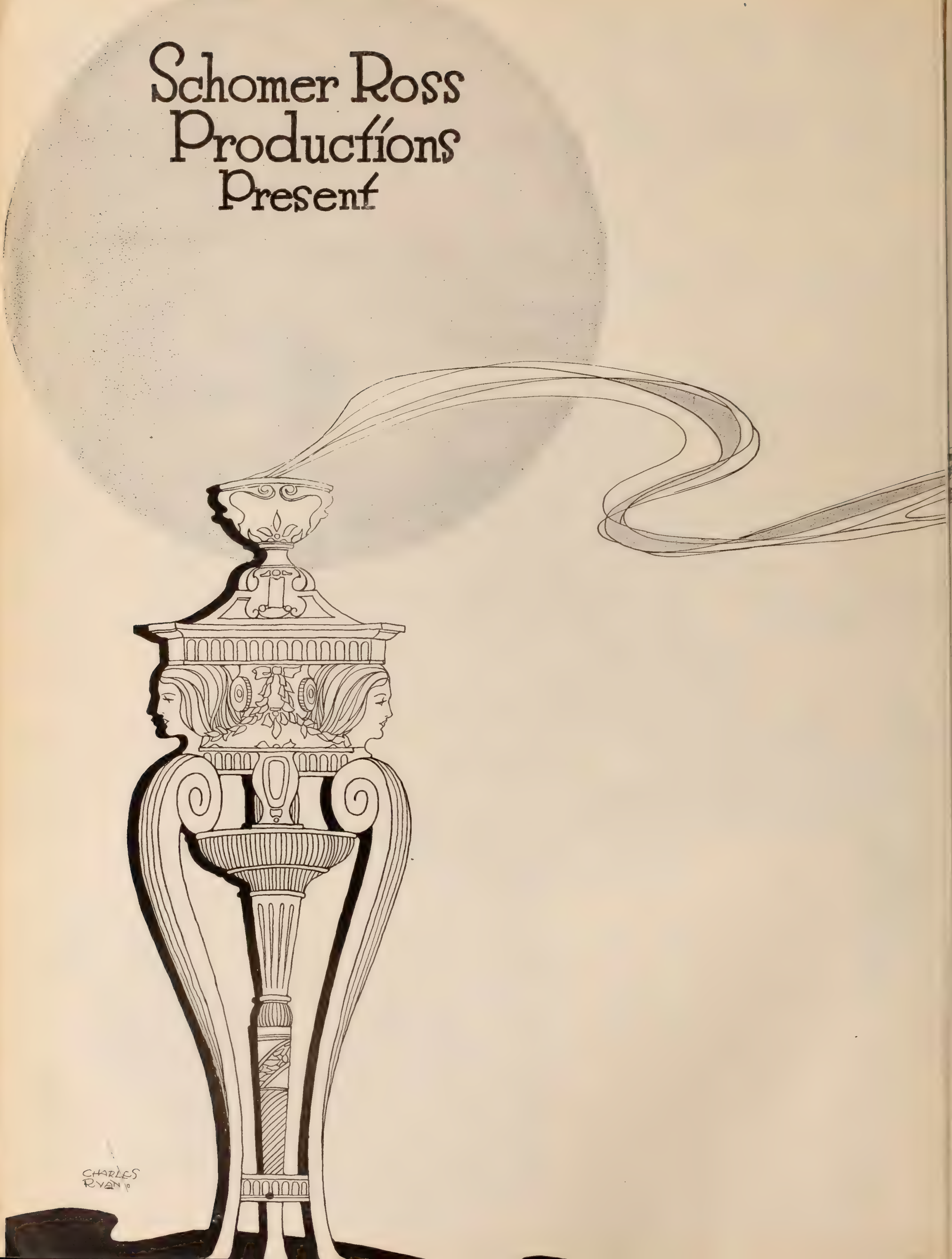
One of the first exhibitors in the United States to thoroughly appreciate the possibilities of motion pictures and to realize the necessity of a proper and dignified presentation, with proper music, was Samuel L. Rothapfel, formerly director of the Rialto and Rivoli Theatres, New York City, and now director of the new million dollar theatre, The California, Los Angeles, California.

Every succeeding year since Mr. Rothapfel entered the business, he has shown constant improvement in his methods, and a deeper conception of the possibilities, until today, exhibitors all over the world, consider him without a superior in his line of work, and agree he is a past master in judging the quality of a motion picture from the standpoint of the theatre patron.

In a letter dated December 4th, to Mr. H. H. Hicks, Manager of the Los Angeles Branch of Vitagraph, **MR. ROTHAPFEL SAID**:—

> **"The Larry Semon comedy, THE HEAD WAITER, which I played at the California Theatre, week of November 30th, I consider as good as any comedy that I have seen during the past year.**
>
> **"Nothing but favorable comments have been heard and the people laughed continuously, and from their tummies.**
>
> **"No exhibitor can make a mistake in booking this comedy and featuring it in a big way.**
>
> **"It will make a great many friends for Larry and I am looking forward anxiously for the Larry Semon comedies that are to follow."**

Schomer Ross Productions Present


CHARLES RYAN '10

Emily Stevens

with Muriel Ostriche
and a brilliant cast in

"The Sacred Flame"

A MAGNIFICENT human interest story of love and life as we live it. A gripping and intensely interesting photo drama of people that we know—every day, human folks. A drama so perfectly directed and so splendidly invested as to be truthfully termed, "one of the best of the 1919-1920 seasons." Played by an all Star cast headed by the brilliant American stage Star, EMILY STEVENS, supported by Muriel Ostriche and other well known players.

Written and Directed by

ABRAHAM S. SCHOMER

whose wonderful conception of human interest stories has placed him high among the foremost directors of the screen and stage and whose past successes include such box office winners as "Ruling Passions"—"Today"—"The Yellow Passport"—"The Inner Man" and others, a guarantee for the success of "THE SACRED FLAME"

Northern New Jersey and New York State rights for "THE SACRED FLAME" purchased by Sam Zierler of the Commonwealth Pictures, Inc., 1600 Broadway, New York. Watch for further announcements.

Schomer-Ross Productions, Inc.
E. S. Manheimer, General Manager
126 West 46th Street New York City

SOLD

→

EXPLOITS *of* GERMAN SUBMARINE
U 35

to

C. B. PRICE & CO., Incorporated
TIMES BUILDING ∴ ∴ ∴ NEW YORK CITY

SOLD

Having disposed of our negative and all rights of distribution on the

EXPLOITS OF GERMAN SUBMARINE
U 35

We respectfully refer you to

C. B. PRICE & CO., Inc., TIMES BLDG.
N. Y. CITY

for all information regarding
territories, prices, etc.
on this excellent production

W. H. PRODUCTIONS CO.
71 W. 23rd Street New York City

How To Save Film Rental

When your opposition plays
The Corsican Brothers
with
Dustin Farnum
dont try to keep your
theatre open. Just put a
sign on it
"Closed For Repairs"
Be Wise

UNITED
PICTURE THEATRES of AMERICA, Inc.
J A Berst, Pres

SPECIALIZATION has come in motion picture distribution.

Sound merchandising and good showmanship have become a necessity.

They guarantee the future success and stability of the independent producer.

Fewer and better pictures are here to stay. They have created a condition which requires more concentrated salesmanship and more thorough exploitation.

The "guess" has gone out of successful picture distribution. Haphazard methods belong to the old order.

Clark-Cornelius Corporation offers the services of a staff of experts in motion picture distribution to the independent producer.

CLARK-CORNELIUS
CORPORATION
1600 Broadway, New York City

TOM MOORE

Eleven Two Reel

CLASSIC pictures of a master actor—a star of tremendous box office value—an artist of rare and winning personality.

Offering the pick of his early successes, two-reel dramas produced from splendid stories under the direction of famous producers.

Supporting casts include Marguerite Courtot and other screen celebrities.

Available in a new edition deluxe on a territorial rights basis at intervals of one a week.

Complete line of new posters, lobby photos, window cards, cuts and other accessories.

For Territorial Rights Wire—

Clark-Cornelius Corporation

1600 Broadway— New York City.

SCREEN WINNERS
Dramas de Luxe

Read These Titles——

- *"The Prodigal"*
- *"The Black Sheep"*
- *"The Secret Room"*
- *"For High Stakes"*
- *"The Adventure at Briarcliff"*
- *"The Cabaret Singer"*
- *"The Girl and the Bachelor"*
- *"The Black Ring"*
- *"His Inspiration"*
- *"In Double Harness"*
- *"The Girl and the Explorer"*

Foreign Rights Controlled by
C. B. Price Company Inc.
Times Building, New York City

THE ABCO PRESS NEW YORK

TESTED AT THE BOX OFFICE

William Russell
IN
"UP ROMANCE ROAD"

Margarita FISHER
IN
"IMPOSSIBLE SUSAN"
"A SQUARE DEAL"

Mary Miles MINTER
IN
"The GHOST of ROSY TAYLOR"
"SOCIAL BRIARS"

FIVE PRODUCTIONS STARRING PLAYERS OF BIG BOX OFFICE VALUE

Available at Exchanges of Hallmark Pictures Corporation

PICTURED REMINISCENCES of the passing year

1918 1919

President Wilson

Sir Harry Lauder

Thos. H. Ince Studios

Sir Arthur Brown

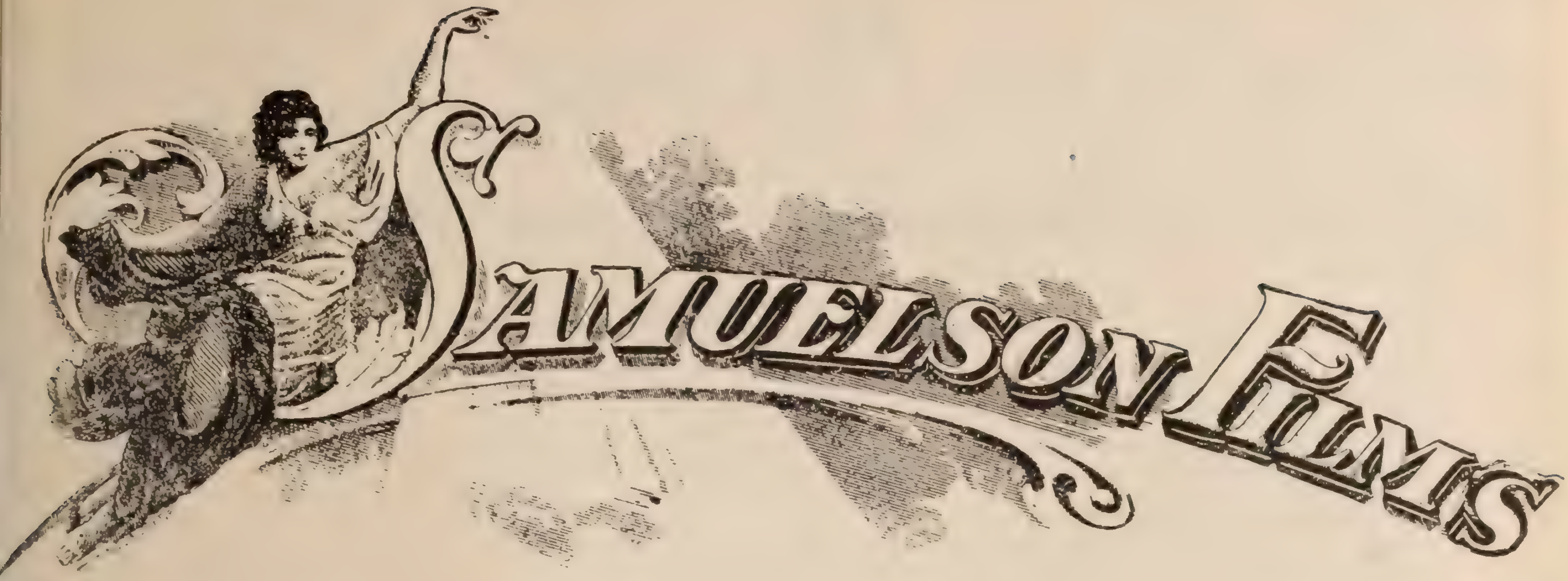
King & Queen of the Belgians

Admiral Rodman

FRIENDS & VISITORS — A RECORD OF CHERISHED MEMORIES

To my friends the exhibitors, with cordial season's greetings from myself and all my stars, and with every wish for continued prosperity in the coming year of 1920

Thomas H. Ince



Starring

MADGE TITHERADGE
PEGGY HYLAND
ISOBEL ELSOM
MAUDIE DUNHAM
DAISY BURRELL

C. M. HALLARD
CAMPBELL GULLAN
TOM REYNOLDS
JAMES LINDSAY
and
OWEN NARES

G. B. SAMUELSON
UNIVERSAL CITY
CALIFORNIA

THE
SAMUELSON FILM MFG. CO., LTD.
WORTON HALL
ISLEWORTH
ENGLAND

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William A. Johnston, Pres. & Editor.
Robert E. Welsh, Managing Editor.
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
Fred J. Beecroft, Adv. Mgr.

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I wish I could shake you all by the hand and give you all the happiness and prosperity in the world for the New Year. It is my wish in spirit.

Arvid Gillstrom

Directing

JACK GARDNER and ETHEL BURTON

Famous Players-Lasky

Yes, back at the "Astor"

790

Growing—Always growing! The "News" in 1919 carried 657 more pages of paid advertising than any other trade paper in the field.

Add the "News" Studio Directory (professional advertising) and the total is 790.

In 1918 the "News" was 352 pages in the lead.

Growing!—and now so far in the lead that no one doubts but that—

The News Covers The Field

Motion Picture News

VOLUME XXI
NUMBER 2

JANUARY 3
1920

A Producer's Year

¶ This will be a year of remarkable production.

Or, to express the situation more clearly, we might say: This will be a remarkable year in production.

In the brief history of production, in fact, we are in the midst of its most significant era.

Let's review briefly.

The star was the all desirable picture element last year and in several previous years.

This era began when we ceased to say: "It's a Biograph" and said, "It's a Mary Pickford."

The era reached its culmination, we believe, over a year ago, when a veritable picture pit took place on the famous "million dollar rug" in a Los Angeles hotel; and when the excitement had cleared away one producer and three stars decided to break off with the producer-distributor and go it alone.

That, by the way, was not the chief result of this, the most dramatic event in this industry's history.

So alluring were the prizes sought that defiances were hurled back and forth which today lie at the root of this industry's most serious economic struggle—namely, the invasion of each other's field back and forth by the producer and the exhibitor.

At any rate, however, the star was the prize, because the picture was the prize, and the star, it was thought, made the picture.

Today the picture is just as much, even more, the prize; but there has come a change.

We have previously looked to stars for pictures; today we are also looking for directors for stars.

We say this without the least intention of overlooking the very important box-office part a star plays in a picture—and always will. The big stars are still big stars. Nevertheless we say it emphatically, because we believe a most important development in present and future picture making has come about.

We read our own history piecemeal. We know that something is moving on, but we don't grasp its full significance till we lump it all together.

Consider the following list of names.

Men of producing ability have moved forward in mass this year. Some names are new—they have found their place in the picture sun this year. Others have been known for some time; but will any say that they did better work in any previous year.

Here's a roster, and it only partially includes all the present and coming factors:

David Griffith, Thomas H. Ince, Cecil De Mille, Mack Sennett, Raoul Walsh, Sydney Franklin, Edgar Lewis, Allan Dwan, Victor Shertzinger, the Whartons, J. Gordon Edwards, Donald Crisp, Thomas Heffron, Emile Chautard, John Adolfi, Clarence Badger, Harry Lehrman, Al Christie, J. Stuart Blackton, the Blaches, Charles Brabin, Rupert Julian, George Foster Platt, William D. Taylor, Edward Jose, T. Hayes Hunter, Jesse Hampton, Wilfrid Lucas, Harry Beaumont, Ernest Warde, Henry King, King Vidor, Henry Otto, George Loane Tucker, Ed. J. Le Saint, Rollin Sturgeon, Tod Browning, Lloyd Ingraham, Hobart Henley, Reginald Barker, Eric Von Stroheim, Tom Terris, Burton King, Chester Withey, Marshall Neilan, Jack Conway, George D. Baker, William C. Cabanne, Albert Capellani, Edwin Carewe, William P. S. Earle, John Emerson, George Fitzmaurice, Charles Giblyn, Allen Holubar, George Irving, Harley Knoles, Frank Lloyd, George Melford, Charles Miller, William Nigh, Sidney Olcott, Maurice Tourneur, Lois Weber, James Young.

The important fact is that where producing ability a few years ago was limited to a handful of directors, today a formidable phalanx has it well in hand.

These men, these many men, will each make a few pictures each this year; but in the aggregate there will be more good pictures by far than any previous year has seen, and they will come from many sources to the exhibitor.

We have said right along to the exhibitors of the country: You are going to get plenty of good pictures, no matter what happens within the industry.

The above list of names is in itself the argument for and guarantee of this most important fact.

These men will make pictures—good pictures. They will receive the necessary backing, the necessary distribution, the necessary exhibition—for these pictures.

No force can stop this, because no force can stop either demand or supply—in this or any other business.

There is an identity of interest between the man who makes good pictures and the man who wants good pictures which no force can separate—for long.

That's what we meant when we said: Good pictures will always get good theatres and good theatres will always get good pictures.

These are the two interests in this business which natural law itself will always hold supreme—despite any temporary confusion—the maker of good pictures and the man who gives them good exhibition.

W A Johnston

Speaking Editorially

Key Cities—A Startling Charge

MORE than passing attention will be aroused by the exclusive article in this week's NEWS which we have appropriately headed, "Dynamite from Carl Laemmle."

The Universal executive delivers a startling indictment against one of the most important factors in the business when he declares that key city bookings "are not all that they appear to be."

That his charge will be answered goes without saying. But one probable "answer that does not answer" Mr. Laemmle disarms to some extent with his closing statement: "Sour grapes? Hell, No! Just a few uncomfortable facts."

This leaves it to the critics to confine themselves to the merits of the case.

Frankly, as part of our own comment on the letter, we must state the truth that Mr. Laemmle is not the only film man who has expressed similar views on the matter within the past month. If their declarations are borne out by the evidence then a cancerous condition is revealed, certain to spread its evil influence further and further, certain to wreak harm beyond calculation.

Our investigations into the matter have been hampered by an unwillingness on the part of film men to be quoted on so touchy a matter. No individual cares to be "the goat."

Perhaps Mr. Laemmle's explosion will toss the cover off the boiling kettle.

Our pages are open.

What have you to say—"key city" exhibitors and village exhibitors; producers, big and little.

Aim both the brickbats and the bouquets towards Mr. Laemmle; our role is that of the Innocent Bystander.

Who speaks up first?

Signs of Progress

LAST week's issue of MOTION PICTURE NEWS saw the establishment of a new department in the Service Bureau devoted to a recognition of the work being done by exploitation men in the various exchanges.

Which is, indirectly, a sign of progress in the industry.

For it must be admitted that only a little over a year ago the mention of "Exploitation Experts" brought something of a smile. Many were the quips and anecdotes told concerning some of the alleged "experts."

But this factor in the industry has progressed steadily. Incompetents didn't last long; better men were attracted to the work from month to month; the good men developed after jumping the hurdles of "a new game."

The director of our Exhibitors' Service Bureau gives us eloquent testimony of the good work that is now being done by these exchange exploitation men in every section of the country. It is to give louder voice to this testimony that the new department has been established. Watch it.

Make Way—National Advertisers

ARE the old line "national advertisers" to feel a taste of motion picture competition along the lines of our trade paper campaigns?

The thought is prompted by the spectacle of five pages in the current Saturday Evening Post bearing the signature of Lewis Selznick.

We can picture to ourselves the stir created in the office of Printer's Ink and Advertising and Selling. We can imagine the gasps in the advertising departments that devote their energies to tires, soaps and chewing gums.

Five pages. Shades of thirty-two page trade paper inserts! Make way all you pikers with your trifling half million dollar advertising appropriations.

When—and Then!

A MAN who is now an exhibitor, and who has been a film salesman, exchange manager and a producer, says that nothing will ever come of percentage until it is based upon confidence between the exhibitor and exchange.

It's about as sensible and solid a letter as this office has ever had from the trade.

He says that confidence does not now exist—by a long shot. And, he says, that the film salesman and the exchange are largely at fault because the home office is at fault, and the home office is at fault because of lack of contact with, and understanding of, the exhibitor throughout the field.

In other words, there is no real distributor—exhibitor cooperation—despite the fact that this is the main plank in the advertised policy of practically every concern in the industry.

The sad part of it is that he's right.

And he's equally right when he says that neither percentage nor any other better method of film rentals will ever come about until both sides quit "strafing" and act like allies in a common cause.

But we'll let him say it:

"When this dog-eat-dog, devil-take-the-hindmost policy of chasing the immediate dollar, without any thought of tomorrow, is abandoned for a regular business policy of making a sincere and consistent effort to give a real service to the customer for money received;

"When the conscientious and constructive exchange manager rather than the skillful thrower of bull will be encouraged and upheld by his home office in his effort to establish and maintain a sympathetic relation with his customers; when scrupulous care is taken to account properly for every cent received, and when, as must inevitably happen in every exchange, an error is made and an overpayment received, the exhibitor is given the privilege of his money back if he wants it;

"When exchange managers, bookers and salesmen will learn a little about their stock in trade and intelligently try to select subjects suited to localities and occasions, and are permitted to use common sense in establishing the rental prices for the various communities in their territory.

"Then in my humble opinion, it will not be necessary to quarrel about whether the companies are to be paid by a flat rental system or on a percentage basis, because having an eye for the future, it will be the effort of the exchange man to work with and not against his customer and nurse him along until he will be able and willing to pay all the traffic will bear for the worthy pictures handled by the exchange.

"*And until such time,* there is no method on earth which will work automatically to cure the abuses which the trade is heir to by reason of the practices which have cursed it from its very inception."

COAST WIRE BRIEFS

"A TELEGRAM received from Los Angeles states that Margaret de La Motte was internally injured and sustained cuts on her shoulder, face and head when the automobile in which she was traveling was struck by a trolley car at Cahuenga street and Santa Monica boulevard, and carried for a distance of a hundred yards. Miss de La Motte's parents, who were accompanying her at the time, are also reported to have been hurt badly. The actress was on her way to the Metro studio, where she had the lead in "The Hope," when the accident occurred.

The same telegram advises of the marriage of Gloria Swanson to H. K. Somborn, president of the Equity Pictures, on December 20th, at the Hotel Alexandria. The actress will continue her work with C. B. DeMille, it is said.

Adolph Zukor is reported to have closed with Claud Jensen and J. Von Herberg for the controlling interest in their theatres in Portland, Seattle, Butte and other Northwestern locations.

Dealing in Personalities

WE thank you—boys, one and all. For those kind words you said about the Christmas issue. For the encouragement you have given us to strive for better issues with each week of the new year.

People often say that there are more knockers to the square foot in the film game than in any other on record. But we are here to say that there are more regular fellows anxious to go out of their way to say "Good luck!" than we ever thought existed.

Again we thank you, boys.

And we add that it was considerably cheering to get out of the slough of strike conditions with such a bang-up issue as last week's with its two hundred and two advertising pages.

There's a mark for all to shoot at.

A little less time devoted to childish knock might help some of them in getting better aim.

Our advice is free.

You're welcome.

Met J. D. Williams this week. Back from his cross-country jaunt. Smiling broadly—like the cat that ate the canary. All in all, there's an air of confidence and faith about that First National Headquarters that you can't help feeling. Always those First National boys give you the impression that they have something up their sleeves—and the feeling that they know it will be the right thing at the right moment when they pull it.

* * *

AFTER getting away from the subject of last week's issue we are here to remark that this week's NEWS is nothing to sneeze at.

We feel a little proud for example over those holiday greetings we present from such notables as Secretary of War Baker, General March, and Cardinal Gibbons.

Proud for one thing because we are motion picture workers, and that the motion picture has reached the stage where leaders of the nation's thought so whole-heartedly express their feelings of good cheer to the industry.

And just a wee bit proud also that MOTION PICTURE NEWS has been the medium to secure these expressions and convey them to the industry.

Wouldn't news weekly trailers made from these messages be a good idea? To help sell the motion picture to any who may still incline to scoffing? Here's the suggestion—go to it, Pathe, Kinograms, International.

We know that any exhibitor will thank you when he sees the trailer on his screen. For he will be quick to make use of the holiday greetings in his ads and through slides.

Go to it. But—

Give us credit, boys!

* * *

Paul Brunet, vice-president and general manager of Pathe Exchanges, Inc., is off for the coast. It's his first trip there—showing that in one respect at least Yours Truly classes with Mr. Brunet as a film man. Rumor has it that the trip is connected with important plans for Associated Theatres. We understand that twenty franchises in Associated have already been disposed of with the prospect that the rest will be cleared in a short time.

790

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See Page 390

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* * *

THOSE holiday messages aren't the only good thing in this week's issue. If you don't read that letter from Carl Laemmle on "key cities" you are missing the communication about which they are all going to be talking for the next few weeks.

It's a case of TNT floating in nitro-glycerine. And heading towards a burning oil tank.

It's all of that and then some.

Red hot isn't the word.

For example, Mr. Laemmle says, "The campaign for 'key city' bookings has reached the point where it amounts to little less than bribery."

Won't that start something?

We expect to have our columns sizzling with excitement for the next few weeks as a result of Mr. Laemmle's defy. Unless the subject is such a touchy one that no one is willing to speak on it.

There might be something in that latter statement. Because, from conversations we have had in many quarters, we know that Carl isn't alone in his thoughts.

But Carl is always ready to say what he thinks.

You have to hand it to him.

* * *

Seems that all our news this week concerns cross-country trips. Victor Kremer strolled into the sanctum with reports of a successful jaunt around the state rights centers on behalf of his Chaplin subjects. Reports the market in satisfactory condition and gives a hint that he may soon announce some new purchases.

BEFORE you make up your mind that you have read all the features in this issue after concluding that Laemmle sizzerino, keep right on moving until you come to that discussion of Percentage Booking.

It's a two-page spread; a two-sided debate. A producer and an exhibitor do the talking, but both speakers have been through the picture mill from start to finish.

They have much the same experience behind them—but, nevertheless, they reach diametrically opposite conclusions.

Another feature you want to read is the Sydney Cohen article—"Don't Be Stampeded."

And then turn to "With First Run Theaters"—the livest trade paper feature now appearing. Red hot off the griddle this department tells each week just what programs are being played *the current week* in all the leading first run theaters.

It's all telegraph stuff—last minute information, not stale weeks old copy drifting in through the mails.

Just to do it up in "ace high" shape, we also give you in this department reproductions of the advertising used by those first run houses on these self-same bills.

That's tying the prize package up with all the trimmings, isn't it?

* * *

Our Star Reporter set out last week to track down a rumor that C. L. Yearsely had become "Director of Advertising and Publicity" for Goldwyn. Mr. Yearsley denied the truth of the rumor. Mr. Block asserted that it was news to him. Finally the S. R. found a proofreader and compositor at Williams Printing Company who confessed to having started the merry tale. The juggling of a few lines of type in last week's News made us swap a few jobs around. Our apologies to all concerned.

* * *

THIS was house organ week in our mail. First came the initial issue of Select's Motion Picture Times, a bang-up publication that shows the expenditure of considerable money and quite a work of printing art.

Next the holiday issue of the Pathe Sun. Oh, boy! That almost took our breath away. Almost as thick as the holiday number of THE NEWS; and overflowing with color effects. Every part of the organization is represented in the issue, right through the home office and clear around the exchange circle. It's an issue to be proud of.

And finally "Contact"—the inter-organization First National publication. Here's our ideal of a house organ. No hokum; but page after page of really valuable trade discussions and exchanges of ideas. If each issue of "Contact" doesn't increase the efficiency of every member of First National's organization then we miss our guess by a mile.

* * *

A few days ago we read "A Thought for the Weak. Interviews with prominent film men are not secured from the publicity department."

You said it, Les, and sometimes they're not secured from the "prominent film men." As, f'rinstance——

Which should be inspiration enough to prompt an addition to the "Thoughts of the Weak."

GREETINGS!

From some of the Country's Leaders to the Entire Motion Picture Industry contained in Letters written to Motion Picture News

From Secretary of War Baker

With church and school and printing press, the screen has taken its place as one of the major educational agencies. It lies within the power of the leaders of the industry to make it more and more the university of the average citizen.

From Cardinal Gibbons

Following is the message the venerable prelate desires the motion picture screen to convey to the nation:

" The best guarantee for the stability of our beloved country is obedience to all lawfully constituted authority."

From General Peyton C. March

The work of the motion picture industry in showing on the screen the danger of Red agitation and the necessity for the complete support of American institutions is of the greatest value to the country. Holiday greetings to all the industry and congratulations on its valuable work for Americanization.

Dynamite from Carl Laemmle

"The Campaign for 'Key City' Bookings Has Reached the Point Where it Amounts to Little Less Than Plain Bribery"—A Sizzling Exclusive Article

My Dear Mr. Johnston:

WILL you stand for some plain talk with regard to the importance, or lack of importance, of theatres in key cities?

I have been reading your editorials on this subject. In theory you are absolutely right when you say "Good pictures will always get good theatres; and good theatres will always get good pictures," but in practice it doesn't work out that way.

When the producers discovered that the best way to "make" a picture was to run it in a big theatre in each key city, they almost immediately began to exercise all their ingenuity to get their pictures into those key houses. *This campaign has now reached the point where it amounts to little less than plain bribery.*

It is the commonest thing in the world for a producer not only to charge these big houses little or no rental, but in addition, actually to spend large sums of money to "put the picture over" in such houses. The owner of the big theatre quickly discovered that he could use his house as a club to get pictures for almost no rental at all. He also discovered that he could make the producer do his local advertising for him by pitting one producer against another.

* * *

NOW then, I would like to agree with you that "good pictures will always get good theatres," but the cold hard fact is (at the present time) that many a good picture cannot get into many a good house, simply because of the conditions which I have outlined above.

I can show you by the Universal's books that whenever we get one of our pictures into enough of the key houses, our business on that picture is enormous, proving that at the present time the smaller exhibitors are doing their booking according to the key houses and nothing else. This is absolutely regardless of the real quality of the picture itself. In other words, it is possible under the present crazy system to do a bigger business on a mediocre picture than can be done on a fine picture, provided the poorer one gets into the key houses.

Another thing too, the exhibitor, where he controls three or four houses in a town, or in fact, all of the houses in a town, forgets the quality of pictures. You walk in with your picture—he knows that it's absolutely great, that it will get him money, yet at the same time because he has the town tied up, he forgets quality—forgets what the picture will bring him, and offers a ridiculously low price. No matter how big the picture might be—no matter what the drawing power might be, he simply offers what he feels like paying.

I believe from the bottom of my heart, and hundreds of people (including screen critics) agree with me, that the Universal is making, and during the past year has made, by far the best pictures and the biggest pictures on the market. But you would be amazed to know how hard it is to make any real profit on them unless we first get into the exploitation theatres. And the only sure way of getting into some of these houses is by giving the picture away or worse.

790

Is SOME Lead

It Proves Who Covers the Field

* * *

MANY of the finest theatres in the country are showing the worst pictures, because they are controlled by the distributor or producer. This can lead to nothing but disaster in the end, but the end has not come yet. And until it does come, until the "good theatre gets good pictures" it is hard sledding for the man with the good pictures.

Your theory, as I said before, is fine. But you are far ahead of the actual facts and conditions. The day will come when the merit of the picture will be the only factor of importance in booking. But at present, the merit of the picture cuts the least ice.

Look about you. Go through the country. Visit some of the fine theatres right here in New York and you will see some of the rottenest pictures on earth being exploited and shown in the most gorgeous environment and with the best possible music and settings. All this is being done to force poor pictures into success, and meanwhile it is killing general interest in pictures and putting new life into the stage and into vaudeville.

* * *

THE producer who makes pictures and also owns a theatre is going to use his own pictures in his own house, and you can't change that fact if you theorize till you're red, white and blue in the face. He may kill his theatre but he will "make" his picture!

Some of America's very finest theatres are on the down grade right this minute because it is almost impossible to get a good picture into them without something more than quality and salesmanship.

And the point of it is simply this: How long will it take you to arouse the exhibitors to the fact that the key house is no longer a key because it doesn't unlock anything? The question for the exhibitor, great and small, to stare in the face right now is the old darky's question, "Is you goin' to be quality or is you ain't?"

Is the small exhibitor going to fall for a poor picture just because the big theatre in his territory GOT PAID FOR RUNNING IT, or is he going to do his own thinking?

Is the big theatre owner going to run his house to please his patrons or is he going to run it to exploit punk pictures and fool his patrons and fool himself?

I don't know the answer. Neither do you. But I'll thank heaven when the day comes that quality, and nothing else, is all that can get a picture into a theatre! When that day comes I'll be doing a bigger gross than I'm doing today and I won't have any close seconds.

Sour grapes? Hell no! Simply some uncomfortable facts!

Sincerely yours,

CARL LAEMMLE,

President Universal Film Mfg. Co.

"Key Cities" from the Exhibitor Angle

DEAR Mr. Johnston: "I have read your articles about first runs, many times in your paper, also that the producer is getting only ten per cent of the money the exhibitor takes in. Here is my experience: I have just played "Heart o' the Hills." This picture only opened in Philadelphia at about the same time I played it. Harrisburg and the other "Key Towns" had not yet played it. The result is that I did about two hundred dollars less with it than I did with "Daddy Long Legs." The latter picture had played all around me in the larger towns and its fame had spread so that when I played it, it was a clean-up. If "Daddy Long Legs" is a 100% picture, "Heart o' the Hills" is a 120% picture in the way of pleasing the masses. I simply made a mistake in playing the picture too new. I gained nothing as the print I had showed three big wide scratches right down through the centre of the picture, caused no doubt by being shown to these Key theatres or circuit managers, on a bum machine. Let them continue to operate the Key theatres, they are the greatest thing I know of for the smaller town theatres. If they play a picture that has no merit we generally find it out, if they play a real picture, we find it out and our patrons in some way find it out at the same time.

—H. R. Weber, Orpheum and Star Theatres, Chambersburg, Pa.

PERCENTAGE

¶One man has been a "legit" theatre manager, a picture theatre owner, an exchange man, and is now a producer.

¶This is Louis B. Mayer.

¶He says "Percentage is the Solution."

¶And offers evidence to support his case in the following exclusive article.

By Louis B. Mayer

I READ with considerable interest William A. Johnston's splendid editorial, "Percentage is Coming" and I have followed with increased interest the general discussion which it has aroused in the motion picture industry.

May I express some of the views gained by my own experience as a legitimate theatre manager, a motion picture exhibitor, an exchange man, a distributor, and now as a producer?

I firmly believe that even the exhibitor has come to realize that the motion picture manufacturer is not receiving rentals commensurate with the value of his bigger productions. On the other hand, I myself will admit that the manufacturer is fairly well compensated for what may be termed "average" or "program" pictures. This being the case, it would seem that the manufacturer has little choice except to continue the making of average or program pictures to the exclusion of big specials, and as the exhibitor is clamoring for the specials without being willing to pay a fair price for them, one of the great evils of the industry has crept in—namely, the camouflaging of many average pictures under the name of specials.

Practically every picture advertised in the trade papers today is called by the manufacturer "a special" and I certainly don't blame first-run exhibitors for objecting strongly to paying increased rentals for such productions.

There is, however, a way out and that way is through the policy of percentage—the policy of presenting pictures absolutely on their merits. This policy would enable the exhibitor to secure the average or program picture at the low price he is accustomed to paying, and compel him to pay the increased price that the special deserves. It would encourage the manufacturer to get away from his routine program production and devote his best energy, regardless of time and expense, to the making of really big pictures.

Going back to the time when I was a legitimate theatre manager playing dramatic productions, I would have been astounded to be asked by a producer to pay a flat rental for the use of a production. To any such proposition I would have answered that I had no way of knowing the value of any attraction in my city until I had played it. And until the public had passed judgment and my box office had spoken, no producer had the right to tell me what that production was worth.

The logical result, of course, was that I, as well as every other legitimate theatre manager, played productions only on a sharing basis.

Then I became a motion picture exhibitor. Like all exhibitors, I fought for the lowest possible rental. I did not try to beat down the price on a picture because I wanted to crowd out the producer. I simply did not know how much money that picture would bring into my box office and for my own self-protection I had to "play safe" and get the rental down to the minimum.

Later on, as an exchange man, I found myself on the other side of the fence. My business was to convince the theatre owner that he should pay a high price for pictures I had to sell him, but the exhibitor would always answer with the same arguments that I had used myself—that he could never be sure of how much a picture would draw.

Now, as a producer, I have realized how inequitable the present basis is. It is unfair to the producer because he is not sure to be rewarded for his best efforts and big capital invested. It is unfair to the exhibitor because it robs him of the co-operation which the producer could give him.

If the big pictures are played on a percentage basis, the manufacturer has no trouble in getting his full quota of profits, because the public quickly discovers a really big production and the box office receipts amply pay for it.

Under the rental plan, if Mr. Manufacturer tells Mr. Exhibitor that he has a great picture—worth five times the usual price—Mr. Exhibitor may think "well—I can't take a chance on it at such a high figure."

Thereupon come reductions in rental figures to a point where Mr. Exhibitor knows he takes the minimum risk. He plays the big picture—gets in the tremendous returns and is highly elated when he finds his box office records have been broken. Does he sit down and write out a check to Mr. Manufacturer and send it to him with the comment—"Your picture did so much better than I expected that I am sending you a check for the difference between what you asked in rental and what I paid you."

I have never known of such an instance. Mr. Exhibitor merely chuckles with glee, puts the extra money in the bank and figures out what a good bargain he has made.

Of course from the exhibitor's standpoint, he has benefited on the deal. Looking at it from a short-sighted standpoint, he has. But in this temporary benefit he has injured the whole indutry—because he has taught the manufacturer a lesson—that it does not pay to make really big and expensive pictures for straight rental distribution.

Let us consider the other angle. If pictures are booked from a percentage basis several results would be manifested. First of all, the picture which would pay best to make would be the really big picture which could stand extended runs. The manufacturer would make each production conform to the highest standard of perfection—because it would pay him in the end. Additionally, he would put behind the picture a selling campaign which would have as its basis real showmanship.

I want to draw a comparison between the motion picture industry and the theatrical industry. In the latter, the manufacturer of plays for the legitimate stage does not expend his energy in "selling" his production to the managers of theatres which are going to play them. Instead, all his energies are directed in selling his plays to the public by direct exploitation. The manufacturer of motion pictures, on the other hand, devotes much of his effort to convincing theatres that they should book his pictures—and then leaves them flat to handle their own problem of bringing the picture he sells them favorably before the public.

I believe that the big future of the motion picture industry will develop from the manufacturer's campaign of direct selling to the public.

By a direct selling campaign I do not mean that every motion picture that comes out must be backed up by a national advertising campaign. That would be entirely ruinous. Let us merely apply the principles of showmanship—the principles that have made the great theatrical concerns of today keep to the time-tried policy of putting personality behind publicity. To me "personality behind publicity" means handling the picture in every important centre with an advance agent. Every theatrical show that goes on the road has its advance agent. No touring company is content to leave the publicity for its local showing up to the local theatre owner. They feel that personality must be put behind the selling campaign in each city which the show visits. In the motion picture industry this time-proved policy of theatredom has been abandoned. A producer makes a picture costing many times what the average stage attraction costs. Once he has made it he devotes his energy to telling the theatres how good it is. Then he is willing to simply sell the picture to them at a rental and let them do their own local exploitation. Under existing conditions there is no reason why he should send an advance agent to a city to back up his picture—it would simply mean a loss out of his own pocket. But under the percentage plan, where out of every dollar that comes into the box office the manufacturer would have his percentage, he is not going to leave exploitation to the discretion of the local theatre manager. He is going to send the best kind of an advance agent to the town and get every penny that can be drawn in by that attraction.

I do not wish to infer that I consider the local managements incapable of handling their pictures, but I will say that I do not consider the motion picture owner as a decidedly greater genius than the manager of the average legitimate attraction house. At the legitimate houses if a show were to announce that it was coming without a press agent, the manager would probably promptly cancel the contract. He knows that it is the outside energy of a new man in town

(*Continued on page* 400)

—TWO SIDES

By J. P. Gruwell

• The other man has been a film salesman, an exhange manager, an exhibitor in small towns and big cities.

• This is J. P. Gruwell, of Grand Rapids, Wisconsin.

• He says "Percentage won't work; we need a house-cleaning, not new or old schemes."

• He talks "Cold Turkey." Read this article.

IN view of what I have to say, my communication may be as welcome as a mourner at a marriage feast, but the policy of THE NEWS is unquestionably constructive and as my opinions are representative of a considerable portion of the trade, I feel they will be welcomed no matter how divergent from your own, because the expression of all sincere views helps the entire industry of which you are one of the principal spokesmen. I don't believe percentage booking will cure the ills which afflict the motion picture business.

My credentials? I have been an exhibitor in both large and small cities, although never in a village of less than 5,000 inhabitants. I've "peddled fillums" in 34 states; held a couple of exchange managerships and been connected in one way and another with several producing companies. My varied experiences have all taught me the same lesson. So I don't believe I am simply a sorehead blowing off steam.

Percentage sounds good and although your figures, based no doubt, on big city engagements, are decidedly off when it comes to the country at large, it can be successfully worked with exceptionally big productions and between exchange managers and exhibitors who mutually know, like and trust each other. But in a general way the cost of safeguarding the interests of the exchange is bound to add too much to the overhead of exhibition. And apart from that, it would merely shift the controversy from how much flat rental to how much percentage is fair. The exhibitor would be willing to give 25 per cent and the distributor would ask 75 per cent and the dickering would go merrily on, just as it does now as to rental price.

Consider if you please the case of the exhibitors in the smaller cities and towns who in the aggregate, furnish the larger half of the business to the exchanges. They are not and cannot be in personal touch with the exchanges. All they know is a kaleidescopic procession of salesmen, most of whom call but once at least for any one company. It is up to them to sell their wares, honestly if possible, but to sell them anyway, or lose their jobs within a very few weeks. Consequently they are prone to promise overmuch and inasmuch as there is no provision to leave a copy of any contract with an exhibitor for future comparison with the contract as returned with the approval of the home office there is a great deal of temptation to change the provisions so that they will more nearly meet the requirements of "the boss."

Taught to distrust all film exchanges and their ways, by the pernicious methods first introduced by the General Film Company and carefully perpetuated by a majority of its competitors, these exhibitors ofttimes believe they are being swindled when they aren't and they are so many times victims of misrepresentation that they have come to believe that it is no crime to rob a film exchange in any way possible if they can get away with it. Called "hicks" and "rubes" by astute (?) willy-boys from Gotham's slop-over, who are wished onto branch offices by home-office desk warmers, these "small time" exhibitors are usually in a state of bitter revolt, ready to take every possible advantage; justifying themselves with the belief that the exchanges are always ready to take every possible advantage of them. Percentage bookings will not cure this spirit of revolt and it must be removed if we are to advance.

Let me challenge anyone successfully to dispute the statement that the average exchange manager is a mere office boy under the absolute thumb of the home office; so hedged about by red tape and so harassed by continual nagging from salesmanagers who know little or nothing about selling conditions in the various territories, that in order to hold his job he must sacrifice all hope of bettering the relations between his office and his customers by mapping out and patiently maintaining a policy of square toed fairness until such time as a profitable business based on mutual confidence can be built up; but must make a breathless effort each week to squeeze by hook or crook every possible penny, honest or otherwise, out of his territory, so that his Saturday report may not bring a scathing rebuke from New York or a smiling successor about the following Wednesday to take his place.

We are solemnly told by the wise ones that it is not fair to compare the distribution of films with an ordinary wholesale business because we are renting instead of buying films. True, but what the exchanges were intended to do and what they should do, if the industry is to advance, is to provide and sell service to the exhibitor. Then instead of a constant clash of interest between exchange and customer, there would come about a spirit of mutual friendliness and co-operation such as now exists between almost any first class wholesale house and its trusted customers. Then the exchange manager, having been employed because of his fitness instead of because he was a relative or special friend of the boss or of the boss's friends or immediate retainers; and bonded as is any other holder of a responsible position, would be given a broad general sales policy and told to go to it. The measure of his success or failure would be in years rather than in weeks and the efforts of his salesmanager would be confined to matters of policy rather than the relations of the branch with its individual customers. Then it would be possible for an exchange manager to return real money to an exhibitor who had made an overpayment and to give credit for errors made by members of his office force if in his judgment, such credits were justified.

Office bookkeeping, by the way, is a fertile source of controversy. Some of the accounting systems inflicted on branch offices by General Auditors are devised for the convenience of the Home Office rather than the business of the branch and frequently just as the poor bookkeeper has mastered the system, there is a shake-up in New York and another equally as intricate but entirely different system is substituted; or a new branch manager brings with him a new bookkeeper to mix things up. Not long ago, in a film exchange managed by a friend, I tried my utmost to prove or disprove the contention of a customer concerning an overpayment and after I had worked faithfully for a day and a half I was not at all sure then that I knew anything about the mess. Deposits, for example, usually go immediately to the Home Office and no matter what the merits of the case may be, it is easier for a rich man to enter the Kingdom of Heaven than it is to recover any of these deposits. That the producing companies are doing business on these deposits is a charge never disproven and recently admitted in very high quarters. No matter how anxious the individual branch manager may be to adjust a difference with an exhibitor any adjustment he may make beyond an occasional "gratis" picture makes him a deal of trouble answering home office questions and too many such adjustments are bound to cost him his position.

I well remember when the president of the first organization I sold serials for, issued instructions to exchange book-keepers to charge a little extra to all customers' accounts each week so that the overpayments from careless exhibitors would help to make up for the losses incurred from carelessness in serving dishonest ones. It was in that office that a splendid customer paid twice for one episode of the serial we were handling at the time. Our bookkeeper came to me and asked me what to do. It happened that the double payment was not discovered until after the final chapter had been used. I instructed him to return the money. However, as he was working for the exchange manager, he went to him and told him of my instructions. "Return the money?" shouted the exchange manager in horror. "Give real money back?" he gasped. "I should say not. Charge it to advertising and balance the account." Now this was not a fly-by-night states rights concern, but one of the big service companies. General Film Co. went broke leaving many exhibitors in the lurch so far as depositors are concerned, I being one of them. So it has been all through the history of the business.

When this dog eat dog, devil take the hindmost policy of chasing the immediate

(*Continued on page 402*)

Can Comission Prices Vary?

Or is a Standard Scale the Best Exhibitor Policy?—An Interesting Discussion of This and Other Exhibitor Problems

By Thomas D. Soriero

IT is my belief that the answer to the question of "What is Wrong with Films Today?" rests in a large measure with the manufacturer. Whatever is weak or cheap in the pictures can be laid directly to the maker. Yet I agree with recent charges made by the General Manager of one of the large exclusive producing companies, that methods of exhibiting films are becoming slipshod. I have noticed this particularly since a tour of some of the larger moving picture theatres of the country.

With such a multiplicity of films—poor, mediocre and good—an exhibitor is confronted with the serious problem of admission charges. Does it pay to maintain a vacillating and gymnastic price list, computed by the so-called advertising and publicity stunts of the house which offers one of the many features now parading before the exhibitors? In other words, some of these feature pictures are feature pictures in ink only, which means that their claim to genuine entertainment above all other pictures is restricted solely to the publicity energy of the men who make and sponsor them. Yet on the other hand we have many so-called mediocre pictures which by their charm and direct appeal to the public (and truly they do possess many good qualities oftentimes), gain instant approval and prove greater box office attractions than the so-called well-advertised feature costing a high rental and withal giving less service than the mediocre picture.

I have the greatest respect for the producer. I think he is striving with all his power to achieve better pictures, cleaner pictures, and hopes to place the art of the films on a par with the stage. There can be no doubt of his sincerity, as proved by many of his efforts, particularly in the past year. Yet in spite of this, can we not trace this policy of counter-balancing really good pictures with heavy and sometimes exaggerated advertising to many of the producers? Of course, as a business proposition it is difficult to blame them for trying to save as much money as possible on mediocre pictures, particularly where a wide publicity has been given the establishment of a standard and high-grade brand of film.

* * *

ADMISSION charges are of course the mainspring of any theatre. Upon them depends the success or failure of the playhouse. The policy of admission prices must be carefully watched. As General Manager of a theatre corporation which has nearly a dozen moving picture theatres in New England, I know this to be true. It has been proved to me time and time again, to my bitter experience sometimes, that the instant a house manager changes his admission charge and advances his prices with the introduction of a new and perhaps widely advertised picture, he loses at once the approval of his patrons and in a majority of instances their patronage. This does not apply only in New England. I have talked with managers in many parts of the United States, visited their playhouses, and they have told me that the same conditions apply in their districts, whether it is north or south, east or west.

Mr. Hiram Abrams, General Manager of the United Artists Corporation and without a doubt one of the most able film men in the United States today, striving as he is to establish the motion picture art on a new plane, says in a recent issue of the MOTION PICTURE NEWS:

". . . A mistake is made in showing all three kinds of film (cheap, medium, good) on a flat basis of admission prices to the public, irrespective of the quality of the film that we are showing. In other words, this week a theatre shows a picture that costs hundreds of thousands of dollars to produce and say $1,000 to rent, and the audiences are satisfied. Next week the same theatre shows a film that cost perhaps $25,000 or $30,000 to produce and maybe $200 to rent, yet the admission prices for the cheaper film are just the same as the admission prices for the big film."

The ill-will which the public feel towards the theatre because the house manager raised his prices when a so-called feature picture was exhibited is not counter-balanced by their resentment (which does not often occur in this instance) at the same price for the well advertised picture as for the picture that is not so well advertised but oftentimes better liked. Sometimes the commercial success of a film rests upon the amount of advertising it has been given. This does not make it a good film. To proceed on the theory that a star however clever he may be in one picture and adapted to that particular picture and however large the price paid for the use of the rights of the play as a vehicle for the star, is not consistent with the public's appreciation of moving pictures today, as I observe and understand my public. In Mr. Abrams' article he sets forth some very able suggestions and possible remedies; but if he knew how hard it is (and I speak for New England in particular) for me to raise my price and then drop it again, just because I have to pay less money for a picture, he might qualify his plan.

* * *

AT my Lowell, Mass., theatre I am now giving my patrons the best possible pictures obtainable, many from Mr. Abrams' own corporation. And while not denying their worth as box office attractions, it would prove disastrous to my house to reduce the price of admission the week subsequent to a projection of his pictures, even though my other features did not cost me as much money, because the public will not reconcile itself to paying one price one week and a higher or a lower price the next week.

The New England mind resents most forcibly any such panicky policy. They hate to be diverted from an established course of conduct, and when they come to their favorite playhouse and see the price of admission raised, merely because a widely advertised picture is being shown, they stamp off in disgust and perhaps another patron is lost to the theatre. I know this condition exists here, because I have tried to follow out, several years ago, this plan but it proved a failure.

Again I submit that it is easier to raise the price of admission and keep it there than to jockey it back and forth, creating unrest among your theatre public and ending in dissatisfaction all around. This fact I know to be true, having tried it in Lowell. I was determined to get the best pictures possible, and I paid the biggest prices also. In view of this it necessitated an increase in my theatre admission. It is true that often I was unable to find for the next week a picture that proved as great an attraction as the one the previous week, yet I dared not lower the price of admission despite the fact, as Mr. Abrams suggests, that the cost of rental was about one-half. I would gladly have done so if I thought the policy was feasible and that it would create good feeling among my public and cause me no loss of patronage. Results in the past have proved this policy a failure, therefore I rejected it. I did not lower my price, yet the public is good natured and without trying to impose on them I am sure they appreciated the fact that it is difficult to get pictures of uniform quality every week.

Here another element enters into this controversy of what is wrong with the pictures today. Even in different sections of New England, I find that what constitutes an appreciation of pictures is different in each locality. In other words, what Maine may applaud Connecticut may reject.

Therefore it presents a perpetual problem to the house manager in studying the wants of his patrons. What may prove a sensation in the south may grow frigid under the cold New England eye. It is not the cost of a picture; it isn't the star's name; it isn't the careful technical achievements involved in the structure of the picture that pleases New England—it is that mysterious something bound up in the conditions and environment under which each locale exists, the psychology of its education, that results either temperamentally or bluntly in an appreciation of the ultimate amusement value in a film.

"Don't Be Stampeded!"

A Scorching Approval of William A. Johnston's Editorial "Don't Be Buffaloed"— A Word to Exhibitors

By Sydney S. Cohen

Dear Mr. Johnston:

I HAVE just read your excellent article "Don't be Buffaloed." Let me congratulate you on the terse but forceful way in which you have summed up a much needed admonition to the exhibitors of the country.

Certain interests are responsible for the spreading of subtle propaganda which seeks to discourage the exhibitor by instilling in him a fear of "monopolistic control." There is such a propaganda and it has its own organ. In my opinion this is the time for the motion picture exhibitors of the United States to keep both feet solidly on the ground and not to permit themselves to be stampeded.

Now as never before the opportunity is presented to the exhibitor of asserting his showmanship and independence. There are many facts and considerations which should encourage us to hold on. Take for instance the millions of new converts to the motion picture screen made during the recent war by the patriotic agitation which was conducted in the motion picture theatres on behalf of the Liberty Loan, Red Cross and all other Allied war activities, and I venture to say that twenty million new people were brought to the motion picture theatres because these theatres were the centres of this patriotic work and a very large percentage of them have become permanent patrons.

ANOTHER very encouraging sign is the attitude of the great directors of motion pictures who have recently issued a splendid declaration of independence. There is not a single 100 per cent exhibitor in the country who does not applaud these directors for having refused to sell themselves to "Monopoly." Indeed it has always seemed to me that there is a very strong community of interest between the director and the exhibitor. Both their interests and investments are either visible or tangible. The director is the man who creates entertainment values without which the screen could not exist for a week. It is the genius of the director that brings the crowd to the theatre. On the other hand the exhibitor is the owner of the theatre in which the director's creations are shown to the public. So far both of us have paid extravagant tribute to the middleman.

When you say that we have not sounded the possibilities of the motion picture you restate a fact of which we are apt to lose sight. While a few scores of exhibitors are devoting themselves to exploiting the picture and extracting from it every possible value, the art of presentation has not as many followers and students as it ought to have. With the proper aids in presentation and advertising, the life of even the average picture and its usefulness to the exhibitor as a box office attraction can be materially prolonged.

THE immediate need of the hour is a more compact and efficient exhibitors' organization. Upon that foundation it will be safe to build. United action will enable us to carry out many reforms which at this hour are urgently needed not only for the benefit of the exhibitor but for the benefit of the screen as a means of popular entertainment. The exhibitors have it within their power to nip in the bud any movement for monopolistic control in any branch of the Industry. You are quite right in saying that all previous attempts to impose the control of an individual or a clique upon this Industry have ended disastrously. The last attempt of this nature was made some years ago at a time when the motion picture was little more than a novelty and when the fear of patent litigation proved a powerful weapon in the hands of the monopoly. In spite of these extraordinary advantages, their control was short-lived and has ended in a bankruptcy court.

I earnestly hope that we shall always have such fearless and independent exponents of journalism as you have proven yourself to be in sounding such a powerful note of warning to the men who form the backbone of this Industry.

Sincerely yours,

SYDNEY S. COHEN, President.

"Does it Pay to Give Credit?" : :

Dear Mr. Johnston:

A director, a very able artist and producer, who has just released a picture that has produced a sensation, favors me with a letter in which, after reciting at length some of the difficulties he encountered in making this film, he asks me whether I do not think that he should be given entire credit for the film.

It gave me pleasure to reply to that man that I think he is entitled to all the credit it is possible for him to get, not only as a matter of downright justice, but as an incentive for him to produce more pictures that will be as worthy as his recent one.

He further asks whether or not his name should not appear in as large type as the title of the picture. On consideration, and although we did not make it thus, we would say "yes," because there is no question that it was the director that made the picture and gave it the drawing power it possessed, not the title. But this brings up another question. Is it advisable for a manager to play up an individual's name to any great extent? Is he working to his own interest to do so? Is he stabilizing his business? Is he building on rock or on sand?

COVERING THE FIELD

FROM H. Raczynski, Quo Vadis theatre, Detroit: "Your big size News is the best thing in the film industry. Yet some people say that there's nothing new under the sun. Wishing you success with MOTION PICTURE NEWS."

And L. H. Chandler, New Elite theatre, Bethany, Mo.: "I have previously been a salesman for Pathe out of Kansas City, and I know the value of the MOTION PICTURE NEWS to an exhibitor. It is THE trade paper of the trade papers."

LAST year we played up the name of a certain director. He made several big pictures. We played his name up so big in connection with them that the pictures ceased to draw because of their title, or cast, but because of him. We could have played each individual picture on its own merits and its particular cast and had a profitable business. But, instead, we pyramided this man's popularity, picture by picture, by sacrificing all else to advertise him. We are not alone in this respect, but it was done all over the United States. Last year the exhibitors of the United States helped make this man. His name before was big, but not a box office asset. Now it is.

The result has been that his pictures this year are 500 per cent higher, and no better than they were last year. The exhibitors helped make him and are paying the bills. In billing one individual are you creating a Frankenstein that will eventually devour you?

There is no doubt that this man should get more money for his pictures, just the same as any conscientious worker should get more for his labor as he improves his skill and ability, but is there any excuse for such a tremendous hike?

Very sincerely yours,

STANLEY CHAMBERS.

News of the Week

THIS AND THAT

The recently elected directors of the United Picture Theatres of America have pledged themselves to sell $600,000 worth of the preferred stock of the United Picture Productions Corporation. This was one of the most gratifying results of the meetings recently held in New York City.

William Fox, president of Fox Film Corporation, is soon to build what will, it is claimed, be the largest theatre in Brooklyn, representing an expenditure of more than $1,000,000. This announcement was made Dec. 22 by Mr. Fox through A. S. Kempner, real estate representative of the Fox Theatrical Enterprises.

Mr. Fox has just purchased a plot of ground on the East Side of Flatbush avenue between Tilden avenue and Beverly Road, at the corner of Duryea Place. This is in one of the finest residential parts of the Flatbush District. On the site he will erect a handsome playhouse with a seating capacity of 3,500.

S. J. Rollo director of sales and exchanges for Exhibitors Mutual Distributing Corporation prior to the sale of the company's exchanges, has been elected a director and secretary of the Clark Cornelius Corporation.

Work will be begun this week on the new theatre that B. S. Moss is building to cover the entire block bounded by Webster, Tremont and Carter avenues and 174th street. The playhouse will have a seating capacity of 3,500 and will be the largest in the Bronx. The cost is estimated at $1,000,000.

With the announcement that motion picture exhibitors will receive a fixed sum for the exhibition of each Universal industrial and educational picture, formerly issued to them free of charge, comes word from the Universal studios at Fort Lee, New Jersey, and Universal City, California, that only actors and actresses of the first rank known the country over for their screen drawing powers will have the lead parts in such Universal pictures.

Arrangements have been completed by A. A. Spitz the Providence, R. I., theatre man, and Henry McMahon of Arctic, for the erection of a modern theatre in the latter place for the showing of moving pictures. A Moller organ will be installed.

It has been announced in Detroit that John H. Kunsky, head of the John H. Kunsky Enterprises, Inc., and owner of the First National franchise in Michigan, has subscribed nearly half a million dollars in the newly organized Associated First National Theatres, Inc.

Exhibitors banquet at Greybull, Wyo., E. P. Briggs, "Flying A" Salesman, standing at right

Simplex Machine in Big Sale

Mundusfilm Company of Paris Buys Million Dollars Worth of Machines

It is reported that a contract has been negotiated between Mme. Schuepbach of the Mundusfilm Company and E. M. Porter, general manager of the Precision Machine Company, involving the purchase of a million dollars worth of Simplex projectors which are made by the Precision Machine Company.

The sole distributors of the Simplex Projector in Continental Europe for the past several years have been the Mundusfilm Company of Paris. J. Frank Brockliss, Ltd., have handled Simplex in Great Britain; and in the Scandinavian countries J. L. Nerlien, Akt., have handled this popular projector exclusively.

Immediately following the signing of the Armistice, representatives of various enterprises in the many European countries endeavored to obtain Simplex franchises for their respective countries, but in each instance they were asked to await the termination of the Mundusfilm Company's contract.

Several weeks ago, Mme. Schuepbach arrived in New York and made her official headquarters in the Godfrey Building. It is also stated that Madame Schuepbach acquired the continental European rights to a large number of film productions, including the Nazimova Screen Classics, Louis Joseph Vance features, Jack London pictures and Metro productions.

Mme. Schuepbach was banqueted by leading film executives during her stay in New York, and on Thursday night before sailing for Europe a dinner was given in her honor by Richard Rowland of the Metro Company at which it is stated many leaders in the film industry were present. Mme. Schuepbach sailed for Europe on Saturday noon on the French liner "Rochambeau."

Censor-Board Plan Hits Snag

It is Likely that Grand Rapids' Ordinance Will be Greatly Modified

It is reported that the city commission of Grand Rapids, Mich., is considering an ordinance drafted by the city attorney at the instance of ministers and others, but the section providing for a board of censors will probably go by the board before the ordinance is adopted.

It is said that the ordinance, censor board and all, was apparently headed for passage when it struck a snag. This snag, it is stated, proved to be the statement of the mayor of New York City, given when he vetoed a similar ordinance for that city; and it was suggested by City Attorney Ganson Taggart that the commission would better go slow, as there was a likelihood that if the ordinance were passed, it would be in conflict with that section of the federal constitution regarding the freedom of the press, especially as the ordinance contained a section to restrict the publication of certain pictures and forms of advertising.

The statement of the New York executive was quoted to the city commission, being in effect that an ordinance as proposed could not hold good, in that it restricted the freedom of the press and that a censorship before the production of a picture or other theatrical production, previous to its production, as proposed in the ordinance, would not hold.

"There probably will be an ordinance," Commissioner Daniel Kelly is reported to have said, "but I believe the police should have the power to enforce the ordinance, rather than that the matter should be left to a board of censors. I am of the opinion that there should be a penalty for the exploitation of indecency, either on the screen or on the stage, and I think a good ordinance will be just as much of a preventative of immoral exhibitions as a board of censors."

Elaborate Steps Taken to Reduce Fire Risk

It is said that the culmination of a comprehensive plan on the part of the National Association of the Motion Picture Industry for lowering fire hazards through erection of specially built film exchange buildings in important exchange centers throughout the country has about been reached. According to reports during the past week, negotiations have been practically closed by representatives of the National Association for buildings approximately $3,000,000 in value. It has been only a few days since the roof was placed on the first film structure to be finally completed under the provisions of the Association's plan—the $500,000 structure erected in Kansas City.

As Louis B. Mayer Sees Percentage

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that can put over publicity which is beyond the power of any local man. If pictures were played in the same way it would mean that the local publicity in the larger cities would have the stimulus of a new press agent coming into town with each attraction—it would take away from the "staleness" observable in the handling of many picture theatres, and it would give the really live picture theatre owner—and there are lots of them—a chance to co-operate with an equally live man, who is thoroughly familiar with his attraction, representing the manufacturer.

In my present release, "In Old Kentucky," I am trying out the percentage booking method for myself. I put so much money, time and energy into the making of this picture that I could not possibly be compensated for it by rentals, however high. I want to feel that out of every admission ticket for "In Old Kentucky" I am getting a part—I want to share with the exhibitor in the increased profits which this picture will bring. Therefore, I have laid out a definite policy—"Percentage only, Indefinite Runs." To support this policy I am sending the highest type advance man to cover each large city in exploiting the picture. I am sending new blood into each territory—men enthused with their product, whose one idea is to let the public know what a big picture we have. In a few weeks I will be ready to tell your readers how much more money I received from the picture than would have been possible under a straight rental basis; and at the same time I will show how much more profit the exhibitor made out of the same picture under the percentage plan and aided in his exploitation, than he would have made if "In Old Kentucky" had been handled in a routine, straight rental manner.

Tendency to Longer Runs Is Growing

Exchange Managers of First National Exhibitors' Circuit Have Compiled Instructive Data from Widely Scattered Points in U. S. and Canada

ONE HUNDRED AND FIFTY more theatres are playing productions for week-stands this year than in 1918; this year five hundred and thirty more theatres are changing programs twice a week than the number last year and nearly seventy per cent of the daily-change theatres have adopted the two-day engagement plan within the last twelve months, according to a summary just completed by First National Exhibitors' Circuits Exchange managers in all parts of the United States and Canada.

Probably the most significant fact arising from the completion of this index to exhibitor tendency is the fact that there is a general inclination on the part of showmen for longer runs. Those who last year showed feature productions for a week are now lengthening the runs into ten days and more; exhibitors who last year booked attractions for three and four days are extending the runs to week-stand engagements.

One-Day Stands on Wane

Perhaps the most startling and radical departure from exhibitor attitude of the last year is—the nation-wide tendency to eschew the daily change. On an average, seventy per cent. of the exhibitors handling First National attractions, and who advocated single-day runs last year, have increased their engagements to two days and sometimes as much as three days.

The situation is not confined to one prosperous locality nor attendant upon the work of several industrious exchange managers. It is as plainly evident in Toronto, Canada, as in Forney, Texas; as true in California, as in the New England states, according to the reports.

A concensus of opinion from explanations given by the various exchange managers indicates that exhibitors have learned by costly experience that a little added exploitation will result in bringing crowds for a two days' showing, and that the print which would in the event of a one-day stand spend the following day in transportation can in many cases be obtained at a smaller proportionate price for the two days.

An illustration of the remarkable increase in the length of runs that has been brought about during the past year is shown by figures compiled by Sam Edwards, manager of the First National Exhibitors' Exchange in San Francisco. Last year there were twenty-five fewer theatres in Mr. Edwards' territory that played attractions for a full week than at the present time. There were forty more theatres playing attractions at the two-a-week rate, the majority playing three and four different pictures each week. And sixty per cent. of the theatres which last year were practising the daily-change system have this year dropped the system in favor of the longer runs.

Marshall Neilan

In the territory served by the First National Exchange of Milwaukee, H. J. Fitzgerald, manager, has authorized the statement that in his territory there are approximately seven theatres running special productions seven days, "that their theatres are not big enough whereas a year ago there were but two; there are five theatres running special productions five days against a maximum limit of three days a year ago; there are fifty theatres running attractions three days against a two-day maximum of a year ago and about one hundred theatres using attractions for two days, whereas the limit last year was a one-day engagement.

Like reports which compare favorably to the results quoted in the foregoing are announced by the various First National Exchanges at Boston, Mass.; Buffalo, N. Y.; Chicago; Dallas, Tex.; Denver; Detroit; Indianapolis; Los Angeles; Louisville, Ky.; New Orleans; Omaha, Neb.; Ottawa, Canada; Philadelphia; Pittsburg; Richmond, Va.; St. Louis; Salt Lake City; Toronto, Canada, and Minneapolis.

Of interest to exhibitors is the conclusion drawn by C. E. Holah, manager of the First National Exchange at Omaha, Neb. According to Mr. Holah, the exhibitor in many instances does not lengthen his runs merely to take a chance on winning a larger crowd by exploitation. "Exhibitors are finding out," Mr. Holah states,

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A MESSAGE TO EXHIBITORS

THE following telegraphic message to the exhibitors through the medium of the trade press of the country, which, besides carrying a warning gives a hint of the plans of the newly formed Producers' Association, is presented in full as received:

"We are informed that there are many exhibitors throughout the United States who are considering the sale of their theatres on account of being intimidated with the information that they will not be able to get sufficient products in the future in order to make their investment in their theatres safe.

"For your information we wish to say that as soon as our present contract has expired, which will be this coming summer, our entire combined products of personal productions and stars will be available to every exhibitor on an independent basis and on terms that will be fair and equitable to both producer and exhibitor alike.

"Therefore we feel that this information would be an assurance to you and all your brother exhibitors that you need not make any hasty move that will be detrimental to your future welfare as well as to the entire industry. The spirit of independent exhibitors and ourselves is common ground and against the domination of all usurping influences.

"We are sincerely giving you this information straight from the shoulder, so we ask you to weigh the above carefully and take no stock in any propaganda to the contrary, and we will appreciate your conveying this information to all your brother exhibitors."

THOS. H. INCE.
MACK SENNETT.
MARSHALL NEILAN.
MAURICE TOURNEUR.
ALLAN DWAN.

Full Newspaper Co-operation

Chicago American Goes to Far Limits to Aid Advertisers in "Movie-Week"

NEWSPAPER co-operation that goes the limit in behalf of its theatre advertisers—and then goes just a little further is exemplified in the Chicago-American's Fourth Annual "Go-to-Movie-Week Campaign.

Frederick W. McQuigg, manager of the Amusement Department of the Chicago Evening American, and whose comments and criticisms of pictures and picture players are written under the name of "Bob Reel," has in the following article outlined the effort expended and the purpose behind his paper's campaign.

A story a day to more than a million and a half readers. That's the big punch behind Chicago's Fourth Annual Go-To-Movie-Week, Christmas to New Year. The slogan of the campaign is "Just for Fun."

Film companies and exhibitors alike strive for the high point of entertainment during the holidays. At this time the fans are assured even more for their money than at any other season. The public is so busy with Christmas plans that it stands in need of a little direction pointing the way to utilize the fifth largest industry to advantage. This, of course, has to be done in a way that is unusual. That is where the big newspaper functions.

The newspaper which shows readers how to have fun is remembered in a pleasant way. That means boosters for the newspaper and larger circulation.

The policy behind the Motion Picture Department of the Chicago Evening American, as stated several years ago, includes the declaration that Film Companies, Exhibitors, the Big Newspaper and the public form the chain which means continued greater success of the industry.

Backed by this belief the Evening American suggested a Go-To-Movie-Week to its readers. The idea "caught on" and has been repeated with increasing success each holiday season.

Every day since December 5, the Evening American has printed a Go-To-Movie-Week story. Slides and stickers have ben distributed to the leading theatres of the city. Wagon posters announce the event. Arrangements are made with the theatres so that every orphan in the city is invited to be a guest at a motion picture show between Christmas and New Year.

It is a well known fact that there is a slump in theatre business during the days preceding Christmas. The Go-To-Movie-Week campaign has a tendency to check this. At the same time it serves the readers a good turn by having them maintain their average supply of fun.

There is built up a high point of interest in motion pictures which is of larger value than usual for the film companies and theatres to announce new plans.

This year every big newspaper is facing the problem of white paper. After the readers are taken care of with space devoted to the news of the day, there is a limited amount of space for the advertisers. For that reason the film companies and theatres have not been approched with the fact that Go-To-Movie-Week offers an especially good buy in the newspaper fostering the feature.

Believing, however, that Go-To-Movie-Week, Just For Fun, is now established as a feature which the more than a million and a half readers of the Evening American enjoy, the Motion Picture Department has "carried on" with the campaign for the fourth time.

Rowland Urges Foreign Concessions

American Producer Must Meet Foreign Distributor Half Way While Exchange Rate Is Unequal He Says, or Else He Will Eliminate All Chances of Future Business

THAT American producers must make concessions to foreign distributors because of the present disparity in money exchange, and that the entry of so-called "big business" into the motion picture industry is an inevitable step which need cause no alarm, especially to the independent exhibitor, is the gist of a statement by Richard A. Rowland, president of Metro Pictures Corporation.

Mr. Rowland is in a position to speak with authority on the foreign situation and the opportunities for American picture producers that are open in the foreign field. Several weeks ago he returned from a survey of two months in Europe, where he interviewed prominent English, French and Italian manufacturers and distributors of pictures in great number.

Splendid Chance

"There is a splendid chance abroad for the American producer," says the Metro president's statement, "providing that he adopt the wise policy of 'live and let live.' In the first place, the foreign manufacturer cannot supply the present demand for cinema entertainment. European makers of pictures are hopelessly behind in their output because of the disturbed industrial conditions following upon the termination of the war.

"The American manufacturer will have to be fair. He will have to give the European distributor certain concessions in order to interest him in the American product. Obviously he will not handle it if the terms imposed by American manufacturers are too harsh. That is where the disparity in exchange figures.

"The American producer who insists on the American dollar valuation in his dealings with the foreign distributor is going to eliminate himself, because the Englishman or the Frenchman or the Italian will 'chuck the whole business'; he will refuse to purchase American films, and will do his best to eke out the scanty home product. This policy, it seems to Metro, is short-sighted on the part of the American manufacturer.

"Our producers should strive to strike a mean between the extremes of loss and exorbitant profit. They should arrive at a figure that would take into account the present deflation of European currency; a figure mutually agreed upon."

As to the inevitable entrance into the motion picture industry of "big business," variously characterized as "Wall Street" and "large financial interests," the Metro president states that Metro had foreseen this eventually at least two years ago and has been shaping its policies to meet the conditions that would arise.

"Instead of any feeling of pessimism, however," Mr. Rowland declares, "Metro is highly optimistic and sees nothing to fear, either on the part of the independent producer or the independent exhibitor.

DOROTHY DALTON WITH F. P.-LASKY

DOROTHY DALTON, for a long time one of the leading Thomas H. Ince stars, has severed her connections with that producer and has signed a long-time contract with the Famous Players-Lasky Corporation, to be starred exclusively in Paramount-Artcraft pictures.

This announcement was made yesterday by Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, in charge of production. Under Miss Dalton's contract with Mr. Ince she still had a number of pictures to make; but the remainder of her Ince contract also has been taken over by Famous Players-Lasky, so that Miss Dalton went under Paramount-Artcraft management yesterday. In fact she began drawing salary from Famous Players-Lasky as soon as her signature was affixed to the contract.

It also was announced that Miss Dalton's first starring vehicle for Paramount-Artcraft will be Sir James M. Barrie's "Half An Hour."

Lowell Cash Leaves "U" for Selznick

M. Lowell Cash, a genuine Hoosier, who invaded the Metropolis from Indianapolis some months past, as a member of the Universal publicity staff, has resigned his position to accept a similar berth with Selznick Pictures.

Before coming to New York Mr. Cash was photoplay editor of the Indianapolis News. While with Universal he handled exploitation, specializing in copy for the trade papers. In his new position he will work under Lee Kugel and assist in launching some new exploitation plans which are being prepared, designed especially to aid newspapers and exhibitors who handle pictures distributed through the Select, Selznick and Republic exchanges.

Group of Denver film men at dinner-party given to Harry McDonald, of the Fox theatre staff, seated centre of first row

Irwin Out of Famous-Lasky

Vice President Resigns for Second Time in Year—Has Had Notable Career

WALTER W. IRWIN announced this week that he had resigned as vice-president of the Famous Players-Lasky Corporation. In a statement December 23rd to the trade press, Mr. Irwin said, "This is the second time I have resigned as vice-president of the Famous Players-Lasky Corporation. The first occasion was last July, but by insistence and urging I was persuaded to withdraw it. This time, however, my resignation stands."

When questioned regarding his future activities, he said that he had just returned from a three weeks' visit to the Coast and expected at an early date to make a definite and interesting announcement to the trade.

Mr. Irwin's career in the Motion Picture Industry has been most progressive and active. It was in May of 1915 that he stepped out of the active practice of the law and incorporated the Vitagraph - Lubin - Selig - Essanay Inc., to handle the feature product of the four manufacturers, of which company he was the general manager and treasurer. At once he introduced into the industry the open booking policy, so extensively employed today, under which were sold the pictures of each producer strictly according to their drawing power or box office value. However, in September of 1917, when the Vitagraph Company purchased the interests in the sales organization of the Lubin, Selig and Essanay Companies, Mr. Irwin, with but one brand of product to handle, introduced what was known as the Rotary Star System and which was thereafter followed by other companies under the designation of the star series system.

Likewise he introduced into the industry what was said to have been the first profit sharing and bonus systems by which the employes shared in a definite percentage of the profits, and each branch organization also received a percentage of the gross proceeds over and above a given quota assigned to it.

Mr. Irwin is credited with founding the Motion Picture Board of Trade in 1915, and the present National Association of the Motion Picture Industry, of which he is and has been the chairman of the executive committee since its formation.

Two Sides

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dollar without any thought of tomorrow is abandoned for a regular business policy of making a sincere and consistent effort to give a real service to the customer for money received.

When the conscientious and constructive exchange manager rather than the skillful thrower of bull will be encouraged and upheld by his home office in his effort to establish and maintain a sympathetic relation with his customers; when scrupulous care is taken to account properly for every cent received and when, as must inevitably happen in every exchange, an error is made and an overpayment received, the exhibitor is given the privilege of his money back if he wants it.

When exchange managers, bookers and salesmen will learn a little about their stock in trade and intelligently try to select subjects suited to localities and occasions and are permitted to use common sense in establishing the rental prices for the various communities in their territory.

Then in my humble opinion, it will not be necessary to quarrel about whether the companies are to be paid on a flat rental system or on a percentage basis, because having an eye for the future, it will be the effort of the exchange man to work with and not against his customer and nurse him along until he will be able and willing to pay all the traffic will bear for the worthy pictures handled by the exchange.

And until such time, there is no method on earth which will work automatically to cure the abuses which the trade is heir to by reason of the practices which have cursed it from its very inception.

Maxson F. Judell of Chicago has resigned from Lord and Thomas, advertising agency, and has joined the Home Office force of the Goldwyn Pictures Corporation.

W. W. Von Metre, of Redmond, Oregon, has sold the Victory theatre in that city to C. H. Kelley.

Big Body Backs Up Selznick's Plan

Miami Valley Exhibitors' League Whole Heartedly Casts Lot with National Picture Theatres, Inc.; Crandall a Vice-President; What Is Coming

EXPRESSING their confidence in the precepts behind the National Picture Theatres, Inc., proposition, fathered by Louis Selznick, the Miami Valley Exhibitors' League, known as one of the largest and most influential organizations of its kind in the country, has cast its lot with National Picture Theatres.

Important as the support and affiliation of the League is, which fact Louis J. Selznick verified, it was learned on good authority that within the next few weeks an announcement would be made which would, through its importance and scope of the line-up in back of National Theatres, prove a surprise to even the most optimistic supporters of the proposition.

At the same time Mr. Selznick announced that Harry M. Crandall, the big Washington exhibitor, had been named one of the vice-presidents of National Picture Theatres, Inc.

Heavy Guns in Support

"The Miami Valley organization saw the value of our proposition. Many others, whom I cannot at the moment name, have seen it. Why? Because it is a proposition that is by, for and of the exhibitor. Whoever says to himself the exhibitor is blind and cannot see what is best for him, does not known what he is talking about."

Such was Mr. Selznick's comment on the Miami Valley Exhibitors' League coming into line. From other sources which are "in the know" it was learned that within a short time a number of names will be announced as vice-presidents of National Theatres and as members of the Exhibitor Board, the prominence of which will create something of a furore in the industry, and that organizations will be lined up which will assure National Theatres of support throughout the country second to none.

A committee from the Miami Valley League composed of John Seifert, president; A. F. Kinsler, secretary, and Peter Zender, one of the most active members of the League, came to New York for the purpose of discovering flaws, irregularities or imperfections in the proposition as outlined by Selznick.

They spent four days investigating this proposition from all angles, and were in close consultation with the officials of the New York State Exhibitors' League at all times. The officials of the New York League were a unit with the Miami Valley Exhibitors in approving the proposition as the one way to protect the independent exhibitor.

Returning to Dayton the committee called a special meeting of their body, and in their report unanimously indorsed and recommended the National Picture Theatres, Inc.

John Siefert, President of Miami Valley Exhibitors' League

Mr. John Seifert, president of the Miami Valley Exhibitors' League, said when interviewed: "I am for the National Picture Theatres, Inc., tooth and nail. To me it represents the best possible means of combatting the octupus that is threatening to strangle the exhibitor and put out of business the thousands of hard-working men who have made it possible for the producer to prosper and grow fat.

"I don't give a whoop what the other fellow makes out of the proposition if it insures me adequate profit and continued existence, and this is exactly what National Picture Theatres, Inc., does do.

"With its Exhibitor Board of twenty-six members chosen from the field of exhibitors and its freedom from the enormous wasteful expenses usually associated with the producing game, the exhibitor at last has a chance to really decide what kind of a picture he will show and when."

Takes Over Theatre

Charles Lamb has taken over the Royal Theatre, Rockford, Illinois and will run it in connection with the Palm Theatre.

Showing the new William Fox building in New York as it appeared December 3. Removal to the new plant will soon be made, it is announced

Film Board Shows Its Value

Kansas City Body by Publicity Campaign Forces Re-opening of Theatres

A TIMELY demonstration of the value of local Film Boards of Trade and Motion Picture Exhibitors' organizations has just been given in Kansas City, where the co-operative work of the showmen resulted in opening local amusement houses and the revoking of an opinion by the Kansas City Fuel Administration.

In the face of the serious coal-shortage which was especially pronounced in Kansas City, the fuel administration ordered the closing of all schools and theatres. For several days the theatres remained closed, while petitions of the motion picture exhibitors beseeching a re-opening were refused point blank.

The film men carried their point when, under the leadership of L. D. Balsly, manager of the First National Exhibitors' Circuit Exchange of Kansas City, the Kansas City Film Board of Trade, commenced a plan of newspaper advertising intended to arouse public opinion. Walter F. Lamkin, an attorney and formerly fuel administrator of Kansas City, was employed to present the side of the motion picture exhibitors.

Advertisements in each Kansas City daily, headed, "Why Should the Motion Picture Theatres Carry the Largest Burden?" set forth the advantage of keeping the motion picture theatres in operation. Among the reasons why the theatres should run, according to the advertisement, were the facts that a conservation of fuel brought about by the gathering of thousands of persons in a few places instead of dividing them in family groups where individual fires would be burned, would naturally be effected and the fact that other non-essental commercial industries were allowed to operate and that the discrimination was unfair.

The persistent efforts of the board of trade led to the granting of a re-opening privilege during Sunday.

Philadelphia Exchange Men Form Body

Following a conference of the managers of Philadelphia exchanges on December 21, announcement was made that the Exchange Managers Association of the Philadelphia Chamber of Commerce had been organized. Harry M. White, Goldwyn, was named chairman; George Denbow of Fox, vice-chairman, and John Clark, Paramount, secretary and treasurer.

Plans for this organization had been underway since last April but nothing definite heretofore accomplished.

It is understood the first act of the Association will be to work in conjunction with the National Committee on Censorship toward the modification of the Pennsylvania censorship laws.

Alfred Black Reiterates Purpose of His Assn.

Alfred S. Black, president of the Motion Picture Exhibitors of America, Inc., in an advertisement appearing in this week's issue of the NEWS, re-states the purpose and policies of the Motion Picture Exhibitors of America to protect the exhibitor and secure for him a just revenue for the use of his screen in showing industrial and educational pictures. At the same time, Mr. Black issues a call for a show of "all the cards on the table" by opposition forces that have arisen since the association of which he is president first proclaimed its plans to get for the exhibitor a share in the profits accruing to production companies from industrial and educational films.

Lie Given to Pickford "Statement"

Adolph Zukor Flatly Denies Words Credited to Him by the Exhibitor's Trade Review Insinuating Possibility of Negotiations by Famous-Lasky with Miss Pickford

STATEMENTS put into the mouth of Adolph Zukor in the course of what was announced to be an "exclusive interview" printed in the Exhibitor's Trade Review in its issue of December 27 under a scare head across the page, were branded as absolutely false and misleading by Mr. Zukor in the course of a telephonic conversation with a *Motion Picture News* representative on December 23.

The statement which aroused the ire of the Famous Players-Lasky official, and which had brought forth previously a heated protest from United Artists, had to do with Mary Pickford. The Exhibitor's Trade Review quoted Mr. Zukor as follows in summarizing points gathered in the alleged interview:

That while he (Mr. Zukor) personally has no plans in which Mary Pickford is interested he would not say definitely that the officials in the production department have not in mind some sort of a plan to star her.

A "scene behind the scenes" during the filming of "The Return of Tarzan," a Numa Pictures Corporation production. Gene Pollar and Estelle Taylor play the principal roles

Made Up From Whole Cloth

In emphatic denial that he had said or hinted anything to this effect, Mr. Zukor said to the NEWS representative:

"The interview I had with the Exhibitor's Trade Review was merely a telephone conversation such as I am holding with you. I never made such a statement as that credited to me about Mary Pickford. On the contrary I particularly tried to stay clear of conversation involving her in order that nothing I might say could be misconstrued as it has been. All that I did say was that I had no plans, nor in fact anything whatever to do with Miss Pickford."

Mr. Zukor's attention was called to the statement issuing from the United Artists Corporation in which Dennis F. O'Brien, attorney for Miss Pickford said: "I can only assume that Mr. Zukor has been misquoted." In this connection Mr. Zukor said:

"I would have been more pleased had United Artists come directly to me for a denial rather than send out a lengthy statement denying the facts in the alleged interview attributed to me. The matter would have been thus more quickly settled."

In conclusion he stated, "I want to emphasize that this statement credited as coming from me is false. If things I do say are falsely quoted—well, then I will start making statements."

This statement sent from the United Artists Corporation to the trade press on the appearance of the article in the Exhibitors Trade Review follows:

The Exhibitor's Trade Review, dated December 27th, carried what purported to be an exclusive interview with Adolph Zukor of the Famous Players-Lasky Company.

Among other things, Mr. Zukor was credited with saying "That while he personally has no plans in which Miss Pickford is interested, he would not say definitely that the officials in the production department have not in mind some sort of a plan to star her."

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Should Make You Think

Dennis F. O'Brien, attorney for Miss Pickford, when asked for a comment on Mr. Zukor's statement, said: "I can only assume that Mr. Zukor has been misquoted.

"Miss Pickford has absolutely no plans beyond her present arrangement for the release of her productions through United Artists Corporation. Her arrangement with United Artists Corporation is for a period of three years, and during that period Miss Pickford's time and attention will be given to the making of productions for release solely and exclusively through United Artists Corporation, for exhibition in motion picture theatres.

"I can say for her, that she is happier than she ever has been before, so far as her business arrangements are concerned, and her whole thought is to make the kind of pictures the public wants to see her in. She believes that she has now completed, as her first release for United Artists Corporation, the finest picture of her career and she is ready to leave the judgment of this to her admirers.

"She is making pictures absolutely independently and all pictures that she makes during the next three years will be released through United Artists Corporation. No other producing or distributing organization enters into Miss Pickford's plans in even the remotest say."

Hiram Abrams was likewise asked for a comment on Mr. Zukor's statement and he merely said, "Any attempt by Mr. Zukor or anybody else, to give an impression that Miss Pickford has plans beyond United Artists Corporation, is fourteen karat bunk."

"Rotary" Portable Projector Sent Abroad

Vice-President E. W. Hammons, of the Educational Films Corporation of America, has paved the way for the international distribution of the "Rotary" Portable Projector on a large scale, since his announcement of the control of the world's rights, a few weeks ago.

One of the first machines to leave the factory was shipped to the Educational Films Company, Ltd., of London, and Mr. Hammons is now in England, building up the sales organization which is to operate the new department in the United Kingdom. Another sample machine has been shipped to an Educational agency in India, and the Kelwin Film Company, of 729 Seventh Avenue, New York, have been made authorized dealers for export trade. Other contracts, with Educational connections abroad, will become operative when the factory can deliver machines in larger quantities.

State Rights for "The Blindness of Youth"

It is reported that many inquiries from territorial buyers in all parts of the country are being received daily by Murray W. Garson, general manager of the Foundation Film Corporation, who soon will place at the disposal of state right buyers the first of a series of productions, "The Blindness of Youth."

The picture is virtually complete, it is stated, and announcement of the initial trade showing will be made within the next few days. The publicity and advertising work, which is being conducted for the purpose of paving the way for both the state right buyers and the exhibitor, will be continued throughout the time the various independent buyers are carrying on their sales campaign, thus aiding in every way possible the success of the production, it is stated.

Chicago F. I. L. M. Ass'n Holds Annual Session

The annual meeting of the F. I. L. M. Association of Chicago was held at the Morrisson Hotel on Friday, December 19, and officers elected and plans discussed for the ensuing year. The new officers are: President, J. L. Friedman of Celebrated; vice-president, Fred Aiken of Vitagraph, and secretary-treasurer, R. C. Seery of the First National.

Board of Directors: Clyde Eckert, D. N. Vandarwalker, R. C. Seery, F. J. Flaherty and Carl Harthill.

The following committees have been appointed by the new president:

Grievance Committee: Messrs. Aiken, Vandarwalker, Greswell, Grauman, Flaherty and Seery (Sec.).

Legislative Committee: Messrs. Schindler, Weiss and Creswell.

Advertising Publicity Committee: Messrs. E. A. Eshman, Brockell and Herz.

Business Efficiency Committee: Messrs. Eshman, Brockell, Grauman, Cropper and Zambrino.

Committee on Credits: Messrs. Beadell, Burhorn, Spanuth and Herz.

New Head of Lasky N. Y. Exchange

Announcement is made by Al Lichtman, General Manager, Department of Distribution, Famous Players-Lasky Corporation, of the appointment of Harry H. Buxbaum as Manager of the New York Exchange, succeeding Arthur G. Whyte, who has resigned.

Mr. Buxbaum, who is one of the most efficient as well as popular exchange men in the industry, for the past year has been serving Famous Players-Lasky as Special Representative, with supervision of the Pittsburgh, Cincinnati and Cleveland offices.

The appointment was effective Monday, December 15th.

Looping the Loop in the Windy City

Walter H. Hill, recently exploitation manager for Famous Players-Lasky Corporation, out of the Chicago office, has resigned. Mr. Hill has not announced his future plans to date, but it is rumored he is about to accept an important position.

Sprague Green, one of the veteran salesmen of the Chicago district, has returned from Indiana, after a trip through that state for Beehive. He reports business is fine in the Hoosier state and that many exhibitors are eagerly awaiting for their "Red Viper" dates.

Frank Heller, manager of a chain of Indiana theatres, announces that he expects to open a new picture theatre at Kokomo on Christmas day.

C. R. Lindau, for three years head booker, has been promoted to assistant branch manager of Vitagraph at Chicago, succeeding Tom E. Delaney, who has been transferred to branch manager at Omaha.

Work is being rushed on the $600,000 Blackstone Theatre at South Bend, Indiana, and the structure is now completed up to the first story. It will be the biggest moving picture house in the state when finished.

J. D. Williams and Harry Schwalbe of the First National home office were Chicago visitors last week.

Fred Creswell of Paramount, after January 1st, is planning to spend part of his time among the country exhibitors.

Chicago employes of First National are happy over their Christmas presents of two weeks' extra salary.

J. A. Humphrey, sales manager for Vitagraph in Indiana, fell on the ice in East Chicago last week and suffered a severe injury to his right knee, but is now able to hobble about and is back on the job.

Dale Loomis, owner of the Isis and Victoria Theatres at Peru, Indiana, will erect a new 1500-seat house and construction will start about March 1st. He recently has purchased the Colonial Theatre, formerly owned by Carl Kruetzer, which gives Mr. Loomis control of all Peru moving picture houses.

Joe Brandt was in Chicago for a couple of days last week, after a one-week trip which took him as far south as Dallas. During the week he sold state rights on "Confession" to the First National, Minneapolis, for Minnesota; North and South Dakota to Siebers of St. Louis for eastern Missouri; to Richens Flynn of Kansas City for their territory. Options are also closed on Texas, Oklahoma and Kansas.

Lewis S. Geffen, Realart publicity representative with Constance Binney, is busy promoting the interests of the pretty "debutante" movie star and stage favorite in Chicago. Mr. Geffen expects the run of "39 East" featuring Miss Binney at the Princess to continue for months, so that ample time will be given to complete the new Realart picture which is being filmed with Miss Binney as the star, at the Essanay Studios.

P. K. Anton of New Castle, Indiana, will run an "American Week" of "Flying A Specials" at the Royal theatre, starting Jan. 16th. "Eve in Exile," "The Hellion," and "Six Feet Four" make up the series.

Joseph Rodderick, Middle West sales manager for Universal, has returned from Kansas City and reports "The Right to Happiness" is making a record two weeks' run at the Liberty theatre there. He also attended a sales convention in Kansas City, at which sales plans for 1920 to exploit the Universal's "Money-Making Twelve" were taken up. Universal men at the convention were Harry Berman, general sales manager; Barney Rosenthal, of St. Louis; J. H. Calvert (alias Curley), of Omaha; Smiling Sam Benjamin, of Oklahoma City; M. J. Frisch, of Des Moines; William J. Wilkerson, Kansas City and Julius Bernheim.

Jack Ford, aged twenty-one years, the youngest director in the moving picture business, went through Chicago last week on his way to the West Coast after a visit to his home in Maine. Before leaving California he completed "The Prince of Avenue A," featuring Jim Corbett and on his return will start work on "Out Done," with the same star.

Beatrice Barrett has resigned from the Interstate Review to handle publicity and advertising for Fitzpatrick & McElroy, who own twenty Michigan theatres and are exploiting the Ford Educational Weekly.

Milton Schoenberger, who organized the Industrial and Educational Department of Universal at Cleveland, has arrived to take the place of Al Brandt, whose resignation from Universal was reported two weeks ago, and who has left for New York.

Manager Fred Aiken, of Vitagraph, has accomplished the unusual feat of booking a feature picture to play two pre-release loop houses at the same time and the Earl Williams production, "When A Man Loves," will open at the Ziegfeld and the State-Congress for a week's run on December 28th.

Eddie Lyons and Lee Moran, the two famous comedy stars, who have just signed a long-term contract with Universal, were in Chicago last week for a few days, on their way across the continent to the Pacific Coast. They were accompanied by Mr. Caulfield, owner of two Los Angeles theatres and widely known as state right buyer, who acted as the personal representative in closing the contract with Universal.

The Chicago office of Metro reports "Stronger Than Death," the new Nazimova feature, is being booked rapidly and that already such key cities as Milwaukee and Indianapolis have booked this big production for two weeks and smaller cities, such as Fort Wayne and Terre Haute, for a week's run, opening about January 18th, on which date it will be shown in eighteen cities simultaneously. "Stronger Than Death" is just completing a five weeks' showing in the Chicago loop.

One of the big, new Indiana theatres opening in January is the Grand at Lincoln, Illinois, and Manager Matthew Reinhardt is at present making bookings for the new house.

O. F. Spahr, of the Enterprise Optical Company, has returned to Chicago after a trip covering the Mississippi Valley cities as far south as New Orleans and going as far west as Denver. Mr. Spahr says that throughout this big territory exhibitors are doing a wonderful business and are purchasing the finest of equipment to improve their projection.

Carl Harthill, of the Beehive Exchange, was highly honored last week and presented with a number of beautiful gifts, when he retired as master of Welfare Lodge, F. & A. M. A large number of film men were present to take part in the presentation ceremonies which marked the passing of Mr. Harthill, who had made a wonderful record as chief of this lodge.

Mrs. Ella Rogers of Chicago, said to be the only living relative of William Stowell, the Universal star who was killed on December 9 in a Belgian Congo railroad accident, is to make a claim for the $17,000 estate left by Mr. Stowell.

Among the big improvements being made by the Bijou Dream theatre is the installation of a Hope Jones organ, which, it is said, will cost in the neighborhood of $35,000.

George West is on his way back to Chicago from California where he has been establishing coast connections for the Cropper Distributing Corporation.

William C. Cook, city salesman for the First National, Chicago office, is spending a week in New York, combining business and pleasure.

Joseph Erber, owner of theatres in East St. Louis and Belleville, Illinois, has taken over a theatre in Collinsville, Illinois.

Ralph W. Crocker entertained a host of friends at the Elks Club in Elgin, Illinois, recently. Among Chicago visitors were Harry Weiss, of the First National, and J. W. Calloway, of the Greater Stars Company.

Exhibitors in Southern Illinois have a lot of business to attend to in St. Louis, Missouri, lately, according to Harry Weiss, of the First National, Chicago, who seems to be making frequent trips there himself. (The town is wide open since the court handed down a decision in the favor of the wets.)

Mrs. Harvey B. Gould, owner of a string of theatres in Southern Illinois, was a visitor to the Chicago Stock Show last week. One of Mrs. Gould's hobbies is prize horses, which she has displayed at various shows and exhibitions throughout the country.

Longer Runs

(*Continued from page* 401)

to take care of the results of a big picture by only playing it two days and I find they have turned away people on a two-day booking and have enough of a crowd left over to play a third day. From many reports I understand that often the crowds and box office receipts are as large on the third day as on the first day, sometimes both are larger."

Into Texas the spirit of longer runs for attractions has spread, and the First National officials at Dallas announce that every city of 75,000 population or over is running attractions for a minimum of one week. Undoubtedly, the investigation shows, the encouragement given exhibitors by the exchange to exploit the attractions heavily is in a considerable measure responsible for this record An instance is cited where Forney, a town of 1,500 population, ran "Daddy Longlegs" four days in succession with the result that the last day's receipts were larger than the first.

The records of the First National Exchange of Indiana contain much encouragement for those who are striving for bigger pictures, higher admissions and longer runs. According to Floyd Brown, manager, the special attractions are playing week runs in eight towns outside of Indianapolis, whereas last year four days was the limit in each of these centers.

Indianapolis records further show that there are approximately forty theatres which formerly changed three or four times a week that are now running attractions three and four days.

"I think the daily change will soon be a thing of the past," said Mr. Brown. "Of course, there will be a few exceptions. Even some of the very smallest towns in the State, towns of less than 1,000 population, buy occassional pictures for a two days' run. More people go to the motion picture theatre now than ever before and as the admission prices are soaring, the average working man's family can't afford to go to the theatre every night. Longer runs are therefore advisable for this reason. It is unquestioned that longer runs increase patronage and constantly add new customers.

Aside from this, the exhibitor is realizing that he has been losing some business through over-feeding his patrons. And the surest way of maintaining continued patronage is to give just enough instead of too much, and of the quality that will give them a thirst for more instead of disgusting them."

The value of a more thorough standardization of the motion picture is making itself clear to exhibitors, according to a number of Exchange managers who declare that the showman is now thoroughly aware that the public respect evidenced toward his theatre and the manner in which it is conducted will guide in a great measure the ultimate success or failure of the highest intent of the industry.

Ass't General Manager of Crandall Circuit

Harry M. Crandall, owner of the chain of Crandall theatres in Washington, D. C., to which the eighth house, the York, was added November 26th, last week announced the appointment of John J. Payette to the position of assistant general manager of the entire Crandall circuit. Mr. Payette was formerly manager of Crandall's Metropolitan theatre in Washington.

Exhibitors Service Bureau

Something in Service You Will Welcome

COMING in contact constantly as we do with both exhibitors and newspapers has confirmed a long standing suspicion that these two professions are not for the most part co-operating as they should. They are working at cross purposes. Neither the theatre manager of the newspaper editor speaking in a broad sense is realiizng that in each other they have a medium which will bring about a greater degree of prosperity for both theatre and publication.

The newspaper sometimes views the exhibitor as a purchaser of his wares, entitled to only such space as he pays for, such assistance a he purchases and that the motion picture business is not to be considered any differently than the dry goods. The exhibitor is looking on the newspaper as an arbitrary institution which holds him up for publicity either in the shape of display or text matter. He doesn't appreciate that the space in a newspaper is the goods which the paper has for sale. Because he, the exhibitor, can't take what he buys of the newspaper away under his arm, he fails to see any thing but 1000 per cent profit for the man to whom he pays his money.

Neither is he looking beyond the immediate profit for himself.

Believing what has been stated to be true the Exhibitor's Service Bureau is attempting to do something which it hopes will remedy the situation to some extent in a series of articles written by the photoplay editors of such newspapers which have inaugerated photoplay departments to the mutual benefit of both publication and the exhibitors of the cities in which the newspaper is located.

We have asked the movie editors to tell our readers if it pays to run a motion picture section and why and how it pays. We will publish these stories so that the exhibitors who are not getting co-operation from his newspaper may take the NEWS up to the sanctum sanctorium of his paper and prove to the short visioned gentleman what he is missing is not giving proper attention to the Fifth industry.

When all this is done we have another idea which we think will be of benefit in this all important problem of getting the exhibitor and the newspaper man together. The details will keep.

Our first article on the above mentioned subject is by Karl Kessler, Features Editor of the Toledo Blade.

Why the Toledo Blade Conducts a Motion Picture Section

NEWSPAPERS seek to print what will interest the majority of their readers. Only when they print what their readers want are they successful. When a newspaper puts on a feature, the circulation manager is a pretty good judge of the pulling power of that feature. So he ordinarily is asked for his opinion.

The Toledo Blade has been conducting a daily motion picture department for some time now, and all are convinced that it is making circulation. We have tried to get away from the old scissors method; we are putting into our department snappy, up-to-the-minute movie news and photographs. We are reaching out and picking up our material everywhere. We aren't content to let the publicity departments of producers be our only source of news; we are watching the magazines, getting news letters, using the telegraph—and writing our own stuff. We look on movie news in the same way that we look on police or any other kind of news. We have torn down the movie page to get in a piece of late copy—something that seemed too good to hold over till the next day.

The department is in the hands of two writers, one watching the local theatres and news, the other handling art and general movie news, features, etc.

It is estimated 250,000 Toledoans attend the movies every week. The Toledo Blade has decided these fans want movie news and plenty of it. We figure that they are "wise ones" and know the difference between warmed over news and the stuff right off the fire. So we don't try to fool them. We give them their movie news while it is hot and appetizing. We satisfy 'em!

What's the result? The fans swear by The Blade. They believe in our movie department. Our Monday editions carry complete reviews of every first-run picture in the eight first-run downtown theatres. Regular reporters cover these theatres on Sunday and they don't kiss anybody's foot in their criticisms. They tell the truth—if a picture is bad, they say so. If it's good they praise it. The managers are with us. It makes our department really valuable to them. We keep in touch with these managers. We call on them, get the news, and we keep their activities before their patrons.

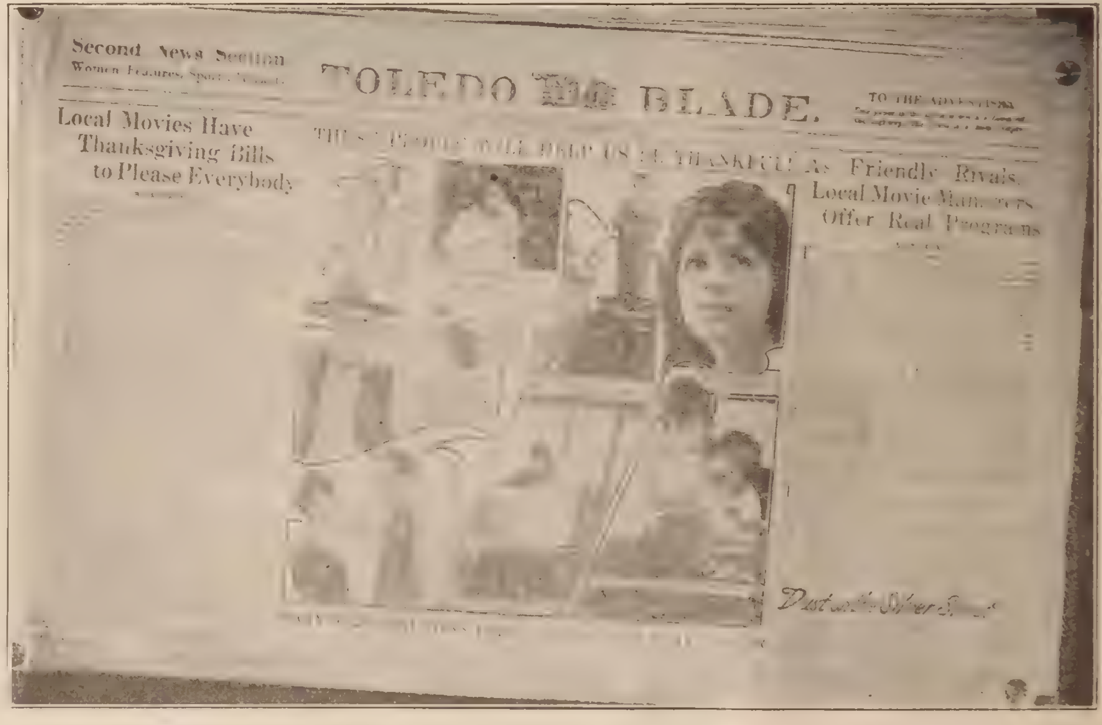
It's all so simple! Everybody is interested in the movies. Kids and grown-ups—EVERYBODY! That's why a newspaper can't afford to pass up the movies. And the quicker the newspaper editor realizes this, the quicker he is going to start the circulation of his paper uphill.

The Blade sees a big future for the industry. That's why The Blade is behind it with daily support. And it's paying—paying big dividends!

But, let the exhibitor bear this in mind: Don't interfere too frequently with those who conduct the movie departments. Remember that it is your advice and aid that they seek, not grumbling and needless disheartening criticisms. The editors are human; they are trying to do their best. Help them. Don't fuss about little things—they are trying to make a movie department and should be more interested in that than in pleasing the managers.

Newspaper and Exhibitor Co-operate to Mutual Profit

WITH the co-operation of the Jackson News, the management of the Washington theatre, Jackson, Mich., conducted a business-pulling contest for Madge Kennedy in "Strictly Confidential." Under the caption, "How Many Pictures of Madge Kennedy Are There Here? It's Strictly Confidential, But Count Them and Win a Prize," there appeared a combination picture of Miss Kennedy in something over one hundred different poses. The heads of the Goldwyn star were so arranged that it was almost impossible to count them twice and arrive at the same total. Theatre tickets were given as prizes to the winning contestants.



Second News Section

TOLEDO BLADE.

Local Movies Have Thanksgiving Bills to Please Everybody

Friendly Rivals

Local Movie Managers Offer Real Programs

One of the Toledo Blade's "Movie" pages, a regular feature of every issue because the Blade has found that the people of Toledo want motion picture news. This section is given all the attention of a news page and according to the Blade's circulation manager has been the means of greatly increasing the paper's subscription list. If you will properly present the facts in the history of what the Blade has done in co-operating with the exhibitors to your editors, they should see the light. Try it.

The Value of the Special Show for Children

Sending a Couple of Hundred Children Out to Talk "Jinx" is Worth While

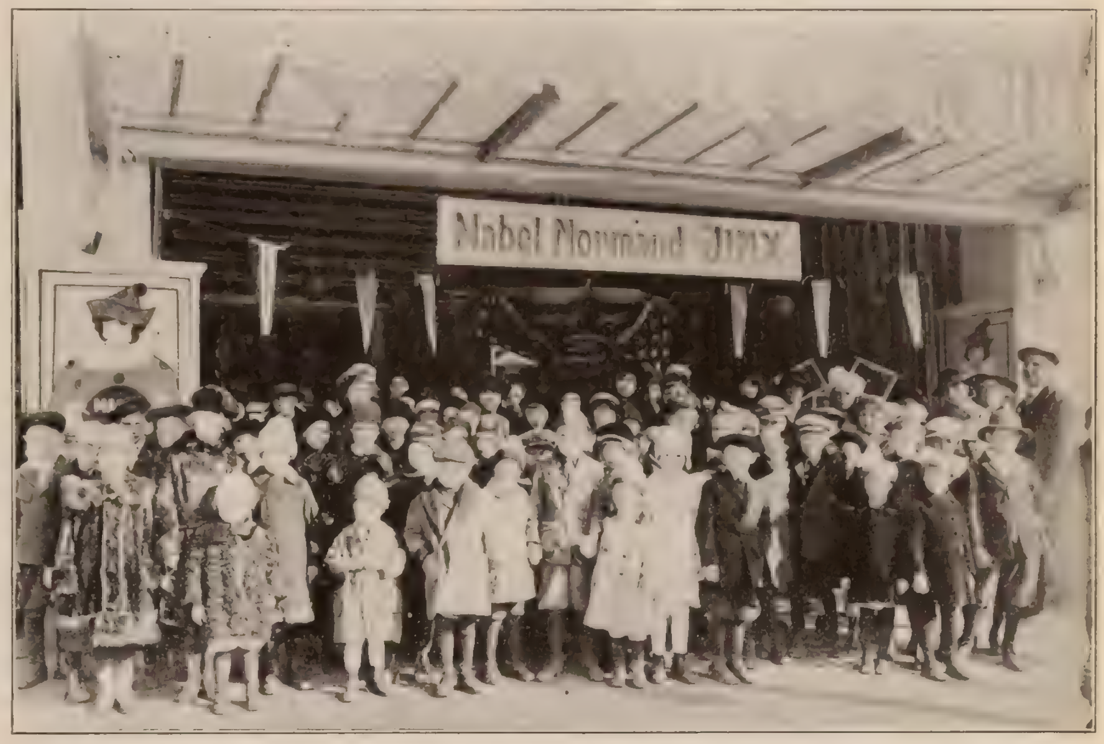
IF you will take a peep at the accompanying cuts you will see two illustrations that should teach you something about publicity, for they are both exploitation stunts. Having dilated on the virtue of lobby displays so often, we will pass this subpect in telling you of the Liberty theatre of Colorado Springs, Col., experience in playing "Jinx" and to discuss at some length the advertising value there is in a "children's party" such as the Liberty staged.

Getting children together in a theatre to see a picture, especially a children's picture is the liveliest kind of exploitation. You can gamble that every one of the little shavers who crowded in the lobby for the photograph from which our cut was taken, went home that night and that their little tongues wagged for days about "Jinx," and if that isn't the best kind of advertising then we don't know anything about exploitation.

Every child shown in this picture was a salesman for the feature and the best kind of a salesman, since they believed in the goods they were extolling.

It was wise showmanship which led the Liberty to stage a special children's performance, and it was also sound judgment which led the Liberty's enterprising manager to carry out the circus idea to the fullest extent in the decoration of his lobby, in the center of which stood the box office made to represent a circus wagon. Striped canvas on the walls and ceiling suggested a circus tent, and the colored pennants strung across the lobby added to the festive appearance.

The management of the Liberty began preparations for "Jinx" several weeks in advance of the showing, and through an exploitation campaign that thoroughly covered the town, succeeded in arousing keen interest in the coming of the latest Mabel Normand picture. The theatre was not large enough to accommodate all of the children that wanted to see the "Biggest Show on Earth."



These "kids" had the time of their lives seeing "Jinx" at the Liberty theatre, Colorado Springs, Colo., and then went home to tell all their big and little friends and relatives how good it was. Isn't that good advertising?

A Handsome Profit at the Other Fellow's Expense

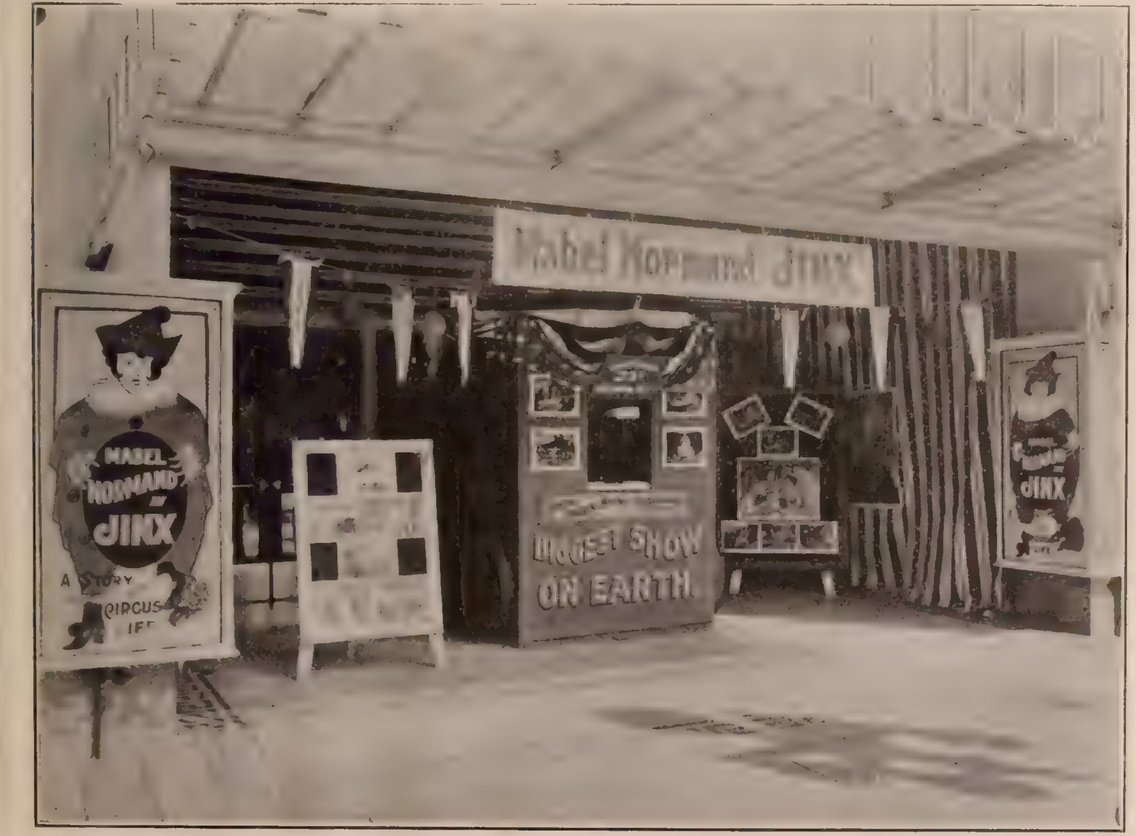
JOHN DESTEFANO, manager of the Queen theatre, Dallas, Texas, has just made a handsome profit from the advertising paid for by the Dallas Hippodrome. He analyzed the effect of the heavy exploitation which the Hippodrome had done in connection with the star of a picture and immediately booked another picture by the same star to begin just as the other run ended.

The Hippodrome used the widespread exploitation in connection with Mary Pickford in "The Hoodlum." Every stunt of which the picture is capable was employed by Hal Norfleet, manager of the Hippodrome, from a gaily decorated "hoodlum" wagon driven about the streets to cutouts of "Our Mary" sliding down a coal chute. By the time "The Hoodlum" opened there was no one in town but what knew that Mary Pickford was going to be at the Hippodrome, for the star had been exploited as heavily as had the picture.

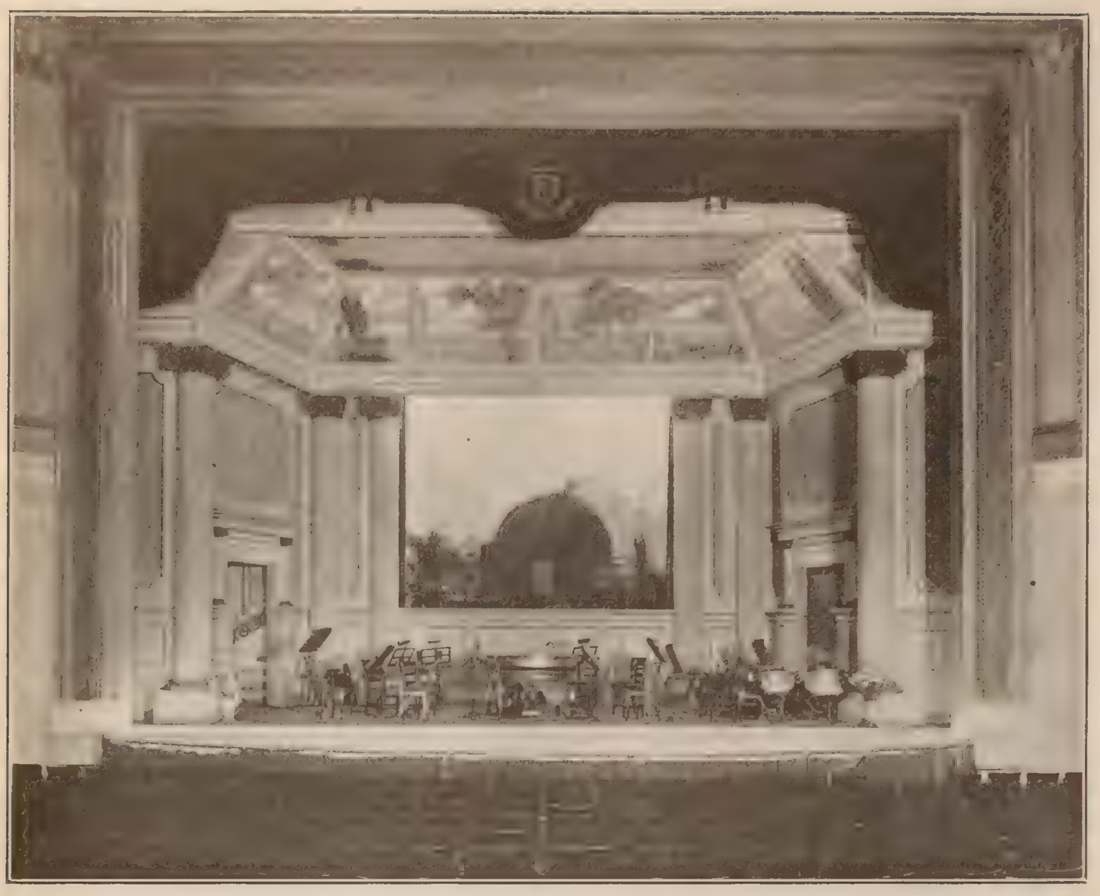
When the picture went into its second week, still doing a turn-away business, DeStefano noticed that practically everyone in town with whom he came in contact was talking about Mary Pickford. He got his idea then and succeeded in getting "Daddy Long Legs" for the last four days of the week after "The Hoodlum" closed. It was a repeat date for Dallas on "Daddy Long Legs," for the Hippodrome had used this production for a two weeks' run last April.

DeStefano relied almost entirely upon the Pickford vogue which had been established by "The Hoodlum." He used but one advertisement in each of the five Dallas newspapers to announce the dates and let the picture take care of itself. From the first performance the house was packed and he ran an extra show on Saturday night to accommodate those who wanted to see it.

"The reputation made by Mary Pickford in 'The Hoodlum' with the Dallas motion picture fans, without a doubt in the world put over 'Daddy Long Legs' on its second trip," said Mr. De Stefano.



Lobby display for "Jinx" at the Liberty theatre, Colorado Springs



Stage setting for Thangsgiving Week at the Theatre De Luxe, Detroit, which can be called a real novelty

Moeller Monopolizes a Whole Newspaper for His Birthday Showing

A. J. MOELLER, managing director of the Theatre De Luxe of Detroit, recently celebrated the house's first anniversary by monopolizing ing a couple of pages of the "Thanksgiving Edition De Luxe" of the News-Retailer, a weekly newspaper of Detroit which makes a specialty of catering to the neighborhood sections of the city and of staging an elaborate prologue for his Thanksgiving week program.

The newspaper and Mr. Moeller got together on the "De Luxe Edition" and the results for both once more prove that exhibitor and newspaper are kindred enterprises, each able to lend assistance to the other. Mr. Moeller's prologue brought him all kinds of publicity and compliments.

A big practical "pumpkin" was built on the stage with a door opening toward the audience. A five year old girl made her entrance through this door and rendered a pretty butterfly dance costumed as a fairy.

Mr. Moeller lighted his stage effectively, his "little fairy" was clever and all in all it was an event that De Luxe fans will not soon forget. The De Luxe is the first neighborhood house in Detroit to adopt a tri-weekly change of bill and is first run for its section. Only the best of bills are used and the house enjoys a large patronage.

The "Teaser" Method Has Another Inning

THAT good exploitation, no matter where it originates, is sure to be appreciated by the exhibitor is evidenced by the number of showmen who have adopted the producer's suggestion of "subpoenaing" the audience and of adopting "teaser" methods for display advertising, in their exploitation of "The Right to Lie."

An instance of the truth of this assertion is to be found in scanning the exploitation employed by the manager of the Albany theatre, Albany, N. Y., for his "The Right to Lie" engagement.

Teaser advertising he has always found effective, so he opened his newspaper campaign a full week before he was due to play the feature with a query. A double column advertisement, one inch deep, bearing only the words, "Did she have the right to lie?" was inserted the opening day of the campaign, in the Times-Union. It appeared on three different pages. The following day, seven advertisements, with the same query, were inserted in the Journal, another evening paper. The subsequent day the attack was switched to the morning paper, the Knickerbocker Press, three advertisements appearing.

On the evening of that day, the copy was confined to the Times-Union, seven ads being inserted. On Thursday the query was repeated twice in the Journal and four times in the Knickerbocker.

Convinced he had aroused the readers to a state of curiosity sufficient to serve his purpose, the Albany manager gave away his secret on Friday, and for the remainder of the week dwelt on the force of the motion picture. Then on Sunday, he pulled a half-page advertisement in the Knickerbocker Press, and once more the campaign book came to his rescue, for he used the idea of subpoenaing his audience.

The results achieved certify to the merit of the promotion work of the Albany arrangement. The picture went over big, for its box office value was enhanced many per cent. by the common sense advertising efforts.

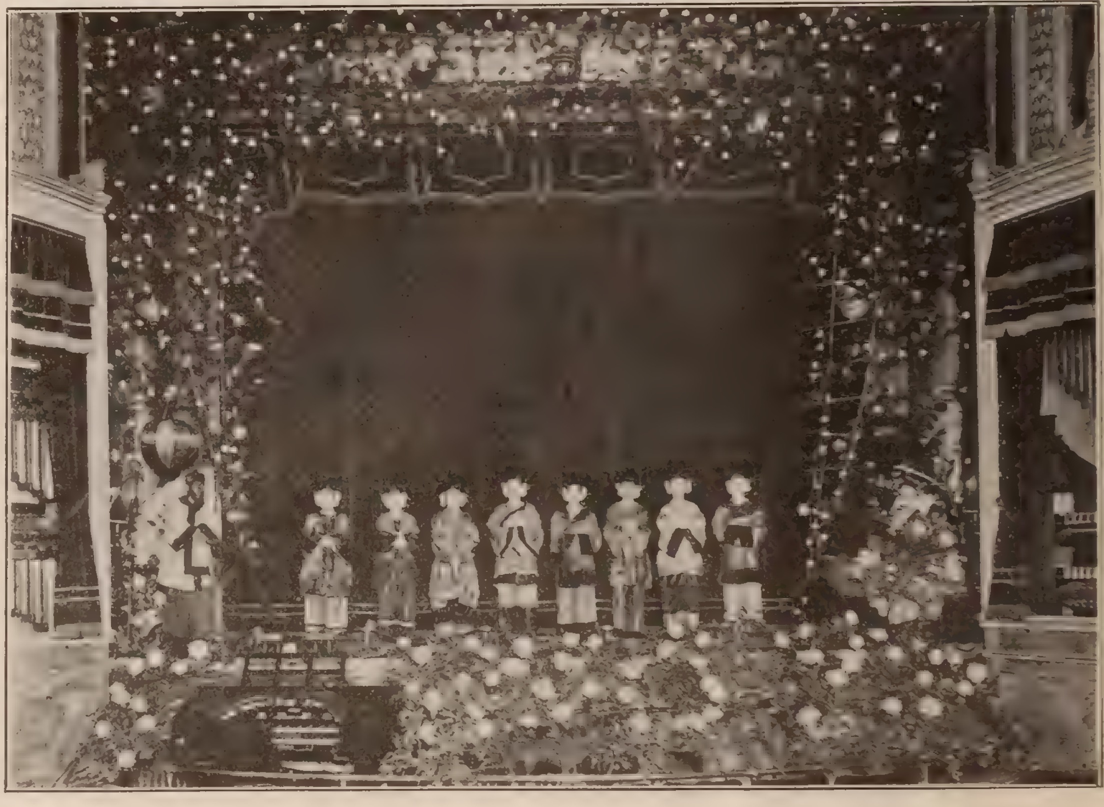
Liberty of Spokane Adopts the Prologue Presentation Idea

THE Liberty theatre of Spokane, Wash. is another house to join the ranks of those which have adopted the prologue and stage setting as a part of proper presentation of motion pictures. Ray Grombacher, secretary and manager of the Liberty, chose "Broken Blossoms" for his initial effort in prologues.

He secured the services of Marie Scammel Smith Lewis, an operatic soprano of considerable fame on the West Coast and presented his prologue with the first curtain.

Reclining on a cot with a stage setting similar to that shown in the "Chinks" room in the picture Mrs. Lewis sang her number and in the middle of the picture and at the right time, the song was again used effectively, sung from behind the scenes. At the end of the picture, she sang the entire verse. The foyer of the theatre, the stage, and the street entrance were beautifully decorated in keeping with the Chinese atmosphere of the play, and the 12 ushers were gowned in elaborate Chinese costumes.

Mr. Grombacher recently opened "The Music Shop," aesthetic in all its appointments, adjoining the Liberty theatre, where the latest song hits are handled exclusively. Slides are used in the theatre of the latest hits, and the audience joins in singing. The chorus is run twice and sometimes three times.



Novel stage settings and attractive decorations were the keynote of the Liberty theatre's (Spokane, Wash.) engagement of "Broken Blossoms"

The Best Exploitation Stunt of the Week

Frank Lacey Turns His Lobby Into a Garden of Lithographs and Cut-Outs for His "Desert Gold" Showing

THE Western picture seems to be a favorite subject for a lobby display, according to the opinion of the exhibitors, especially in the West itself. The accompanying cuts illustrate how manager Frank Lacey of the Majestic theatre, Portland, Ore., decorated his lobby for the showing of "Desert Gold" and how he costumed his house employes and otherwise advertised the Zane Grey attraction.

On one side of the lobby proper, a huge cardboard figure of E. K. Lincoln in western attire, was placed perhaps a foot in front of a landscape desert scene. A spot light put just back of the figure gave it sufficient light to be easily distinguishable and at the same time to give the effect of distance to the desert scene background. A similar means was used in a huge scene placed facade over the lobby.

Girl usherettes, who play no small part in Lacey's exploitation plans were attired in typical Western costumes and looked as if they might have stepped out of the picture itself. The three young men shown in the lower cut are also house employes. They too are attired in typical "Bill Hart" clothes.

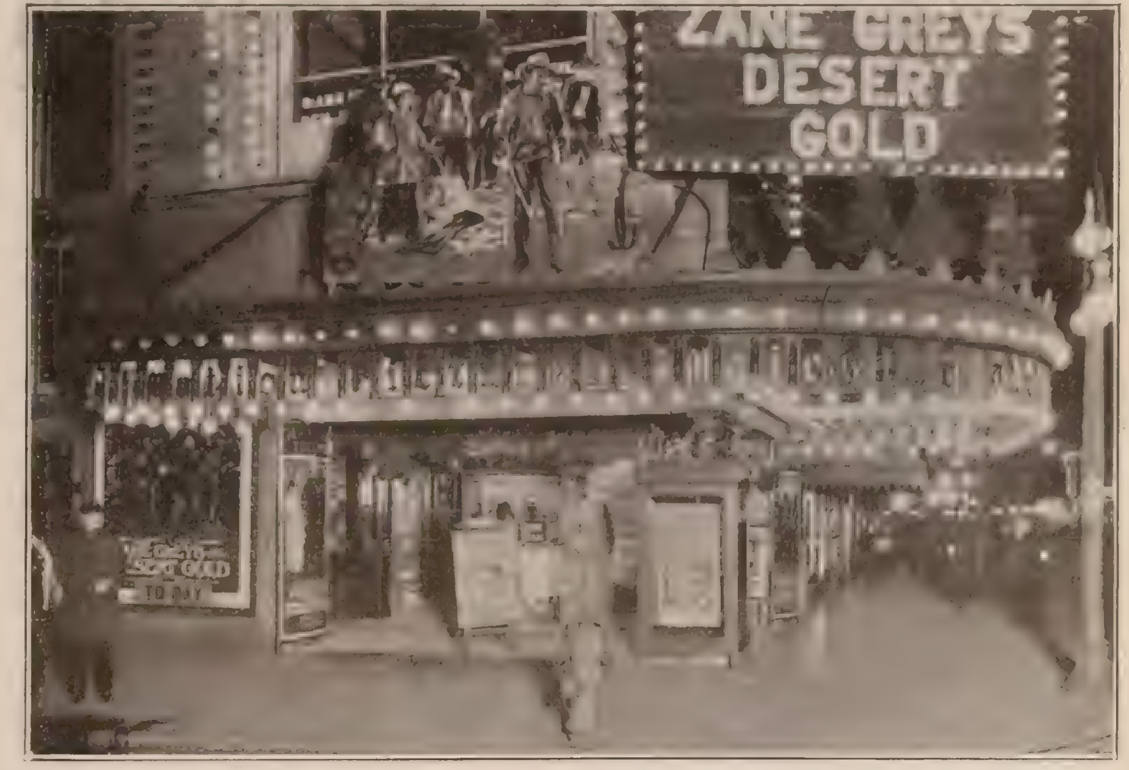
The Majestic lobby is spacious permitting of extensive decoration and Mr. Lacey followed out his usual custom in billing "Desert Gold."

A very effective cut-out from a 24 sheet, mounted on board, was placed over the side-street entrance. This cut-out fully identified the sort of picture "Desert Gold" is, a melodramatic romance of the plains as they were in the prospecting days.

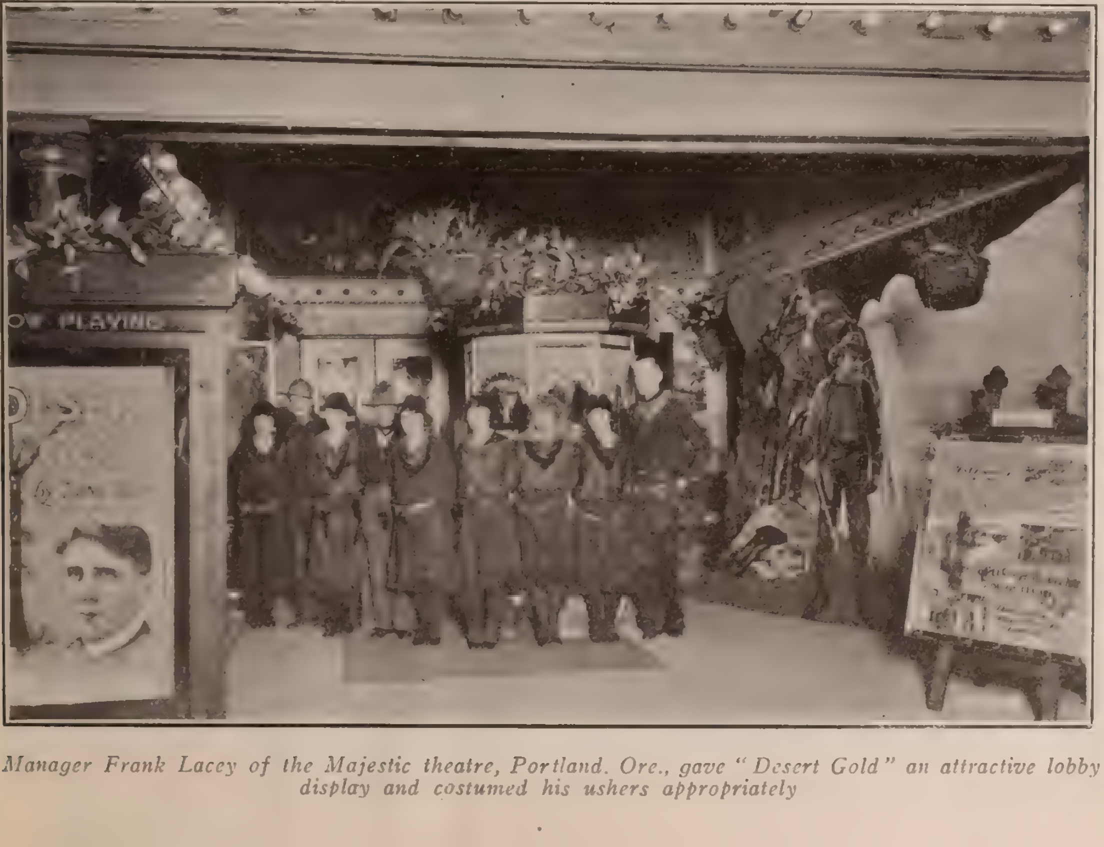
Not a small part of the Majestic theatre success is due to the clever costumes and lobbies designed for it by Manager Frank Lacey.

"Desert Gold" enjoyed a week's run at the Majestic, showing to capacity crowds, and Manager Lacey is of the opinion that his attractive lobby decorations were a big factor in the interest displayed on the part of the public in the feature.

The ushers wore the same costumes during the showing of "The Shepherd of the Hills," which also showed at the Majestic some weeks preceding. The photographs from which the accompanying cuts were made were taken after a night show and are a splendid example of night photography.



An unusually attractive lobby display in an unusually attractive lobby entrance to the Majestic theatre, Portland, Ore.



Manager Frank Lacey of the Majestic theatre, Portland, Ore., gave "Desert Gold" an attractive lobby display and costumed his ushers appropriately

Johnstown, Pa., Gives "Checkers" Extensive Billing

JOHNSTOWN, PA., again is in the limelight of exploitation with the Nemo theatre's engagement on "Checkers."

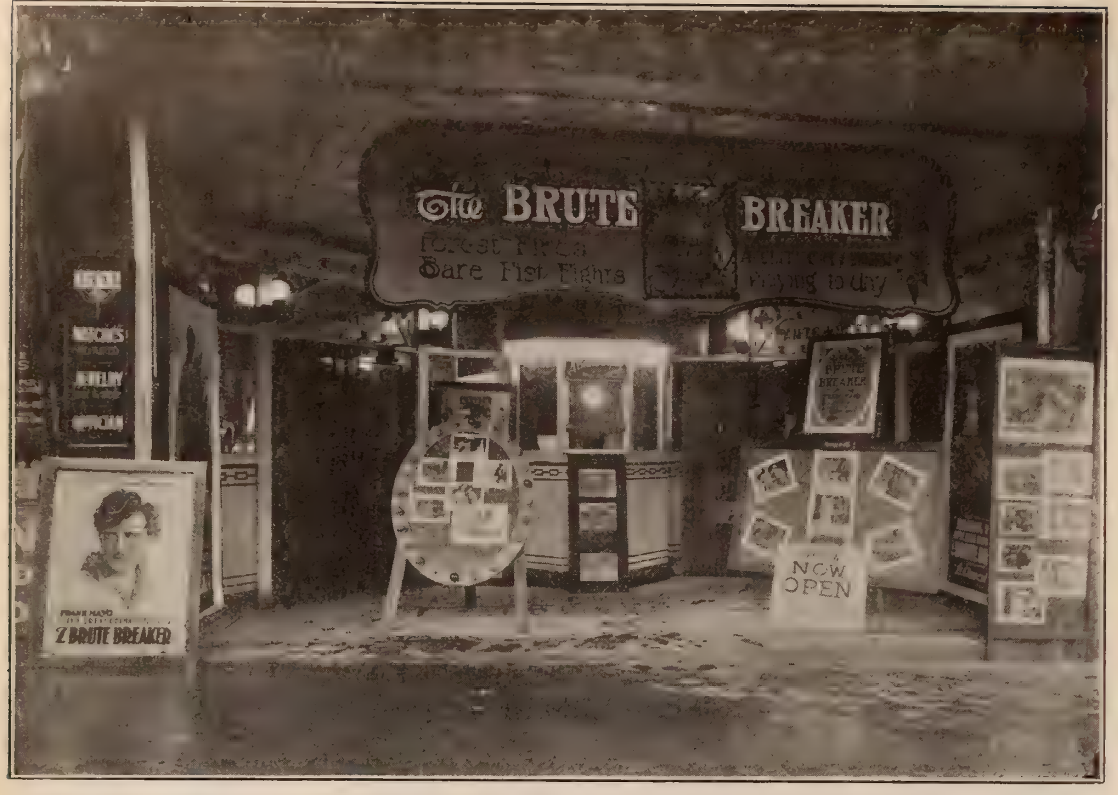
Advertising Manager L. W. Barclay is too good a showman not to fully appreciate the opportunity presented for "cleaning up" and gave the feature such billing as few photoplays receive in a city the size of Johnstown.

He began well in advance of the opening date, by putting out 200 window cards with "Watch for Checkers" printed thereon, and started his newspaper displays with "Watch for Checkers" ads. in small sizes. These displays were later increased to double tens and in the mean time a large number of 24 sheet posters and more cards were gotten up.

Barclay was not satisfied with just doing the ordinary things to get the picture attention of Johnstown fans and built a special lobby, with a large banner painted against a checkered background across the front. Special one-sheets were used in the brass lobby frames, and these were surrounded by five-foot horse-shoes cut from beaverboard, silvered and be-ribboned. On Tuesday night, after midnight, the concrete sidewalk was blocked off and painted in a checkered design. On the three days preceding the showing a singer sang the song "Checkers." In the house program and in newspaper advertising the picture was given the personal guarantee of the theatre.

On the opening night the Kiwanis Club, of which Mr. Barclay is a member, was present as a guest of the theatre. This event brought the Nemo some front page publicity and of course also much word of mouth advertising by the members who attended.

The financial result of the run of the racing drama was the same as that reported in nearly every instance as yet recorded in this section, capacity business.



This is the lobby display which overcome even the handicap of exhibiting in Kansas City during the coal shortage period

Bucking the Coal Famine in Kansas City

MOVING picture theatre managers in the west had to face a peculiar problem due to their enforced closing several hours a day on account of the recent coal shortage. George Christian, owner of the Gayoso Theatre, in downtown Kansas City, realized that if any money was to be made during the few hours he was allowed to operate each day, the theatre would have to be packed.

As his patronage is decidedly transient he decided that he must do something to "pull 'em in," so he took unusual pains with his lobby, since the picture he had booked, "The Brute Breaker," was a good subject for this sort of exploitation.

With the aid of a sign painter, an ornamental banner, two 3-sheet and one 1-sheet posters and some photographs carefully arranged, a striking lobby display was prepared. The display evidently drew the crowds for Mr. Christian reports that business was satisfactory all through the engagement.

A Real Novelty Which Should Find Universal Favor

THE most unusual audience that ever witnessed a motion picture performance served as the basic exploitation ingredient of a promotion campaign launched in behalf of a special feature attraction by R. H. Haines, manager of the First National Exhibitors' Circuit Exchange of Cincinnati.

As a novelty that may be used by exhibitors with every promise of success Mr. Haines' stunt is declared to be unsurpassed for creating local interest. However, in the previous incident where it was used in Cincinnati, its main accomplishment was to show exhibitors throughout Ohio, what a little novelty preferment can mean.

The central idea around which the plan was formed was to give a motion picture show for those who had never seen a motion picture before in their lives. People who would answer this specification were found through newspaper stories that offered free passes to anyone who would call at the theatre and say they had never seen a motion picture entertainment. In the answers, all of which came by mail, it was discovered that all were invalids, many of whom would never be able to leave wheel chairs.

Arrangements for this entertainment were completed just previous to the release date on Mary Pickford's "Heart O' The Hills." The novelty of the idea was such that the various Cincinnati newspapers carried big front page stories abou the affair which news agencies broadcasted throughout the state.

The Cincinnati Post, sensing the acute human interest in the event, devoted space for a three column illustration of the invalid audience and a story of interesting dimensions. The item was replete with pathetic touches that gracefully blended with the trouble into which Mary Pickford finds herself in "Heart O' The Hills."

One of the audience was blind. However, he experienced as many laugh sensations as any other member, for a considerate friend read subtitles, described the settings and related the plot of the story. Another person suffering from a toothache, disclaimed interest in life temporarily but when he saw how the blind youth was enjoying the show he became happy also.

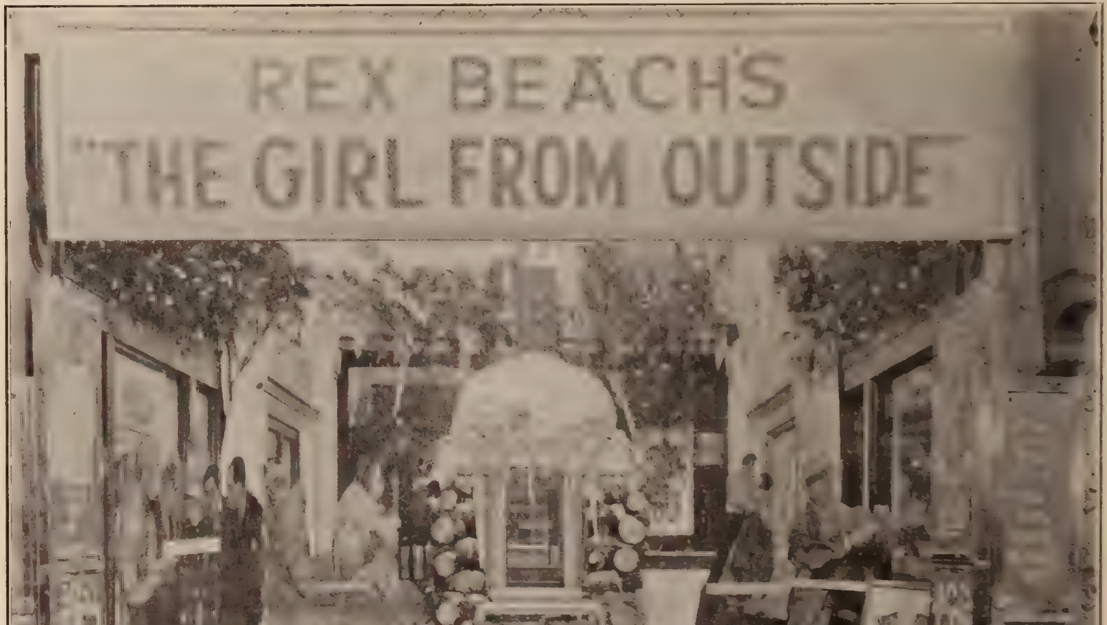
So successful was Mr. Haines' promotion stunt that exhibitors throughout Ohio are reported to be showing an interest in providing special entertainments for people who have never seen motion pictures before. It is declared to be a method second to none for securing wide publicity.

Lynch Prize Winning Display Merits Praise

MANAGER MURRAY of the Strand theatre, an S. A. Lynch house in Memphis, Tenn., arranged a prize-winning lobby display for the showing of the Rex Beach picture, "The Girl from Outside." To encourage ingenuity among the managers of the theatres on the Lynch string, monthly prizes are given for the most effective lobbies, considered from a commercial as well as an artistic standpoint.

Because of its unusual exploitation possibilities, Manager Murray selected "The Girl from Outside" as the subject for one of the most elaborate displays ever seen at the Strand. As indicated by the accompanying cut, he was particularly fortunate in reproducing the atmosphere of the picture and in giving his lobby an inviting appearance. The log cabin effect arranged for the box office, capped by snow, was cleverly conceived. To further heighten the atmosphere, branches, flecked with snow were placed around the lobby walls above cut-outs of scenes from the production. Altogether the entrance-way to the Strand was well dressed without being overcrowded.

Manager Murray's method of advising the public of the exact time for the beginning of performances by placing a schedule in a conspicuous place at either side of the lobby, is worthy of imitation by other exhibitors, who have not yet realized the value of giving this information to their patrons.



Lobby of the Strand theatre, Memphis, Tenn., during the run of "The Girl From Outside." The display was designed by Manager Murray, and is entirely original

Making Your House Program Work for You

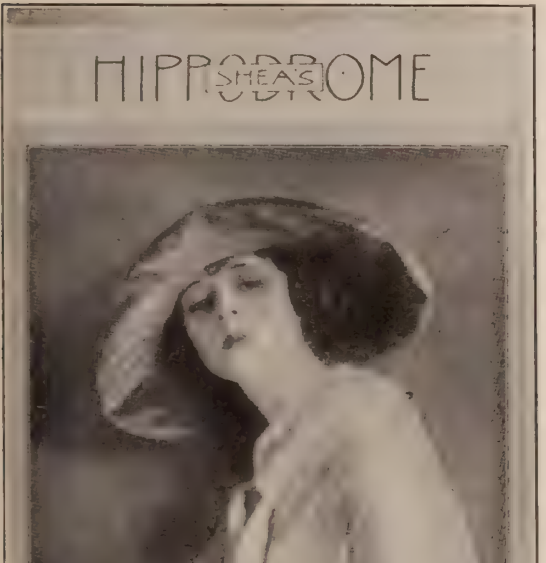
H. B. Franklin of Shea's Hippodrome Makes His Front Page Advertise Coming Attractions

ONE of the important parts of the publicity at Shea's Hippodrome, Buffalo, is its weekly program. Harold B. Franklin has spent much time on this link in his advertising chain in an effort to work out something different, unusual and novel. However, the most of this time has gone into the cover page of the little booklet, with the result that Hippodrome programs each week for several months have been "fronted" with a series of the most attractive pages ever seen on a theatre program.

In discussing this front page proposition, Managing Director Franklin told the MOTION PICTURE NEWS representative that any program cover, no matter how attractive in design, is likely to become monotonous if continued week in and week out during the year. Something new catches the eye, he argued, and magazines have recognized the value of an attractive front page on every edition.

At Shea's Hippodrome the program covers are changed each week and not only are the covers attractive, but they serve the purpose of advertising the coming features. They really have the same value as the herald, serving the same purpose, however, with more dignity and naturally attract more attention on the part of patrons. There is no question but that every one who picks up a program at the Hippodrome knows what the next attraction will be, for the front page announcement registers on the mind at once.

These cover pages are prepared by the Hippodrome art department after consultation with Mr. Franklin. The cost, according to the managing director is considerably lower than any leaflet or herald that could be published. Frequently the most effective scene in the play is used as a basis for the illustration and like most Hippodrome advertising has a text that is short and to the point. Half tones are generally used which come out much clearer.



Another example of what Franklin means by saying "Make your house program work for you"

While these cover pages are small things, they are one of the many little stunts that go into a Hippodrome presentation and as a tieup with the newspaper campaign ads, lobby displays, trailers, etc., form the connecting link in the chain that pulls patrons to the box office.

Washington Exhibitors Curtail Lights During Coal Crisis

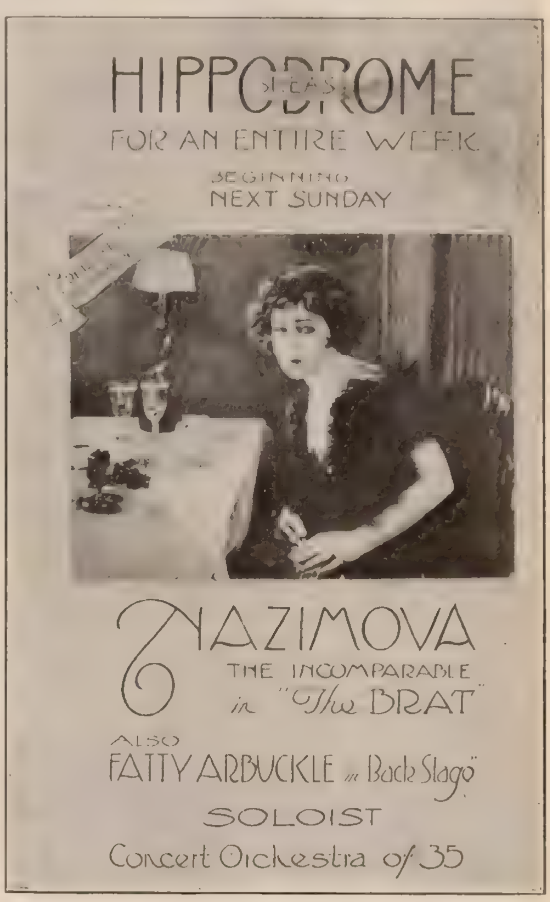
THE alertness of Washington's theatre managers and their spirit of quick co-operation with the federal and District governments in times of emergency was repeatedly demonstrated during the war and was again exemplified when the crisis seemed to have been reached in the recent coal situation. Resolving themselves into one compact organization, the managers resident in the National Capital—representing the legitimate, vaudeville and burlesque stages as well as the screen—took voluntary action which rendered the issuance of even so much as an official suggestion to them unnecessary when the conservation of coal was paramount.

At a meeting called by Harry M. Crandall, owner of the chain of Crandall theatres in Washington, D. C., and held in his office in the Metropolitan theatre building on the afternoon of Thursday, December 4th, Washington theatre managers on their own initiative took definite action with a view to meeting the threatened coal shortage and conserving the visible supply of bituminous coal available for the country's industrial needs. Upon motion of Roland Robbins, manager of B. F. Keith's Washington theatre, it was unanimously decided to curtail the use of electric current for theatrical display to a point representative of the actual business requirements of the Capital's principal theatres.

The plan adopted was put in operation the same night upon the further unanimous determination of the managers to make their saving effective at the earliest possible time. This resulted in the immediate disuse of the large display and flash signs customarily employed to emblazon the names of the downtown theatres or the attractions playing. The legitimate theatres extinguished all outside illumination at 8:30 P. M., upon the seating of the audience. The moton pcture houses abandoned all electrical display except entrance lights necessary to the conduct of the business and public safety.

The curtailment of power and consequent reduction in the consumption of coal was voluntarily continued until the ban was lifted by official order from Mr. Hines, director of rails, on Friday, December 12th. In the meantime orders restricting the Washington shops to open hours from 12 M. to 6 P. M. only, had been issued, as well as orders requiring street cars in the District of Columbia to cut off all heat. In none of these orders was it deemed necessary to direct the theatre managers to take action the necessity of which they had anticipated by a full week and promptly taken of their own accord.

The managers whose quick action provided a splendid example in co-operation for all of Washington's business organizations, were: Harry M. Crandall, who acted as chairman; L. Stoddard Taylor, Shubert-Belasco theatre; W. H. Fowler, National theatre; Clarence Harris, Poli's theatre; Roland Robbins, B. F. Keith's theatre; A. Brylawski, Cosmos theatre; Lawrence Beattus, Loew's Palace theatre; Robert E. Long, Moore's Rialto theatre; Harry Jarboe, Gayety theatre; E. J. Stutz, Loew's Columbia theatre. Mr. Crandall's participation in the discussion was on behalf of his entire chain of eight theatres and Mr. Long represented all of Tom Moore's three houses in the Capital.



This program cover advertised Nazimova for Harold B. Franklin of Shea's Hippodrome, Buffalo

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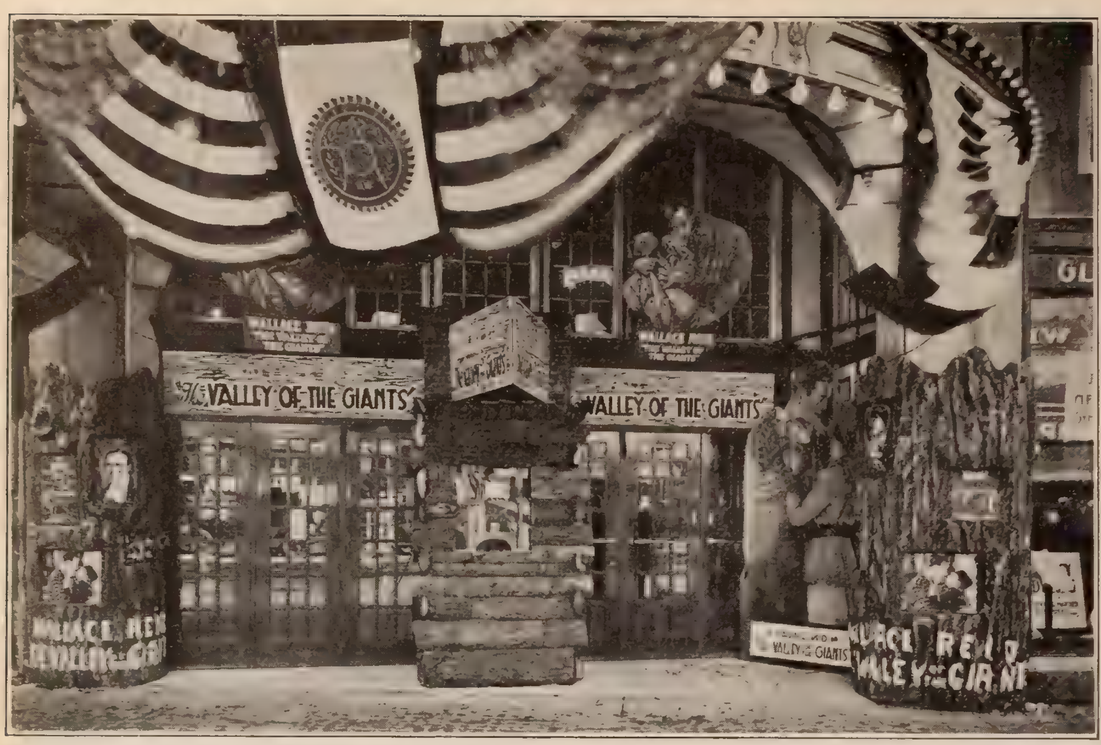
"Music Soothes the Savage Beast"

"JIMMIE" BOYD, a wide-awake Goldwyn exhibitor who manages the Gem theatre at Blytheville, Ark., has evolved a new version of the "town crier." Boyd's town has a population of about 3,000, and he depends largely on his rural trade to pull him through with a profit. So "Jimmie" purchased a euphonium, mounted it on his auto, and instead of parading the city streets to announce current attractions, betakes himself to the country and serenaded every farmhouse within a five-mile radius of the town.

At the conclusion of the concert, Boyd hands out a program or dodger announcing the week's attractions.

The farmers now look for Jimmie's concert every week, and patronize the Gem in large numbers, the theatre prospering accordingly.

Boyd overlooks no bets. Besides doubling the drawing population by enlarging the boundaries of his local concert tour, he also prints his own weekly paper and makes it pay for itself by running merchants' advertisements in the publication.



"Valley of the Giants" Popular Feature for Lobby Display

So far as we have been able to judge by photographs and stories secured, "The Valley of the Giants" has been a release which has inspired exhibitors to build more lobby displays than any picture now showing, perhaps because of the fact that "slab wood" can be used as the decorative material and thereby no great expense is involved in the undertaking.

One of the number who have given the Wallace Reid feature a lobby display of the "wood pile" type is Manager William Koch of the New Aster theatre, Minneapolis. Mr. Koch constructed his "Valley of the Giants" lobby display during the week of visiting American Legionaires to Minneapolis and made a distinct hit with the order by his display of flags on Hennepin avenue and about the lobby of the theatre, but it was his lobby display, especially decorated with artificial tree trunks and foliage to create proper atmosphere for his film offering which pleased. With its combination of flags and special constructed lobby frames, pillars and box office walls the New Aster exterior stood out like a full moon on a dark night. It is also interesting to add that because of his artistry and small increase in newspaper space, Mr. Koch was able to establish a new high mark for Reid pictures in Minneapolis with "The Valley of the Giants."

Exhibitors in Ohio Hire a Famous "Ace" for Exploitation Purposes

THE use of the aeroplane for exploiting continues to be a favorite stunt. Following is the story of how a famous "ace" is now soaring through space in peaceful pursuits instead of chasing German bombing planes as was his vocation some year or so ago.

Theatre owners in Mansfield, Newark, Lima, Dayton and other towns commissioned Lieut. Bob Bartley, a Canadian Ace, to fly above their towns in his Canadian Curtiss plane with the wings carrying banners announcing the exhibition of "Checkers."

Bartley does death-defying tricks with his aeroplane, walks along the wings, rides on the tail, and is one of two men in the United States who have succeeded in leaping from one aeroplane to another while in mid-air. In advertising "Checkers," Bartley drove his machine close to the ground, doing nose dives and loops, and when only a few hundred feet above the heads of the onlookers he threw out thousands of various colored cards with this message:

A Tip From Heaven
Don't Miss "Checkers"
Hi Flyer

These cards made a beautiful sight fluttering to earth in a mass of color glittering in the sunlight. The message that "Checkers" was in town was carried to virtually every resident, as well as to the suburbs and the theatre owners were rewarded for their far-sightedess by packed houses at every showing.

Bartley is a Los Angeles boy, and was in a musical show in Minneapolis when Germany started the big war. He immediately went to Winnipeg and enlisted in the first Canadian contingent that went to France. He was assigned to aviation and soon proved himself a star flier. During the war he brought down a large number of German aeroplanes, and was himself shot down seven times, being severely wounded on each occasion. Once he brought down a dirigible at Huy, but he too crashed to the ground and suffered fractures of both arms and legs and a wound in the abdomen that required ninety-eight stitches.

The aviator wears the decoration of the Gold Legion of Belgium, the Croix de Guerre and the Mons and Belgian ribbons.

The fact that Bartley had such a record as an "ace" was of course duly exploited in the Ohio newspapers and made his engagement in the exploitation interests of "Checkers" doubly effective.

The accompanying cut shows Bartley in flying costume still as youthful looking as when he left the stage to take up the profession of war.

A Real Idea Admirably Carried Out

A BABY SHOW, held in a motion picture theatre during weather that would tend to keep the hardiest fan indoors proved a big success at the Garrick theatre, St. Paul, Minn. The fact that it was such a baby show as can only be staged by a motion picture house has made the result of it extremely interesting to the exhibitors in the Northwest and it is expected that there will be an epidemic of them in that section.

Lieut. Bob Bartley a Canadian "Ace" who is now flying for Ohio exhibitors to advertise pictures

The extreme weather which persisted cut down the attendance at all places of amusement, and Theodore Hays, manager of the Garrick, was racking his brain for a sure fire exploitation that would make his patrons forget the cold. He got the germ of the idea in reading the story told by the production of Anita Stewart in "Human Desire," which deals with mother love and has the universal appeal of little tots, and after a discussion of ways and means with his publicity expert the plan was formed.

Mr. Hays knew that the weather which had cut the patronage, would also keep mothers from bringing their little tots to the theatre so he did not plan on having the youngsters interested in the flesh, but merely photographs of them to be flashed on the screen. The Camera Art Store agreed to take photographs and make a slide of all entries after Mr. Hayes had pointed out that there were very few parents who would not order pictures of their babies if the proofs were good. Then Mr. Hays went gunning for prizes and persuaded the advertising manager of Bannon Brothers' Department store that the value of ten really good prizes was cheap for the advertising which would result from a display of them and the announcement of the store's share in the contest at each performance.

The novelty of the stunt appealed to the newspaper writers and the show received a great deal of free publicity. Mr. Hays also used considerable advertising space for the picture and each of the ads contained cuts of the internationally famous "kewpie dolls." From the first show the attendance taxed the capacity of the Garrick and before the week ended more than 400 entries had been received.

Mr. Hays evolved a plan whereby the whole interest would not be centered about the last night of the run at which the prizes would be awarded. At each performance he ran the slides of the babies entered that day and had the audience select five of them by applause. These five were entered in the final class. On the last night the entries for that day were run for the choosing of five and then the pictures of the favorite thirty-five were flashed on the screen and the ten prize winners selected by the audience.

ANNE OF GREEN GABLES
MARY MILES MINTER
MARY MILES MINTER
ANNE OF GREEN GABLES

View of the famous Tivoli theatre, San Francisco, Cal., during the "Anne of Green Cables" engagement. Mary herself in the center and a party which met Miss Minter and her mother Mrs. Shelby on Miss Minter's arrival in the Golden Gate City

Demonstrating the Value of the "Teaser" Idea When Properly Used

THE extent to which a teaser campaign can attract the attention of the public if it is continued for a long enough time to really arouse curiosity has just been demonstrated by T. L. Tally, owner of the Minema and Broadway theatres, Los Angeles. Mr. Tally's campaign continued for ten days and brought turnaway business to his two houses for two consecutive weeks.

Billboards, most of them for twenty-four sheet stands, were utilized for the bigger part of the teaser campaign although the newspaper space taken was also extensive. On the first day of the campaign the billboards were covered completely with white paper, and in the upper left hand corner were four animal tracks leading toward the lower right hand corner. The following day four more tracks were added, the next day four more and so forth each day lengthening the line of tracks running diagonally across the white space. Four days before the conclusion of the campaign the first printed word appeared on the billboards. It was "Back." The next day "to" was added, then the following day "God's" and on the final day when "Country" was added, completing the title of the picture, a poster bearing the words "A First National Attraction, All Week at Tally's Kinema" was pasted in the lower left hand corner, and a very effective billboard display was completed.

In conjunction with this newspaper space of the same general shape as the billboards was taken, and the copy was a duplicate of the appearance of the billboard on the day it appeared. Simultaneously, with the climax of the teaser campaign the theatre and a local sporting goods store both opened displays featuring far northern clothing and scenes and pictures of Nell Shipman who is featured in the production.

The attraction played to capacity business at the Kinema for the opening week and the crowds followed it to the Broadway where it was run the week following, the only advertising used being an announcement of the transfer. It was an inevitable result of the interest aroused by the teaser campaign, for during the three or four days preceding the climax the local posting service and the newspaper offices were flooded with inquiries, both by telephone and letter, as to "what the tracks were all about."

"A picture offering the substance for a good teaser campaign is as valuable a one as an exhibitor can book," said Mr. Tally, "but the trouble is that most teaser campaigns are made too brief. Before curiosity is really aroused the disclosure has been made and the results fall far short of what this type of campaign can be made. I would have my campaign on 'Back to God's Country' even longer, but I felt that the word of mouth advertising it would receive after its first showing would bring more business than I could care for and the attendance proved this assumption to be correct."

Fire Department Aids in Exploiting "The Still Alarm"

When "The Still Alarm" played Denver the fire department was induced to come out and demonstrate its fire fighting apparatus during the run of the picture at the American theatre. One of the big exploitation stunts was a contest of ladder climbing in which a number of Denver young women displayed remarkable nerve in climbing the fire ladders and being "rescued" by the Denver firemen. Below is a photograph of the demonstration.

A "Smash" Which "Busted" All Precedence

WHEN you can monopolize the front pages of every newspaper in a city the size of San Francisco, you have the right to "stick out your chest and step high." This is what the publicity department of the Tivoli theatre, San Francisco, is doing these days after putting over the story of Mary Miles Minter's recent visit to both the Tivoli and the Golden Gate City.

Some idea of the publicity both the Tivoli and the Realart star received may be gained from the following brief description of the pages of the San Francisco newspapers.

The Call of December 2 gave Miss Minter a big headline three columns wide, printed her photograph and a story which killed about a column, same being written by a staff woman, Alma Reed. This was on the front page.

The Call and Post, an evening paper, devoted better than two columns of the issue of December 1 to Miss Minter and also carried a two-column cut.

The Bulletin came across with close to three columns on the front page with a cut and headlines. This was written by a feature reporter, Joseph Bartlett. In addition the Bulletin gave Miss Minter another story in the same issue. This one was written in an humorous vein, being the lament of one of the reporters who hadn't been assigned to an interview with the "movie queen."

The Daily News, not to be outdone in doing honor to San Francisco's visitor sent one of its feature writers, Cynthia Grey, on the assignment when Miss Minter was a guest of honor at a luncheon given by the Ad Club, a prominent San Francisco organization. Miss Grey wrote about three-quarters of a column of her impressions of Miss Minter and was very complimentary.

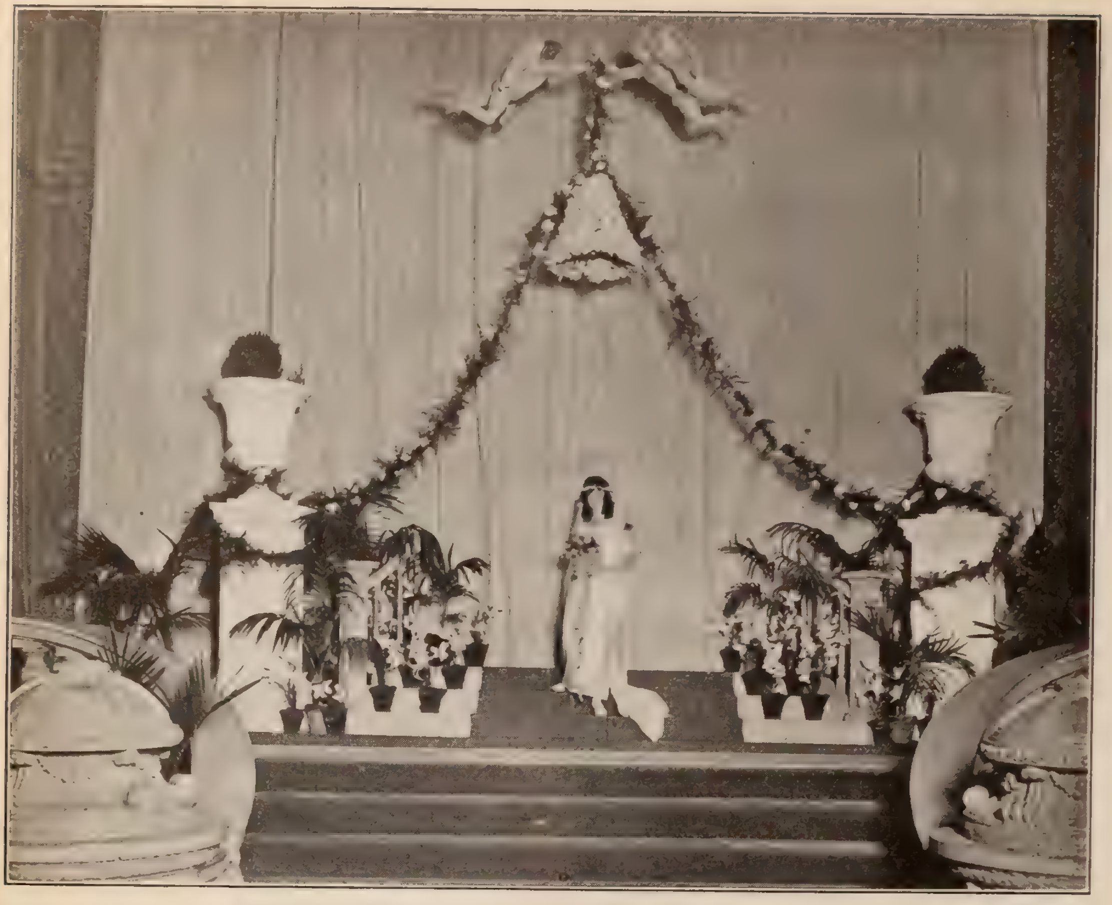
The Chronicle wasn't quite so liberal in free advertising, but it gave the luncheon mentioned quite a story and mentioned that Miss Minter and her mother were there.

The Oakland Inquirer, not to be left out, completely gave the Tivoli and Miss Minter a nice story on its photoplay page with a headline which read "Mary Miles Minter Here."

Likewise the Examiner gave due publicity to the visit of Miss Minter, the luncheon mentioned and the personal appearance of the star at the Tivoli theatre, although page six was used for the story.

Just what all this publicity would have cost without the co-operation of the San Francisco newspapers is something that can not be estimated.

Anyway, it was a "big publicity smash" to use the expression of the chap who brought us the newspapers to prove what we have just written concerning the drive.



Music and the Prologue Add Prestige to the California Programs

THE California Theatre of San Francisco was one of the first theatres to adopt a policy of presenting prologue and stage settings as a part of the regular program and has evolved some wonderfully artistic and appropriate numbers.

None, however, in our minds have eclipsed that presented by Mr. Roth and his able assistants for "Please Get Married."

The California took the "getting married" idea of the film for its prologue theme and had the "bride," the wedding bell, cupids and appropriate wedding decorations all nicely arranged and ready for the inspection of the audience. There is always a sort of a spell cast by the word "wedding" when women are concerned, and for this reason if for no other the prologue for the picture mentioned is considered one of the best the theatre has ever used when actual box office value of such exploitation is considered.

Another feature of the California publicity methods which has proven very successful is the tie-ing in with music houses for window displays. The California makes a specialty of its music and its programs always have all the dignity of grand opera in this respect.

These tie-ups are arranged each week with the various music dealers and at least ten to twelve window displays featuring the orchestra.

"TELL ME"
being featured by
Eddie Horton
at
California theatre
this week

Another of Eugene V. Roth's California theatre's window tie-ups with local music stores which have proven themselves to me the best of publicity mediums

Played a Kid Game But It Went Over for Real Exploitation

VISITORS to the annual Interstate Fair at Sioux City, Iowa, were treated to two rare examples of motion picture exploitation by J. C. Duncan, manager of the Plaza Theatre. On the second morning of the fair, which attracts tens of thousands of visitors from all over the state, the first arrivals noted a huge placard high in the clouds. In heavy letters it announced "Auction of Souls All Next Week at the Plaza Theatre."

The Music
of the

The sign created a great deal of puzzled inquiry as to what held it up. An aeroplane was the most frequent guess, although that theory was discarded as soon as the sign was observed long enough to note that it was nearly stationary. The secret was due to a gigantic kite which Mr. Duncan had flown up during the night, to a height which made it barely discernible even after its approximate location had been determined.

The second stunt was the dressing of a man in full Arab costume, and supplying him with a horse with the proper Bedouin regalia. The man rode the streets from twelve to two and from five to seven every day announcing the running of the picture at the Plaza.

At the theatre Mr. Duncan directed his girl ushers to adopt Harem costumes, and a local singer rendered, at each performance, the song "Armenian Maid," written especially for the picture by A. E. Shallcross of Omaha. Special music was provided for the orchestra and for the organ with which the theatre is equipped.

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

Advisory Board
Exhibitors Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.
R. E. Pritchard, Director of Publicity and Advertising, Allen Theatrical Enterprises, Toronto, Can.
Louis K. Sidney, Kings, Pershings theatre, St. Louis, Mo.
Phil. Gersdorf, Manager, Arcade theatre, Jacksonville, Florida.

Exploitation Men's Minute Book

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploiting Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

Buffalo Exploitation Idea Attracts Attention

THE Strand theatre, Buffalo, introduced Elaine Hammerstein in "The Country Cousin," through a series of unusual exploitation stunts, which forcibly drew attention to the showing and greatly aided in boosting the box office receipts. First on the list of stunts was the arrangement made with the Truth Publishing company whereby the weekly magazine issued by this firm carried a striking photograph of Miss Hammerstein on its cover page the week the picture was shown at the Strand. Included in this stunt was the distribution of 200 half sheet cards with the picture of the star and the caption "TRUTH—Get Your Copy Now—Special Art Cover—Elaine Hammerstein—Strand theatre, December 14-17" to all the news stands in the city several of which in the downtown section were prevailed upon to make special displays. These cards were also placed at other advantageous points throughout the city. TRUTH also had several thousand dodgers printed stating that the picture of one of the prettiest screen stars would appear on the cover of the current week's issue and circulated through the department stores.

Some good publicity for "A Country Cousin," which this picture received at the Buffalo Strand theatre

Another excellent stunt was the arrangement with the McNutt Riding Academy, whereby a beautiful girl drove a "Webster Driver," around the city during the showing of the picture. The girl was dressed as the country cousin and drove a horse said to be worth $1,500. The rig used was similar to the one used in the screen play. The cart was newly painted and presented a splendid appearance. A blanket covering the horse announced "'The Country Cousin' playing Now at the Strand theatre." A large card also covered the back of the cart with the reader "'The Girl of Your Dreams,' Elaine Hammerstein, in a worthwhile picture at the Strand today." This outfit was also driven through the residential sections of the city and attracted no end of attention, principally because at the time the weather in Buffalo was extremely cold and the spectacle of a young lady driving a horse and carriage about town at such a time never failed to catch the eye and cause comment.

Still another stunt was the flying of a large kite from which streamed a fifteen foot banner with the reader "LOOK UP 'The Country Cousin' at the Strand theatre today." This was used to good advantage until a shift in the wind threw the ad into an undesirable position when it was taken down and strung up in front of the theatre, slanted so as to face Shelton square, the busiest street corner in Buffalo.

A "Country Cousin," sleigh ride party was also arranged for the children at the Remington mission and this little stunt also brought forth much free publicity in the press. The Strand sign man also made up a special display for the three large windows of the local Select exchange, giving a good showing on Franklin street, the Men's hotel and the Central branch of the Y. M. C. A. Then there was special publicity in the newspapers, the specially attractive things being cuts of Miss Hammerstein on the Women's pages. The lobby at the Strand was also strikingly dressed, including an immense cut-out from a 24 sheet, which was made into a stand.

Lending valuable assistance in all this excellent exploitation was "Andy" Sharick, exploitation manager of the local Select exchange and a former Buffalo newspaper man. Manager E. O. Weinberg was delighted with the results obtained. During the showing of the picture capacity audiences were the rule.

Two Good Men Put Over a Good Picture

BOOKING a good picture is only the least of the troubles of W. C. Meloy, manager of the Strand theatre, Shelbyville, Ind.

Mr. Meloy has a habit of selecting good pictures but during the months of November and December he has to be a good electrical engineer as well as a good exhibitor. The fuel shortage has resulted in the theatres of Shelbyville being deprived of electrical current. But a little thing like that didn't feaze W. C. Meloy and his helpful son, Paul. Within a few hours after the fuel order went into effect, Mr. Meloy had secured a farm tractor; a generator; had strung temporary wires and was supplying his own "juice" for his 800 seat picture house. And just to show what kind of a fellow Meloy is, let us tell you that he is sharing his precious electric current with his competitor of the Alhambra theatre down the street!

After being sure that his electric plant in the alley was going O. K., Mr. Meloy set out to give proper exploitation to his big feature, Cecil B. DeMille's "Male and Female." Meloy had run "The Miracle Man" and put it over in the right style. He planned to do bigger with "Male and Female." He secured a booking date that almost coincided with the Indiana premier showing at the Circle, Indianapolis. He played up that point big in his publicity—the big honor that he was doing Shelbyville by giving such an early showing in that town; while "Male and Female" was still at the Circle, Shelbyville folk could see it at the Strand!

Mr. Meloy, with the assistance of Oscar A. Doob of the Famous Players-Lasky exploitation forces, got the News of Shelbyville to get up a page of "Male and Female" mercantile advertising—half the page devoted to apparel for the male and the other half for women's wear advertising. This made a smashing page of publicity.

In the Republican, Mr. Meloy started an essay contest on the question: "Should a wealthy girl ever marry her father's butler or chauffeur?" This being a theme in "Male and Female" the contest proved good publicity. Many interesting essays were submitted in competition for the ticket-prizes offered.

Another newspaper stunt Mr. Meloy put on was a search for every Shelbyville person who had never seen a photoplay. Cecil B. DeMille, through Mr. Meloy, offered to give a party to all who would send in their names, and the reason why they had never seen a photoplay. Only a few "confessed" to not having seen a picture—but the stunt made good advertising and drew much attention to "Male and Female."

What the Exchange Experts Are Doing

Atlanta Has a Taste of Real Exploitation

Here is a picture of the wounded "doughboys" who attended the special performance of "A Regular Girl" at the Criterian theatre, Atlanta

A NEW record for motion picture publicity in Atlanta, Georgia, and incidentally one which the largest city may view with envy has recently engaged the energies of the Selznick exploitation experts and W. C. Patterson, manager of the Criterian theatre of Atlanta.

The feature which the combined forces of producer and theatre made the objective of their attack was "A Regular Girl" starring Elsie Janis. Not a stone was left unturned, so to speak, in the campaign.

Atlanta newspapers, famous around the Southern circuit as nuts too hard to crack with ordinary publicity hammers, yielded column after column to a new contest on "How can a girl earn $10,000 in thirty days if thrown on her own resources." This feature was placed with the "Daily Georgian and Sunday American" and netted the paper excellent publicity through the highly entertaining stories submitted by some two hundred contestants. The suggestions ranged all the way from the invention of "ripless silk hosiery" to posing as a missing French countess and collecting a large dowry from a marriageable millionaire.

With the newspaper advertising all planned and under way, the publicity "sharps" turned their attention to other methods of getting the theatregoers' attention.

A base hospital for wounded soldiers is located at Fort McPherson not so far from Atlanta. Soldiers, sick or well, like entertainment and especially so when the show would give them another view of their overseas friend, Elsie Janis."

A special performance was given at the opening for wounded soldiers from the Base Hospital. The Commanding Officer gave leave to three hundred veterans from the several fighting divisions who now are recovering from their wounds, and transported them to the theatre in a fleet of thirty motor trucks and ambulances.

Ladies of the Federated Woman's Clubs and a delegation of uniformed workers from the Overseas Club passed out cigarettes and candy. The party was a huge success, the soldiers cheering "A Regular Girl" and especially the celluloid appearance of the star whom many of them had seen during her appearance in the engagements she played in the "army theatres" of France.

A unique teaser campaign was conducted through a mailing list of 2,000 names by means of postcards, each bearing a different hand-drawn ad. These ads were reproduced each day in newspapers for six days linking up the mailing list with the daily press matter. It so happened that Ringling Brothers' circus played Atlanta on one of the days of the "A Regular Girl" engagement at the Criterian and it was then that one of the big ideas was put into deeds.

When the daily circus parade started for its trip about the main streets, men carrying big "A Regular Girl" banners "horned in" and obtained all the benefits of the biggest event of a circus day. Of course the entire populace of Atlanta was lined up along the streets to view the circus parade and of course every person saw the "A Regular Girl" banners. A link up was effected with music stores on the music "A Regular Girl." A calliope in the parade also played this popular number. Besides this unusual publicity, the ordinary use of lithographs and billboards was not overlooked.

The Criterian has space for every size paper up to 24 sheets and all frames were utilized with either photographs or some other form of advertising display. No lobby display was used but a large banner specially printed was hung over the lobby entrance and other novelties originated.

ELSIE JANIS
Criterion

These ladies handed out candy and cigarettes to the soldier boys who visited the Criterian special show

The campaign expenses were financed by the producers and theatre and the result justified the theory that intensive and extensive exploitation pays.

CRITERION
ELSIE JANIS

Wounded soldiers attended a special show of "A Regular Girl," given by the Criterian theatre of Atlanta

Pulpit Accords "The Miracle Man" Unusual Favors

IN Hamilton, Ohio, the Rev. Dr. Charles Matthew Browne recently authorized publication of a statement in which he explained that he would gladly show "The Miracle Man" in his church Sunday in place of the regular service. In Louisville, Ky., the Rev. Dr. Lowell, a leading clergyman, sent an unsolicited testimonial claiming "The Miracle Man" as the best sermon preached in his city that Sunday. The Rev. Dr. David McKinney, chairman of the Law Enforcement Committee of the Cincinnati Federation of Churches, also issued a public statement on the picture.

Live Trade News of Value to Every Exhibitor

Exploitation to and in the Skies

"THE RIGHT TO HAPPINESS" was exploited "to the skies" before and during the run of the feature at Charlotte, N. C.

Exchange Manager E. F. Dardine of Universal and the Strand theatre of Charlotte made good use of a chance visit of two privately owned aeroplanes which "blew" into the city about the time the "Right to Happiness" campaign was begun. At the same time formed by combining two internationally known circuses, arrived. The result was everybody for miles around came to town for circus day, and thousands were jammed along the streets as the parade passed.

Overhead an airplane buzzed and circled around. Then from out the sky came thousands of heralds on "The Right to Happiness," to several hundred of which were attached complimentary admissions to the Strand. A scramble followed as each box of heralds came glittering downward—and ample precaution had been taken to insure no one would be ignorant of what was happening. Each person who jumped for a herald was intent upon securing one of those "messages from Dorothy Phillips, brilliant emotional star of 'The Heart of Humanity,' regarding her newest and greatest Universal-Jewel photodrama, 'The Right to Happiness.'"

Immediately after arrangements had been completed for the airplane demonstration liberal advertising space was taken in both morning and afternoon newspapers, telling the readers to "Watch the Sky." Also, liberal free space was allowed by the papers. This advertising was considered as having a double value—that of directing attention to an exploitation stunt and that of straight display advertising for the production. About 75 per cent of the complimentary tickets were brought to the box office.

The accompanying photograph shows Mr. Dardine (at the left) and the pilot of the airplane standing by the machine, which was loaded with the heralds and ready for the flight. Pinned on the radiator is one of the heralds, unfolded.

Advertising "The Right to Happiness" at the Strand theatre, Charlotte, N. C. This plane distributed heralds from the sky

Giving the Original Poster Expert Attention

JUDGMENT in the preparation of lobby displays, rather than a blind following of a program of basing the main poster on the big feature shown inside is a policy which Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, is following with marked success. He insists upon simplicity in the composition of the posters he uses and as a result has upset many traditions in the science of lobby displays, but as a result has attained a reputation in this respect for the Hippodrome.

Recently Mr. Franklin was dissatisfied with the first result of his artist's attempt to prepare the lobby display on a program running Charlie Chaplin in "A Day's Pleasure," and William Farnum in "The Last of the Duanes." The attempt to feature the longer picture without overlooking the Chaplin comedy, resulted in a poster that was too crowded to suit Mr. Franklin's taste.

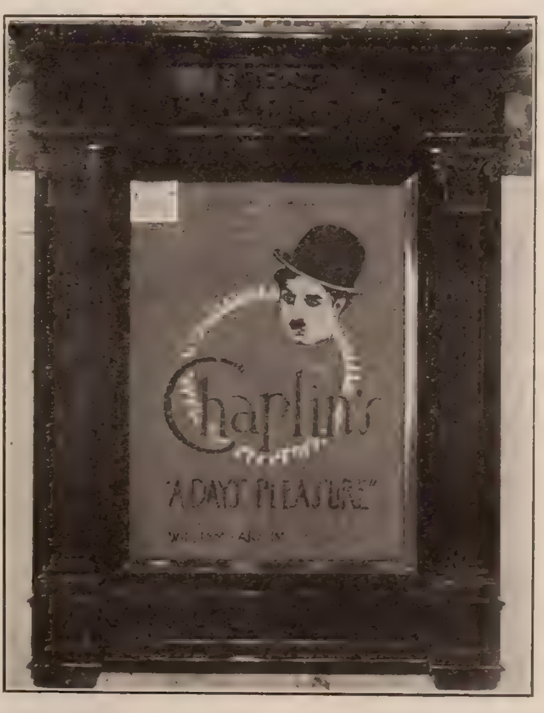
He designed one himself, devoted almost entirely to the two-reel comedy. His product contained the well known face of Chaplin with a large announcement of the Farnum feature.

"Such a poster is far preferable to one which would have given equal space to both productions," said Mr. Franklin. "Chaplin's face is enough to attract attention anywhere, and the fact that it is a new comedy of his, will make people read the entire poster even if they had to use microscopes. The business I did during the week is sufficient proof to me that I am right."

The Evolution of a Chance Remark Into a New Exploitation Idea

HOW the three great factors in modern picture presentation, manager, exchange man and newspaper may co-operate to mutual advantage is demonstrated in a recital of the sort of team work which has recently been the means of obtaining for the Lisbon theatres of Cincinnati the attention of the entire city.

The advertising stunt of which we speak has the merit of being adaptable to any theatre or community with a guarantee of front-page newspaper publicity for exhibitors who use it. It was based upon an idea for a method that would discover the names and addresses of every person in Cincinnati who had never seen a motion picture. The attention it attracted from the general public can be judged from the fact that seven people who had never been to a motion picture exhibition were reported at the box offices of the theatres.



A lobby panel which advertised both feature and comedy effectively, designed by H. B. Franklin, manager of Shea's Hippodrome

The "stunt" was the outgrowth of a casual discussion of the general appeal of the screen to the masses. It was suggested that while there might be some people who had never seen a motion picture there was no way of discovering them. It was this remark that gave the idea to the motion picture editor of an afternoon paper and the Lisbon publicity man.

The "stunt" was started with a story in the photoplay column of the afternoon paper by a mention of the discussion and an invitation to readers to send in the names and addresses of any persons who had never attended a motion picture theatre. A few days later the Lisbon theatres inserted advertisements asking for the same information to be left at the box offices. Nearly three hundred names and addresses were turned in, but a little investigation cut the list down to seven—two men and five women.

The two men declared themselves to be absolutely indifferent to motion pictures. One of the women declared that as soon as she could find time she was going to a show, but at the present she was working hard all day, every day, and that nothing could appeal to her like her bed when evening came. Circumstances had prohibited the other four women from appeasing a desire to see an exhibition. All four are inmates of an old people's home. Their combined ages total 310 years, and all are in feeble health.

With First Run Theatres

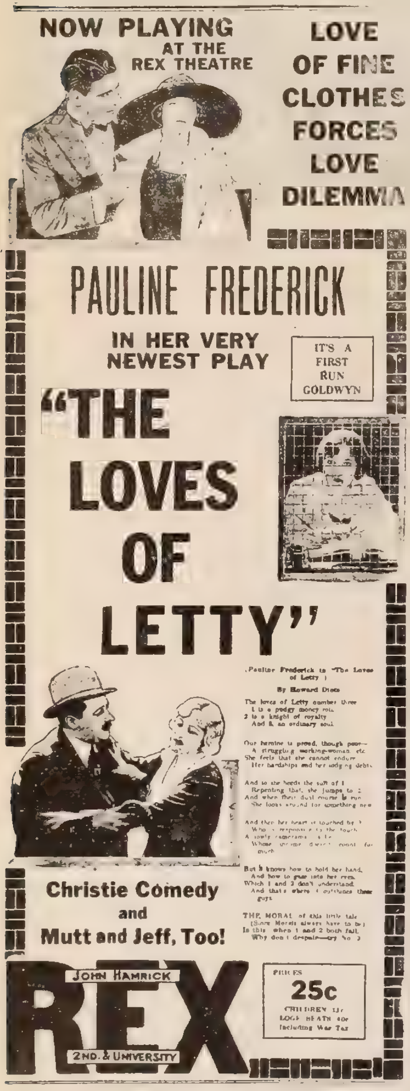
Strand Theatre—

Overture — "Around the Christmas Tree."

Presented with an elaborate stage setting showing a winter scene in semi-dusk with snow falling effect. Special lightings varying in colors adds to the beauty of the setting.

Current Events—Strand Topical Review.

Winter Sports, Hinsdale, Ill., Pathe; Harvard Hockey Club Practises, Kinograms; The Simple Art of Winning, Pathe, novagraph strip; Topics of the Day, Pathe; On the Maine Coast, Pathe; We Saved This One for a Chilly Day, Kinograms; Prince of Wales Welcomed Home, Kinograms; California Fetes R. R. Opening, Kinograms; U. S. Navy Has Baby Fleet, Kinograms; Floods Devastate Southern States, Kinograms.



NOW PLAYING AT THE REX THEATRE

LOVE OF FINE CLOTHES FORCES LOVE DILEMMA

PAULINE FREDERICK

IN HER VERY NEWEST PLAY

IT'S A FIRST RUN GOLDWYN

"THE LOVES OF LETTY"

(Pauline Frederick in "The Loves of Letty")

By Howard Dietz

The loves of Letty number three
1 is a pudgy money roll
2 is a knight of royalty
And 3, an ordinary soul.

Our heroine is proud, though poor—
A struggling working-woman, etc.
She feels that she cannot endure
Her hardships and her lodging debts.

And so she heeds the suit of 1
Repenting that, she jumps to 2
And when their dual course is run
She looks around for something new.

And then her heart is touched by 3
Who is responsive to the touch
A lowly cameraman is he
Whose income doesn't count for much.

But 3 knows how to hold her hand,
And how to gaze into her eyes
Which 1 and 2 don't understand
And that's where 3 outshines these guys.

THE MORAL of this little tale
(Since Morals always have to be)
Is this: when 1 and 2 both fail,
Why don't despair—try No. 3

Christie Comedy and Mutt and Jeff, Too!

JOHN HAMRICK

REX

2ND. & UNIVERSITY

PRICES 25c CHILDREN 15c LOGE SEATS 40c Including War Tax

This is the first exhibitor display we have seen on "The Loves of Letty." It is the work of the Rex theatre of Seattle

Vocal—Bass solo appropriate to the Christmas week spirit. Rendered by Malcolm McEachern.

Feature—"In Old Kentucky"—Anita Stewart.

Vocal — "Love's Endearing Young Charms." Soprano solo by Eldora Stanford.

Cartoon—"Jerry on the Job"—Bray-Goldwyn.

Special—"A Wedding in Gooseland"—A Yuletide novelty written by Mollie Teschner and staged by A. Newberger and acted by a cast of about twenty youngsters who are perfectly adapted for existing in the "Never Never Land." The fairy story number is in two scenes and tells the story of "Lucy Brown" and her experiences in "Gooseland."

Organ Solo—"Offertoire on Noels."

Next Week—"The Greatest Question"—Griffith.

Rialto Theatre—

Overture—"The Merry Wives of Windsor."

Current Events—Rialto Magazine.

Some Speed Demons on Fastest Board Track, Gaumont; Winter Sports, Hinsdale, Mich, Int.; Auto Drivers Beware, Bakersfield, Cal., International; Motor Cycle Races, Tottenham, Eng., International; Jack Dempsey Makes Up, Los Angeles, Cal., International; Railway Perils, Pekin, China, International; Floods Devastate the South, Montgomery, Ala., Kinograms; U. S. Navy Second to None, International.

Instrumental—"Bolero."

Cello solo by Paolo Gruppe.

Feature—"The Miracle of Love"—Lucy Cotton and Wyndham Standing.

Comedy — "A Roman Scandal"—Christie.

Organ Solo—"Hallelujah Chorus."

Next Week—

Academy of Music—

Overture—Selections from "The Girl of My Dreams."

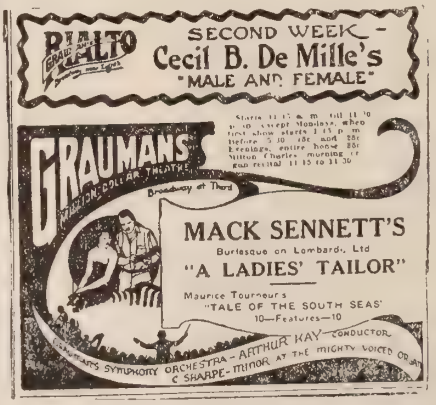
Current Events—Fox News.

Cartoon—"Cuttin Out His Nonsense"—Mutt and Jeff.

Features—"The Fued"—Tom Mix.
"The Band Box"—Doris Kenyon.

Comedies—"Tough Luck"—Pathe.
"Switches and Sweeties"—Vitagraph.

Next Week—"Eyes of Youth" and "A Man's Love."



GRAUMAN'S RIALTO

SECOND WEEK - Cecil B. De Mille's "MALE AND FEMALE"

Starts 11:15 a. m. till 11:30 p. m. except Mondays, when first show starts 1:15 p. m. Before 5:30 15c and 25c. Evenings, entire house 35c. Milton Charles morning organ recital 11:15 to 11:30

GRAUMANS MILLION DOLLAR THEATRE Broadway at Third

MACK SENNETT'S

Burlesque on Lombardi, Ltd

"A LADIES' TAILOR"

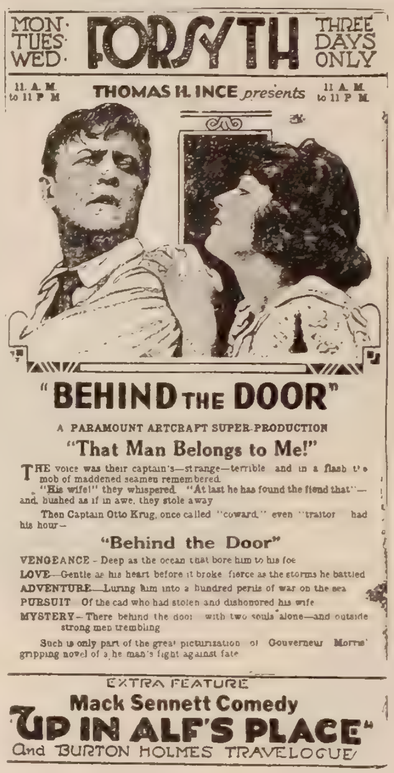
Maurice Tourneur's "TALE OF THE SOUTH SEAS"

10—Features—10

GRAUMAN'S SYMPHONY ORCHESTRA — ARTHUR KAY — CONDUCTOR

C SHARPE-MINOR AT THE MIGHTY VOICED ORGAN

Grauman's theatre, Los Angeles, gave "A Ladies' Tailor" the best end of the billing for its second week showing on "Male and Female" in this double column four inch space used in a mid-week issue of the Los Angeles papers



MON. TUES. WED. FORSYTH THREE DAYS ONLY

11 A. M. to 11 P. M. THOMAS H. INCE presents 11 A. M. to 11 P. M.

"BEHIND THE DOOR"

A PARAMOUNT ARTCRAFT SUPER-PRODUCTION

"That Man Belongs to Me!"

THE voice was their captain's—strange—terrible and in a flash the mob of maddened seamen remembered.

"His wife!" they whispered. "At last he has found the fiend that"—and, hushed as if in awe, they stole away.

Then Captain Otto Krug, once called "coward," even "traitor," had his hour—

"Behind the Door"

VENGEANCE - Deep as the ocean that bore him to his foe

LOVE—Gentle as his heart before it broke, fierce as the storms he battled

ADVENTURE—Luring him into a hundred perils of war on the sea

PURSUIT Of the cad who had stolen and dishonored his wife

MYSTERY—There behind the door with two souls alone—and outside strong men trembling

Such is only part of the great picturization of Gouverneur Morris' gripping novel of a he man's fight against fate

EXTRA FEATURE

Mack Sennett Comedy

"UP IN ALF'S PLACE"

And BURTON HOLMES TRAVELOGUE

The Forsyth promises melodrama in its advertising of the latest Thos H. Ince picture, "Behind the Door" in this three column by twelve display, as well it may, according to all we have heard of the picture which has not as yet played New York

Capitol Theatre—

Concert — "Forza del Destino"—Finale to "Slavonic Rhapsodie"—Played by Pryor's Band.

Special—"Romeo's Dad"—Third of the Stage Women's War Relief Series released by Universal.

Vocal—"A Romany Yuletide."—Introducing the Russian Cathedral Quartette and Capitol Ensemble.

Scenic—"Flaming Ice" — Robertson-Cole.

Special—A Christmas Fantasy.

A Yuletide dancing number with a musical setting from the "Peer Gynt suite" with Lucille Chalfant and Grace Nugent as principals and dances by Pearl Regay and a corps de ballet arranged by Ivan Tarrasoff of the Ballet Russe. Special stage settings and effects conceived by John Wenger.

Current Events—Capitol News.

Dog hospital and kennels in New York City, Int.; famous artist paints gateway of New York, Kinograms; members of the cabinet resigned or about to resign, Franklin P. Lane, W. J. Bryan, L. M. Garrison, Wm McAdoo, Redfield and Secretary Lansing, Int.; devastating floods, Kinograms; super-dreadnaughts; broadside from the Wyoming, Int.; Ditmar's, winter at the Bronx Zoo, showing bear, reindeer, etc., Educational; Laplanders, the gypsies of the Arctic, Colored; As in Roman Days, showing races; Mexican scenes, Kinograms; King Winter strikes New York City; British Columbia, over the top on skiis; buffalo near Denver, also deer, Int.; Harvard boys hockey game at Cambridge; girl swimmers at San Francisco, Cal., Kinograms; cavalry maneuvering at El Paso; hurdling astride horses, Int.; vocational training; models of U. S. battleships at headquarters in Washington, D. C., Kinograms.

Vocal—"Ring Out Wild Bells" (a). "Danny Dever" (b).

Solos by David Bisham, the eminent American baritone.

Feature — "Twelve Ten" — Marie Doro.

Vocal—Lucille Chalfont in appropriate Christmas songs.

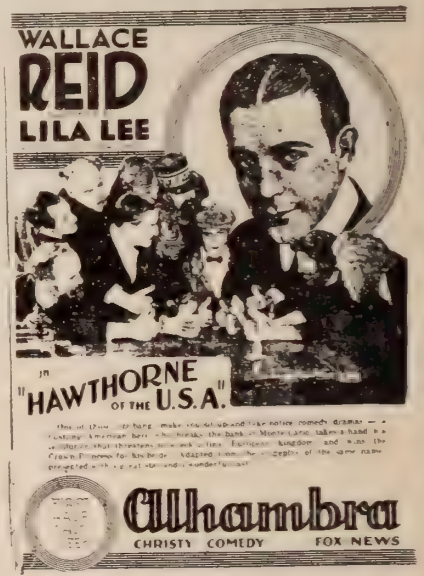
Special—Capitol Colorland Revue.

Comedy—"Weak Hearts and Wild Lions"—Universal.

Rivoli Theatre—

Overture—Raymond.

Current Events — Rivoli Pictorial — Cavalry Patrols Mexican border, El Paso; International World's First Live Fox Show, Boston, Gaumont; Our Animal Friends, International; Buffalo Seek Food, Denver, International; U. S. Sub Chasers Keep Fit, International; On the Maine Coast, Pathe; The Famous Chimes of California, Campanile, Cal., International; Winter Sports at Hinsdale, Ill., Pathe; Mutt and Jeff cartoon, "Nooze Weekly," Fox; China's Imposing New Army in Review, International; U. S. Navy Has Baby Fleet, Konograms.



WALLACE REID LILA LEE

in "HAWTHORNE OF THE U.S.A."

Alhambra

CHRISTY COMEDY FOX NEWS

The Alhambra is located at Indianapolis, Ind., and does some advertising which rivals the famous S. Barrett's. This display on "Hawthorne of the U. S. A." was three colmns by nine inches

Special—English Christmas Carols.

Christmas week specialty arranged by Edward Falck and written by R. A. Barnet. Special setting and artistically lighted number sung by a company of children.

Complete Programs Shown Here at a Glance

Comedy—"The Roaming Bathtub"—Fox-Sunshine.

Organ Solo—"Gesu Bambino."

Brooklyn-Strand Theatre—

Overture—"Christmas Morning." Given with a special setting showing a winter exterior with snow effects.

Current Events—Strand Topical Review compiled from Kinograms, Pathe Review and International weeklies.

Instrumental—"The Lost Chord." Cornet solo by A. Keretsky of the Strand orchestra. A special drop representing a church exterior with lighted windows is used for the number.

Feature—"Jubilo"—Will Rogers.

Vocal—"Hail to the New Born King." "The Little Red Drum." Rendered by the Criterian Quartette, which filled a week's engagement at the Rialto, New York, last week.

Comedy—"A Day's Pleasure"—Charlie Chaplin—First Nat.

Organ solo—"March Militaire."

Next week—"In Old Kentucky."

Note—On Friday morning the Brooklyn *Eagle* was host to 2500 children at a special show. The feature picture was Mary Pickford in "The Poor Little Rich Girl," with Chaplin in "A Day's Pleasure" added. The Christmas specialty, "Wedding in Gooseland," on the bill at the Strand, New York, this week, was also on the program for this performance.

LOEW'S
LYCEUM
PENN and SIXTH ST.
CONTINUOUS NOON to 11 PM
CHRISTMAS WEEK ATTRACTION BEGINNING TOMORROW
JESSE L. LASKY PRESENTS ROBERT THE POPULAR STAR
WARWICK
In the Pulse-Quickening Photoplay
"An Adventure in Hearts"
(FIRST TIME HERE)
Adapted From "Captain Dieppe," the Celebrated Novel by Anthony Hope. A Romance of a Soldier of Fortune
Three Pawns of Fate!
All Were Playing Their Own Little Games! Love, Scandal, Intrigue and a Woman's Wiles. Hounded by Secret Agents, Captain Dieppe Heard Something Move Behind His Door. He Pulled the Bar—His Blood Leaped in His Veins.
"WHAT DID HE SEE?"
This Splendid Photoplay in Addition to
BIG VAUDEVILLE SHOW
AFTERNOONS, 15c, 20c, 25c EVENINGS, 15c 20c, 30c, 35c

A sample of Pittsburgh picture advertising, largely type display. Notice that Loew's Lyceum of featuring the photoplay number "An Adventure in Hearts" above the vaudeville bill

LOS ANGELES

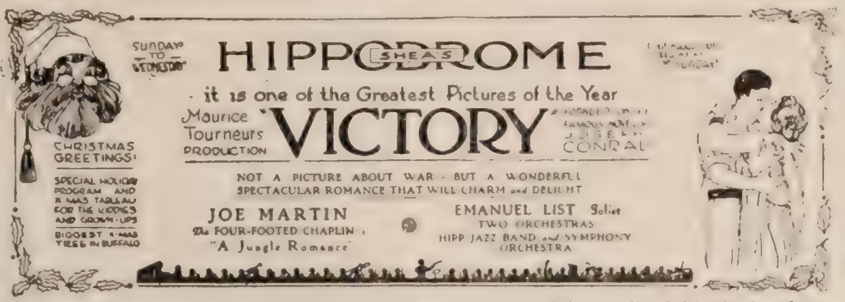
Tally's Kinema Theatre—

Overture—Selections from Carmen.

Vocal—Twenty-five minute program by Jean Wormser, Alpine Yodler.

Comedy—A Twylight Baby—Lehrman.

Note—Harry McCoy of the Lehrman studio is appearing nightly in a musical burlesque number.


SUNDAY TO WEDNESDAY
SHEA'S
HIPPODROME
it is one of the Greatest Pictures of the Year
Maurice Tourneurs Production
VICTORY
CONRAD
CHRISTMAS GREETINGS!
SPECIAL HOLIDAY PROGRAM AND X-MAS TABLEAU FOR THE KIDDIES AND GROWN-UPS
BIGGEST X-MAS TREE IN BUFFALO
NOT A PICTURE ABOUT WAR - BUT A WONDERFUL SPECTACULAR ROMANCE THAT WILL CHARM and DELIGHT
JOE MARTIN
The FOUR-FOOTED CHAPLIN
"A Jungle Romance"
EMANUEL LIST Soloist
TWO ORCHESTRAS
HIPP JAZZ BAND and SYMPHONY ORCHESTRA

Harold B. Franklin's Christmas week ad for "Victory." This is in the usual Shea's Hippodrome (Buffalo), style, hand drawn and small in size, being five columns by three inches

Feature—"Mind the Paint Girl"—Anita Stewart.

Tally's Broadway Theatre—

Comedy—"A Day's Pleasure" (Second week)—Chaplin F. Nat.

Scenic—"Outing Chester."

Feature—"The Double Up." (Two reel Western).

Musical—Lerdo's Royal Mexican Orchestra in a thirty minute concert. T. L. Tally is offering a hundred dollars in prizes for the best comparative criticisms of Chaplin and Lehrman comedies which are used at his theatres.

Grauman's Theatre—

Overture—"Kamennoi Ostrow."

Scenic—Paramount—Post Number.

Musical—C. Charp Minor at the organ rendering "Love Me."

Special—A quartette garbed in Catholic vestments sing "All Ye Faithful" in front of a black velvet drop. At the end of the number the curtains are parted showing the Child Christ.

Current Events—Pathe, Boston Barbers race; New York, Imperator departs on maiden voyage; Gaumont, Detroit Dog Show; International, Scenes of Lady Astor's triumph; Gaumont, Marie Prevost and Sennett Studio, Aqua Plane at Balboa Beach; Pathe, Cutting Christmas trees at Manistique, Michigan; Gaumont, Ajo Arizona has automobile converted into Saw Mill; Pathe, Uncle Sam Air Service; International, Sandy Hook, Testing Big Coast Defensive Guns; Ford, A Story of Zinc, Mined and Moulded, Topics of the Day.

Scenic—Plantation Studio—Paramount Magazine.

Special—A holiday novelty number in three scenes is being given this week. The number opens with two ragged tots standing in front of a toy shop. They then fall asleep in a doorway. The scene dissolves into an interior where the tots see a toy-maker operate his automatons. Next, children dressed as dolls give six different dances with the scene ending with one of the "dolls" dressed to represent Sousa leading the orchestra. The scenes then cuts back to the exterior where the children have falled asleep in front of the toy shop. A policeman appears on the stage and notices the children, giving them toys he was taking home. The number is wonderfully artistic and every one of the six dances is being riotously applauded.

Feature—"A Girl Named Mary"—Marguerite Clark.

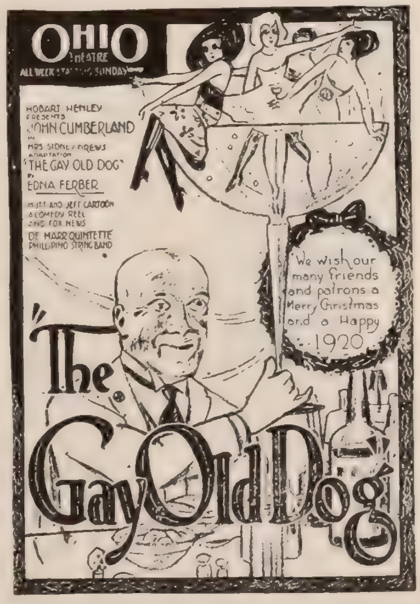
Next Week—"Red Hot Dollars"—Ray.

California Theatre—

Current Events—California Weekly, International, Visit to Toyland; Savannah, On Tour with Pershing; Pathe Review, Stopping a Punch; International, Imperator sails; International, Modern Italy; Fox News, Algiers Arabs hold annual Sheep and Cattle show; Pathe Review, African Air Hounds, Colored; Fox, Bears infest Organ; Big guns at San Pedro; Pathe, Uncle Sam's Air Service, California Harbor; Fox, San Francisco Cameramen take scenes during Loop the Loop and Nose Dives.

Overture—Selections from "William Tell."

Feature—"Blind Husbands" — Eric Stroheim. Preceding the screening of the feature a special prologue is given. Atmospheric settings in three sections are shown, depicting mountain peaks, a mountain resort and a valley in the Swiss Alps. All these are lighted to conform to the music of the overture. Miniature views of the Swiss Alps are projected following the overture concluding with a reading of the text of Ella Wheeler Wilcox's writings by Ruth Helen Davis. The reading terminates with lecture sentences to the ambitious and neglectful husband under the title of "Can't You See?"


OHIO
THEATRE
ALL WEEK STARTING SUNDAY
HOBART HENLEY PRESENTS
JOHN CUMBERLAND
IN
MRS SIDNEY DREWS ADAPTATION
"THE GAY OLD DOG"
BY
EDNA FERBER
MUTT AND JEFF CARTOON
A COMEDY REEL
AND FOX NEWS
DE MARR QUINTETTE
PHILLIPINO STRING BAND
We wish our many friends and patrons a Merry Christmas and a Happy 1920
The Gay Old Dog

The Ohio of Indianapolis had a corking good idea for a display in "The Gay Old Dog" but the artist sort of fell down on the drawings and then the engraving plant didn't help matters so this cut won't be of much use to you except as an "idea." This was a quarter page

Special—"The Illiterate Digest"—Will Rogers Sayings.

Cartoon—Jerry on the Job—Bray-Goldwyn. High in Clover—Bray-Goldwyn.

Next Week—"Jubilo."

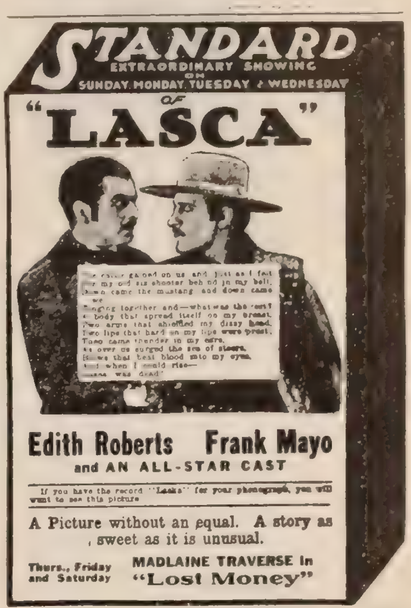
Grauman's Rialto—

Fourth week of "Male and Female," and original program complete.

Miller's Theatre—

Current Events — Miller's Theatre weekly compiled from Pathe, Fox News.

Comedy—"Go West Young Woman"—Christie.


STANDARD
EXTRAORDINARY SHOWING
ON
SUNDAY, MONDAY, TUESDAY & WEDNESDAY
OF
"LASCA"
Edith Roberts Frank Mayo
and AN ALL-STAR CAST
If you have the record "Lasca" for your phonograph, you will want to see this picture
A Picture without an equal. A story as sweet as it is unusual.
Thurs., Friday and Saturday
MADLAINE TRAVERSE in
"Lost Money"

The Standard theatre of Cleveland, O., made it known that the picture "Lasca" is adapted from the famous poem that has been a phonograph favorite so many years. This display was six inches double column

Feature—"The Illustrious Prince"—Hayakawa.

Clune's Broadway Theatre—

Scenic—"In Siam"—Burton Holmes—Paramount.

Comedy—"Good Night Judge"—Christie.

Feature—"More Deadly Than the Male"—Ethel Clayton.

Superba Theatre—

Current Events—International Weekly.

Comedy—"A Lucky Dog's Day"—Universal.

Vocal—Tenor solos by Jimmie Hammock, late of Dockstader's Minstrels.

Feature—"A Gun Fightin' Gentleman"—Harry Carey.

SAN FRANCISCO

California Theatre—

Overture—"Kammenoi Ostrow."

Current Events—Pathe News No. 100.

Scenic—"The Crumbling Chains of California Missions."

Comedy—Bray Cartoon—Goldwyn.

Organ—Handel's "Largo."

Educational—"Topics of the Day"—Pathe.

Feature—"Hawthorne of the U. S. A."

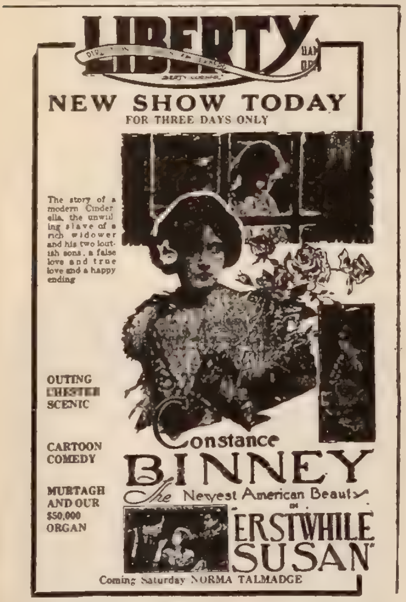
Next week—"Victory."

Display Advertising By the Experts

Special—The Tivoli quartette is rendering appropriate Christmas songs before a special Yuletide stage setting and introduced by a prologue arranged by Manager Costello.

Feature—"Heart o' the Hills"—Mary Pickford.

Next week—"The Virtuous Vamp."


LIBERTY
NEW SHOW TODAY
FOR THREE DAYS ONLY
The story of a modern Cinderella, the unwilling slave of a rich widower and his two loutish sons, a false love and true love and a happy ending
OUTING CHESTER SCENIC
CARTOON COMEDY
MURTAGH AND OUR $50,000 ORGAN
Constance BINNEY
The Newest American Beauty
in
ERSTWHILE SUSAN
Coming Saturday NORMA TALMADGE

This display on "Erstwhile Susan" framed by the Liberty of Portland loses much of its beauty in reduction to our columns but still retains enough of its quality handiwork to recommend it as a display which strikes us as the best yet seen on this picture. In size this was three columns by ten inches

SEATTLE

Clemmer Theatre—

Overture—"Two Birds."

Feature—"Through the Wrong Door"—Madge Kennedy.

Comedy—"Captain Kid's Kids"—Lloyd-Pathe.

Current Events—Gaumont Weekly—Topics of the Day.

Coliseum Theatre—

Current Events—International News.

Scenic—"A Night in June"—Post-Nature.

Manager Frank Steffy is receiving much praise for his staging of this scenic. With the entire house in darkness, the picture is screened on the folds of a velvet curtain. Spot lights and colored floods are then used to tint the image with wonderful artistic effects. The projection is accompanied by Henry A. Keats on the Coliseum Wurlitzer.

Overture — "Barriacoli" — Rossini —"Neapolitan Nights."

On the first composition the house is flooded in scarlet and blue is used for the second number.

Feature—"It Pays to Advertise"—Bryant Washburn.

BUFFALO

Shea's Hippodrome—

Overture—"Babes in Toyland"—Herbert.

Special—Stage setting consisting of mammoth Christmas tree, strikingly decorated and lighted and life size figure of old Santa Claus emptying his bag before the tree.

Vocal—Aria from "Il Pagliacca"—Solo by Emanuel List of the Rialto theatre, New York.

Feature—"Victory"—Maurice Tourneur's production with all-star cast.

Comedy—"A Jungle Romance," with Joe Martin, billed as the "four-footed Chaplin." Accompanied by Hippodrome Jazz Band.

Current Events—Hippodrome Review, composed of Universal and Fox News.

Scenic—Pathe hand-colored subject.

Next week—"Mind the Paint Girl"—Anita Stewart.

Strand—

Overture — "Crown Diamonds" — Auber.

Current Events—Latest Pathe News.

Vocal—"The Hoodlum"—Sung by Leo Considine.

Feature — "The Hoodlum" — Mary Pickford.

This production was shown all week, departing from the usual policy of two features a week.

Comedy—"Watch Your Stepmother"—Bobby Vernon and Vera Stedman—Christie.

Special—"The Stars as They Are."

Next week—Eric von Stroheim in "Blind Husbands," and Charlie Chaplin in "A Day's Pleasure." "Blind Husbands" will also be shown all week.

CHICAGO

Woodlawn Theatre—

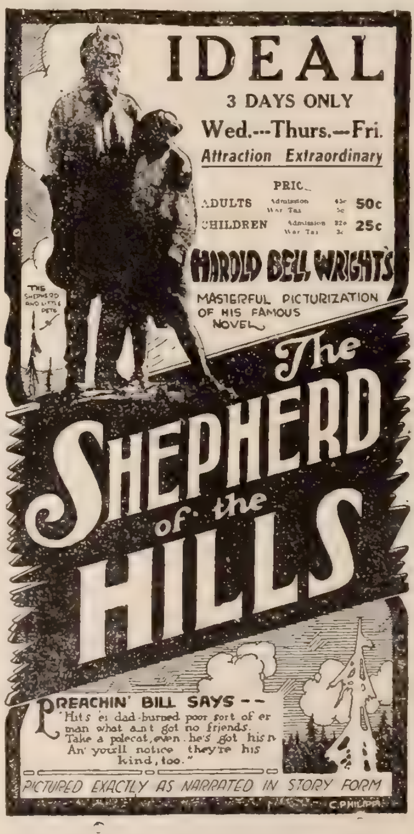
Organ offertory.

Burton Holmes Travelogue.

Harold Lloyd comedy, "From Hand to Mouth."

Woodlawn News and Views.

"Creme de la Creme," a Musical table d'hote, served by the "Woodlawn" Chef d'Orchestre. Mr. Paul Sternberg.


IDEAL
3 DAYS ONLY
Wed.---Thurs.—Fri.
Attraction Extraordinary
PRIC
ADULTS Admission 45c War Tax 5c 50c
CHILDREN Admission 22c War Tax 3c 25c
HAROLD BELL WRIGHT'S
MASTERFUL PICTURIZATION OF HIS FAMOUS NOVEL
The SHEPHERD of the HILLS
THE SHEPHERD AND LITTLE PETE
PREACHIN' BILL SAYS --
"Hit's er dad-burned poor sort of er man what ain't got no friends. Take a polecat, even he's got his'n An' you'll notice they're his kind, too."
PICTURED EXACTLY AS NARRATED IN STORY FORM
C. PHILIPPI

"The Shepherd of the Hills" is getting good billing whereever shown. This one by the Ideal of Columbia, S. C., is characteristic in size, three columns by twelve and in style, featuring the title and fame of the novel from which the picture was adapted

"More Deadly Than The Male."—Ethel Clayton.

Intermission—Popular orchestrations.

Central Park—

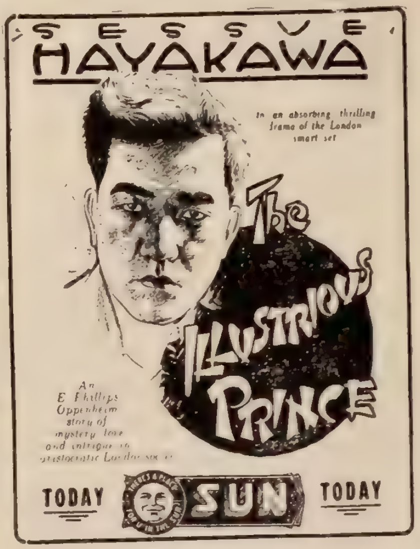
Overture—Lustspiel.

Current Events—Loose Brothers, two of Chicago's foremost entertainers.

Feature—"Scarlet Days."—D. W. Griffith—Por—

Harold Lloyd Comedy,"From Hand to Mouth."

Coming Next—Mary Miles Minter in "Anne of Green Gables."


SESSUE HAYAKAWA
In an absorbing thrilling drama of the London smart set
The ILLUSTRIOUS PRINCE
An E. Phillips Oppenheim story of mystery love and intrigue in aristocratic London society
TODAY
SUN
TODAY

The Sun of Omaha featured the star and title of the picture in its billing of "The Illustrious Prince" with little selling talk or other type matter to kill the headlines and the likeness of "Hayakawa," in this four column by eleven display. It is distinctive, however, and perhaps sufficient to attract this star's followers

Randolph—

Organ Selections.

Feature No. 1—"Everywoman."

Feature No. 2—Charlie Chaplin in "A Day's Pleasure."

Coming Next — Douglas Fairbanks "When the Clouds Roll By."

MINNEAPOLIS

New Garrick Theatre—

Current Events—Pathe News.

Educational—Tapping the Radio Plantation—Paramount Magazine.

Vocal—"Unknown Shores Beyond (a) Selections from Robinhood (b) Solos by Charles S. Laird, basso.

Scenic—A Night In June—Post—Paramount.

Instrumental—Julius K. Johnson at the organ with scenic prelude.

Comedy—A Flirt There Was—Christie

Feature—Counterfeit—Elsie Ferguson.

ST. PAUL

New Garrick Theatre—

Current Events—New Garrick Digest.

Scenic—Sunshine and Shadows—Post-Paramount.

Special—Christmas Fantasy.

A Christmas specialty staged by L. V. Calvert, showing a mythical workshop with Santa Claus on Christmas eve. Helen Mastenelli is the danseuse.

Feature—The Beauty Market—Katherine McDonald.

PHILADELPHIA

Stanley Theatre—

Overture—"Babes in Toyland"—Victor Herbert.

Vocal Selections—"Holy Night"—Adams; "Just a Wearyin' For You."

Feature—"Mind the Paint Girl"—Anita Stewart.

Comedy—"A Day's Pleasure"—Charlie Chaplin.

Current Events—Special compilation from Pathe News, No. 103; Fox News, No. 21; Current Events, Gaumont Graphic, Literary Digest.

Scenic—"Monte Carlo"—Prizma.

Arcadia Theatre—

Feature—"A Virtuous Vamp"—Constance Talmadge.

Comedy—"A Day's Pleasure"—Chaplin.

Current Events—Pathe News, No. 103. Kinograms, No. 93.

Scenic—Burton Holmes' Travelogue, No. 199.

Victoria Theatre—

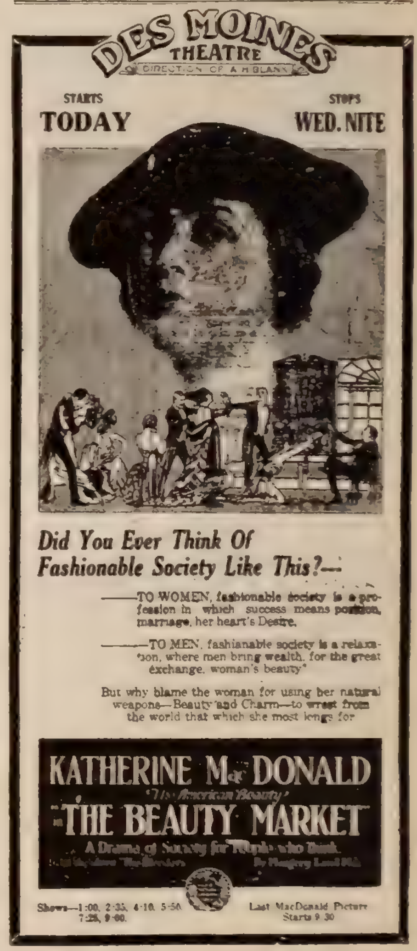
Overture—"Calvary."

Feature—"A Misfit Earl"—Louis Bennison—Goldwyn.

Comedy—"A Day's Pleasure"—Chaplin.

Current Events—Pathe News, No. 103.

Educational—"Slipping and Sliding in Switzerland", Educational films.


DES MOINES THEATRE
DIRECTION OF A. H. BLANK
STARTS TODAY
STOPS WED. NITE
Did You Ever Think Of Fashionable Society Like This?—
——TO WOMEN, fashionable society is a profession in which success means position, marriage, her heart's Desire.
——TO MEN, fashianable society is a relaxation, where men bring wealth, for the great exchange, woman's beauty"
But why blame the woman for using her natural weapons—Beauty and Charm—to wrest from the world that which she most longs for
KATHERINE MacDONALD
"The American Beauty"
in THE BEAUTY MARKET
A Drama of Society for People who Think
Shows—1:00, 2:35, 4:10, 5:50, 7:25, 9:00.
Last MacDonald Picture Starts 9:30

Arthur Stolte's display for the Des Moines theatre's engagement on "The Beauty Market" loses much in reproduction. You may, however, get the billing idea that most first run exhibitors are adopting for exploiting this feature

Bills Throughout Country

Palace Theatre—

Overture—Special organ selections.

Feature—"Heart of the Hills"—Mary Pickford.

Comedy—"A Day's Pleasure"—Chaplin.

Current Events—Pathe News, No. 103.

Regent Theatre—

Feature—"A Girl Named Mary"—Marguerite Clark.

Comedy—"Why Wild Men Go Wild."

Educational—Ford Weekly.

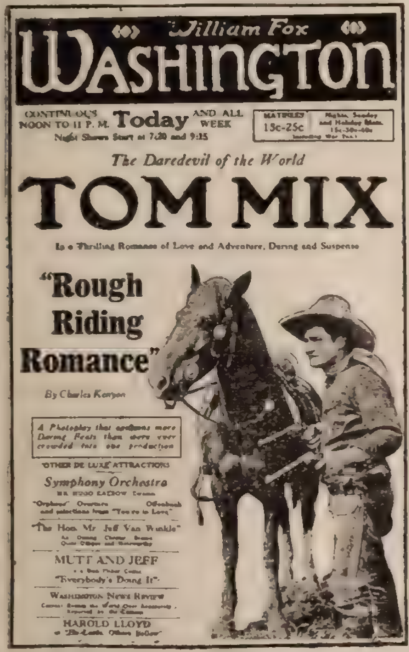
Fairmount Theatre—

Overture—Il Trovatore.

Current Events—Fox Weekly, Pathe Review, Outing Chester and Topics of the Day.

Comedy—"Bumping into Broadway"—Harold Lloyd.

Feature—"The Tong Man"—Sessue Hayakawa.


William Fox
WASHINGTON
CONTINUOUS NOON TO 11 P. M.
Today AND ALL WEEK
Night Shows Start at 7:30 and 9:15
MATINEES 15c-25c
The Daredevil of the World
TOM MIX
In a Thrilling Romance of Love and Adventure, Daring and Suspense
"Rough Riding Romance"
By Charles Kenyon
A Photoplay that contains more Daring Feats than were ever crowded into one production
OTHER DE LUXE ATTRACTIONS
Symphony Orchestra
"The Hon. Mr. Jeff Van Winkle"
MUTT AND JEFF
"Everybody's Doing It"
Washington News Review
HAROLD LLOYD

KANSAS CITY

Newman Theatre—

Overture—"Stradella."

Current Events—Newman News and Views.

Vocal Selection—Willard Andelin, basso profundo.

Comedy—"Moving Day."

Feature—"Behind the Door"—Thos H. Ince.

Royal Theatre—

Current Events—Pathe Review.

Educational—Topics of the Day.

Feature—"A Girl Named Mary."

Liberty Theatre—

Same as last week.

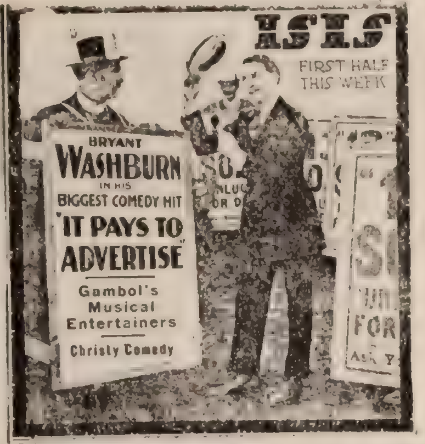
Doric Theatre—

Current Events—International; News Reel, No. 50.

Comedy—"Apartment 23."

Feature—"The Illustrious Prince."

Next Week—"Checkers."


ISIS
FIRST HALF THIS WEEK
BRYANT WASHBURN
IN HIS BIGGEST COMEDY HIT
"IT PAYS TO ADVERTISE"
Gambol's Musical Entertainers
Christy Comedy

The Isis of Indianapolis succeeded in getting the atmosphere of "It Pays to Advertise" into its display space. Although small in size, two columns by five inches, this display stuck out on the page

BALTIMORE

New Theatre—

Current Events—Pathe No. 103.

Vocal—Caesar Nesi, "Pagliacci" and "On the Road to Mandalay."

Feature—"Flame Of The Desert," Farrar and Tellegen.

Parkway Theatre—

Current Events—Pathe No. 103 and Topics of the Day.

Comedy—The Ladies' Tailor.

Feature—"A Girl Named Mary," Marguerite Clark.

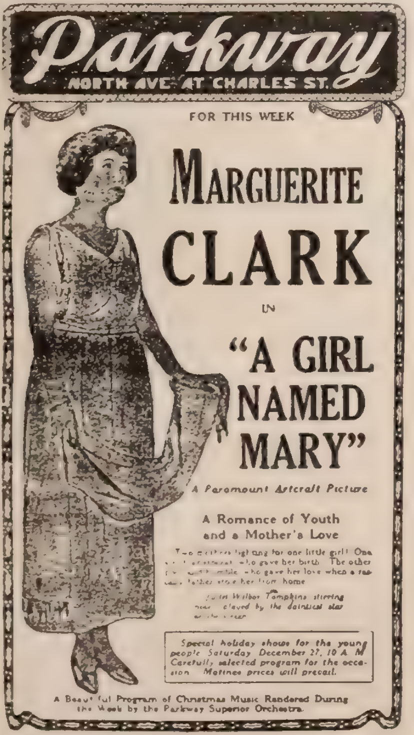
Wizard Theatre—

Current Events—Fox Weekly.

Educational—Paramount Magazine.

Scenic—Bray Pictograph.

Feature—"Soldiers of Fortune" enters upon its second big week.


Parkway
NORTH AVE. AT CHARLES ST.
FOR THIS WEEK
MARGUERITE CLARK
IN
"A GIRL NAMED MARY"
A Paramount Artcraft Picture
A Romance of Youth and a Mother's Love
Special holiday shows for the young people Saturday December 27, 10 A. M. Carefully selected program for the occasion. Matinee prices will prevail.
A Beautiful Program of Christmas Music Rendered During the Week by the Parkway Superior Orchestra.

The first display for "A Girl Named Mary" to be recorded in these pages is by the Parkway of Baltimore. The cut of Miss Clark is not good, being smudgy, showing the star in an unfavorable pose but it serves to give our readers the proper line of dope to pursue in billing this latest Marguerite Clark feature. In size this was three tens

PITTSBURGH

Olympic Theatre—

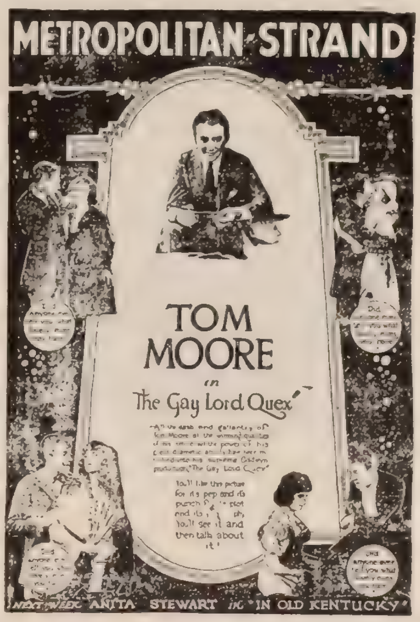
'A Regular Girl".—Elsie Janis. Mr. and Mrs. Carter De Haven in "Moving Day." Prizma Travelogue "Alaskan Revelations."

Grand—

"Hawthorne of the U. S. A."—Wallace Reid. Mack Sennett Farce "The Lady's Tailor." Pathe Review. Grand News Weekly. Topics of the Day.

Blackstone—

"A Girl Named Mary."—Marguerite Clark. Snub Pollard Comedy. Pathe News. Burton Holmes Travelogue.


METROPOLITAN-STRAND
TOM MOORE
in
The Gay Lord Quex
You'll like this picture for its pep and its punch
NEXT WEEK ANITA STEWART in "IN OLD KENTUCKY"

The Metropolitan-Strand used this display in a quarter page size for "The Gay Lord Quex." It is one of the few displays we have seen on this week's bills at first run theatres which doesn't say something about Christmas. However that may not be an advertising sin although it is customary

Columbia—

"Lasca"—Frank Mayo. New Century Comedy "Jail Breakers." Gazette Times News Weekly.

Loew's Lyceum—

"An Adventure in Hearts."—Robert Warwick. Vaudeville.

East End Cameraphone—

"Loves of Letty."—Pauline Frederick. Harold Lloyd Comedy.

Savoy—

"Wings of the Morning."—William Farnum.

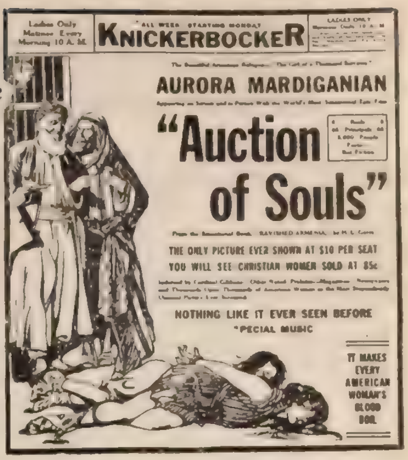
Regent—

D. W. Griffith's "Broken Blossoms." Ford Sterling in "A Ladies' Tailor." Tele Weekly. Regent Topical Tips.

WASHINGTON

Metropolitan—

Overture—Around the Christmas Tree (Tobani).


Ladies Only Matinee Every Morning 10 A. M.
ALL WEEK STARTING MONDAY
KNICKERBOCKER
AURORA MARDIGANIAN
"Auction of Souls"
RAVISHED ARMENIA
THE ONLY PICTURE EVER SHOWN AT $10 PER SEAT
YOU WILL SEE CHRISTIAN WOMEN SOLD AT 85c
NOTHING LIKE IT EVER SEEN BEFORE
SPECIAL MUSIC
IT MAKES EVERY AMERICAN WOMAN'S BLOOD BOIL

Current Events—International News No. 51—Current Events No. 53.

Scenic—Eventide—Ford.

Comedy—A School House Scandal—Fox.

Feature—The Girl from the Outside.—Rex Beach.

Next Week's Feature—The Flame of the Desert.

Palace—

Overture—Toy Symphony (Haydn).

Current Events—Pathe News Nos. 103-104—Topics of the Day.

Cartoon—Mutt and Jeff.

Scenic—A Night in June—Paramount Post Nature.

Comedy—A Floating Bathtub—Fox.

Feature—A Girl Named Mary—Marguerite Clark.

Next Week's Feature—Hawthorne of the U. S. A.

Rialto—

Overture—Fantasia Napolitana.

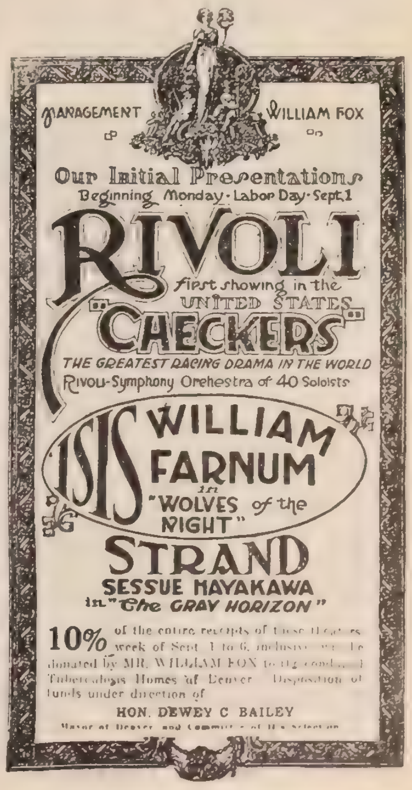
Current Events—Rialto Local News No. 5—Pathe News 103-104.

Scenic—The Forbidden River—Robertson-Cole.

Comedy—Tough Luck.

Feature—The Thunderbolt.—Katherine McDonald.

Next Week—The Fearwoman.


MANAGEMENT OF WILLIAM FOX
Our Initial Presentations
Beginning Monday · Labor Day · Sept. 1
RIVOLI
first showing in the UNITED STATES
"CHECKERS"
THE GREATEST RACING DRAMA IN THE WORLD
Rivoli Symphony Orchestra of 40 Soloists
ISIS
WILLIAM FARNUM
in "WOLVES of the NIGHT"
STRAND
SESSUE HAYAKAWA
in "The GRAY HORIZON"
10% of the entire receipts of these theatres week of Sept. 1 to 6, inclusive, will be donated by MR. WILLIAM FOX to the Tuberculosis Homes of Denver. Disposition of funds under direction of
HON. DEWEY C. BAILEY

Live News from the Producers

Ina Claire Becomes Metro Star

To Reproduce Her Stage Success, "Polly with a Past," on Screen

INA CLAIRE has affixed her signature to a contract whereby she will be starred by Metro Pictures Corporation in a screen version of her stage success, "Polly With A Past."

In acquiring the Belasco stage star for the screen, and in securing at the same time the picture rights to "Polly With A Past," Metro officials feel that "they have scored another coup as sensational and important as Metro's recent purchase of Vincente Blasco Ibanez's 'The Four Horsemen of the Apocalypse' for the silver sheet."

Metro's statement just issued points out that "Fine Feathers," "Old Lady 31," "Parlor, Bedroom and Bath," and other dramatic successes are among the vehicles recently bought by Metro for its "fewer and better" productions.

The signing up of Ina Claire as a Metro star is made the subject of a detailed report from the Metro Pictures Corporation. This statement reads in part as follows:

"Miss Claire's prestige in the dramatic world, her youth, beauty and captivating personality, have combined to make her a star much sought after by motion picture producers; but she had turned a deaf ear to all offers until Metro came to her with the announcement that it had purchased the screen rights to 'Polly With A Past.'

"Competition that amounted almost to hectic bidding was also encountered by Metro in its purchase of 'Polly With A Past.' Several rival producing companies were in the field for this sprightly comedy by Guy Bolton and George Middleton. It was done into a stage production by David Belasco, with Miss Claire in the leading feminine role.

Ina Claire, Balasco star who has signed with Metro to be featured in her stage success "Polly With a Past"

"Metro, however, met the figure finally asked for the rights to present 'Polly With A Past' on the screen, and then launched its drive to obtain the signature of Miss Claire as a Metro star. The beautiful young actress was persuaded to her decision by her confidence that Metro is thoroughly equipped to put the play on the screen in a manner to satisfy the highest artistic standards. She was also enthusiastic over the prospect of portraying for the camera a role that she so greatly delighted in portraying on the stage."

Negotiations for Miss Claire's services were concluded by Metro officials with Arthur Butler Graham, a well-known attorney, acting in behalf of the young star. After the contracts had been signed Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., said:

"The acquisition by Metro of this gifted young actress as a star, and of 'Polly With A Past' as the vehicle for displaying her inimitable talents, is, we believe, another evidence of the desire on Metro's part to give the exhibitor only the best."

As recently stated, Metro will resume Eastern production in the early spring at its studios in West 61st street, off Columbus Circle, maintaining production on both coasts simultaneously, with Director General Karger dividing his time between New York and Los Angeles. "Polly With A Past," with Miss Claire as the star, will be one of the first productions to be made in New York.

Campaign Book Out on Hyman Attraction

The firm of Willis, Eckels & Mack, Chicago, have just prepared for Arthur S. Hyman Attractions an unusually effective campaign book on "The Penny Philanthropist," starring Ralph Morgan and Peggy O'Neil, which will be released the first of the year.

This campaign book contains newspaper advertisements of real pulling power worked out by experts who know from practical experience what the busy exhibitor needs.

Knowing that the half-tone ads seldom print satisfactorily, the producers of this campaign book have made all their ads line drawings to guarantee perfect printing.

The newspaper stories in this book have also been written with the purpose of having them printed, as there are no "fluffy" stories.

Lyons and Moran Offer First Five Reeler

The first of the five-reel comedy-dramas in which Eddie Lyons and Lee Moran, Universal's team of fun-flingers, will be featured will be "Everything But the Truth," Edgar Franklyn's humorous story, the screen rights of which have just been purchased from the Frank A. Munsey Co. by Universal.

For years this team confined its efforts to one-reel comedies. The clamor for their pictures became so great, however, that they began turning out two-reel films, and now comes the five-reeler.

Metro Looks Back Over the Year

Announces Policies for New Year and Some of Earlier Releases

A REVIEW of the activities of the year by Metro Pictures Corporation shows as an outstanding feature the abandonment of the program picture and the inauguration of the "fewer and better" pictures policy with what is described as "the most auspicious success." With this marked departure in policy, other important developments came which included the acquisition of stage and book successes, the signing of new stars, the final touches to the facilities of the Hollywood studios and the arrangement to resume production in the East.

In a lengthy statement, just issued, the following announcement is made: "The prospect for the New Year shows Metro with its new policy in full and prosperous swing. Its organization has been so increased and perfected as to promise even greater things. The year will witness at its start the release of no less than six big special productions and the promise of more with greater regularity than characterized the first months of 1919 when the abrupt and notable change of policy was first made.

"Thirty-three program pictures were produced by Metro during the first half of 1919 until August. In addition, five Screen Classics, Inc., special productions were presented. These included 'Why Germany Must Pay,' with an all-star cast, 'The Great Romance,' with Harold Lockwood and directed by Henry Otto, 'Shadows of Suspicion,' with Harold Lockwood, 'The Man Who Stayed At Home,' with an all star cast and the last Lockwood picture, 'A Man of Honor.'

"In the list of stars of the thirty-three Metro program-pictures during the first part of 1919 are: Bert Lytell, Viola Dana and May Allison, who are still the stars of the present Screen Classics, Inc., productions. In addition the stars during this period included Ethel Barrymore, Edith Storey, Hale Hamilton, Anna Q. Nilsson and Emmy Wehlen. The late John H. Collins, Charles Swickard, E. Mason Hopper, Harry Franklin, George D. Baker and Edwin Carewe were on the staff of directors at that time in addition to those now with Screen Classics, Inc.; namely, John Ince, Herbert Blache, Rex Ingram, Henry Otto, Ray C. Smallwood, A. D. Ripley and Jack Dillon.

"Since the inauguration of the 'fewer and better' policy three productions have been made by Screen Classics, Inc., and released through Metro. These were 'Lombardi, Ltd.,' starring Bert Lyrell, 'Please Get Married,' starring Viola Dana and 'Fair and Warmer,' starring May Allison. Six other big specials were under way at the Hollywood studios and barely missed becoming December releases. They usher in Metro's program for the year 1920. Among these are: 'Should A Woman Tell?' an original melodrama by Finis Fox, with Alice Lake as the featured player and an all-star cast; 'The Best of Luck,' a picturization of the Drury Lane melodrama with an all-star cast including Kathryn Adams, Jack Holt, Lilie Leslie and Fred Malatesta.

"About the middle of January the following productions will be released: 'The Willow Tree' from the stage fantasy of Japan by J. H. Benrimo and Harrison Rhodes, starring Viola Dana; 'The Right of Way,' an adaptation by June Mathis of Sir Gilbert Parker's tale of the Canadian Northwest, starring Bert Lytell, and 'The Walk Offs,' from the Morosco stage comedy by the Hattons, starring May Allison."

Quintet-Cast in Five-Reel Goldwyn Feature

The first photoplay from the pen of Octavus Roy Cohen, "Two Cents Worth of Humaneness," now nearing completion at the Goldwyn studios in Culver City, Cal., will present one of the smallest casts ever assembled for a five-reel picture, according to an announcement from the Goldwyn offices.

Madge Kennedy has the stellar role. Her leading man is John Dowers. Besides the leading players, Florence Deshon has an important role. Willard Louis and Richard Tucker are the other players who complete the quintet in "Two Cents Worth of Humaneness."

A tense moment from "Greater Than Fame," a Selznick feature starring Elaine Hammerstein

Pearl White in Fox Feature

Star's Initial Fox Production Nears Completion; Set for Release in February

PEARL WHITE has almost completed work on her first Fox production, E. Lloyd Sheldon's screen version of Frank L. Packard's story of the underworld, "The White Moll." The actress is being directed in her first Fox picture by Harry Millarde, who has as his assistant Anthony Merlo.

"The White Moll" is not a serial. It is a Fox special production. Mr. Packard is the author of "The Miracle Man," "From Now On," and other screen successes. E. Lloyd Sheldon adapted it for the screen.

Richard Travers will play opposite Miss White. Walter Lewis, Blanche Davenport, William Harvey, George Puancefort, John Woodford and John P. Wade are other well-known players who will help the star make Frank L. Packard's story one of the best screen productions of the new year.

Work has been progressing at the Fox Eastern studio for some time, Harry Millarde, the director, his assistant, and Edward Weinert, the cameraman, are reported to have developed some attractive sets with unusual lighting effects. Fox Film Corporation announces that this first Pearl White production will be released in February.

According to the Fox announcement, Pearl White's resolution not to appear in serials in 1920 is a wise one, say those who have seen on the screen as much of "The White Moll" as has been completed. And to their opinion Miss White adds that never has she been as happy in her work as she is in the visualizing of Frank L. Packard's famous heroine.

Drive for Pathe "Topics"

An Extensive Newspaper Campaign Is Launched for "Topics of the Day"

A COMPREHENSIVE advertising campaign has just been launched by Pathe on "Topics of the Day," comprised of the most pointed and humorous quotations assembled by the Literary Digest from newspapers and magazines. This is the campaign, planned for the early fall, but delayed by the printers' strike, which made it inadvisable to attempt the exploitation of the Timely Films, Inc., produced at that time, it is said.

The newspaper advertising was inaugurated during the holiday week, and virtually eighty-five per cent. of the urban population of the United States was reached, it is said, through the 297 newspapers in which "Topics of the Day" copy appeared. In addition to the broad advertising campaign, the Literary Digest used its influence in the promotion work, intended for public as well as exhibitor consumption, by asking more than 500 newspapers allied with it to print publicity stories about "Topics of the Day."

In addition, two-thirds of a page of the Literary Digest of the issue of December 20 was devoted to the screen quotations. According to Pathe, "At present there is hardly a high class motion picture theatre in the United States that does not include 'Topics of the Day' in its weekly program. But it is the intention of Pathe to more than double the number of users of the unusually clever short subject, and this aim seems certain of realization within the next few weeks."

Burston Talks on New Serial

Calls "The Hawk's Trail" a "Serial De Luxe"; Tells Why He Names It So

In the advertising campaign already launched Louis Burston, president of Burston Films, Inc., presenting the fifteen episode serial "The Hawk's Trail," lays special stress on the line "The first serial de luxe." In explanation of this Mr. Burston is quoted as saying: "I hope that the line will be taken for its face value. It is more than an advertising slogan. It is a statement of fact that have cost me many thousands of dollars, months of the hardest sort of effort, frequently eighteen and twenty hours a day on a stretch, and I believe from what has been said about this King Baggot picture by all who have seen it, including the professional reviewers, that I am entitled to have that line accepted as I have stated.

"The most startling innovation of my 'serial de luxe' is the avoidance of punch endings in the sense that they leave the hero or the heroine suspended in mid air or bound to a railroad track, or such old stuff. Having a particularly high class company with a plot that promised plenty of chance for swift action I determined to give the serial fans a real surprise and in the meantime so far as the production of serials was concerned, I would as Mr. Dooley says, 'illivate it a story or two.' This I did by securing my episode suspense through the plot action rather than by means of interpolated stunts.

"In my advance notices to the trade press I promised that I would do this and I know that the statement was skeptically received. I would like, if it is not unethical, to call your attention to the trade press reviews of 'The Hawk's Trail,' because all the reviewers remarked about the difference in this respect from the usual serial construction. As you may imagine this is most gratifying, because I don't mind telling you that I believe this quality in my most ambitious production is going to open theatres to it that never before have booked a serial."

Heavy Sales on Selig Serial

Report Is Issued That 24 States Have Been Sold to Big Distributing Units

A DEAL, involving a large amount of territory, was closed this week between the Warner Brothers, who have the American and Canadian distribution rights of Selig's wild animal serial, "The Lost City," with Frank J. Hatch, representing the Hatch Enterprises. The states involved are New York, New Jersey, Pennsylvania, Washington, D. C., Maryland, Delaware and West Virginia.

Mr. Hatch is said to be enthusiastic over the prospects of the ultimate success of the picture, and during a recent interview exhibited a letter which he received from his representative in Philadelphia, stating, it is said, that after a trade showing to the exhibitors of that city, he signed up seventy theatres, which includes the Stanley Circuit, out of a possible ninety-three in the city.

It is reported that twenty-four states have been sold. In addition to those acquired by the Hatch Enterprises, the First National Exhibitor's Circuit of Atlanta, Ga., have the rights for Georgia, Alabama, Florida, Tennessee, North and South Carolina; the Arrow Film Corporation of Boston, Mass., has the New England rights; the Standard Film Service Company of Cleveland, Ohio, has the Ohio, Michigan and Kentucky rights.

Inquiries and letters are said to be coming into the Warner office from all over the country, not only are these from state right buyers but from first-run theatres as well, seeking information regarding this serial. The response from the trade press advertising is said to be unusual, and the indications are that the entire American and Canadian rights will be disposed of soon.

To further augment its strong exploitation campaign on "My Husband's Other Wife," third J. Stuart Blackton's feature productions for Pathe, a special one sheet is being issued by Pathe.

George Le Guere, Frank O'Connor and Lucy Cotton, principals in the Gerald F. Bacon production "Blind Love," a state right film distributed by Aywon Film Corp.

Gladys Leslie in "The Midnight Bride" a new Vitagraph release

New State Right Firm Incorporates

F. L. Smith and Harry Owens have formed a partnership to handle state and world rights and shortly will incorporate. Offices already have been opened in Chicago and Los Angeles, the former in charge of Mr. Smith, who has been connected with the industry for fourteen years and is one of the most popular moving picture men in the east. The Los Angeles office is in charge of Mr. Owens who is equally well-known in West Coast film circles. A New York office will also be opened at once.

Messrs. Smith and Owens already have obtained the world rights to the Double Day Production Company's pictures, including a series of 24 two-reel western dramas, 15 of which are ready. The first releases will be late in February.

Big Drug Store Tie-up with "Everywoman"

Through an arrangement with A. S. Hinds, manufacturer of Hinds' Honey and Almond Cream, a country-wide tie-up of the Paramount-Artcraft Super-Special, "Everywoman," and the Hinds toilet preparations has been effected.

It is stated that the Famous Players-Lasky Exchanges have sent to each of ten thousand leading druggists in the United States a poster and circular. The poster is in five colors and is embellished with three stills, showing Viola Heming as she appears in her boudoir in the photoplay, together with a photograph of the various Hinds preparations grouped at the bottom.

Chicago "U" Man Goes to Robertson-Cole

George E. De Kruif has resigned as Chicago Publicity Manager for Universal to go with Robertson-Cole and began his publicity work for the latter on December 22nd. Mr. De Kruif has done some splendid exploitation for Universal, particularly in putting over "The Right to Happiness." He has, for nine years past, been engaged in newspaper and publicity work in Chicago. Banks Winter, who has been publicity man for Universal at Milwaukee, for sometime past, has been called to Chicago to take up Mr. De Kruif's work.

Says "The Triflers" Amuses

Universal Asserts This Picture Has Interesting Story and a Good Cast

UNIVERSAL announces that its new picture entitled "The Triflers," has the two-fold advantage of an amusing story and good cast. Universal in its report on this production singles out little Benny Alexander, the child actor, probably best known for his part in "Hearts of the World," and declares that the large salty tears that Benny sheds in his new role as the neglected child of wealthy parents "are sufficient to melt the heart of the most hardened film patron."

"The Triflers" is from the pen of Joseph Franklin Poland, and the picture is being produced under the direction of Christy Cabanne. It is a thoroughly modern story, showing the contrast in the lives of the middle class and the butterfly existence of the ultra-smart folks of any large American family. Miss Edith Roberts takes the part of Janet Randall, a pretty shop girl who is quite happy with her motor-cycle sweetheart, Dan Cassidy, until she becomes mixed up with some society doings, and one Monte Noreville, society lion, in particular.

In her role of the shop girl, yearning for a social career, Miss Roberts is said to meet with many humorous adventures. She is aided by Davis Butler in the role of the cop, and a good cast, including Forrest Stanley, Nell Craig and other well known players. This Universal picture is said to be flooded with clean and clever situations. Its laugh-provoking qualities do not depend on "slap-stick" comedy for their power, but to subtly comical presentation of the two-facedness of up-to-date society.

Neilan Gives Feature Title

"The River's End" Selected for Film Being Produced for First National

IT is definitely announced that the initial independent production by Marshall Neilan to be released through First National Exhibitors' Circuit will be "The River's End," an adaptation from James Oliver Curwood's latest novel of the same name. "The release of the film will come at the time when the story has reached the peak of the national popularity it is now enjoying," according to the announcement.

It first appeared in *Good Housekeeping,* and has just been placed on the stands in book form. Critics are said to have given the book exceptional reviews. "The River's End" is a story of the Royal Mounted Police, a tale of adventure and romance in the great Northwest. Marion Fairfax, who recently signed a long-term contract with Mr. Neilan, adapted Mr. Curwood's story to the screen.

While Mr. Neilan is in the north, Director Victor Heerman will supervise the making of inserts and titles at the Los Angeles studio so that there will be no delay in giving the film its final preparations. It is stated that the interiors for "The River's End" are finished, and the entire company is now at Bear Valley, California, staging various exteriors. In another week the players will journey to the Saskatchewan River in Canada, which gave Mr. Curwood the material for his story, and there the final scenes of the picture will be completed, according to reports.

Wm. Flynn's Exploits Filmed

Thrilling Events in Career of Former Secret Service Head Basis of Series

ANOTHER milestone in the progress of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director and Briton M. Busch president, is marked by the announcement that Republic has acquired a series of eight two-reel features which relate the weird, peculiar and fascinating experiences of William J. Flynn, former chief of the United States Secret Service and now Director of Investigation of the Department of Justice.

Every one knows William J. Flynn, or has heard about him. His exploits in running down criminals have extended over a long period of years, and brought him in contact with the cleverest of criminal minds plotting against the government and the peace of the country. In fact, his life has been one incident after another, all more stirring than the wildest tales of novelists.

From this interesting career Carl Harbaugh and J. Godron Cooper, whose records as directors include a long list of successes, have taken the most noted cases and put them into screen form.

When it was planned to picturize Chief Flynn's life story, the problem arose as to who should play the leading role. After several names were considered, the producers finally decided upon Herbert Rawlinson.

Each picture is a complete story and the titles all have a box-office drawing power. They include "Chang and the Law," "The Five-Dollar Plate," "The Silkless Banknote," "Outlaws of the Deep," "The Faker," "The Poppy Trail," "The Kalda Ruby" and "The Phantom Butler."

Announcement is made by Fox Film Corporation that William Farnum will be seen in E. Lloyd Sheldon's original story, "The Challenge of the Law," which has just been purchased for the star.

Changes in Plans Delay Company's Trip South

As work progresses on the first Catherine Calvert production of Films Incorporated at the Oliver Studios on East Forty-Eighth street, Manhattan, it is apparent that the elaboration of the scenes already planned and the addition of a number of new scenes and the extension of the cast to include a number of actors, not originally included, will make it impractical for the company to start South so soon as expected.

Among the actors recently added to the cast of the production are William Black, who will take the role of the leading man's father; Jack Newton, who plays the part of a Western millionaire; and Gilbert Rooney, who is one of a group of Harvard boys figuring prominently in the action of the photoplay.

New Series of Comedies Nears Completion

The filming of the new series of comedies by the Transatlantic Film Company of America, Inc., which will run under the name of "The Transatlantic Boarding School Girls" is nearing completion at the Epic Studios, Mount Vernon, N. Y.

In this series Alice Mann plays the feminine lead. Playing opposite Miss Mann is Freddie Howard. Working in conjunction with these two artists are a bevy of some 30 beautiful girls who are largely responsible for the "kick" in these pictures.

The series is being directed by Dale Hanshaw under the supervision of Allyn B. Carrick, and will be released on the independent market shortly.

Third Blackton Feature Set for January 4th

Pathe will inaugurate the new year with a J. Stuart Blackton feature, "My Husband's Other Wife," which will be the headliner among the releases for January 4th. Sylvia Breamer and Robert Gordon are co-starred, but receive good support from Warren Chandler and May McAvoy. Stanley Olmsted is author of the latest Blackton attraction. Pathe announces that an impressive campaign book accompanies "My Husband's Other Wife."

Charles T. Dazey, author of the famous play "In Old Kentucky," released by First National Exhibitor's Circuit

William Russell is presented in "Sacred Silence," Fox film

National to Film Six Magazine Stories

After four months' survey of the popular magazine field, the National Film Corporation of America has announced its intention of putting into picture form six of the best known magazine stories that appeared in periodicals of wide circulation during the past year. This announcement was made recently by I. Bernstein, production manager of the National, who virtually controls the purchase of the film rights for his firm.

In line with the above announcement Mr. Bernstein stated that the first of the National's magazine series of photoplays would be "Mary Minds Her Business," by George Weston, now running in serial form in the *Ladies' Home Journal.*

Prohibition Is Target of Sennett Comedy

Mack Sennett's latest comedy production, scheduled for release December 21st, deals with a timely subject and gives the exhibitors an opportunity for special exploitation.

The picture deals with prohibition, which is one of the leading topics of discussion at the present time. The subject is two thousand feet in length and is declared a scream from start to finish.

For those who are not familiar with the term "Speak-easy," we can best explain same by calling it a "Blind-pig." Charlie Murray, the proprietor of a hotel and a blind-pig at the same time, plays the lead. The supporting cast is Marie Prevost, Fanny Kelly, Carry Odell, Kalla Pasha, and Eddie Gribbon.

Sheep Country Setting for Mayer Picture

The sheep country of Southern California will afford most of the background for Anita Stewart's new picture, "The Fighting Shepherdess," a Louis B. Mayer-First National attraction which has just gone into production. The story deals with the embarrassments and problems which confront a girl who has been thrown by circumstances upon the mercy of a small, narrow-minded town in the West.

Wallace MacDonald is leading man and Noah Berry has a prominent role.

National Plans Soon Working

Associated Organizations Start Work January 19th

COMPLETING the nationalization of the new plan for exhibitor defense and cooperation sponsored by members of First National Exhibitors' Circuit, J. D. Williams, manager, and H. O. Schwalbe, secretary-treasurer of the company, with N. H. Gordon, chairman of the Exhibitors' Defense Committee, returned to New York on Monday and announced that Associated First National Pictures, Inc., and Associated First National Theatres, Inc., will commence their active existence on January 19.

That is the date when the policies involved in the new plan of expansion will become operative. These include the standardization of film rentals through sub-franchises which will determine service costs by established percentages of the valuation of each negative purchased by the releasing company, exclusive exhibition rights to theatres owning sub-franchises, protection from price opposition, and the support of the entire cooperative membership whenever unfair competition threatens.

Organization of the new plan by territories has been started by the individual members, and this, it is said, will lead to an announcement early in the New Year of the identities of the great numbers of exhibitors who are now affiliating with it. The enlarged membership will, it is declared, include practically every representative independent theatre in the country. The recent association of Harry Crandall, of Washington, and Charles E. Whitehurst, of Baltimore, with Tom Moore, original franchise owner for that territory, is pointed to as an indication of the calibre of the affiliations that are being made in other sections.

Additional details of the plan of the Associated First National Pictures reveals that the franchise method will effect a great saving in distributing and sales costs. This, it is explained, will react to the mutual benefit of the producers and the exhibitor members by making available for the financial encouragement of bigger pictures money that now is absorbed by non-productive factors.

This reduction in the cost of distribution will result from the fact that the market for the releases of the Associated First National Pictures will be permanently established through sub-franchises, so that the functions of the exchanges will be largely administrative in carrying out the mechanical work of clearing houses for film.

An almost unanimous sentiment exists among exhibitors for an organized effort to maintain theatre independence, according to First National officials. This, they say, is equally true of owners of large and small houses, and seeks, for its answer, the practical possibilities of cooperative buying and cooperative exhibiting.

"Theatre owners have become weary in their efforts to determine what the future has in store for them," declares Mr. Williams. "We talked to great numbers of them on our trip, and I did not meet one exhibitor who failed to ask: 'Is this new proposition one that will mean something more than a promise to-day, and a regret to-morrow?' They want a semblance of stability in a national way. They are keenly aware of the almost hopeless position they hold as separate units, without the strength that is possible in a unity of purpose and action.

"No exhibitor who deserves the name is not fully aware that the one certain road to success in the future must be toward a condition or a plan that will provide the same measure of all-round encouragement to stars and producers that it does to the theatre owners."

General impressions formed by the three officials during their joint trip are that the small town exhibitors particularly are experimenting to a greater degree than ever before with the problem of longer runs for special feature attractions; that the bigger of the productions are gradually changing the public's attitude toward ordinary releases that do not measure up to the entertainment standards of the genuine specials, and that as a result of these altering conditions, stars and producers will have their abilities tested far beyond the present screen attainments in keeping ahead of public demand.

"It is going to result in a real test of producing and showmanship ability to keep up the present astounding volume of interest in motion pictures," says Mr. Williams. "Exhibitors are turning more and more to exploitation as the one big, feasible solution to the question of longer runs. This form of activity has brought thousands of new patrons to the theatre, and now it is the responsibility of the exhibitors and the producers to hold this new business, and convert it into a source of added regular income.

"In every territory we visited there were ample evidences that the motion picture is taking on a new dignity. The big specials of the last year, the new theatres, with their superior equipment, the closer attention exhibitors are giving to music and to their entire programs, all are accomplishing wonders for the industry, and of which New York as the so-called center of the motion picture business, has little understanding."

Double Premier To Glaum Film

J. Parker Read Production Scores; "Desert Gold" Has Many Bookings

J. PARKER READ, JR.'S second Louise Glaum special production, "The Lone Wolf's Daughter," began its career last week in Chicago by a full week day and date engagement in the Boston and Rose theatres, two of the Harry Moir chain under the general management of W. C. Dineen. Mr. Dineen had booked this production on sight for a two weeks' engagement at the Alcazar theatre; but so strong was his belief in the power of the production that he cancelled out of one of his other houses one of the biggest of the recognized feminine stars, thereby making two houses available for simultaneous presentation of the picture.

W. W. Hodkinson Corporation, the distributor, announces the immediate success of this Louis Joseph Vance story which has been produced by Mr. Read with all of the distinction and richness that characterized his immensely popular "Sahara."

In the Chicago territory, where the Hodkinson sales organization first had a look at the New York home office sample print first run bookings have been contracted for by the Palm theatre, Rockford; Star, Elgin; the Mirror, Moline; the Majestic, Bloomington; the Orpheum, Galesburg; the Fox, Aurora; the Majestic, La Salle, and the following Chicago theatres, the Gold, the 20th Century, Vista, Pickford, Vendome, La Salle, Pine Grove, Bryn Mawr, Karlov, Crown, Paramount, Lakeside, Douglas, Madison Square, The Hub, Hamlin, New Apollo and Avon.

William Sievers closed an immediate contract for early presentation of "The Lone Wolf's Daughter" at his new Grand Central, St. Louis, and the Missouri first run bookings are now in full swing in the adjacent cities. The new Louise Glaum production has also been booked for early first run showing at the Opera House, Jamestown, N. Y.; the Jefferson, Auburn, N. Y., and the Signal Amusement Co.'s big house at Chattanooga, Tenn.

"Desert Gold" is also reported by the Hodkinson offices as still getting many bookings, and fulfilling all promises.

One exhibitor, for example, says: "Everybody told me I was crazy when I paid $500 for this picture in my little town and I ran it and made a clean $1,000 profit. If that is a sign of craziness I want to remain in the same condition and wish to ask you to let me know well in advance when your next Zane Grey picture is coming."

Among the important bookings of "Desert Gold" announced by the W. W. Hodkinson Corporation in the last few days are: C. W. Midgeley's American theatre, Oakland, Calif.; the Unique, El Paso. Tex.; the Grubel Brothers' Electric theatres in Joplin, Mo.; St. Joseph, Mo.; Kansas City, Kan., and Springfield, Mo.; the Regent, Muskegon, Mich.; the Liberty, Davenport, Ia.; the Union Avenue, Portland, Ore.; the Regent, Toledo, O.; the White Way, Mansfield, O.; the Wysor Grand, Muncie, Ind.; the Isis, Glendive, Mont.; the Lona, Sedalia, Mo.; the Iris, Miles City, Mont.; the Federal, Salem, Mass.; the Royal, Waco, Texas.

Utica, N.Y. Lifts Sunday Ban

Robertson-Cole Takes Advantage and Books Downtown Houses on First Day

THE Robertson-Cole Company announces that the main downtown section of Utica, N. Y., was a unit in the exhibition of Robertson-Cole's pictures on a recent Sunday, when the ban on Sunday pictures was lifted. This achievement, according to the Robertson-Cole report, was due to the foresight of C. A. Saunders, a salesman with headquarters in the Robertson-Cole, Albany, N. Y. exchange.

How Mr. Saunders accomplished the reported picture "clean-up" for his organization is made the subject of a recent report received from the offices of the Robertson-Cole Company. The report follows in part:

"Saunders made it his business to be 'on the job' for a particular reason. He knew all the theatre managers were to be there, waiting for the verdict. His 'dope' went over as he had planned. A moment after the decision Saunders button-holed one after another of the local managers and signed them up for Robertson-Cole pictures for the opening day. As the time was short and the offerings very alluring, each of the managers of the four main houses in Utica signed up for a picture.

"So the picture fans who turned out in large numbers on that first Sunday found the whole town—so far as its leading houses were concerned—to be a unit for Robertson-Cole. The Colonial Theatre played Sessue Hayakawa in 'The Gray Horizon;' the Majestic Theatre played 'Poor Relations;' the De Luxe Theatre, 'Better Times;' and the Alhambra Theatre, 'The Other Half.' All these last three pictures star ZaSu Pitts, the little serio-comic star, who is being managed by Robertson-Cole, and who shortly is to be seen in 'Seeing It Through,' the new Brentwood picture."

Viola Dana is star of "The Willow Tree" a Screen Classics production released through Metro

"TheWhirlwind"Gets Notice

Alperstein of Allgood Corp. Asserts Many State Righters Make Inquiries

"NEVER in the history of serials has there ever been such a country-wide demand as exists today," says Mr. A. A. Alperstein, general manager of Allgood Pictures Corporation, "for installment stories, especially of the genuinely good kind." Mr. Alperstein further states that the offices of the corporation have received a large number of inquiries from state rights buyers for territory, terms, prices, etc., on 'The Whirlwind,' featuring Charles Hutchinson.

"It seems that the country has gone serial crazy for among the inquiries received are letters telling of certain houses now running a different serial as often as four and five nights a week, some running a chapter of a different serial every night," continues the Alperstein statement.

"That 'The Whirlwind' will surpass in thrills and stunts our former offering, 'The Great Gamble,' released by Pathe is proven on the screen by the unbelievable stunts performed by Charles Hutchinson. Either Hutchison doesn't care two whoops for his life or else the man is utterly without nerves is the only way one can describe the risks this star takes in 'The Whirlwind,' says Mr. Alperstein.

"The Whirlwind" was written and produced by Joseph A. Golden, producer of "The Great Gamble." Mr. E. S. Manheimer is the foreign sales representative. The main offices of the Allgood Pictures Corporation are in the Longacre Bldg., New York.

"Oil" Has Capable Direction

Guy Empey Gathers Well-Known Workers in Every Department for Production

GUY EMPEY, whose next photoplay "Oil" has been in work at the Paragon Studio, Fort Lee, since December 15, has gathered around him a group of film folk notable in all departments.

The direction of the picture is in the hands of Wilfrid North who became well known to the industry through his many years with Vitagraph, for which company he was supervising director at the time he left to join the Guy Empey Pictures Corporation. It was Mr. North who directed "The Undercurrent," the present Empey Special Attraction which is now being distributed by Select Pictures Corporation. Associated with Mr. North in the filming of "Oil" are Phil Quinn, Assistant Director; Harry Lee, Studio Manager, and Herbert Messmore, Technical Director. The camera work is in charge of Thomas F. Malley, another recruit from Vitagraph. James Fleming is Molloy's assistant, and Eugene Morin is in charge of still photography.

Florence Evelyn Martin is again playing the leading female role and is practically co-starring with Guy Empey. Portraying some of the more important roles in "Oil" are a trio of actors well known to both stage and screen in the persons of Templar Saxe, William Eville, and Harry Burkhardt. Saxe and Eville play the roles of a couple of crooks, partners, who contribute very substantially to both the comedy and drama of "Oil." Mr. Burkhardt's role is that of a mining engineer and it likewise runs all through the picture.

In "Oil" Guy Empey declares he will present a photoplay distinctly different from anything he has done before. Although the piece is a true drama, it is interlarded with comedy.

Plays Up Cast of "Sky-Eye"

Sol Lesser Points Out Names of Aviators in Cast Well-Known to Public

A STATEMENT recently issued by the Sol Lesser Exchange calls attention to the fact that names, well-known to those that follow the exploits of the air-men, are listed in the cast of the "Sky-Eye," the six-reel aerial feature being distributed on the state-right basis by the Sol Lesser organization.

One of the most prominent members is Harold J. Peterson, one of the real dare-devils of the sky, who was recently captured and held for ransom by Villa and his Mexican bandits. It is asserted that Peterson is seen in this picture to good advantage, not as an actor, but in the performance of some highly thrilling stunts.

Lieutenant Russel J. Hunt in the part of "Sky-Eye," however, is said to lead the field in his performance of hazardous escapades. Hunt took his life in his hands every second during the production, it is claimed, and enacted some "Hair-raising" stunts. Some of his other feats include a fist-fight in mid-air, the leap from plane to plane, the jump from a plane to a swiftly moving train and others equally hazardous, it is said. Lieutenant C. C. Nutt, as Lieutenant Fordyce, was also prominent in the accomplishment of some dangerous feats.

Many inquiries are reported to have been received from state-right buyers in reference to "Sky-Eye." The Sol Lesser Exchange of New York has plans under way for distribution in that city and expects to announce an opening at one of the Broadway houses very shortly. In addition to the many exploitation tie-ups announced, several more of importance are said to be now under way.

Big Aerial Feature Screened

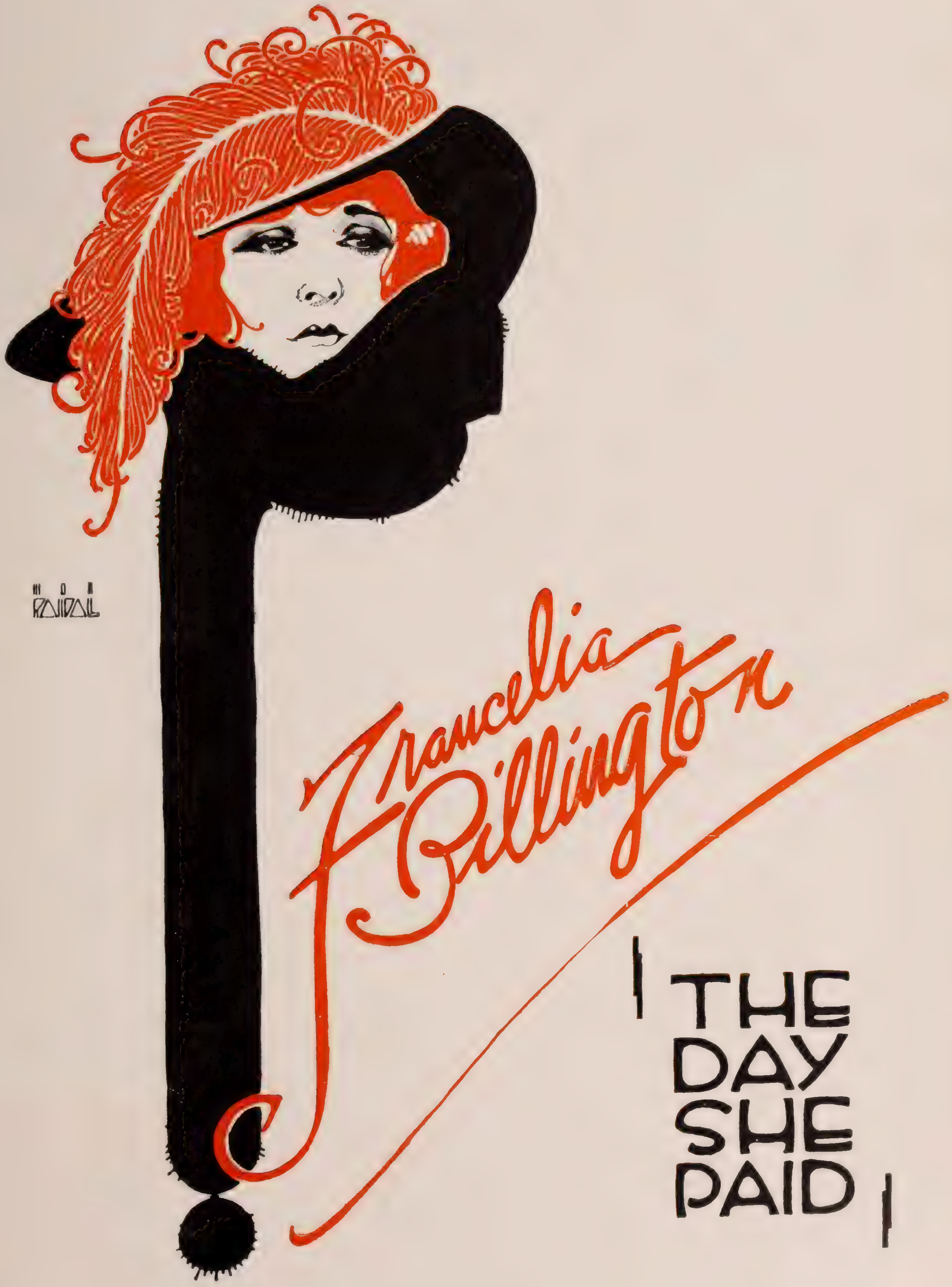
"The Great Air Robbery," Universal Film, Opens in Los Angeles Dec. 28

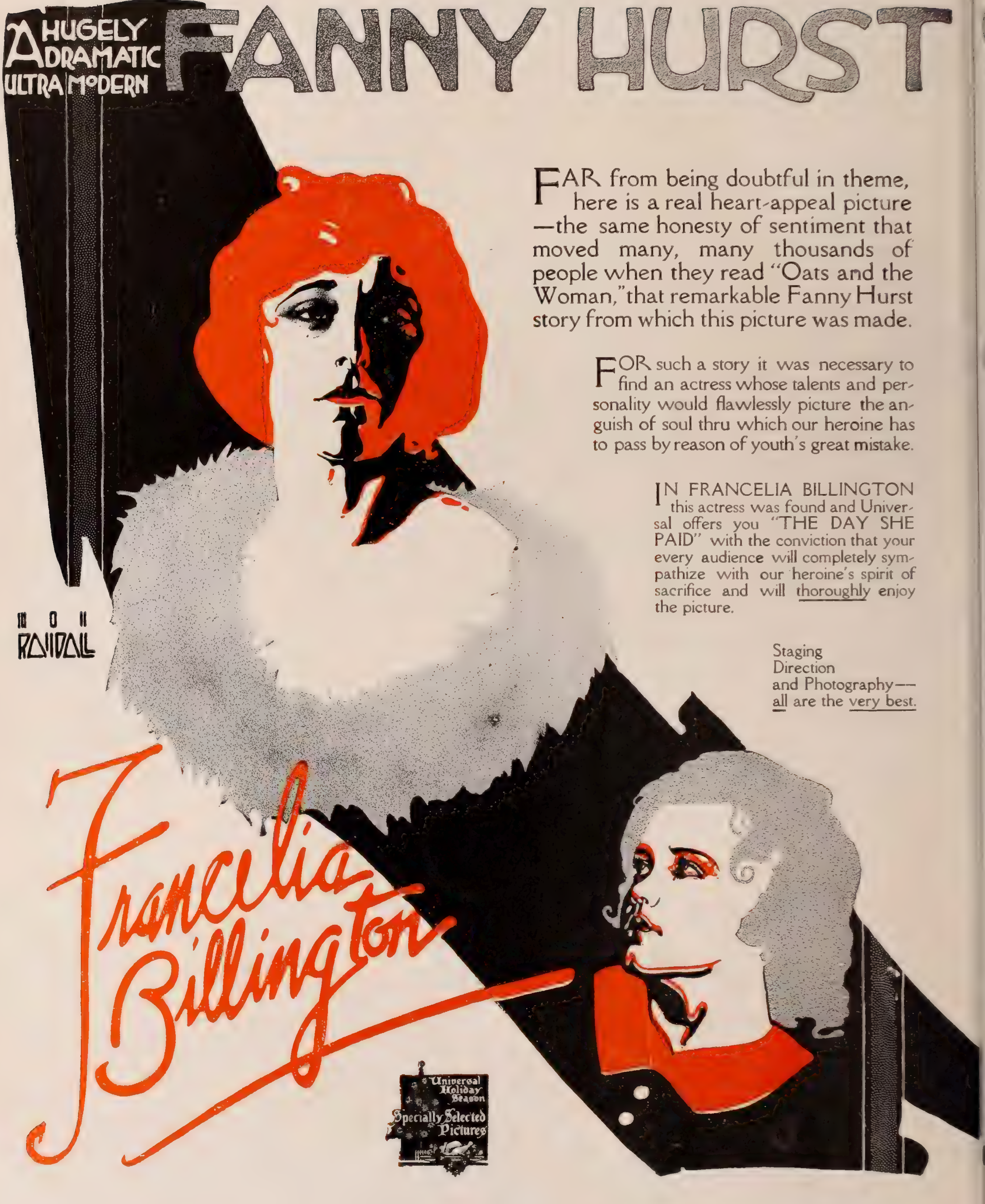
"THE GREAT AIR ROBBERY," Universal's big aerial feature picture, starring Ormer Locklear of the United States Army Air Service, will have its premier opening at the Superba theatre, Los Angeles, commencing the week of December 28th.

It is reported that a committee of representative flying men from New York recently viewed a special showing of this picture at the Universal Broadway office. The party is said to have included Mr. Lawrence Driggs, president of the American Flying Club, the leading aviation organization of this country; Mr. Cole Younger of the contest committee of the recent trans-continental flight, and Mr. Richardson, publicity director for the Curtiss Airplane Company. In the gathering were seen, it is stated, "Ted" Parsons, French ace with thirty-seven planes to his credit; "Scotty" Campbell, with a string of boches, and Dean Lamb, British ace.

The flyers are reported to have pronounced the "Great Air Robbery" the finest aerial moving picture production they had ever witnessed. It is said that they praised it for being free from the technical flying errors found in other air pictures.

"The Great Air Robbery" has a gripping story running throughout, the hold-up of the midnight aerial mail, leading to many sensational air exploits, to which Francelia Billington and an admirable cast lend excellent support. Ormer Locklear performs one of the most hazardous feats known to present-day aviation by jumping from one speeding airplane to another.


Francelia Billington
THE DAY SHE PAID


A HUGELY DRAMATIC ULTRA MODERN
FANNY HURST
RANDALL
Francelia Billington
Universal Holiday Season
Specially Selected Pictures

FAR from being doubtful in theme, here is a real heart-appeal picture —the same honesty of sentiment that moved many, many thousands of people when they read "Oats and the Woman," that remarkable Fanny Hurst story from which this picture was made.

FOR such a story it was necessary to find an actress whose talents and personality would flawlessly picture the anguish of soul thru which our heroine has to pass by reason of youth's great mistake.

IN FRANCELIA BILLINGTON this actress was found and Universal offers you "THE DAY SHE PAID" with the conviction that your every audience will completely sympathize with our heroine's spirit of sacrifice and will thoroughly enjoy the picture.

Staging
Direction
and Photography—
all are the very best.

STORY OF MODELS and MORALS AND THE PAST OF A MODEL WIFE /

THE DAY SHE PAID

UNIVERSAL
SPECIAL
ATTRACTION

The 1st Four Winners of your Big Money Twelve!

Ora Carew
in
"Under Suspicion"

A thoroughly delightful comedy-drama in which two young people cast aside suspicions of criminality to fall helplessly in love, Rich with humor and character bits which round it out into a charming evening's entertainment.

Harry Carey
in
"A Gunfightin' Gentleman"

Directed by that Master-director of Western comedy drama, Jack Ford, this newest Carey contains a little bit of everything that has made human Harry Carey a nationally popular screen figure. Locations and photography are, as always, beyond comparison.

Frank Mayo
and
Edith Roberts
in
"Lasca"

"A poem in pictures" is the only term for this highly romantic, wondrously beautiful drama of the "splendid idle Forties" along the Rio Grande. And that marvelous stampede is worth going miles to see. Show this picture— you can't do any better.

Mary MacLaren
in
"The Pointing Finger"

As good as "The Weaker Vessel"—as good as "Bonnie, Bonnie Lassie"—need we say more? No— we needn't. It's simply another MacLaren hit. See it at your Universal Exchange without fail.

UNIVERSAL

Leah Baird is star in "The Capitol," a W. W. Hodkinson feature

Last Equity Franchise Is Disposed Of

The last territorial franchise for the productions of Equity Pictures Corporation was disposed of last week when T. E. Larson secured the rights for Texas, Oklahoma, Arkansas and Missouri and left New York for the middle west to establish offices.

"Eyes of Youth" will be the first release. Offices are being opened now at Dallas, Kansas City and St. Louis, with branches in other localities.

Mr. Larson has incorporated a new organization for the distribution of Equity productions which has been titled Peacock Productions Company, of which Mr. Larson will be general manager.

Mr. Larson's headquarters will be in the Majestic Theatre Building, Tulsa, Okla., but he will act in the capacity of general traveling manager.

F. P.-Lasky British Unit Chooses First Subject

The first production of Famous Players-Lasky British Producers, Ltd., will be Marie Corelli's "The Sorrow of Satan," and it will be directed by Hugh Ford. This dual announcement was made Monday at the office of the Famous Players-Lasky Corporation, where it was also stated that Mr. Ford would leave for London some time next month, starting work about the first of February.

The production will be filmed at the new London studio of the British company with the exception of certain scenes which will be made in the South of France. No announcement of the players who will be seen in the production is made further than that the entire cast will be English.

"$1,000,000 Reward" Is Spectacular Film

Harry Grossman's production, "$1,000,000 Reward," is reported to possess interiors replete with lavishly rich decorations. E. Douglas Bingham, studio manager, is represented as the one responsible for the unusual character of the settings used in this serial. Costly antiques, or their clever reproductions, adorn the vast spaces of magnificent halls and chambers, it is reported, while reproductions of paintings and portraits of the masters are seen on the walls. According to announcements, both decorations and furnishings bear a stamp of magnificence that is unusual.

Pathe Cites Progress for 1919

Has Increased Monthly Releases, and Made Big Acquisitions

THE growth of the Pathe feature business during 1919 is reviewed by Mr. Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., in a statement just issued. From the beginning of January of 1919, the Pathe feature department has grown rapidly, and, with the New Year about to be ushered in, Mr. Brunet asserts the last twelfth month has been the greatest in the annals of Pathe's feature business.

In outlining Pathe's feature progress from last January, Mr. Brunet calls attention to the fact that during that month only one feature picture was released by the distributing organization. "'The Midnight Stage', starring Frank Keenan, was Pathe's first release of the year," said Mr. Brunet. "In February we followed this up with another Keenan production, 'Todd of the Times' and Baby Marie Osborne in 'The Old Maid's Baby.'

"Since February we have issued such big box-office winners as 'Common Clay' and 'The Cry of the Weak' with Fannie Ward; 'Oh Boy' with June Caprice and Creighton Hale, a Capellani special; 'The Profiteers' with Fannie Ward; 'The World Aflame', Frank Keenan's great special; 'The Thirteenth Chair' a visualization of Bayard Veiller's master stage drama; 'The Virtuous Model', with Dolores Cassinelli; 'A Damsel in Distress', a screen version of P. G. Wodehouse's Saturday Evening Post serial story; 'The Gay Old Dog', Hobart Henley's first production for Pathe; 'A Woman of Pleasure', Jesse D. Hampton's inaugural Pathe special; 'Dawn', one of J. Stuart Blackton's most artistic offerings; and 'The Prince and Betty', with William Desmond as star, which is also a Hampton attraction.

"During the last year there became allied with Pathe some of the foremost producers of feature motion pictures in the industry,—Edgar Lewis, J. Stuart Blackton, Jesse D. Hampton, Hobart Henley and Edwin Carewe. Added to this aggregation, there are Albert Capellani, whose work is known to every exhibitor in the United States; Leonce Perret, creator of 'The Thirteenth Chair' and other big Pathe features; Hal E. Roach, who is producing the Harold Lloyd series of $100,000 two-reel comedies, and the one-reel Holin comedies, in which 'Snub' Pollard has the leading role. Mrs. Sidney Drew has been signed to produce a series of comedies based on Julian Street's stories 'After Thirty' in which John Cumberland, star of 'The Gay Old Dog' will be featured.

"Edgar Lewis and Edwin Carewe will not be introduced to Pathe patrons until 1920. Mr. Lewis has completed 'Other Men's Shoes', a film version of Andrew Soutar's celebrated novel, which will be released February 1st. Edwin Carewe will make his debut on the Pathe schedule, with 'The Web of Deceit', starring Dolores Cassinelli which is booked for release on January 18.

"Pathe enters the new year with some of the brightest stars of the screen, including June Caprice, Dolores Cassinelli, Marjorie Rambeau, Blanche Sweet, John Cumberland, Robert Gordon, Sylvia Breamer, 'Snub' Pollard, and Frank Keenan. Then there will be the inimitable Harold Lloyd, whose two-reel comedies are being extremely cordially received through the country.

"Large plans have been made for each of these stars. What Pathe has done in 1919 is a matter of record. Its feature business has many times exceeded that of other years, due to the high class product, the expert salesmanship employed in its distribution and the unusually competent exploitation material furnished with each feature."

Al. Christie—and the Public Taste

Comedy Producer Tells Something of Plans and Observations

THE findings resulting from nine years' observation will be put into effect by Al Christie in his 1920 comedy output.

In gauging public demand, the comedy producer has found that many things must be taken into consideration. He recently said in an interview:

"Does the public want to be entertained with a diverting little story about human people, or does it want to laugh hilariously at a lot of hokum and gags. That's the question which directors of moving picture comedies have asked themselves a thousand times. That's what I have asked myself for the entire three years that we have been making Christie Comedies and I am frank to admit that I do not know yet.

"Nine years ago when I began directing pictures, I started out making the type of comedy which we are still producing, light stories of young people, leaving out the so-called funny disguises, the rougher forms of alleged humor, the 'hokum' and the 'gags.'

"When we started Christie Comedies as an independent brand, we still followed this ideal. We gave them stories first and laughs second. When the comedies were first shown by exhibitors, most exhibitors were skeptical. They sat back in their theatres and failed to hear any bursts of hilarity. There were no 'stomach laughs' and the exhibitor failed to be impressed. I always maintained that 'the loud laugh betokens the empty head.'

"It was different with the public. They appreciated being given diverting little stories which left them with something in addition to the remembrance of laughs. Once the exhibitor was sold on the proposition, it was much easier to please the public. All of which leads me to believe that what the exhibitor likes is not always a criterion of public taste.

"Another comedy director asked me the other day, 'Are you going to make the same kind of comedies this year?' and I said I really didn't know, because we continually hear the same thing ringing in our ears: 'The public wants to laugh,' 'The public wants to laugh.' So as an experiment we have given them laughs. We have just finished a two-reel comedy which is a bubble of laughs all the way through. It is true it lacks in plot what some of the previous comedies had. If you start out by telling a story you can't stop to inject a lot of hokum. But we tried it and now we'll see whether they really want it or not.

"Then the other director said, 'Well, this must be the answer to your scheme of comedy making. You established your own type of comedy alone and now you've got five other directors working under you, all making comedies in your own school of methods.'

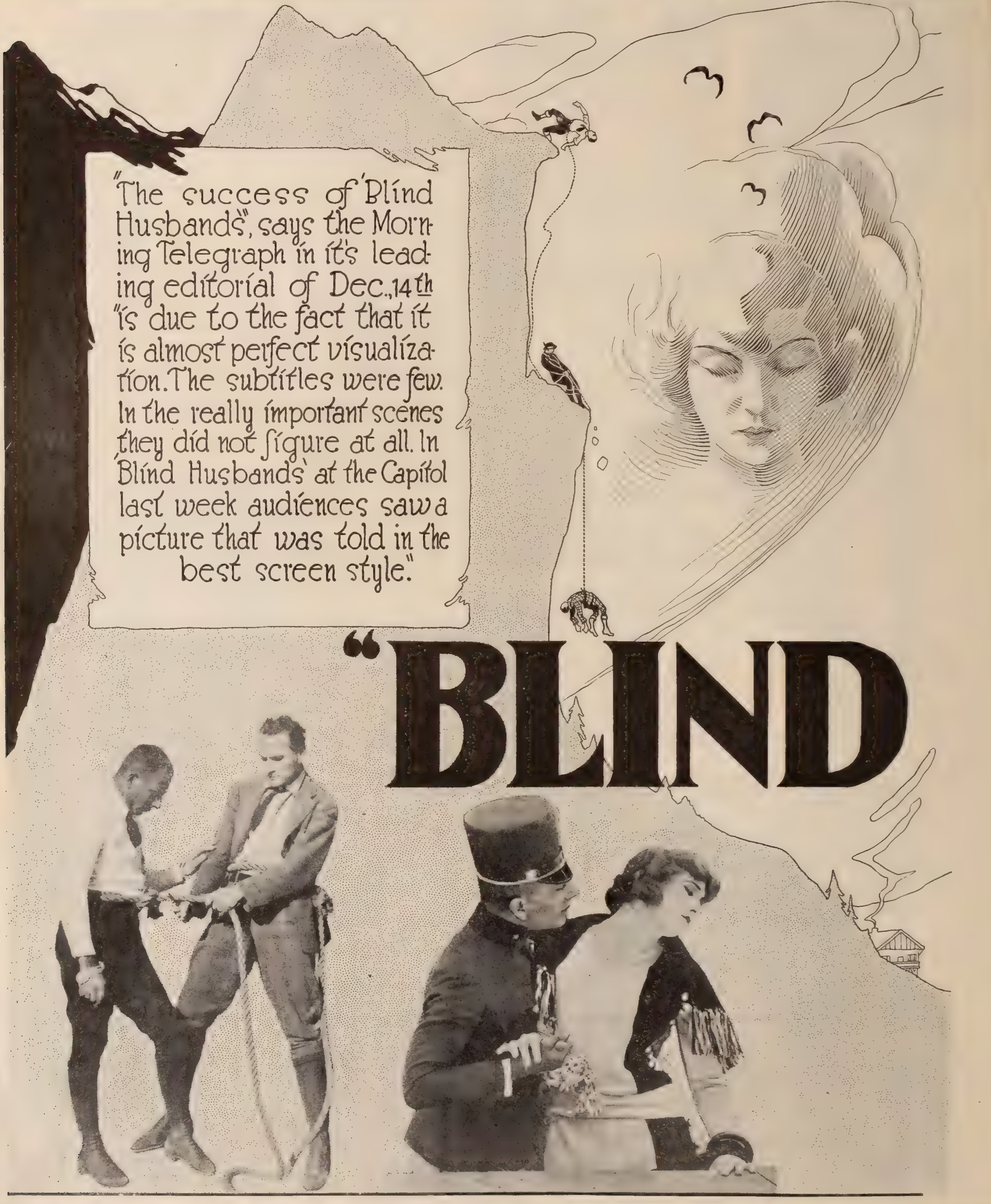
"Perhaps so. We'll see in 1920. Unconsciously, while building comedies around plots we have found ourselves making a star system for comedy, something which was entirely unlooked for and unsought. For example take the people we presented in comedies in 1919. People whose faces are known to hundreds of thousands of regular picture theatre fans, Fay Tincher, Alice Lake, Edith Roberts, Colleen Moore, Eddie Barry, Earl Rodney, Neal Burns, Molly Malone and others in two-reel comedies; Bobby Vernon, Dorothy Devore, Ethel Lynne, Jimmie Harrison, Jay Belasco, Patricia Palmer, Helen Darling, Vera Steadman, and others in one-reel releases. Next year will see some of the old standbys and other new faces. They will all be young people in little stories of real life."

Larry Trimble to Direct Zeena Keefe

Myron Selznick announces that Larry Trimble will direct Zeena Keefe in Sophie Irene Loeb's drama, "The Woman God Sent." Mr. Trimble made the screen adaptation of the story also.

Madge Kennedy, clever Goldwyn star who is long on good looks and screen personality

DRAMA



"The success of 'Blind Husbands", says the Morning Telegraph in it's leading editorial of Dec., 14th "is due to the fact that it is almost perfect visualization. The subtitles were few. In the really important scenes they did not figure at all. In 'Blind Husbands' at the Capitol last week audiences saw a picture that was told in the best screen style."

"BLIND

UNIVERSAL

DRAMA

Carl Laemmle
offers
The Season's Greatest
Artistic and Popular
Success

Von Stroheim's
WONDER PLAY

A
UNIVERSAL JEWEL
PRODUCTION deLUXE

"HUSBANDS"

says the New York Times

"is superior to most of the year's productions. It's pictorial quality indicates that Mr. Stroheim — unlike many directors —— grasps the fact that the screen is the place for moving pictures — and that whatever is to be done on it with artistic finish must be done pictorially. In a number of his scenes there are no words at all — only eloquent pictures, more eloquent than words could be"

PICTURES

DRAMA

The most astounding drama that the mind of man ever conceived—or the bravery of the bravest ever carried to successful conclusion.

A romance of today which will be the actuality of tomorrow—*piracy in the air lanes!* A terrorizing certainty which crowds the mind with pictures of the vivid drama soon to take place in the vast ocean of the skies.

A picture in which you are lifted from your seat to rush, to roar, to whirl, to dive through the immensity of space—to hang at a rope's end a mile above the earth while the woman you love sweeps on above you, helpless in the clutches of a bandit of the air.

Mayhap you will see many years from now one other human being with the ice-cold nerve of Ormer Locklear in this amazing, overwhelming, stupefying Universal-Jewel Production, but until that far-off day "THE GREAT AIR ROBBERY" will be *Number One* of all the pictures ever made above the surface of the earth. A thriller in which the sky's the limit.

Carl Laemmle offers the

"The GREAT AIR

UNIVERSAL

DRAMA

LOCKLEAR
-the
Daredevil
of the
Skies

Universal Jewel Super Production

"ROBBERY"

PICTURES

DRAMA

Carl Laemmle
has the honor
of presenting
Number Five
of the
STAGE WOMEN'S
WAR RELIEF
SERIES
of two-reel
productions
deluxe

"The Mite of Love"

BY RACHEL CROTHERS

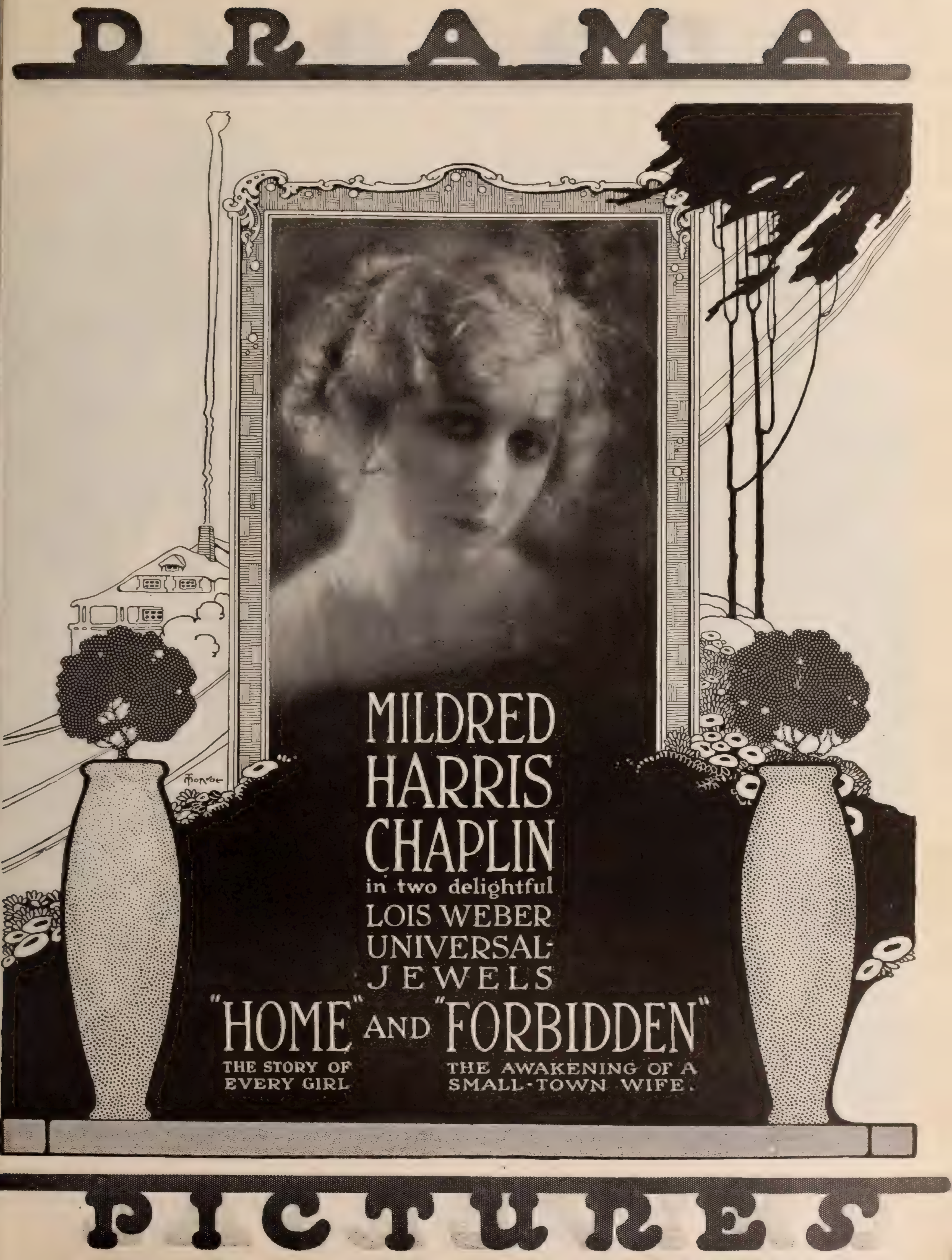
With this notable Cast

MABEL TALIAFERRO
ROBERT EDESON
MARGARET LESLIE
FORREST ROBINSON
MRS RUSS WHYTAL
LUCIA MOORE
RALPH MORGAN

DIRECTED BY
GEORGE TERWILLIGER
SUPERVISION
EUGENE SPITZ

"HALF HOUR MASTERPIECES"
RELEASED THRU
UNIVERSAL-JEWEL

UNIVERSAL



DRAMA

MILDRED
HARRIS
CHAPLIN
in two delightful
LOIS WEBER
UNIVERSAL-
JEWELS

"HOME" AND "FORBIDDEN"

THE STORY OF
EVERY GIRL

THE AWAKENING OF A
SMALL-TOWN WIFE.

PICTURES

SERIALS

Coming on the Run!

the strangest character ever seen on any screen

"The LION MAN"

UNIVERSAL'S NEWEST CYCLONIC SERIAL SUCCESS

Played by this

ALL STAR CAST

Kathleen O'Connor
Jack Perrin
Gertrude Astor
Henry Barrows
J. Barney Sherry
Leonard Clapham

SEE IT BOOK IT TODAY

UNIVERSAL

SERIALS

It has Everything that the Best of Serials ever had

"THE GREAT RADIUM MYSTERY"

Played by

Beautiful Eileen Segwick

Cleo Madison, Bob Reeves and Big Cast

Directed by
Robt. F. Hill

If ever or never you've played a Serial, play this one now!

Made by

Pacific Producing Co.

It is'nt necessary to give the name of the man who startled the Serial World with

"ELMO THE MIGHTY"

There is only one Serial Star in the whole world named Elmo and the whole world wants to see him in this absolutely proven Serial Winner

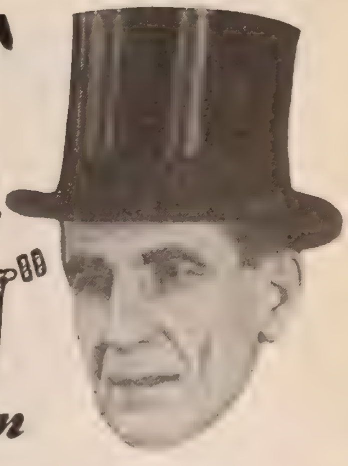
---

JAMES J. CORBETT

The most popular Actor Athlete in Moving Pictures

in "THE MIDNIGHT MAN"

The Best Dressed Serial ever put on the Screen



PICTURES

COMEDIES

Mrs Joe Martin says:

"SOME folks think that acting is plain monkey business, but I say it's no business being a perfectly decent monkey if you gotta be an actor. A chorus girl—that's different. If they'd only gimme a part suited to me sex I'd have a limousine and a diamond neglectless. But—what are they doing to me? They put me, an innocent small-town girl, into the most degrading competition with a low down, questionable character by the name of Joseph Martin and they stipulate that my monkey business is to get more and louder and quicker laughs per foot of film than any other comedy workman in the business—male, female, human, inhuman or slapsticker. *Working hours?* All hours—just as quick as I climb down from my tree. *Pay?* Notadamcent! Wot a life! *Wot* a life!"

Yours for Africa
Mrs. Joe.

"A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"A BABY-DOLL BANDIT"

Each one a Century made Comedy
Directed by Fred C. Fishback
RELEASED THRU
UNIVERSAL—JEWEL

UNIVERSAL

COMEDIES

LYONS-MORAN

—WHO WILL SHOW YOU
THAT THE WALKING STICK
CAN BE FUNNIER THAN
THE SLAPSTICK IN THEIR
NEW STAR COMEDY

"SWEET PATOOTIE"

"BROWNIE" The CENTURY WONDER DOG

Here is a real four-footed comedian—the cutest, smartest thing that ever ran through a farce from top to bottom as bright as a wink. And he's just hungry to pull something funny every minute. Hog the spotlight? *Say!* Brownie is having a new contract drawn up right now that stipulates he's to be centered in every scene! Two pictures so far and two hits that have set every audience wild with amusement. Book them both.

"BROWNIE'S DOGGONE TRICKS"

"A LUCKY DOG'S DAY"

EVERY UNIVERSAL EXCHANGE

The biggest picture theatre in the whole world is playing these Century-made Lion Comedies as a regular part of its weekly program. Need we say more? No, except that the latest of the ten you can see any time is

"NAUGHTY LIONS AND WILD MEN"

Century Lion Comedies

DIRECTED BY **FRED C. FISHBACK**
LIONS TRAINED BY **CHAS GAY**

BOOK THEM THRU UNIVERSAL

"UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF"

PICTURES

Fox Issues Resume of Past Work

Cites Industry's Beginnings and Fox Stars and Productions

IN a lengthy statement just issued by William Fox, president of the Fox Film Corporation, a brief summary of the beginnings of the picture industry is included and mention is made of those productions which are regarded by the president of the Fox Film as the supreme achievements of that organization throughout the year just drawing to a close. The most pertinent of the material has been selected from the report and is submitted in the following:

"Looking backward, we find that this marvelous industry had as the germ of its inception a toy—the zoetrope. Imagine this toy, a circular contrivance with many slits, through which the beholder gazes and sees figures in motion.

"Next there is a series of cameras photographing racehorses and following that comes the single camera with the strip of film. During this time motion pictures are looked upon as was the zoetrope. Comes then the producer, who sees possibilities for artistic development and financial income in the motion picture. He surrounds himself with experts, who make many improvements.

"As the result of this work single reel productions are made and offered to the public, which shows little interest in them because there is lack of continuity—lack of story. The producer loses money, is ridiculed; but he has faith in the industry. He continues to put his money into motion pictures. He produces comedies. The public smiles and patronizingly refers to these showings as 'the movies.'

"On the heels of these single reel comedies come playlets with a thread of a story in them. The public shows interest. The single-reel feature becomes a two-reeler, and from that is gradually extended until there appears the five-reeler, which contains a melodramatic story. And in that melodramatic story we have the beginning of the success of motion pictures.

"From the beginning Fox Film Corporation followed the policy of giving the public what it wanted. Abraham Lincoln said: 'You can fool some of the people all the time and all of the people some of the time; but you cannot fool all of the people all the time.' The showman above all other business people, knows this is true. The public cannot be fooled on amusements. It cannot be led astray morally. If a play lacks the right moral tone the public will show its disapproval by not patronizing it.

"One of its greatest achievements has been the remarkable screening of Henry W. Longfellow's immortal poem, 'Evangeline.' This I consider a milestone in the path of progress for motion pictures. It faithfully follows the poem. Its photography is perfect. It is splendidly told. The National Board of Review gave a showing of 'Evangeline' for noted educators and distributed questionnaires asking for their unbiased opinion of the production. They were unanimous in pronouncing it one of the most beautiful picture plays ever shown.

"One of our best successes has been 'Checkers,' adapted from the famous story of Henry M. Blossom, and ably directed by Richard Stanton, with an all-star cast.

"To my mind, a star who has done tremendous good to motion pictures is William Farnum. Those who have seen him in such productions as 'The Lone Star Ranger,' 'Wolves of the Night,' 'The Last of the Duanes,' and 'Wings of the Morning,' have seen the cleanest, the best and the strongest that can be shown in motion pictures.

"Pearl White is another star in whom Fox Film Corporation takes great pride. Her first production as a Fox star is 'The White Moll,' an adaptation of the story by Frank L. Packard, author of 'The Miracle Man.' Heretofore Miss White has been seen as a star in serials. Now she will come into her own as a dramatic star of power and charm.

"During the coming year there will be a great elaboration of the Sunshine Comedies. The Singer Midgets have been engaged to appear in these features, and we also have Clyde Cook, the famous Hippodrome comedian.

"Captain Bud Fisher has some splendid ideas in view for the Mutt and Jeff cartoons, which, during 1920, will give motion picture patrons more surprise and merriment than ever before."

Realart Reviews Work To Date

Says Releases Have Met Substantial Success at All Locations

IN a lengthy statement recently issued the Realart Pictures Corporation reviews the work of the organization up to the present, and announces that the success of the productions already released has vindicated the claims originally made to turn out products that would bring big returns to the box-offices of Realart exhibitors. Excerpts from the statement are given, in part, in the following paragraphs:

"Three weeks after Realart Pictures Corporation had appeared on the horizon the organization had signed up three famous stars, had bought a long list of famous plays and stories and had begun arrangements for the contracting of two of the best known directors in the country. Exhibitors throughout the nation who heard the promise of the corporation responded with a million and a half dollars of contracts before the first picture was completed.

"Proving that their program was more than a theory, Realart gave the industry as its first release 'Soldiers of Fortune,' a picturization of the famous novel of Richard Harding Davis. This photoplay in its world premiere at Washington, D. C., broke all existing records at Tom Moore's Garden theatre. Thus in its first stroke Realart vindicated its belief that the most famous stories bring the greatest crowds. Mr. Moore extended his showing of Realart pictures from one week to five. 'Soldiers of Fortune' continues to break records in many other cities, and has been acclaimed by many reviewers and exhibitors."

The second special production released by Realart is also a well known story, of a type especially adapted to the peculiar psychology of the restless times. "The Mystery of the Yellow Room," an Emile Chautard production, adapted from the French novel by Gaston Leroux, has proved to be a product that is diverting and perplexing at the same time, and in this respect is particularly satisfying to the average taste. The Realart report continues: "'The Mystery of the Yellow Room' followed the success of 'Soldiers of Fortune' by shattering the box-office record of Moore's Rialto theatre upon its first Washington presentation."

In "Anne of Green Gables" the producing company has filmed a story particularly appealing to girls and young women. "'Anne of Green Gables' has proved a winner, and in many instances it has shattered box-office records of long standing," declares the Realart announcement.

"'Erstwhile Susan' is based upon the novel 'Barnabetta,' by Helen R. Martin. It has followed upon the wake of the successful and widely advertised stage run of the play with Mrs. Fiske in the leading role. At the Rialto theatre, New York, 'Erstwhile Susan' played a solid week to capacity houses and drew uniformly favorable criticism from newspaper reviewers."

Another production to be released by Realart is "The Fear Market," adapted from the stage play of the same name by Princess Troubetzkey. This play had a run on Broadway four years ago. Realart is expecting the same substantial response for this story as has come to its photoplays previously released.

"Bunk Serial" Period Has Come to Close

George Wiley, producer of "The Woman in Grey," a new fifteen-episode serial starring Arline Pretty with Henry G. Sell, has issued a statement in which he declares that the day of the "bunk serial" is over.

"The serials of the past," said Mr. Wiley, "were on the whole a conglomeration of would-be thrills and dare-devil stunts (of the camera) held together, or rather not held together, by a weak and illogical story. Acting and worthy direction were never considered essential, and the type of serials we have been seeing were a natural result. 'A Woman in Grey,' our new serial, was produced with the same care and on the same elaborate plan as a five-reel feature." The serial is now being sold to State right buyers.

Maurice Tourner producer of "Treasure Island" presenting a real skeleton to Clarke Irvine, editor of the Goldwyn Studio Skeleton

Realart Film Plays a Return Broadway Date

"When Broadway asks to see a picture the second time, that picture is the goods!"

So says John S. Woody, General Manager of Realart Pictures Corporation in commenting on the second Broadway showing of "Soldiers of Fortune," the Allan Dwan production which was the feature picture at the big Capitol Theatre several weeks ago. This adventure story also was shown last week at B. S. Moss's Broadway Theatre.

At the same time Mary Miles Minter in "Anne of Green Gables" was the feature photoplay at the Rivoli Theatre. The simultaneous occupation by Realart films of two Broadway houses sets a significant record for a new producing company, declare Realart officials.

Dooley Comedies to be Released by Tyrad

The Johnny Dooley Film Comedies announce the signing this week of contracts whereby the entire world's rights on the Johnny Dooley comedies have been acquired by Tyrad Pictures, Inc. The Johnny Dooley comedies will be sold on the State Rights basis, and the first comedy is to be released January 15th. Four pictures are already completed and the present schedule calls for a two-reel comedy release every month.

Such noted players as Sophie Tucker, the queen of jazz, Martha Mansfield, the Ziegfeld Folly Beauty, and Gilda Gray, the shimmy champion, will be seen with Johnny Dooley in his first screen offering "Some Mind Reader," which will be released January 15th.

Deitrich-Beck Sign Up Marie Shotwell

Marie Shotwell, who recently completed an important role in Frank G. Hall's production, "Chains of Evidence" under the direction of Dallas M. Fitzgerald, was signed last week by Deitrich-Beck, Inc., for a role in Doris Kenyon's next starring vehicle, "The Harvest Moon" under the direction of J. Searle Dawley, former director of Marguerite Clark. Work starts this week at the Leah Baird Studio, Fort Lee.

uglas McLean and Doris May in the
ramount-Artcraft production "What's
Your Husband Doing?"

ew Select Exchange Is Opened

Persons prominent in motion pic-
re production and exhibitors from
w York and nearby cities were
esent last Saturday afternoon, De-
nber 20, at the opening of the new
w York Exchange of Select Pic-
es at 130 West Forty-sixth street,
m two until five o'clock.

With the branching out of the Selz-
k Enterprises, Select moved its
ice from 729 Seventh avenue to the
avitt Building on the first floor,
merly occupied by the World Pic-
es Corporation, where it occupies
entire floor of about 4.000 square

Vitagraph Comedies Listed for January

Vitagraph's January comedy releases
l include three Big "V" special
nedies—Montgomery and Rock in
hrobs and Thrills," James Aubrey
"Dames and Dentists," and Harry
nn in "Pipe Dreams and Prizes."
ere will also be five single reel Big
" comedies—"Flatheads and Fliv-
s," "Hazards and Home Runs,"
uff and Gun Play," "Rips and
shes," and "Cops and Cussedness."
ere will be no Larry Semon comedy
ease during January, his next big
cial comedy, under his new $3,-
,000 contract, being held over until
following month.

heodore Kosloff Joins the De Mille Staff

Theodore Kosloff, the Russian
ncer, has affixed his name to a long-
m agreement by the terms of which
will appear in and assist in the
duction work of future Para-
unt-Artcraft pictures, according to
announcement just made by Cecil
De Mille, Director-General of the
mous Players-Lasky Corporation.

n addition to his work before the
nera, Theodore Kosloff will assist
. De Mille in a technical capacity.
an authority upon the art of the
nce and of Oriental stage settings,
will be of great assistance to the
ector.

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pecial importance is attached to the an-
ncement by Myron Selznick that "A
l and His Money," by George Barr
Cutcheon, will be Eugene O'Brien's next
ure and that Robert Ellis will be his
ctor.

Warner Shifts His Type of Roles

From a Society-Man to Adventurer to Prove His Versatility

H. B. Warner has experienced a decided revolution in the manner of roles that he has been called upon to enact, says a recent report from the offices of Robertson-Cole. From high society roles, such as he assumed in "A Fugitive From Matrimony," Mr. Warner has swung around to the part of an adventurer in his current Robertson-Cole production, "Haunting Shadows," directed by Henry King and produced by Jesse D. Hampton.

"A Fugitive From Matrimony" was a society drama, the kind that Warner is said to register unusually well in. Hampton, to prove that Warner is a most versatile screen-actor, cast him as an adventurer in the forthcoming Robertson-Cole production, "Haunting Shadows."

An unbroken mystery which is sustained until the last scene of the picture, is said to make "Haunting Shadows" "one of the best melodramatic screen stories of the day in which action is the by-word." This screen offering is based upon "The House of a Thousand Candles," written by Meredith Nicholson.

The locale is Indiana, where, years before the story opens, an elderly man named Glenarm built a castle of the Tudor period, which he was not able to finish fully before his death. He leaves a will to the effect that his grandson, John Glenarm, must live for one year in the castle if he expects to share in the estate. Glenarm, a young man of brave and adventurous mind, likes nothing better and moves in.

The very first night he is in the house, as he is dining, a wine glass is splintered in his hand by a bullet from an unseen foe. This is only the beginning of many strange happenings. Mysterious enemies search the place by day and by night. Even a young woman whom Glenarm falls in love with is a mysterious personage. She attends a girl's school which is nearby, and only after many weeks does Glenarm learn that she also is regarded as another heir to the estate.

There is a striking climax to the picture in the hour when Glenarm, assisted by two faithful friends, is giving battle to his foes in the great hall of the castle, just as some English lord might have done centuries ago, in just such a building. A happy and acceptable ending does not appear until the very conclusion of this melodramatic picture it is said.

Producer Hampton and Director King have surrounded Mr. Warner with a good cast, including Charles Mailes, Edward Peil, Frank Lanning, Florence Oberle, Harry Kendall, Marguerite Livingston, Martin Devereux, Patrica Fox and Charles French.

I am willing to stake the reputation of my studios on "Haunting Shadows," declared Mr. Hampton in his report to officials of Robertson-Cole. It is an ideal Warner story and he sure makes good in his new line of work. In making this picture we had one eye on the box office and the other on quality of production and we have accomplished both.

"There are all kinds of exploitation and advertising possibilities in this next Warner picture. This will make it a money-getter and a rapid seller. It has the real punch in the story and with the cast that supports Warner, a new epoch in motion picture beauty is born to the world."

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, says that the avalanche of requests for the next Warner releases have been more than twenty-five per cent. over his last production, "A Fugitive From Matrimony."

Goldwyn Defines New Policies

Discusses Production, Exploitation and Sales Methods

IN a statement just issued for publication, Goldwyn Pictures defines its policies for the coming year as regards its production, exploitation and sales methods and devotes special attention to the standards that are to be followed in the actual producing of its 1920 features. The statement follows in full:

"Recognizing that every picture must stand on its own merits, no matter what the prestige of the company distributing it, Goldwyn Pictures Corporation has determined to make each release of the coming year a genuine special. This means, according to the statement received from the Goldwyn offices this week, that everyone connected with the Goldwyn producing force, from the director to the player in the least conspicuous role, will be impressed with the necessity of turning out pictures of the highest quality and not the product of a machine-like system.

"The lesson of the past year, as interpreted by Goldwyn officials, is that the greatest photoplays have been the result of individual effort unchecked by time restrictions and the limitations necessarily imposed on a director who is working to keep pace with a rigid release schedule. Step by step, the organization built by Goldwyn, has been developed in a way to make possible the dream of a producer who has perfect motion pictures as his aim and knows that they cannot result from factory methods.

"Goldwyn's great spectacles of recent months, Geraldine Farrar in 'The World and Its Woman' and 'Flame of the Desert,' were placed unreservedly in the hands of Reginald Barker, who worked in his own manner, with the unexcelled resources of the Culver City Studios at his disposal.

Geoffrey Nye, who has been appointed far eastern representative for Goldwyn Distributing Corp.

"With the added facilities consequent upon the establishment of a producing force in the East, it has become possible for Goldwyn to handle more pictures than ever, without the studio space being crowded, but the production schedule will not be increased. The producing policy is to treat each picture as though it were the only photoplay being made by the organization. If more than the customary time is required to get the desired results, the stages are at the disposal of the director as long as he needs them.

"The 'Special' idea also will be carried through in the distribution and exploitation of the picture, which in every instance will be backed by a campaign prepared by Goldwyn to meet the demands of the particular photoplay. In offering the productions to buyers, Goldwyn follows the system whereby an exhibitor is expected to choose whatever attraction appeals to him." "Quality not quantity" is announced by Goldwyn as its motto for the coming year.

Role of Tarkington's "Edgar" Is Filled

Goldwyn announces that E. Mason Hopper has found the ideal boy to interpret Edgar in the Booth Tarkington series of twelve two-reel comedies to be produced by Goldwyn Pictures Corporation. Work on the first of the pictures was started at the Culver City Studios last week.

The choice of the director is Johnny Jones, who is said to fulfill the detailed description of Edgar supplied by Mr. Tarkington. His experience as an interpreter of youthful characters, it is asserted, assures his ability to handle this important role successfully.

San Francisco to Be Setting for Comics

Three Flanagan and Edwards comedies, which are filmed by the National for state rights release, will be made in San Francisco during January, 1920, according to I. Bernstein, production manager.

Name of Locklear Will Exploit Aerial Film

Carl Laemmle, in presenting Lieut. Locklear in the big aerial feature, "The Great Air Robbery," believes that the exhibitors will have the benefit of capitalizing on Locklear's popularity on account of the great drawing power of his name. Universal officials feel that this Universal production should prove a big money maker for all houses booking it. "It is certain," says the Universal announcement, "it will bring home to the public thrills which it has never experienced before." This picture is the one in which Locklear performs the hazardous feat of changing planes in mid-air.

Olive Tell to Star for Jans Pictures, Inc.

Jans Pictures, Incorporated, this week announced the name of the first star to be featured in the photodramas they will begin producing at once. Miss Olive Tell, who is playing on the speaking stage in Morosco's "Civilian Clothes," is the young lady they have signed.

Miss Tell is probably best known to film fans for her work in such features as "To Hell with the Kaiser!" and "Secret Strings." She began her screen career as a member of the Empire Mutual All Star Company. B. A. Rolfe will direct Miss Tell.

Gives Trade Showing of "Erstwhile Susan"

W. H. Willard, of Realart's Chicago office, held a private showing of "Erstwhile Susan," featuring Constance Binney, on December 12th, to a large gathering of showmen.

"'Erstwhile Susan' was already announced for its first Chicago presentation at the Playhouse on December 14th, but such was the result of country-wide reports on this new motion picture drawing card that the Chicago office deemed it inadvisable to wait even the two days that intervened," says the Realart report.

"The bookings on 'Erstwhile Susan' are reported to be gratifying as the result of the screening."

Another D. W. Griffith girl has come to the front as a leading lady in the selection of Mary Vittitoe, who will be known professionally hereafter as Mary Texas, for the leading feminine role in ex-bandit Emmett Dalton's production, "When a Man's a Pal."

Norma Talmadge

Here they are, actors, directors, working-staff, etc., all ready for work at the new Christie studio in Hollywood

Equity Feature Progressing

H. Somborn Says "The Forbidden Woman" Possesses Some Very Striking Settings

HERBERT K. SOMBORN, president of Equity Pictures Corporation is said to be in Los Angeles at the Garson Studios, Inc., watching the progress of Clara Kimball Young's second Equity production "The Forbidden Woman," by Lenore J. Coffee, a former Los Angeles newspaper woman.

Mr. Somborn is enthusiastic in his expressed opinion of results obtained by producer Harry Garson, and his technical staff. In a letter received at the Equity offices, Aeolian Hall, Mr. Somborn states, "I consider that in scenic equipment, costuming, cast, and in all that goes to make a great screen production, as well as its wonderful story, 'The Forbidden Woman' will be the banner attraction of the new year."

In "The Forbidden Woman," one of the most striking features are the sets. One of these sets shows an apartment, half library and half living room, decorated with the trophies of a big game hunter and the mementos of many athletic successes.

Clara Kimball Young, with her manager and director, Harry Garson, are reported to be in San Francisco at work on exterior scenes for "The Forbidden Woman." This production will be given to the public through Equity Pictures Corporation as Miss Young's first offering for the year 1920.

Many in Love-Letter Contest

Robertson-Cole Publicity Stunt for "The Beloved Cheater" Is a Success

ROBERTSON-COLE CO. reports that as an answer to Robertson-Cole's prize contest for the best love letter sent to Lew Cody, star of the January Robertson-Cole picture, "The Beloved Cheater," more than 3,500 missives from all sections of the country have already been received at the New York office. So that the judges will be absolutely fair in picking the winners of the $500 prizes, officials of Robertson-Cole are having these letters typewritten and numbered; officials of the company will retain the originals, and no means of identification will be given those who are to pass upon the merit of the contestants, it is said. Judges for the contest will be announced shortly, and awards will be made as soon as all of the letters are read.

Mr. Cody, in speaking of the plan, said: "The picture, 'The Beloved Cheater,' I am sure will be greatly benefitted by the additional publicity these letters will add and I am of the opinion that Robertson-Cole has made good its boast to make it the best exploited production of the new season."

"The Beloved Cheater" is the first of the Robertson-Cole productions made by Gasnier. The story was chosen and William Christy Cabanne, who directed the picture, was given the script and told to make the best picture possible. Lew Cody is supported by a good cast led by Eileen Percy.

Rothacker to Make Film for Shoe Concern

The Rothacker Film Mfg. Co. announces that it has been selected by the International Shoe Co. to make a six-reel motion picture of the world's largest shoe industry. The six-reeler is to be shown at the January convention of the retail shoe dealers in Boston, and later exhibitions will be given to smaller dealers all over the country. It is planned to make an educational one-reeler from the 6,000 feet at a subsequent date.

Kaufman Returns fro Abroad

ALBERT A. KAUFMAN, who h been in charge of the constru tion and equipment of the Lond studio of Famous Players-Las British Producers, Ltd., has returne to America, his work having been con pleted and the management of th studio having been turned over Milton E. Hoffman, who will be permanent charge of production wo there.

Mr. Kaufman confessed to bein glad to get back where he can re awhile from his strenuous labors o the other side. "The six months spent in England," he said, "passe like so many weeks, so jammed fu were they of activity and detail re quiring constant attention. We suc ceeded in finding just the right build ing to adapt to our use, but the wor of rebuilding and equipping it prove tremendous. Film producing condi tions were almost chaotic, and if were not for the fact that I had mos capable assistants I might be over ther yet.

"Perseverance, patience and liberal appropriation, however, com bined to overcome the obstacles, an the British organization now has, prac tically complete and ready for produc tion operations, not only one of th largest but one of the best equippe studios in Europe.

"I gave comparatively little atten tion to the matter of building up producing organization, but before left, Mr. Hoffman had made rapi progress in that direction and I ca say with confidence that Famou Players-Lasky British Producers, Ltd. will soon start production, under a combination of the most approved Britis and American methods, with an organization that will make us on thi side 'go some' if we are to maintai our prestige. Their plans are laid o a huge scale and I predict that thei productions will surprise us when w see them."

Mr. Kaufman leaves this week fo California where he will confer wit Adolph Zukor and Jesse L. Lasky o new production activities of Famou Players-Lasky.

Filming of "The Hope," the second o five Drury Lane melodramas to be produce by Screen Classics, Inc., will start at th Metro studios in Hollywood this week.

"The Heart of a Gypsy" is a new Hallmark feature

F. P.-Lasky's January List

Six Dramas and Four Comedies Appear—Ince's "Dangerous Hours" Is Featured

THE subjects embodied in the list of Paramount-Artcraft feature releases for January, just announced by Al Lichtman, General Manager of Distribution, Famous Players-Lasky Corporation are said to be widely diversified in character and treatment. Of the ten features, six are essentially dramatic and four are comedies. Of the dramatic subjects, two are listed as specials, and one, Thomas H. Ince's "Dangerous Hours," is classed as a super-special.

The three features scheduled for January 4 are Enid Bennett in "The Woman in the Suitcase," an Ince production; Bryant Washburn in "Too Much Johnson" and Ethel Clayton in "The Thirteenth Commandment." The Enid Bennett picture was directed by Fred Niblo from a story and scenario by C. Gardner Sullivan. Miss Bennett is supported by William Conklin, Claire McDowell, Dorcas Mathews, Roland Lee, Donald MacDonald and Gladys George. George Barnes was the cameraman.

William Gillette's stage farce, "Too Much Johnson," is said to prove a good vehicle for Bryant Washburn. Mr. Washburn's leading woman is Lois Wilson and the supporting cast includes among others Adele Farrington, Monte Blue, Clarence Geldart and Gloria Hope. The scenario was written by Tom J. Geraghty and Donald Crisp directed.

It is stated that "The Thirteenth Commandment" presents Ethel Claymore in a highly dramatic role. Miss Clayton's leading man is Charles Meredith; and included in the supporting cast are Monte Blue, Anna Q. Nilsson, Irving Cummings and Winter Hall.

January 11 is the release date of the William S. Hart production, "Sand!" This is a picturization of Russell A. Bogg's story, "Dan Kurrie's Inning," the scenario being by Lambert Hillyer, who also directed the production. Mary Thurman is Hart's leading woman.

The 11th also brings to the screen the first George Fitzmaurice Production. This is "On With the Dance," a special in which Mae Murray and David Powell are featured.

On January 18, "Mary Ellen Comes to Town", starring Dorothy Gish; a Mark Twain Paramount-Artcraft picture, "Huckleberry Finn", in which Lewis Sargent plays "Huck"; and "The Tree of Knokledge" with Robert Warwick as the star, are scheduled for release.

The releases for January 25 are "What's Your Husband Doing?", in which Douglas MacClean and Doris May are co-starred, and "Dangerous Hours". "Dangerous Hours," the Ince super-special, was adapted by C. Gardner Sullivan from Donn Byrne's Saturday Evening Post story, "A Prodigal in Utopia." Lloyd Hughes plays the leading role. Barbara Castleton has the feminine lead, and character roles are skillfully interpreted by Claire DuBrey, Jack Richardson, Walt Whitman, Lew Morrison and Gordon Mullen.

Vitagraph Has New Stars

Joe Ryan and Jean Paige Elevated to Stardom; to Make Debut in Big Serial

TWO new stars are about to glitter in the film constellation.

Albert E. Smith, president of Vitagraph, has returned from a visit to the West Coast Studio at Hollywood, Cal., with the interesting announcement that Joe Ryan and Jean Paige will be co-starred in the next Vitagraph serial, following Antonio Moreno's serial, "The Invisible Hand," which is nearing release date. Joe Ryan, a "bad man" on the screen, has appeared in a number of Vitagraph serials, and Miss Paige has been leading lady in big feature productions at Vitagraph's Brooklyn studio.

The new serial, with the Joe Ryan-Jean Paige combination starring, will be made under the tentative title of "Moods of Evil." It was written by Albert E. Smith and Cyrus Townsend Brady. The scenario was made by Graham Baker, who has scores of successful scenarios to his credit.

Like "The Invisible Hand," with its Secret Service theme, the forthcoming serial is said to be a departure from the stereotyped sort of episode play in which "thrills" are dragged in by the heels on the least provocation. Mr. Smith and his collaborator have had a long and varied experience in writing this form of motion picture entertainment, and are adepts in working in the necessary thrills in a logical manner.

The launching of a new serial with new stars and a complete new organization including directors, camera men and supporting company is further evidence of Mr. Smith's faith in the popular liking for this particular form of entertainment. He has always been a firm believer in the serial, and has been co-author as well as producer of the serials. "The Fighting Trail," "Vengeance—and the Woman," "A Fight for Millions," "The Iron Test," "The Man of Might" and "Smashing Barriers;" also of "The Invisible Hand," which is nearing release date.

Author Present at Making of Nazimova Film

I. A. R. Wylie, whose novel of Anglo-Indian life is the basis of "Stronger Than Death," Nazimova's forthcoming screen production, was present during the major part of the work on the picture at Nazimova's studios in California. Miss Wylie, it is said, visited the studios at Nazimova's personal invitation, and gave many valuable suggestions which the star utilized for the improvement of her screen work. It is stated that Miss Wylie spent about two months in almost daily visits to the studios.

Neilan's Exploitation Plans

Direct Co-operation Between Producer and Exhibitor Is the Objective

MARSHALL NEILAN is reported to be preparing extensive plans for direct exploitation service with exhibitors on his productions. This service will augment the publicity and advertising serivce of the distributors of Marshall Neilan Productions. Special advertising and publicity stunts, together with a large variety of photographs, stills and special material are said to be now in course of preparation.

The initial Marshall Neilan Production, the title of which has not as yet been announced by Mr. Neilan, is said to be particularly well adapted for exploitation. The story itself is said to be well known to the public, and the novel is at present receiving a large national advertising campaign, according to reports.

Special advertising and publicity material planned especially for the exhibitor's use and tie-ups of great drawing power, are now being arranged, it is stated. A trained newspaper and advertising man, assisted by an expert photographer and a magazine writer, are now working at the studio, it is said, and are preparing matter of a novel nature, which, it is expected, will be particularly welcome to exhibitors.

In discussing his views on publicity co-operation between producer and exhibitor, Mr. Neilan said: "There is room for special co-operation between producer and exhibitor. It is true that the exhibitor to-day is getting the best exploitation service that has ever been evident in the business. At the same time, I feel there is much work to do in this connection on the part of the producer. It is the personal contact that counts, and it is our aim to give the exhibitor, not a set of form letters or a printed sheet of instructions, but a direct and individual service that will prove of real help to him in his own locality."

Hallmark Handles Re-Issues

Will Distribute Earlier Productions Starring Minter, Russell and Fisher

FIVE feature productions selected from the earlier releases of Mary Miles Minter, William Russell and Margarita Fisher have been revived and will be released as a separate series through exchanges of the Hallmark Pictures Corporation, it is reported.

The productions were made by the American Film Company, Inc., and are controlled by Exhibitors Mutual. Prints are now in the Hallmark branches with a supply of new paper and other advertising material. The series includes: Mary Miles Minter in "The Ghost of Rosy Taylor;" Margarita Fisher in "A Square Deal;" William Russell in "Up Romance Road;" Mary Miles Minter in "Social Briars;" Margarita Fisher in "Impossible Susan."

"The Ghost of Rosy Taylor" is adapted from Josephine Daskam Bacon's story. It was directed by Edward Sloman, and in the supporting cast appear George Periolat, Helen Howard and Emma Kluge.

Elizabeth Mahoney wrote "A Square Deal" for Margarita Fisher, and Lloyd Ingraham directed the play. Jack Mower, Val Paul, Constance Johnson, Louis Wells and Nanine Wright appear in the cast.

"Social Briars" was one of Miss Minter's best plays, according to reports. Alan Forrest, Anne Schaeffer, George Periolat and Claire duBrey appear in the cast. The director was Edward Sloman.

"Flying A" Announcements

R. R. Nehls Tells of Progress on the New Sylva Film; Outlines 1920 Policy

R. R. NEHLS, General Manager of the American Film Company, in a recent communication, conveys New Year's greetings to the trade and announces that work on the "Flying A's" forthcoming production, starring Marguerita Sylva, is progressing rapidly.

This feature, which is based on Samuel Merwin's book, "The Honey Bee," is now under production at the American's studios in Santa Barbara, Cal. The director is Rupert Julian, probably best known for his directorial work in turning out "The Beast of Berlin." Madam Marguerita Sylva, who takes the leading feminine role in the new picture, is said to bring into play a deal of "sparkle, intellect and emotional power." Mr. Nehls further announces that a good cast has been selected to support the Belgian actress in the feature.

The announcement also outlines the plans of the American Film for the year of 1920 and promises a high-standard of production for the coming year. "Nineteen-Twenty," says the communication, "is booked to go down in American Film Company history as a year of unparralleled growth and achievement. The 'expectancy sheet' has been written up on that basis, and every expectancy is going to be met."

Edgar Lewis, following a change of plans, has postponed the picturization of "Lahoma" for several months and is now in California working on "Sherry," the novel of George Barr McCutcheon.

Anita Stewart and her entire supporting cast in Louis B. Mayer's "The Fighting Shepherdess," have gone into the sheep country of California to film a number of exterior scenes.

Geoffrey Nye, Goldwyn's Agent for Far East

Geoffrey Nye, long associated with motion picture enterprises in Australia and New Zealand, has been appointed Goldwyn representative in the Far East. Mr. Nye left New York for San Francisco last week and on December 27 sailed for Shanghai, where he will begin a campaign of promotion and exploitation to cover at least nine months, during which, it is said, he will visit China, the Philippines, the Straits Settlements, the Dutch East Indies, India and Australia.

Special News Dept. Begun by First National

A special newspaper service department, which will provide publicity matter direct to newspapers in all parts of the United States and Canada, has been added to the Department of Advertising of First National Exhibitors' Circuit, under the direction of C. L. Yearsley. Its purpose is to supply newspapers with pre-release news of the studio activities of the various producing units affiliated with the Circuit by releasing contracts.

Good Cast Arranged for "$1,000,000 Reward"

Several well-known artists make up the large cast of "$1,000,000 Reward," one of the latest serial productions, presented by Harry Grossman as the first release of Grossman Pictures, Inc., and prepared for the screen by Arthur B. Reeve and John W. Grey. The star part of Betty Thorndyke is filled by Lillian Walker, with Coit Albertson and William Pike playing strong supporting roles.

Joseph Marba and Leora Spellman are also seen in important parts.

Universal Tie-Up Successful

Film Company in Arrangement with the Xmas Fund Drive Derives Big Business

ACCORDING to a statement of the Universal Film Universal's New York Exchange did the biggest business of its existence this week. "Every picture was booked to the limit. Not a reel was on the shelf during the week, and there was not a single open day," says the report.

The week had been heavily advertised as "the banner week of the Universal Holiday Season." Several weeks ago an arrangement was effected with the managers of the New York American and Journal Christmas Fund whereby Universal would cooperate with the managers of the Fund. In return, the Christmas Fund managers agreed to boost Universal pictures, the arrangement being a percentage one, it is stated in the Universal report.

Carl Laemmle, president of Universal, agreed, it is reported, to turn over a portion of the gross receipts taken in during the last week before Christmas. The American and Journal set about to make those receipts as large as possible, so that the Fund would benefit to the limit. How well they succeeded is apparent by the record, "not an open day left to book," announces Universal.

Exhibitors are said to have responded remarkably. Scores of them booked Universal pictures for all the open days they had; many others, who were booked solidly, arranged to transfer dates so that they could play Universal features instead it is asserted.

Very many of them are giving benefit matinees toward the Christmas Fund in answer to a request from the Big U managers. These include exhibitors in every part of New York and Brooklyn, in many towns of New Jersey; and also in upstate New York.

The International Film helped along the campaign as well as the newspapers did. The News Reels carried a flash advising the people of what was being done, telling them that a worthy cause was being helped through Universal pictures and inviting them to assist. According to reports, the News Reel won applause in every theatre where it was shown.

National's Scenario Department Reorganized

The scenario department of the National Film Corporation has been completely reorganized, L. V. Jefferson, a specialist in adapting books for the screen, is the new editor. Harry Wulze, who wrote Mack Sennett comedies ten years ago has charge of comedy continuity, while Mrs. Alma L. Jackson is reader. Mr. Jefferson adapted Zane Grey's "Desert of Wheat" and Opie P. Reads' "The Kentucky Colonel" for the screen.

Victor Kremer Adds to His Sales Force

Due to the volume of business which Victor Kremer Film Features, Inc., is now handling, Mr. Kremer this week announced that he had to enlarge his sales staff by the addition of two well known film salesmen. He has engaged Phil Goldstone and Bert Lubin, well known to distributors and exhibitors in the West, to handle for him the five Chaplin productions which he now controls.

Controls Market Abroa on Olive Tell Films

The Jans Pictures, Inc., have jus concluded arrangements with the E port & Import Film Company wher by the latter will control the foreig market on photoplays, featuring Oliv Tell, in a series of productions unde the direction of Mr. B. A. Rolfe.

It is stated that active operations begin on the first of January, as M Rolfe has already engaged the Peerless Studios and is reported to be preparing for the first picture, which wil be ready for showing on or abou February 1, it is said.

Stunt Exploitation on "Crimson Shoals"

Among the several exploitatio stunts furnished by Monopol Picture Company for their feature, "Crimso Shoals," are books of matches carrying a scene from the photoplay on the covers. The title of the film is printed across the face of the book as well as across the matches, with a space on the cover large enough to carry the name of the theatre showing the picture. There has been a healthy demand for the novelty from theatres playing the attraction.

Grace Darling to Star in R. W. Chambers' Story

"Even as Eve," starring Grace Darling, will be released by First National Exhibitors' Circuit about the middle of January. The story is an adaptation by Charles A. Logue of Robert W. Chambers' novel, "The Shining Band." It was produced by the A. H. Fischer Feature, Inc., and directed by B. A. Rolfe and Chester DeVonde.

Among those in the cast are Grace Darling, Ramsaye Wallace, E. J. Ratcliffe, Sally Crute, Marc McDermott, G. V. Seyffertitz, John Goldsworthy, John L. Shine and Robert Gibbs.

HECTOR CLOVERIO

presents

BILLIE BINGHAM JOSEPH GRANT KELLEY RUBY BENNING

Dixie Stratton, Curtiss Hansen, Madaline Mathews, "Little Bernice Smith," Georgie Downs, Matt Boyle, Florence Snow and the Cloverio Girls

in "CLOVERIO COMEDIES" now being produced

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WE HAVE BEEN ORGANIZED SINCE 1895
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Celebrated Star

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in a forthcoming screen version of her famous
BELASCO THEATRE SUCCESS

POLLY WITH A PAST.

by GUY BOLTON *and* GEORGE MIDDLETON.

SHOULD A W

Featuring **ALICE LAKE** and a distinguished ca

Story and Scenario by
FINIS FOX.
Directed by
JOHN E. INCE.

A powerful story built in a masterly fashion around a tremendous them It presents one of the most perplexing and at the same time most human, vital problems a woman is called upon to face, the question of whether or not to reveal to the man she is to marry an incident of her youth which may rob her of him!

MAN TELL?

including JACK MULHALL & FRANK CURRIER.

The pictorial effects are as impressive and astounding as the story.

The wreck of an ocean yacht at night on the New England coast, and the rescue of it's passengers is easily one of the greatest and most thrilling of big scenes ever caught by the camera.

It's one of those rare pictures so often advertised but so seldom seen —

A 100 PER CENT PRODUCTION!!

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THE MOST
INTENSELY
DRAMATIC PRO-
DUCTION OF
THE NEW
YEAR!

IT'S THEME
IS UNIVERSAL
IT'S STORY IS
COMPELLING,
VITAL, VIVID,
HUMAN!

**BOOK IT &
ADVERTISE
IT HEAVILY
IT'LL STAND
ANY AMOUNT
OF BOOSTING
!**

SHOULD A WOMAN TELL?

by FINIS FOX

featuring **ALICE LAKE**

Directed by
JOHN E. INCE

C. B. Price Control Exclusive U-Boat Film

C. B. Price Co., Inc. has taken over the rights to the "U-35" picture, exploits of a German sub-marine by permission of the British Admiralty. It is the photographic records taken aboard the "U-35" for the exclusive use and entertainment of the Kaiser and shows the means he employed to keep himself posted on his pet methods of warfare, intended for the personal pleasure.

The W. H. Productions had advertised the distribution of "U-35," but will not do so, as explained in the advertisements of C. B. Price Co., Inc., appearing in this week's trade press.

Mr. C. A. Meade, C. B. Price Co.'s representative, has just returned from Washington, D. C., where he showed the picture to Commander Foote, Aide to the Sec'y of the Navy, and other Navy officials from whom he received hearty endorsements. Commander Foote also made a request that the Navy Department have a print of this subject for their official records.

"Lost Battalion" Given Special Showing

A special big showing is being arranged for the W. H. Productions Co. feature, now being realesed on the State Rights market, "The Lost Battalion," at Pittsfield, Mass., the home town of Lt.-Colonel Chas. W. Whittlesey, the commander of the famous battalion, who has re-enacted in this production, together with the other survivors of that famous episode, the actual story of the momentous fight.

It is being arranged that Major General Robert Alexander, commander of the 77th Division, also Lt. Col. Whitlesey's command, who are all featured in the photoplay be present during the showing.

Fox Leases Studio at College Point, L. I.

Fox Film Corporation has leased the studio at College Point, L. I., making the fourth studio in Greater New York that the concern has under lease. Within the last fortnight Fox leased the old Biograph studio on East 175th street in the Bronx. In addition to these two studios Fox is using the big studio on West 61st street and two studios at Fort Lee, N. J.

Mary Miles Minter, as "Anne" in "Anne of Green Gables" going to her new home in the country. This Realart feature is playing at the Rivoli theatre, this week

State Right Sales

VICTOR KREMER reports the sale of four of the Chaplin productions he is handling, "The Champion," "Jitney Elopement," "Work" and "By the Sea," to Sidney B. Lust of Super Film Attractions, Washington, D. C., for District of Columbia, Delaware, Maryland, Virginia and North Carolina.

Sam Zierler, manager of Commonwealth Pictures, Inc., has purchased the rights for New York and Northern New Jersey to "The Sacred Flame," written and produced by Abraham S. Schomer and starring Emily Stevens.

Robert W. Priest, president of The Film Market, Inc., reports the following sales: "The Spoilers" for Northern New Jersey, Iowa and Nebraska, Delaware, Maryland, District of Columbia, Virginia; "Beware of Strangers" for Washington and Oregon; "The City of Purple Dreams," "Who Shall Take My Life" and "Beware of Strangers" for Eastern Pennsylvania and Southern New Jersey, and "Why the Bolsheviki" for Louisiana and Mississippi.

Tower Film has disposed of the following territories on "Some Nerve," the Chaplin release: New York City, Western Pennsylvania and West Virginia, Ohio, Kentucky, Maryland, Delaware, District of Columbia, Virginia, Michigan, Wisconsin, Indiana, Northern Illinois, Texas, California, Arizona, Nevada, Hawaii, Minnesota, North and South Dakota, and Dominion of Canada.

W. H. has sold "The Superman" to: Northwest Exhibitors Circuit, Seattle, Wash., Washington, Oregon, Idaho and Montana; Special Features Co., Knoxville, Tenn., Georgia, Florida, Alabama, Tennessee; Phil Goldstone, Omaha, Neb., Kansas, Missouri, Iowa and Nebraska; Hygrade Feature Film Co., Charlotte, N. C., North and South Carolina.

Jack Dempsey In New Serial

Champion Now at Work on Pathe Serial, "Dead or Alive," at Brunton Lot

JACK DEMPSEY, heavyweight champion, is now working in the fifteen-episode Pathe production, "Dead or Alive," which marks his first appearance in films.

On Dempsey's arrival on the Coast he was given a warm welcome, it is said. He was met at the station by a crowd headed by the Mayor of Los Angeles and including the film colony in a body. The Pathe report states that "among those who personally extended the glad hand to the champion were Ruth Roland, Mary Pickford, Mildred Davis, Charlie Chaplin, Douglas Fairbanks, Tom Mix, Harold Lloyd, Hal E. Roach, Gilson Willets, Warner Oland, Eileen Percy, James J. Corbett and a score of others. Fairbanks, Tom Mix and 'Gentleman Jim' Corbett are particular cronies of the champion and the four spend much time with each other."

The Brunton studio, where "Dead or Alive" is being produced under the personal supervision of Robert Brunton, is reported to be the scene of considerable activity. Work on "Dead or Alive" is progressing rapidly. Under the direction of James Van Dyke and the personal supervision of Robert Brunton, the early episodes are shaping up, and the scenario is well along towards completion. Jack Cunningham is writing the scenario from the story by Frederic Chapin, Pathe production manager, and Harry O. Hoyt.

The Pathe report announces: "Word from the Coast gives every intimation that 'Dead or Alive' will be the most elaborate and costly serial ever filmed. To this end, cast, settings, and lighting effects will be unusual. Pathe has given Mr. Brunton an unlimited expense account and he is proceeding on the same scale a producer would follow in making a special feature." This has never before been done in a serial and producers agree that it will serve to blaze the trail towards a new standard for continued pictures.

Pioneer Offerings Go Well in the South

Word has been received at the New York Headquarters of the Pioneer from M. A. Lightman of the Criterion Film Exchange of Atlanta, and the First National Film Exchange in Dallas, of which E. D. Hulsey is head, that "The Boomerang," with Henry B. Walthall is proving to be one of the big successes of the season.

The Facts and Follies are also proving themselves to be winners in the South. Special prints have been ordered by the Atlanta office which is signing up for fifty-two weeks with the majority of the big houses.

Indiana Man Back of Comedy Company

Indiana, noted for its literary geniuses, is about to make a bid for further fame, by being the home of motion picture comedy. Kenneth Hackley, widely known in Hoosierdom where he has been in the motion picture game as an exhibitor since he was 16 years of age, and who now controls the Hackley Amusement Company, has formed a new film corporation which will produce comedies under the title of Frolic Comedies.

It was while Mr. Hackley was at the Boonville, Indiana house, that he discovered the new star that is to be featured in Frolic Comedies. The star is Jimmy "Fatty" Williams, who has had vaudeville experience and done some work before the camera and is heralded as a second "Fatty" Arbuckle, resembling this favorite not only in size but appearance. Williams has signed up with the Hackley Film Corporation for 5 years.

Other Frolic Comedies features will be Little Rastus Green, a diminutive colored boy and several other players of ability. Beside Kenneth Hackley, E. Hackley and John L. Bond are the incorporators of the new company, which already has several stories on hand.

Burston Now on Third Francis Ford Serial

Word comes from the coast that Louis Burston, president of Burston Films, Inc., has several episodes completed of his third Francis Ford serial in which Ella Hall is playing the feminine lead. It was stated in a recent communication from the Burston Films, Inc., that Mr. Burston had in contemplation an Oriental serial which would take an entire company across the Pacific for six or seven months.

Triangle Reissues Two Ince Productions

Triangle's forthcoming release, "A Gamble in Souls," a Thos. H. Ince production, featuring Dorothy Dalton and William Desmond, will be available to exhibitors on January 25th. This release follows close upon another Thos. H. Ince production, "The Clodhopper," with Charles Ray, which was released on January 4th.

WARNING

INASMUCH as the undersigned is the sole owner of the picture rights of the play entitled

"The Girl in Waiting"

motion picture producers are hereby warned that any arrangements for such picture rights must be made through me.

J. HARTLEY MANNERS

A line-up of Ince stars, ranging as follows from left to right: Douglas MacLean, Doris May, Dorothy Dalton, Charles Ray and Enid Bennett

General Manager of Pioneer Off on Tour

M. H. Hoffman, executive head of the Pioneer, is now on the first leg of his tour of Canada, where he is making preliminary observations with a view of securing the best distribution outlets for the product of his concern in the Dominion.

Mr. Hoffman's first stop will be in Toronto, where he will meet the representatives of the affiliated group of independent exhibitors of that section. From Toronto he will strike West and probably visit all the Canadian exchange centers until he reaches Vancouver.

Nearly eighty-five per cent of the United States is covered by the Pioneer Co-operative Exchanges, and with the projected distribution organizations in Canada in operation, the Pioneer will be in a position to offer the independent producer an outlet second to none.

Robertson-Cole Plans Bigger Press Books

Robertson-Cole Company reports that the twenty-page, illustrated, press-advertising and campaign book which was distributed by Robertson-Cole with the release of "The Tong Man," the latest Sessue Hayakawa production "met with such a decided success that hereafter Robertson-Cole will publish a similar booklet on all superior pictures and a book of even more detail and elaborateness for all special productions."

Second National Theatre Picture Started

The scenario of "Blind Youth," the second production of National Theatres, Inc., which will be released through Select, was completed last week by Katherine Reed and turned over to the West Coast Studios, where work on production was started Monday by Al Green, who is directing it.

Mr. Green has just completed Monte Katterjohn's "Silks and Petticoats."

Florence Reed's Next Is "The Alibi"

Florence Reed's feature release to follow "The Eternal Mother" will be "The Alibi," scenes for which the emotional star of the United Picture Theatres of America is now making.

Thomas H. Ince and the stars of his productions for Paramount-Artcraft release. Center—Lloyd Hughes—Right—Hobart Bosworth

Realart Upholds Advertising

Vindicates Practical Value of Advertising in Drawing Public to New Unit

The value of advertising in bringing the product of a young organization before the eyes of the public and of the trade is made the subject of a detailed report recently issued by the Realart Pictures Corporation. Parts of the Realart report are reproduced in the following:

"Advertising has been the direct line of communication between Realart Pictures Corporation, exhibitor and public since the first day of the producing company's existence. Whether by printed page or electric display, Realart has placed itself and its promise before the country through the medium of advertising.

"Like all modern industries, Realart has depended upon publicity to put across its new message, and by consistent advertising in the trade journals it has become a familiar name in the motion picture business. Realizing that the trade magazines are the true spokesmen of the industry, and that the exhibitors who subscribe to them are the wideawake and progressive members of a business that develops overnight, Realart has never failed to work hand in hand with these journals, not alone through the advertising columns but through the news pages and the splendid sections devoted to special service for the exhibitor."

The Realart electric sign at the corner of Forty-second street and Broadway is cited by Realart as a definite example of this corporation's belief in the value of large scale advertising. "The 'Girl in the Swing' electric display cost $108,000 and is said to be visible to more than 1,000,000 people every twenty-four hours," says Realart.

Under the direction of John Pond Fritts, Realart has organized an efficient publicity department whose aim is to give real service to the exhibitor and at the same time to avoid the waste and errors that have been natural in the development of this field. Through the aid of branch managers and exploitation men, Realart is endeavoring to keep in direct touch with experienced exhibitors who are informed as to the practical benefits of exploitation and publicity work.

Former Capital Film Men with Doubleday

Harry Owens, former production and western sales manager, and F. L. Smith, general sales manager of the Capital Film Company, have become associated with the Doubleday Production Company as sales and publicity managers. Smith will make his headquarters at Chicago, while Owens will remain on the Coast.

The Doubleday Production Company, who have taken a long lease on the Bronx Studio at Eadendale, will first release a series of two-reel western pictures, featuring Vera Mack.

F. P.-Lasky Has Trio of Releases for Dec. 28

George H. Melford's production, "Everywoman;" Billie Burke in "Wanted —a Husband;" and Charles Ray in "Red Hot Dollars,", form the trio of releases on the Paramount-Artcraft schedule for December 28.

Walter Browne's modern morality play, "Everywoman," was transferred to the screen under the direction of Mr. Melford. It is said to have elicited considerable praise from newspaper critics not only in New York, where it was shown at the Rivoli theatre, but in Boston, Columbus, Chicago and other cities.

Miss Burke's leading man in "Wanted—a Husband" is James L. Crane. The remainder of the supporting cast includes Margaret Linden, Charles Lane, Edward Lester, Bradley Barker, Helen Greene, Gypsy O'Brien, Mrs. Priestly Morrison, Frank Goldsmith and Kid Broad.

In "Red Hot Dollars," Gladys George is Ray's leading woman and Charles Hill Mailes, William Conklin and Mollie McConnell are in the cast.

"Superman" Making Hit Through Country

Tower Film Corporation announce that their six reel feature, "The Superman," which is now being released on the State Rights market is being received with great success in the territories where it is shown.

Special exploitation is being arranged locally in every territory and the reports from exchangemen and exhibitors show big box office profits.

"The Superman" is now being released in the following territories: Washington, Oregon, Idaho, Montana, Georgia, Florida, Alabama, Tennessee, Kansas, Missouri, Iowa, Nebraska, North Carolina, South Carolina.

Two Continuities by Dazey Being Produced

Within four weeks after his arrival in Los Angeles, Frank M. Dazey had two continuities in course of production at the Louis B. Mayer studios. One picture is Caroline Lockhart's "The Fighting Shepherdess" in which Anita Stewart is starred; and the other is Grace Miller White's "Polly of the Storm Country" with Mildred Harris Chaplin as the star. Both are for release through the First National Exhibitors' Circuit.

Shirley Mason appearing in the costume she wears in her first Wm. Fox production "The Elephant Man"

Variety of Gowns in "Beckoning Roads"

"Beckoning Roads," the Robertson-Cole picture, which is a holiday release, "will please especially woman patrons," it is said, "as it gives Bessie Barriscale opportunity to run the whole gamut of the modiste's art from the sort of gown which is worn by the girl on a farm in the Canadian Northwest, to the most filmy and delicate creation seen in a New York ballroom." According to reports, Miss Barriscale wears five evening gowns, four afternoon frocks, three street dresses, three suits and four evening wraps.

"Beckoning Roads" will also please the men, it is claimed, in that it tells the story of two contrasting types of men, the man who made his money by hard farm labor in the great Northwest, and the man who took it away from him so mercilessly in the Wall Street district.

Montague Love Added to Pioneer Cast

Montague Love, who finished up with the latest Grace Davison picture last week, was immediately engaged to appear in the leading role of "The Place of Honeymoons," the new production in which Emily Stevens is being starred by the Pioneer-Atlas interests.

The part which Mr. Love will have in the picture is that of a young globe trotting American millionaire, who becomes the central figure in a romance involving two rival grand opera prima donnas, an English Earl and high officials of the diplomatic service in France and America.

Production on "The Place of Honeymoons" is already under way at the Atlas Studio in Newton, Mass.

C. W. Brown Going West for Clark Cornelius

Colvin W. Brown of the Clark Cornelius Corporation will leave New York before the first of the year for the Pacific coast to spend several weeks in the interests of the company. He will spend most of his time in Los Angeles, but before his return to New York will visit exchange centers on the Pacific coast and in other sections of the west.

Selznick Offerings for January

Four Productions Star Female Players in Big Stories

FOUR productions are listed on the Selznick schedule for release during the first month of the new year. The productions star four of America's best known screen actresses and each production was made with the utmost care to be released as examples of the quality of pictures the Selznick organization has on its 1920 program, it is announced.

The titles and stars of the four January productions are: "Greater Than Fame" starring Elaine Hammerstein; "She Loves and Lies" a Norma Talmadge Special; "The Imp" featuring Elsie Janis, and "Footlights and Shadows" starring Olive Thomas.

"Greater Than Fame" was written by S. Jay Kaufman, well-known author and New York newspaper writer. The screen version is said to abound with heart throlls, bits of melodrama, and deft touches of humor. The drawing power of the production is the portrayal of the leading role by Elaine Hammerstein. As a country girl in "Greater Than Fame" she goes to New York to attain success as a singer. She meets with many adventures and all classes of people. Her ideals are of the highest and when she is told she "must live to the fullest" in order to attain success her soul rebels and she chooses her own methods which finally bring her to her goal. Although largely an adventure story a love theme runs throughout. "Greater Than Fame" was directed by Alan Crosland, and the supporting cast includes Walter McGrail, W. H. Tooke, Julia Swayne Gordon, Albert Roccardi, Cora Williams, John Walker, Arthur Donaldson, Flora Kingsley, Eugene Woodward, and J. Furey.

Admirers of Norma Talmadge are due for a surprise in her new Special production. She is said to prove herself even more versatile and charming in the handling of three separate roles ranging from a young girl to an old woman.

The production is titled "She Loves and Lies" and is a screen version of the famous novel by Wilkie Collins. Conway Tearle, who plays opposite Miss Talmadge, does some excellent work in this picture as does the entire supporting cast. Miss Talmadge has the part of a young girl who is left a fortune provided she marries the man she desires. The man she desires is in need of money but refuses to accept it from her. She disguises herself as an old lady and he finally agrees to marry her in order that she may obtain a fortune. He doesn't know how young she is and the delightful surprise comes when she reveals herself as a healthy young wife. "She Loves and Lies" is full of interesting moments and should do much to further the excellent reputation of Norma Talmadge.

Elsie Janis is co-author of "The Imp," her newest Selznick drama. As "Jane" a wealthy young girl who has had for a hobby the study of criminals, she portrays the life of a female crook. Jane, due to an accident which causes a coma, thinks herself the famous Annie Adams, known as "The Imp." Her parents put her under the care of a famous young specialist. How she is made to love the specialist who poses as another crook and how he cures her, then wins her love for the second time, make this drama not only one of interest but of entertaining value from a humorous standpoint.

Joe King heads the supporting cast which is composed of such well-known screen folk as: Ethel stewart, E. J. Ratcliffe, Duncan Penwarden, John Southerland, William Fredericks, Arthur Marton, Jack Ridgeway, and Joseph Granby. Edmund Goulding, who wrote the scenario for the production was the co-author with Miss Janis. Robert Ellis directed the production.

Olive Thomas has the leading role in another of the January releases of Selznick. It is titled "Footlights and Shadows" and was written by Bradley King. The story is such that Miss Thomas has a chance to display all of her personality and versatility. Selznick officials are of the belief it will score an even greater success than any of her past pictures.

She has the role of a Follies chorus girl, and naturally this alone allows for many unusual scenes. The carefree life of the chorus girl and its serious side are sincerely portrayed. That chorus girls have ideals and yearn for them as others of the feminine sex do, is shown in the climax of the drama of New York life. The excellent supporting cast includes Alexander Cuslow, Ivo Dawson, Van Bauser, May Hicks, and Miss M. Gray.

Ince Reviews the Past Year

Speaks of Achievements Realized and Also of Some Future Plans

A REPORT from the offices of the Famous Players-Lasky Corporation contains a statement issued by Thomas H. Ince of that organization, in which the producer speaks of the motion-picture industry situation throughout the country and discusses, in greater detail, the effects of those productions which he has turned out during the year of 1919. Mr. Ince's statement is submitted in greater part below:

"The outstanding fact of the closing year is that it has been one of unexampled prosperity in the motion-picture industry. More money has been taken in throughout the country, production has been vastly increased, and the demand for pictures has been unprecedented. There are many factors that explain this condition of affairs; relief from the strain of the war, high wages and the partial reopening of the foreign markets.

"To deal particularly with the productions in which I was personally interested, I think I may claim that the pictures made at my new studios, opened in the first month of the year, maintained the established reputation of Dorothy Dalton, Enid Bennett and Charles Ray.

"One event of the year has afforded me the greatest satisfaction, the instantaneous success of my two new stars—Douglas MacLean and Doris May in their first starring vehicle—'Twenty-three and a Half Hours' Leave.' The satisfaction was greater as, in a measure, I had staked my reputation for gauging the popular feeling in this new offering. I have planned a series of pictures for these clever young artists, keeping the light, unstrained comedy motive predominant. I have already completed three pictures on these lines and have never felt the slightest doubt as to their comulative success.

"'What's Your Husband Doing?' and 'Mary's Ankle' are ready for release, and I am busily at work on an original comedy which will carry a ripple of laughter through the film world.

"In strong contrast to these comedies, I have launched Hobart Bosworth in a tense drama sounding a deep, tragic note in a specially prepared version of Gouverneur Morris' 'Behind the Door.' In this production I have used the sea and submarines in a series of startling pictures, which, I believe, will prove one of the screen sensations of the year.

"Outside these contributions I have offered an elaborate special production dealing with the labor upheaval prevalent in all parts of the civilized world. This is entitled 'Dangerous Hours' and is a visualization of modern conditions by that master of screen technique, C. Gardner Sullivan. Apart from any significance it gains as a transcript of unusual conditions it is a stirring drama of vivid actuality. Incidentally it serves to introduce Lloyd Hughes, a young artist of such remarkable dramatic insight that I have added his name to the list of my screen celebrities in the firm belief that, in future productions, he will win a firm position in the esteem of my patrons.

"If I again appear as a prophet it is to foretell a year that will be memorable in the annals of picture history as one high endeavor on our part in an effort to retain the good will of our multitudinous audiences.

"Wolves of the Night" for Holiday Shows

"Wolves of the Night," Fox screen production of E. Lloyd Sheldon's original story, has come back with Christmas and the holidays. The reason for this selection lies in the fact that the picture closes its final scenes on Christmas Eve—a point which lends itself most potently to the spirit of audiences at this time. All prints of "Wolves of the Night" have been renovated and prepared for redistribution, it is said.

Interesting scenes from three current Pathe productions. Left—"Fighting Cressy"—Center—"My Husband's Other Wife"—Right—"The Web of Deceit"

New Film Treats Eternal Youth

Second Wilson-Hallmark Serial to Be Issued After Holidays

WHEN Ben Wilson's second Hallmark serial, "The Screaming Shadow," to be presented by Frank G. Hall, president of Hallmark Pictures Corporation, opens following Christmas holidays, the public, it is said, will be given their first glimpse of the result of the new theory which is now being propounded to the effect that human life can be prolonged and eternal youth inculcated by the means of grafting onto the human body what are known to the medical profession as monkey glands. Mr. Wilson's late serial now under production is founded upon this theory and during the course of the story written by J. Grubb Alexander and Harvey Gates, the theory of this monkey gland process and its effect is brought out in a series of strongly dramatic episodes.

According to a recent press report, an experiment of this nature was performed on a prisoner in the San Quentin prison, Cal. The interstitial glands of a convict who had been hanged some time before were transferred, it is said, to the subject of the operation. The prisoner, who had previous to the operation been dull, morose, and lacking in forcible individuality, showed evidences of renewed vigor, according to state patrol officer, Edward H. Whyte, and twice escaped from the custody of the prison officials. The second time his get-away was successful, and according to present reports, the prisoner is still at large. This instance is presented as a piece of evidence rendering some support to the theory.

It is upon this theory that the authors of Ben Wilson's second Hallmark serial "The Screaming Shadow" have based the plot of their serial story. According to the authors and Mr. Wilson who is now completing the 6th episode, the story offers dramatic possibilities never before presented on the screen or stage.

Surrounding Mr. Wilson and Neva Gerber, who is co-starred with him in this serial, Mr. Wilson has coupled practically the same cast of players that appeared with him in his serial, "The Trail of the Octopus";—William Deyer, Howard Crampton and William Carroll. In addition to these will be seen Fred Gamble and Joseph Girard, Frances Terry, Pancy Porter, Claire Mills and Joseph Manning.

Ben Wilson is seen in "The Screaming Shadow" in the role of John Rand, noted scientist and archaeologist. Miss Gerber is playing in the role of a newspaper woman who is heiress to millions but prefers the work on account of its adventure and romance. Mr. Crampton plays the role of the millionaire head of the Eternal-Life Syndicate. Joseph Girard, character man, has the part of Baron Velska, Prime Minister of Burgonia. Frances Terry has the part of Nadia, high priestess of the virgins of eternal youth.

Frank G. Hall, president of Hallmark Pictures Corporation, announces that the first episode of "The Screaming Shadow," will be released following the Christmas holidays, when the final episode of the present Ben Wilson serial, booking through Hallmark Exchanges, "The Trail of the Octopus" will have had its final booking for first runs.

Production of Kaufman Editorials Begun

Announcement made last week that Lewis J. Selznick, President of Selznick Enterprises, had secured another screen beat in obtaining the rights to the leading editorials from the pen of Herbert Kaufman, whose writings of dynamic power are known wherever the English language is read, is recognized in the trade as of far-reaching importance, not only to the exhibitors of America, but to the entire world.

A new producing company under the personal supervision of Myron Selznick is now at work at Fort Lee whereby Selznick will produce and release through Select Pictures a series of one-reel features adapted from the editorials written by Mr. Kaufman.

"Fighting Cressy" Prints at Pathe Exchanges

With the arrival of the prints on "Fighting Cressy" in the thirty-two Pathe Exchanges throughout the country, there has been a great demand for the Blanche Sweet special produced by Jesse D. Hampton from the story by Bret Harte.

Super-Special Is Here to Stay

Al Lichtman Speaks of Paramount-Artcraft Productions

IN a lengthy statement just issued, Al Lichtman, General Manager, Department of Distribution, Famous Players-Lasky Corporation, expresses the opinion that the "Super-Special" is here to stay as the dominating factor of the film field for 1920. The statement follows:

"The 'big' picture has come into its own. Make no mistake about it—the type of feature exemplified by the Paramount-Artcraft Super-Special will be the dominating factor in the field of motion picture distribution in 1920.

"Now don't misunderstand my first sentence," said Mr. Lichtman. "You see I qualified it in my second. We have seen in the past pictures that have been called 'big' by their producers and promoters. Some of them—a few of them—have deserved the term and they have brought just reward to those who gave them to the public.

"But the season of 1919-20 has brought the first thoughtfully planned, determined and successful effort of any distributing organization to furnish to its clients a series of really 'big' pictures, and I am happy to say that that organization is the Famous Players-Lasky Corporation. We have given to exhibitors and the public George Loane Tucker's 'The Miracle Man,' Cecil B. DeMille's 'Male and Female' and George H. Melford's 'Everywoman,' all advertised in advance as Super-Specials. We promised that they would be 'big pictures, and they have made good in the only way a so-called 'big' picture can make good—through the exhibitor's box-office.

"The expenditure of big money can't possibly, by itself, make a 'big' picture. Crowds of people, expensive settings, illustrious names can't either. There must be not only good acting and good photography; but a strong theme, a logical story, intellegent direction, if a picture is to succeed at the box-office. And unless it is a box-office winner, week in and week out, in theatres of all classes and sizes, in all sections of the country, it is not a 'big' picture.

"That's the kind of picture that 'The Miracle Man,' and 'Male and Female' and 'Everywoman' are. And we are going to have more of them, at regular intervals, right straight through the year.

"What has made this possible? The fact that from the first the Famous Players-Lasky Corporation has followed a consistent, forward course—has maintained a reputation for dependability of product. Quality and service have been the first considerations and the super-specials are the natural outcome of the following of that policy.

"Our product is being nationally advertised to no less than 40,000,000 magazine readers. We are advertising directly in over six hundred newspapers. That's some of the service we are giving to exhibitors, and it's a service that the 'big' picture makes possible. In addition, we have established a department of exploitation, with expert exploitation men, connected with our exchanges, giving to exhibitors the benefit of their ideas and experience as successful showmen and assisting them in reaping the full benefits of the exploitation possibilities of the Super-Specials.

"The Super-Special is playing two, three, six weeks where one week formerly was the invariable rule. It is making week-run houses out of those that formerly changed twice a week, and I wouldn't be surprised if the single-day run would disappear before very long except in the very smallest towns.

"But there is another thing that the Super-Special has already accomplished. It has served to establish percentage booking and to prove the justice of it both to the exhibitor and to the distributor."

"The Play's the Thing," American Slogan

Samuel S. Hutchinson, President of the American Film Company, Inc., made his way back from Santa Barbara to Chicago for the Christmas holidays. En route he spent some time at the American's distributing branches at San Francisco, Los Angeles, Salt Lake City, Denver, Oklahoma City, Omaha, Kansas City, Des Moines and Minneapolis.

"The most gratifying success of our big super-attractions beginning with 'Six Feet Four,' followed by 'The Hellion' and 'Eve in Exile,' mark our new policy a winner," Mr. Hutchinson found.

"'The play's the thing'—the new slogan of the American—is most assuredly in line with the best trend of thought today. The meat of the highest priced and most popular novels, stars chosen who are best fitted for the parts, the best acting obtainable, with no restrictions and no precedents—the line of least resistance to the phenomenal success—this is the 1920 campaign mapped for the "Flying A's." Each film treated as a single unit, each aiming to be better than the last, with the thumb of the management constantly on the public pulse.

"With no cast-iron release dates, the American films are completed when they are perfect; new when and where they are new; an assured success before they appear."

Dolores Cassinelli in "The Web of Deceit"

Dolores Cassinelli will make her next appearance in "The Web of Deceit," Edwin Carewe's initial production for Pathe distribution. The story was written by Finis Fox. The newest Cassinelli attraction is in six parts, and has been set for release by Pathe on January 18th. The supporting cast is composed of Letty Ford, Hugh Cameron, Franklyn Hanna, and Mitchell Harris.

With Selznick Forces

Hortense Saunders, for several years special feature writer for the Cleveland Press, has resigned from that position and has become associated with the Selznick Publicity Department in New York City, under Lee Kugel, Director of Publicity.

Gene Pollar and Franklin B. Coates in a strong scene from "The Return of Tarzan," a Numa Pictures Corporation feature

Watterson R. Rothacker, S. J. Stoughton, Edward O. Blackburn and Douglas D. Rothacker

Rothacker Plans Year Ahead

Particular Stress to Be Put on Industrials; Efficient Executives Chosen

ENTERING upon its tenth year, the Rothacker Film Manufacturing Company of Chicago has big plans for 1920 in the way of educational, industrial and advertising pictures.

The first thing on the program will be to continue maintaining standards in the productions of industrial and advertising films—that branch of motion pictures in which Watterson R. Rothacker, president of the concern, became a pioneer nine years ago.

A year ago an optimist would not have hoped for so great a development in advertising educational and industrial pictures as has come about in the last twelve months. Concerns that had been using pictures found new uses for them and other concerns, which had been holding back, were forced, by the pressure of competition, to acknowledge themselves converts to the commercial value of the silversheet.

In order to take care of that amount of business which would keep the Rothacker concern in the industrial-advertising film lead it was necessary to build up the organization.

President Rothacker's first move toward strengthening his organization was to rob Travelers Insurance Company of Hartford of the services of Douglas D. Rothacker, his brother.

From now on he will direct his selling energy toward prospective film clients. Rothacker salesmen are now systematically covering all parts of the country. In 1920 sales offices will be maintained in Buffalo, New York, Los Angeles and St. Louis in addition to Chicago. Copy ammunition is now being prepared for a national advertising campaign during the coming year. Rothacker advertisements will feel at home in the principal magazines throughout the twelve months.

The next addition to the Rothacker organization was S. J. Stoughton, who will specialize in film circulation. Stoughton spent nine years in the advertising and sales department of the H. J. Heinz concern.

Later he became Paramount district sales manager for the Middle West, in charge of exchanges at Chicago, Pittsburgh, Detroit, Minneapolis and Cincinnati. Just before joining the Rothacker organization he was identified with the operation of a large string of picture theatres.

Watterson R. Rothacker's third lieutenant is Edward O. Blackburn, who is now Studio manager.

President Rothacker is laying his plans to be absent from the Chicago home office for six months early in 1920. This will be to get construction started on the new laboratory-studio in Los Angeles, for which a site was purchased several months ago. When the workmen get down to business on this job, he will jump tory-studio there. Nor will he stop to New York to start another labora-with New York. London will be the next place where he'll put up a plant.

MacManus Picture Now Given Release

The release is expected this week of the photodrama "The Gray Brother" produced by Edward A. MacManus. There is a great deal of interest manifested in this production, the story of which was written by Thomas Mott Osborne and in which he brings out of prison life a thrilling romance and tragedy.

Charlie Chaplin in a scene from his famous burlesque of "Carmen" now handled by Victor Kraemer

Universal's Screen Magazine in Big Cities

According to a report from Universal, practically every large city in the United States now has a picture theatre at which Universal's New Screen Magazine is a weekly feature. Hal Hodes, editor of the magazine, who has been visiting the principal cities of the Middle West and the West, writes from San Francisco that first runs have been landed in Denver, Chicago, Salt Lake, Butte, Seattle, and San Francisco, in the past several weeks. Two new features of the magazine which are reported to have elicited a favorable comment from exhibitors, are Letter-Laughs, and the Elton cartoons.

Completes Titling of "The Empty Triumph"

Lloyd Lonergan has just completed writing the titles for the production by the Transatlantic Film Company of America, Inc., called "The Empty Triumph." Burton King directed this seven reel picture in which Edmund Breese and Claire Whitney co-star.

From the offices of the Transatlantic Film Company of America, Inc., it is learned that this picture is to be released exclusively on the independent market. The cutting of the picture is at present under way, and the picture will be completed within a very few weeks.

Opie Read Story Being Made By National

Opie P. Read's masterpiece, "The Kentucky Colonel," is now in production at the Hollywood studios of the National Film Corporation, with an all-star cast that includes "Joseph J. Dowling," "The Miracle Man," Elinor Field and Francis McDonald. William Seiter is the director.

Series by Ralph Ince for Selznick

A series of Ralph Ince special productions for 1920 is announced from the office of the Selznick Enterprises by Myron Selznick, who at the same time stated that it was intended to make these specials the big feature productions of the year.

Fox to Film Clemenceau's Book

Buys Screen Rights to Premier's One Novel, “The Strongest”

THE Fox Film Corporation announces that William Fox has secured from Georges Clemenceau, Premier of France, the screen rights to the only novel that the noted statesman and journalist has written. It has been published in both French and English under the title, “The Strongest.” According to the Fox announcement “M. Clemenceau himself prepared the cinema version of his famous and fascinating story.” His adaptation has been finished, and now “The Strongest” is ready to be filmed. R. A. Walsh will direct the production.

“This announcement marks a new epoch in the history of the screen. It is an epoch in which leaders of world affairs turn toward the motion picture as the best medium of presenting to the public a mighty contribution to literature,” declares the Fox report which continues as follows: “Premier Clemenceau for many years has been a devoted patron of the silent drama. In fact, it is one of his lobbies. Long ago the great statesman declared that the cinema was the one and only logical method by which to make the whole world one in thought, aim and accomplishment for the betterment of humanity. He has pointed out that, with the aid of the cinema, language was not necessary—that a story told in pictures would appeal to all classes.

“The man whom the French people affectionately term ‘The Tiger’ because of the merciless manner in which he has always fought the enemies of his country, truly sums up the situation thus: ‘The cinema is the simplest method of appealing direct to the hearts of the masses. The cinema carries its message without words. It appeals directly to the imagination, and it is from the imagination that great thoughts, great hopes, great deeds are born.’”

“The Strongest” is a story that deals with a question which confronts the people of every civilized country. In it is related a young woman's struggles between powerful forces of right and wrong. It derives its power not only from its simplicity, but from the depth of its human appeal.

It is stated that following the publication of “The Strongest,” the Premier received offers from many sources to picturize his story, but none was accepted. “Then came William Fox's offer,” says the Fox report. “The shrewd and clever Frenchman listened with great interest. He understood that by accepting the offer made him by the president of Fox Film Corporation, his adaptation of his only novel would go to the world through the greatest distribution system of silent drama that the world has known—an organization that reaches the far corners of the earth. Georges Clemenceau accepted the offer made by William Fox in preference to all others, and in spite of his manifold duties began work on the screen version of his novel.

“That version, now finished, will be a remarkable contribution to the screen, not only because of its tremendous power, but because of the momentous events that surrounded its preparation, also because it gives a new insight into the character of the man who, having passed his allotted threescore years and ten, still pursues the enemies of humanity with the same merciless skill and strength that made him ‘The Tiger.’”

Saenger Chain Gets Big Realart

“Soldiers of Fortune” to Be Shown in 31 Southern Houses

THIRTY-ONE southern picture houses will show “Soldiers of Fortune,” the Allan Dwan production, following the contract signed this week with the Saenger Amusement Company by General Sales Manager J. C. Ragland of Realart Pictures corporation. The Saenger circuit has also contracted for “Erstwhile Susan” and “The Fear Market.”

This is the biggest tie-up announced in several weeks by Realart and follows a long series of box-office successes which “Soldiers of Fortune” has achieved in many sections of the country.

The Saenger contract comes close upon the announcement that this Mayflower photoplay will have a second showing on Broadway at B. S. Moss's theatre following its run at the massive Capitol theatre. As its very first contribution to the motion pictures industry “Soldiers of Fortune” is attracting much praise to its Realart sponsors as a production which combines unusual drawing power and rare artistic merit.

The picturization of Richard Harding Davis's novel will begin an indefinite engagement at the Strand theatre in New Orleans on January 24.

“Erstwhile Susan,” which has been making a reputation for its star and producers throughout the Middle West, is scheduled for showing on the Saenger circuit in early February. At the same time “The Fear Market,” which is rapidly nearing completion will be shown over the same territory.

The deal was closed this week by Sales Manager J. C. Ragland with Mr. Richards of Saenger Amusement Company, New Orleans, through W. H. Guerringer, New York booking representative of the theatre chain. Negotiations just completed will insure showing of “Soldiers of Fortune” in several of the largest photoplay houses in the South.

Following an indefinite engagement at the New Orleans Strand, the big special will be shown in the following houses in Louisiana: Majestic theatre at Shreveport; Lyceum at Monroe; Saenger at Alexandria; Arcade at Lake Charles; Louisiana-Columbia at Baton Rouge; Wilbert at Plaquenime; Elks at New Iberia; Grand at Donaldsonville; Amusement at Natchitoches; Jefferson at Lafayette; Grand at Thibadeaux; Evangeline at Morgan City; Princess at Jennings and in houses at Ruston, Franklin and New Roads.

“Soldiers of Fortune” will be shown also in Mississippi at the following theatres: Alamo at Vicksburg; Strand at Hattiesburg; Baker-Grand at Natchez; Marion at Clarksdale; Majestic at Jackson; Princess at Columbus; Strand at Meridian; Greenwood at Greenwood; Jacobs at McComb; Dixie at Gulfport and the Grand at Greenville. The other Saenger houses where it will be shown are the Isis at Pensacola, Florida, and the Saenger at Texarkana, Texas.

“Erstwhile Susan,” and “The Fear Market” will be shown at all the above houses of the Saenger Circuit in the order of their importance.

Mr. Ragland reports that in addition to the big Realart coup below the Mason-Dixon line, the past week has been unusually profitable for “Soldiers of Fortune” contracts. According to Realart's General Sales Manager, the reputation of this photoplay not only as a box-office winner, but as the outstanding picture of the year has accumulated with each showing. The picture has brought money to exhibitors, and in addition has had unanimous praise from reviewers and patronage in every city where it has run.

Prominent among the contracts announced this week for “Soldiers of Fortune” are the Victoria Theatre, Harrisburg, Pa., C. Hopkins, Manager; the Olympic Theatre, Pittsburgh, Peter Antonoplot, Manager; the Sun at Omaha, Neb., H. L. Goldberg, General Manager; the Broadway Theatre, at Richmond, Va., Ken Finley, exhibitor; the Imperial at San Francisco, Eugene Rolb, Manager; and the Liberty at Terre Haute, Ind., A. Brentlinger, Manager.

Gale Henry to Appear in Five-Reel Comic

Gale Henry, Bull's Eye star, will start production on a five-reel comedy the first of the ensuing year, according to announcement made by General Manager Bruno J. Becker, of her company.

When questioned concerning plans for the five-reeler, General Manager Becker emphatically declared that the company will not discontinue production of its two-reel comedies. The special, he says, is to be put on simply as a test picture. If the first one is a success, of course, others may follow, and it is possible the comedienne may eventually leave the two-reel class altogether.

Clara Kimball Young, who announced several weeks ago that she was seeking a successor to replace her two years hence, when she expects to retire, has received more than forty thousand answers.

Ruth Roland whose latest serial production is “The Adventures of Ruth.” released by Pathe

Adolph Philipp's First Three Pictures Ready

Adolph Philipp, who recently entered the film field as an actor and producer, after a long and successful career on the stage, has completed three comedies at the studios of the Adolph Philipp Film Corporation, located at 11 East 14th street, according to an announcement just received.

Philipp has resorted to his own stage successes for screen material in his forthcoming film productions of “Oh Louise,” “My Girl Suzanne” and “The Midnight Girl.” Following out this policy for the future, Mr. Philipp is said to have up his sleeve “a treasure trove of material,” including such subjects as “Poor Girls,” “The Corner Grocer,” “A New York Brewer,” “My New York,” “Adele,” “The Girl Who Smiles,” and “Two Is Company.” Adolph Philipp plays a prominent part in each picture. He has surrounded himself with a large and attractive cast, including Patsy DeForrest, Marie Pagano, Gladys King MacClure, Louise Buckley, Emily Marceau, Pauline DePalla, George Henry, Phil Sanford, Edward Elkus, Joseph P. Marquis and Will H. Sloan.

“Fatty” Arbuckle Cast for “The Round-Up”

Coincident with the arrival of “Fatty” Arbuckle from California comes the announcement from Famous Players-Lasky that the corpulent comedian has been chosen to play the part of Slim Hoover, the sheriff, in “The Round-Up,” which is to be produced as a special under the direction of George H. Melford, producer of “Everywoman.” Mr. Melford is now engaged in cutting and assembling his special production of Jack London's “The Sea Wolf,” and it is probable that “The Round-Up” will be started about the first of the new year, according to reports.

To Produce “Madame X”

The picture rights of the play “Madame X” have been secured by Harry Field who has made arrangements for its production by one of the foremost producers in the country, assuring in advance a photo drama of high class enacted by a capable cast of players.

At the left is a moment in "A Girl of the Sea," distributed by Republic. In the centre is a shot from "The Blue Pearl," Lawrence Weber production, starring Edith Hallor, and at the right is Herbert Rawlinson, in a new series distributed by Republic

George Melford Signs Long-Term Contract

"The somewhat limited number of motion picture directors who can be said to have really arrived at the forefront of their profession has been augmented by the accession of George H. Melford to this enviable position," according to the announcement just made by Jesse L. Lasky, First Vice-President of Famous Players-Lasky Corporation.

"Mr. Melford," said Mr. Lasky, today, "has just signed a long term contract with our organization to produce George H. Melford Special Pictures for Paramount Artcraft. The first of these is "The Sea Wolf," adapted by Will M. Ritchey from Jack London's notable novel, and which I believe will fittingly signalize Mr. Melford's entry into the highest class of directorial activity."

Mary Minter's Director Averts an Accident

A report from Realart Pictures Corporation states that through the quick work of William Desmond Taylor, the director of Mary Miles Minter, her mother and party were saved from what might have been a serious accident, when their chauffeur, fatigued by a twenty-four hour grind, lost control of the steering wheel of Miss Minter's automobile, which at the time was traveling along a narrow road, skirting a precipice.

Old Time Music Hall Recreated for Film

A London Music Hall of 1850, quaintly interesting in every detail, was built at the Amsterdam Opera House by Famous Players-Lasky Corporation for the screen version of "Dr. Jekyll and Mr. Hyde," starring John Barrymore. Director John S. Robertson obtained the ideas for the details of this set from talking with a number of old actors and from the New York Public Library, and he claims that the result is accurate in every way.

Selznick Casts Are Balanced

Every Effort Is Made to Secure Well Known and Capable Players in Support

A BRIDGE might have a beautiful roadbed, but without good supporting trusses the bridge would be unsafe and useless. The same principle may be applied to a screen play —it may have a good star, but without a good supporting cast it is bound to fail, or be so weak that it will fail to please the public. At least that is the opinion of Lewis J. Selznick, who believes the exhibitor's success assures his own success.

With this idea in mind Mr. Selznick within the last year or so has gathered around the Selznick stars a competent aggregation of supporting players. It is through this system of having every part good that the Selznick productions have been applauded by the public. No expense is spared in obtaining the right player for a part, but the reward of this plan is success and wide distribution.

Examples of the strength of supporting casts in Selznick productions are shown in the roster of the following productions. In support of Elaine Hammerstein in "The Woman Game" are two of the screen's best-known leading women and stars, Florence Billings and Ida Darling. Miss Billings has been starred in productions and Miss Darling has appeared in support on the stage of Robert Edeson, Billie Burke and many other stage stars. Others in "The Woman Game" are Jere Austin, Lewis Broughton, Charles Eldridge, Lawrence Johnson, James Morrison, George Dupree, Betty Plum, Hugh Wynne and Phillips Tead, all of whom have had prominent parts in stage and screen productions.

Seena Owen, Katherine Perry, Clifford Gray, Amy Dennison, Edward Brennan and Jane Carlton, well-known screen personages, support Owen Moore in "Who's Who," a new Selznick production.

Supporting Olive Thomas in "Glorious Youth," her new vehicle, are such well-known players as Crauford Kent, who scored a personal success in "Adele"; Charles Craig, Helen Gill, Hugh Huntley, Eugene Woodward, Florida Kingsley and Pauline Dempsey.

Mr. Selznick states that no production shall go out of the Selznick exchanges, but the ones which are thoroughly rounded out with competent players in support of competent stars. In doing this he believes he gives the exhibitor the best there is, and the exhibitor in turn gives the same to the greatest critic—the public.

Typhoon Fan Co. Opens Office in Chicago

The Typhoon Fan Co. announces the opening of its Chicago office at 64 W. Randolph street, which will be in charge of Thomas R. Wilson, former chief ventilation engineer of the Chicago Health Department, and John P. Gleason, engineer, director of sales. The organization states that it stands ready to solve any problems that may be submitted regarding cooling, heating or ventilation facilities.

Wallace Ray who plays the leading juvenile role in "Chains of Evidence," a Hallmark production

Third of Pathe Aerial Series Seen Shortly

According to a recent Pathe announcement, an aero squadron was placed by General Menoher, commander of the U. S. Air Service, at the disposal of the Pathe News for the photographing of what Pathe calls "some of the most remarkable scenes ever taken in the air." The Pathe News has already issued two of the series of pictures taken at Bolling Field in the course of five days of air exploits there.

Within the next couple of weeks, the third of the series will appear in the Pathe News. "It is promised," says Pathe, "that it will be the sensation of the collection, surpassing even the photographing of Sergeant Moon's parachute from an aeroplane traveling 110 miles an hour over Washington."

Pauline Serial, a Film of Timely Interest

John W. Grey, president of Supreme Pictures, Inc., announces that his new "Master Mind" serial will take advantage of the craze for the occult that is engaging the attention of many at the present time.

"We naturally secured the services of J. Robert Pauliné, well known as a demonstrator of hypnotic power," says Mr. Grey. "The rage for the psychic is universal today. Dr. Pauline was himself a pioneer both on the vaudeville stage and the lecture platform. Now he is a pioneer on the screen."

Exploitation Possibilities in Realart Film

Realart Pictures announces that "The Fear Market," featuring Alice Brady, will give exhibitors an opportunity for exploiting the picture because of the unusual assortment of gowns, hats and other costly feminine apparel to be worn by the star in the picture. An extensive campaign with suggestions for exhibitors as to how to exploit this special phase of the production is said to be now under preparation.

A thoughtful moment portrayed by Bessie Barriscale in "Beckoning Roads," a Robertson-Cole feature

Clark-Cornelius Rent New Headquarters

The Clark - Cornelius Corporation has rented the entire third floor of the new Hooven building at 117 West Forty-sixth street and will be located in their new quarters shortly after the first of the year, according to report.

The Clark - Cornelius Corporation announces that in addition to the negative rights to the twelve Chaplin Classics, which were originally released through Exhibitors' Mutual exchanges and switched to Hallmark Pictures Corporation with the sale of the Exhibitors' Mutual exchanges to Hallmark, Clarke-Cornelius have acquired world rights to several productions which will shortly be announced for release.

National Film Confident It Can Hold Its Own

On the last day of December of this year the National Film Corporation of America began its fifth year as a motion picture producing organization. The present concern was organized on December 30, 1915.

According to Mr. Bernstein, 1920 will see the National more than holding its own, despite the many changes in the industry which will tend to absorb the "independents." The National will begin its 1920 production season with Opie P. Read's "The Kentucky Colonel," starring J. J. Dowling, Elinor Field, Francis McDonald and others, and "Mary Minds Her Business."

Lasky Makes Announcements

Production Plans Include Staging of "Fighting Chance"; Warwick's Director

A NUMBER of interesting announcements in the line of production were made lately at Hollywood by Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation. Among them is the statement that Thomas Heffron, who directed Marguerite Clark and other Famous Players' stars in the early days of the organization, has been specially engaged to handle the megaphone in Robert Warwick's next Paramount-Artcraft picture, "Thou Art the Man," adapted from the book, "Miles Calthorpe." The most recent work of Mr. Heffron has been the direction of Dustin Farnum. He is known as one of the most talented of film directors, with a wide experience and many successes to his credit. It is believed that the new Warwick picture will be one of the strongest that he has ever had.

It is also announced that Charles Maigne, who arrived December 10 to direct the Paramount-Artcraft special, "The Fighting Chance," brought with him as his leading man Conrad Nagel, the well-known stage and screen actor who has been recently appearing in the East with Alice Brady in her successful legitimate production, "Forever After." Anna Q. Nilsson will play the feminine lead in this picture and the combination of these two capable players insures the equality of the production from the start.

Upon the completion of the Paramount-Artcraft picture, "The Bear Trap," which he is now doing under the direction of Sam Wood, Wallace Reid, it is announced, will begin work under the same director on a Saturday Evening Post story.

George H. Melford has about completed "The Sea Wolf," the Paramount-Artcraft special, with a selected cast and is about to embark upon a new production of unusual magnitude, full details of which will be forthcoming shortly.

Bryant Washburn has completed "The Six Best Cellars" for Paramount-Artcraft, under Donald Crisp's direction and will start almost immediately with James Cruze as director, on "Where Julia Rules."

James Cruze has arrived from his island location with Houdini and company and is finishing the Paramount-Artcraft picture, "Terror Island," at the Lasky studio. As soon as he is through work Houdini will start for New York.

William D. Taylor has finished the cutting of "Huckleberry Finn."

Reports "Jubilo" as Success

Goldwyn Cites Favorable Criticisms of Press—Rogers Never Overdoes His Part

WILL ROGERS has more than duplicated his first success. "Jubilo" is regarded by Goldwyn officials as a box-office attraction of the first magnitude. "The second production of the erstwhile cowboy played to crowded houses at the Strand theatre on Broadway and received the rare econium of being praised by every trade paper and newspaper critic viewing the picture," says the Goldwyn report.

"Will Rogers, who has caught the approval of motion-picture fans with amazing rapidity, wins renewed popularity in 'Jubilo,'" reported the Evening Telegram. "'Jubilo,' a Goldwyn production, with Will Rogers as the star, is a gem," declared the Evening Sun. "Mr. Rogers' talent in pantomime becomes more forceful with each succeeding picture," said the Evening Mail.

Many of the captions in the picture drew applause as well as laughter from the Strand audiences, says the Goldwyn announcement. One which won particular favor was when Rogers, after trying for an entire night to fix a Ford, finally remarks, "No wonder he wasn't elected to the Senate with everyone owning one of these."

Goldwyn officials believe that they have in Will Rogers the real mid-Western type, "which," according to the announcement, "has succeeded the nasal New England type in the popular mind as a manifestation of genuine Americanism." Rogers' special asset to screen fame, according to Goldwyn, rests in the fact that he never overstrains his characterizations and "does not descend either into maudlinity or burlesque."

JANS PICTURES, Inc.
H. F. JANS, President

announces that they have now in the course of production a photo drama which will be entitled

"LOVE WITHOUT QUESTION"

Former Editor Becomes Metro Scenarioist

H. Thompson Rich, former editor of The Forum, is the newest addition to the Screen Classics, Inc., scenario staff, which is now composed of seven continuity writers. Mr. Rich has arrived at the Metro studios in Hollywood from New York and was immediately assigned by Director-General Maxwell Karger to do the 'script for a forthcoming production.

Exploiting Fields in Michigan Peninsula

First reports from A. G. Decker who is opening up a pioneer winter motion picture field in the upper peninsular region of Michigan, is said to indicate that the new territory in which he is working offers excellent prospects for business. These reports are particularly interesting in view of the fact that this field has never been regarded as much of a territory for motion pictures, it is said, owing to the prevalence of snow and ice from early in October until late in April and the consequent difficulties of transportation.

This last summer, however, a free lance gave a showing of "The Auction of Souls" in one of the larger towns, and, according to reports, within two or three weeks after, Harry Scott, manager of the First National Exchange in Detroit, had received more than thirty requests for a shipment of the print to various other places on the peninsula. Mr. Scott, accordingly, decided to send Decker into the territory with two prints, with instructions to fill as many dates as possible.

Movical Comedy to Open Holidays

The new "Wizard of Oz" and Movie Girls' Review, Hopp Hadley's new-idea combination of pretty girls, music and pictures which he calls "movical" comedy, has completed rehearsals and will open at Keith's Lincoln theatre, New York, during the holidays.

On the screen, Frank Moore and Pierre Couderc share the comedy honors, while Violet MacMillan, Mae Wells and Vivian Reed are supported by a large company playing the well-known characters from L. Frank Baum's book.

"High Speed" the First Hallmark 1920 Issue

The first New Year release of Hallmark Pictures Corporation on the Famous Directors' Series is "High Speed," according to an announcement made this week by Frank G. Hall, president of Hallmark. "High Speed" was produced by Hallmark under the direction of Charles Miller. The picture co-stars Gladys Hulette and Edward Earle, with Roger Lytton, Charles Husted, Fay Evelyn, Aida Horto, Jack Edwards and Matthew L. Betts in support. "High Speed" is scheduled for release the first week of January.

Del Ruth Is Making a Big Comedy Feature

Hampton Del Ruth, supervising director of William Fox Sunshine Comedies, is reported to be busily engaged with the personal direction of a five-reel comedy. Mr. Del Ruth has contracted for the services of the famous Singer Midgets for the production. Possibly four months will be required to produce the comedy, which will include the services of all the principal comedians on the Sunshine lot, as well as a chorus of two hundred girls.

The Fiction Mart

A Service Department for Producers and Studio Executives

Whitaker's Dukedom

By Edgar Jepson

haracter of Story: Comedy drama.
heme: Personal resemblance.
haracters: James Whitaker; Robert Unwin, his uncle; Dr. Arbuthnot; Tomkins; Wyse, a farmer; Brinkman, the Duke's steward; Miss Carton; Rev. Carton, her father; Lord Edward Beddard, the Duke brother; Lady Cubbington, Lady Middlemore, Millicent Whitaker, Whitaker's wife; the Duke of Lanchester and others.
he Plot: James Whitaker, dealer in antiques and second-hand furniture, vainly appeals to his uncle for funds to support his business. He is walking part way home to save car fare when he is overtaken by a storm and takes refuge in a field where he encounters another man who is his exact double. As they are staring at one another a bolt of lightning strikes them and when Whitaker comes to himself the other man is dead and so disfigured that nobody could identify him. Examining the contents of the dead man's pockets Whitaker learns that it is the Duke of Lanchester. He decides to play Duke for a few days. Changing clothes with the dead man he goes to the Duke's residence and successfully imposes on his servants and physician with the tale that the shock has robbed him of his memory. He finds the Duke has many intimate friends, especially among the ladies. Two, in particular, like to be kissed. As Whitaker is married this does not strike him as proper, but as he and his wife are not happy together, he does not mind it so much as he might. Elizabeth Carton, daughter of the rector, sends for Whitaker and tells him that she was present when he changed clothes with the Duke. As the price of her silence she demands that he make her the Duchess. He declares that he could not consent to a loveless marriage and she finally agrees that they shall give one another a chance to fall in love. Eventually she is not sure but that he is the Duke, but she hopes he is not because of the women. Whitaker proceeds to astonish everyone by improving conditions for his tenants and generally doing more good than any other Duke of the line has ever done. He stays on because he is interested in Elizabeth. The Duke's brother comes, realizes that Whitaker is not the Duke, and accuses him of being an impostor. This is overheard by the steward. Just then Lord Beddard, the brother, is stricken with apoplexy and dies. The steward attempts blackmail and is so soundly beaten for his pains that he is convinced that Whitaker is the duke after all. Carton forbids the marriage with his daughter. Whitaker decides to provide his wife with a competence and escape to America. While he is in London his wife dies of an overdose of chloral. All obstacles to his remaining Duke are now removed and only the father's ban prevents the marriage, so Whitaker and Elizabeth elope. Whitaker decides that fate thrust him into the Dukedom and he will stay with it.
ocale: London and Enligh country.
icture High Lights: Lots of good situations; splendid opportunity for comedy.

A Modern Madonna

haracter of Story: Society drama.
heme: Suspicion.
haracters: Margaret, Judge Kirtley's ward; Judge Kirtley; Victor de Jarnette, Margaret's husband; Richard de Jarnette, his brother; the other woman.
he Plot: Margaret is married to Victor de Jarnette and they have a happy honeymoon, but shortly after they have settled down to humdrum married life Margaret discovers that Victor has become entangled in an affair with another woman. The discovery is made when her suspicion is aroused by seeing Victor riding in the Park with another woman. Later she intercepts a telegram sent to his office and all doubts are set at rest. There is a short and bitter quarrel between the two and Victor deserts his wife and child, going to Europe. Richard, the elder brother, deploring Victor's behavior, takes it on himself to do all that he can for the deserted wife and child. He supplies a servant of his own and leaves nothing undone to atone for the neglect of his brother. After an absence of three years Victor returns from Europe and there is an attempt at reconciliation but this is a failure. It develops that before going to Europe Victor had changed his will. A week after his return he is shot and killed at his office and Richard de Jarnette finds Margaret leaning over Victor's body with a revolver in her hand. The husband, just before he dies, declares that he was cleaning a gun and that it was discharged by accident. This satisfies the coroner but the older brother is suspicious—he believes that Margaret did the shooting. Richard is now Margaret's enemy. The will is read and it is found that the child is left in Richard's care—a provision which is legal under the laws of Washington, D. C. Finally the mother decides to steal her child and take it away. She takes her son and dresses him as a little girl. Then come months of wandering and the constant fear of detectives. Margaret is at last overtaken by Richard's agent and the two are brought back to Washington where the child is put in the custody of the uncle according to the will. Margaret, however, is allowed to see the boy from time to time. The boy becomes attached to the uncle but misses his mother. Margaret has taken up charity work and in the course of this she finds a litle boy who very strongly resembles her own son. She is so much struck with the resemblance that she decides to adopt this child and does so. She then concludes to take the boy's mother to live with her as well. Eventually she discovers that this boy is Victor's son also and that the boy's mother is the one who really did the shooting. The legitimate son is now taken with scarlet fever and after many hours of fearful watching the boy is out of danger and Margaret and Richard are brought together in a love which has been tested and tried.
Locale: Washington, D. C.
Picture High Lights: Strong emotional scenes; pathos, suspense and action.

Mrs. Bobble's Trained Nurse

By Geo. Fox Tucker

Character of story: Comedy.
Theme: System.
Characters: Mr. Bobbles; Mrs. Bobbles; Baby Bobbles; Mrs. Bobbles' father; Mrs. Bobbles' mother; Audrey Eleanor De Villiers, the trained nurse.
The Plot: When the story opens Mr. Bobbles is expecting an addition to the family and after some conferences between the various members of the family it is decided that instead of the old family nurse an up-to-date trained nurse shall have charge of the house. As soon as she arrives she proceeds to put into effect the discipline which she has been taught in the hospital and Mr. Bobbles soon finds that he has no place in his home which he can call his own. The cook is in much the same fix and nothing but extra money will induce her to stay under the new regime. Mr. Bobbles finds that he is not permitted to smoke. He inquires whether this disturbs his wife and the nurse replies that whether it does or not is immaterial—scientifically it ought to disturb her and therefore it mustn't be done. Mr. Bobbles must not whistle, he must not sing—he must not even snore. In his generally excited condition he writes his father-in-law a dunning letter about another man's wash bill and insults so many of his clients that he begins to doubt whether he will ever again be able to build up his practice. After the event he finds that he must have a pass to enter the sick room and since the doctor has not provided him with this it is not possible for him to see his wife. The baby can be seen but must not be handled; and most especially it must not be kissed. The baby is tagged with an identification disk because, as the nurse explains, other babies might be brought in and in that case there would be some danger of confusion of identities. Mr. Bobbles suggests that it might be a good idea to tag the mother too in case any other young mothers should be brought in. The nurse admits that this might be a good idea, but as it had not yet been introduced into the hospital when she left, she cannot give it her unqualified endorsement. Throughout the story presents in a whimsical way the well known peculiarities of the trained nurse—especially the sort of nurse who takes complete charge of every household she enters and rules it with a rod of iron.
Locale: Any city.
Picture High Lights: With the introduction of a little more action would make a good two-reel comedy.

Red Pepper's Patients

By Grace S. Richmond

Character of story: Comedy dramas.
Theme: A doctor's humanity.
Characters: Red Pepper Burns, M. D.; Ellen Burns, his wife; Miss Matthewson, a nurse; Gardner Coolidge; an old patient; the old patient's wife.
The Plot: This is a series of short stories woven around the character of Red Pepper Burns, a red-haired irascible but kindly and big-hearted surgeon who has a name for gruffness, but is full of the milk of human kindness. These stories aim to be little lessons in human nature and humanitarianism. The first story is entitled, "An Intelligent Prescription" and deals with the conference between Dr. Burns and an old friend, Gardner Coolidge, who comes to Burns seeking a prescription for insomnia. Coolidge has waited in the waiting room and listened to various patients talking with the nurse. He is finally ushered in and Burns immediately inquires as to the cause of his insomnia. He learns that Coolidge has separated from his wife. He finds that there is no real reason for this beyond a quarrel and the pride of each one making it impossible for either to acknowledge a mistake. He excuses himself and leaves Coolidge with Ellen Burns, his wife. Coolidge is impressed with the love and trust there is between Burns and his wife. Burns then takes him to call upon an old patient who is slowly dying, his aged wife at his side making the most of the few days that are left to them after a life time of devotion. Burns then points out to him the folly of allowing false pride to alienate him from the woman he has chosen to be his mate. Coolidge admits that he has been in the wrong and agrees that he will go to California to see his wife and endeavor to persuade her to come home, but he insists that he has need of a prescription to cure his insomnia in the meantime. Dr. Burns writes out the prescription and when Coolidge opens it he reads: "Walk five miles every evening. Drink no sort of stimulant except one cup of coffee at breakfast. Begin to make plans for the cottage—don't let it turn out a palace. Ask the good Lord every night to keep you from being a proud fool."
Locale: Any small town.
Picture High Lights: The wife should be introduced into the film story; the quarrel and the cure.

The Rain Coat Girl

By Jennette Lee

Character of story: Comedy drama.
Theme: Optimism. Co-operation.
Characters: Isabel Merton; John Berwick, Sr.; John Berwick, Jr.; Eben Braithwaite; Aaron Merton, Isabel's father; Ellen Braithwaite; Gilbert Carter; mill hands, etc.
The Plot: Isabel Merton is stenographer in the Berwick mills. John Berwick, the junior partner, is a poet of the newer school, having taught himself how to write poetry much as he might teach himself how to run an automobile, by studying a book about it. John is in love with Isabel, but does not know it. His father fears that this may be the case and lets John write poetry so long as he does not dictate it to Isabel. Merton, Sr., has a serious business rival in Eben Braithwaite who is always endeavoring to learn the secrets of the Berwick business. Isabel is aware of this and on her guard at the office, but is won over to friendship with Ellen Braithwaite. Ellen Braithwaite is in the habit of working socially to forward her father's business interests. In spite of his dislike for Braithwaite as a business rival, Berwick, Sr., thinks that Ellen would make a good match for John and encourages John to see much of her; John knows so little of the business that there is small danger that he will give away any of the secrets. Isabel's father, Aaron Merton, runs a small drug store which has long since lost most of the custom it once had. He has fallen into the habit of spending his time sitting in the back room with two or three chronic idlers, drinking just enough to keep him from being awake to opportunities. He does not renew his stock of goods and makes no effort to get new trade. The family lives upon the money which Isabel earns in the factory. Isabel is seized with the idea of helping her father put the store on its feet, but she sees that this can be done only by not letting him know what she has in mind. Having a natural genius for selecting clothing for any given type she lays in a stock of dresses, collars, etc., with certain mill girls in mind. Each article is chosen with the idea of selling it to a particular girl. This plan works very well and the stock is promptly sold out. Her father's interest is reawakened and he soon takes active charge of the new business and gives up the drug trade altogether. Isabel now finds that she is happiest when she is starting something new and putting it on its feet. She leaves the factory and founds a co-operative laundry. She learns that Braithwaite has "planted" a new secretary with Berwick, Sr., as a sort of business spy. She warns the old man and his gratitude for her action—although he already knew of the deception—is such that he agrees to John's marriage with Isabel and he himself decides to marry Ellen.
Locale: A milltown in Pennsylvania.
Picture High Lights: A little weak in dramatic situations, but capable of development.

Don't Ever Marry

By Edgar Franklin

Character of Story: Farce comedy.
Theme: Matrimony.
Characters: Joseph Benson, electrical contractor; Dorothy Whynn, his wife; John Whynn, her father; Mrs. Whynn; Barbara Dow; Mr. Dow, her father; Mrs. Dow; Judge Kettle; Bill Fielding, in love with Barbara; Myra Cray; Cray, her husband; Sitterley, New York financier; hotel clerks and others.
The Plot: Joseph Benson has just sold out his electrical contracting business in Elmfield—a little Western town near the city of Ponsbury. He intends going East to accept a position. Myra Cray who runs the art shop adjoining his shop calls on him and solemnly warns him that whatever else he does, he should never marry. Benson calls upon John Whynn and tells him he desires to marry Dorothy. Whynn refuses his consent and declares that if Benson marries her he will kill Benson. Nevertheless Benson persuades Dorothy to be married by Judge Kettle. They plan to have Dorothy stay with a friend after a dance in Ponsbury and that she will come to the hotel where Benson has engaged the bridal suite after the dance. They will take an early train for the East. Benson gets a letter from Bill Fielding, his pal. Bill is in love with Barbara Dow. Her mother objects and has forced Barbara to become engaged to another man. The wedding is set for Saturday of the same week. Bill cannot get home from the East in time to prevent the wedding. Benson has a telephone message from Barbara asking him to meet her. She says she intends announcing at the dance that she and Benson have been married by Judge Kettle that day. Kettle has gone away for a month's hunting that after-

Ivo Dawson who plays one of the principal roles in "The Miracle of Love," a Paramount-Artcraft release

Good Fiction Suitable for Motion Pictures

noon. Benson protests and Barbara threatens to expose his marriage to Dorothy. At the dance Barbara makes the announcement. Barbara is to go home but Whynn and Dow both insist that she must stay at the hotel with Benson. Dorothy is much upset but shortly after Barbara and Benson reach the hotel, she learns the facts and comes to the hotel herself. Then Myra Cray arrives and says that her divorced husband is in the lobby below and that she has told him she is married to Benson. Benson now has three women all claiming to be the bride and all in the bridal suite at the hotel. This situation leads to many farcical incidents. Whynn finally learns of his daughter's marriage and while he has modified his intention of killing Benson, decides to beat him up. At this point Mrs. Whynn arrives and as Whynn is a terror to everyone else, she is a terror to Whynn. She has learned the true facts and declares herself in favor of Benson. Benson, meanwhile, has learned that Sitterley, his prospective boss in New York is in the hotel and fears that the scandals momentarily threatening to break will ruin his prospects. In the end everything is cleared up and even Bill arrives in time to claim Barbara so that all four start East happily married.

Locale: A Western town.

Picture High Lights: Great opportunities for comedy throughout. Male lead.

The Bells of San Juan

By Jackson Gregory

Character of Story: Western romance.
Theme: Adventure. Love.
Characters: Dr. Virginia Page; Roddy Norton, Sheriff; Jim Galloway, bad man; Dr. Patten, faker; The Kid, a gunman; Engle, the banker; Florence, his daughter; Ignacio, the bell ringer.

The Plot: The action takes place in San Juan, a village near the Mexican border. Dr. Page has just arrived in town when the sound of shots is heard and the bell ringer of the mission church sounds the alarm—he has certain bells to ring for certain occasions. It develops that a sheepman has been murdered. Dr. Page is walking near the edge of town at dusk when she encounters the Sheriff who warns her to stay in the heart of town and preferably inside at night. She tells him of the shooting which he has missed, being out of town on business. He proceeds to the Casa Blanca saloon, run by Galloway, a bad man who was responsible for the death of Norton's father. Evidence is lacking, however, to convict Galloway or his men of the murder of the sheepman. Norton knows that Galloway is planning a tremendous raid on the surrounding country with the aid of renegades and Mexicans and plans to catch him when the time is ripe. A second murder occurs and it is evident that this is done by The Kid, one of Galloway's henchmen. Galloway taunts Norton because he makes no arrest and tells him the Kid will be in the Casa Blanca that night. Norton goes there with two deputies and in a shooting affray is struck on the head by a bullet but not seriously hurt. Dr. Patten attends him. Dr. Page believes that he has sustained an injury to his brain. Certain mysterious one-man robberies are reported which are evidently not the work of Galloway and Virginia Page suspects Norton of these. One night she shows him $100 in gold she has received as a fee from a patient. That night he attempts to steal it and she catches him. He confesses to the other robberies. She tells him his head has been injured and urges him to consent to an operation. He refuses. They go together to the country to attend an injured man. Dr. Page threatens that if Norton does not have an operation she will expose him. He decides to lock her up until he shall have rounded up his enemy. She dopes him. Dr. Patten discovers the two together spending the night in the hills and threatens blackmail. Dr. Page holds him up and at the point of a gun forces him to assist her in operating on Norton. The operation restores Norton's moral sense. Galloway meanwhile has kidnapped Florence Engle and called out his outlaws. Norton rescues Florence and in the fight which follows Galloway and most of his men are killed. Norton and Dr. Page are married and he resigns his office to retire to his ranch with Dr. Page as his partner.

Locale: Small town in the Southwest.

Picture High Lights: Good Western scenes; novel scene of operation in hills by woman surgeon; novel situation with hero as robber and sheriff.

David Vallory

By Francis Lynde

Character of story: Western railway.
Theme: Honest business.
Characters: David Vallory, engineer; Virginia Grillage; Eben Grillage, her father, a railway contractor; Judith Fallon; Lucille Vallory; Herbert Oswald, attorney; Vallory, David's father; Judson; Dargin; Lushing.

The Plot: David Vallory is engaged in government work in Florida when he is called home by a telegram from his father whose bank is in trouble. David returns and finds affairs in a bad state, but owing to the timely arrival of Eben Grillage, an old friend of his father's, a large draft is put through the bank and the situation is saved. The business is wound up. David finds that the village expects him to marry Judith Fallon because he has written her while away. Before he leaves his home town she tells him that she can never marry any other man. This makes him think that he should not tell Virginia Grillage that he loves her. He is given a job by Grillage and finds that the contractor's men are in the habit of cutting down expenditures so as to make an extra profit. He is finally sent West on a big job for Grillage. Grillage has been building a tunnel for a railway company and one of Grillage's men, Lushing, has become an inspector for the railroad company and declares that there is a weak spot in the tunnel which makes it unsafe. Grillage does not want to spend the money necessary to make the repairs since this would cut his profit to nothing. Vallory comes to the town where the tunnel is and he is inclined to believe that while Lushing is a renegade and has sold out to the railroad company, his contention regarding the tunnel is correct. David finds Judith in this town in a dance hall. She has been brought West by a man named Judson, who has deserted her and has since been taken care of by a man named Dargin. David looks Judith up, but she will have nothing to do with him. David declares that he will put the dance hall out of business and, attempting to do this, is wounded. Judith rescues him, but leaves him as soon as he is able to move. David's blind sister, Lucille, has been wanting to marry Herbert Oswald at home, but David will not consent because of her infirmity. Lushing makes up his mind to ruin the contracting firm and also to kill David. Impatient of the cave-in, he decides to blow up the tunnel. Judith brings word to Virginia that a time-clock bomb has been placed in the shaft and that it will explode just as the shifts change in the tunnel. Virginia presses a light engine and the engineer into service and goes at top speed to the tunnel where she finds the night shift waiting to go in. She learns that David is inside and runs into the tunnel on foot. There is an explosion and when she comes to she finds that she has been imprisoned in the tunnel with David and others. They remain for two days shut in. When death seems imminent she tells David she loves him. When rescued they learn that her father has been paralyzed and his sister has been married. David is now in charge of the construction and effects a compromise with the railway company whereby the tunnel is to be made safe. David and Virginia are married.

Locale: Eastern village and Western mountain town.

Picture High Lights: The fight in the dance hall; Virginia's ride in the engine; the cave-in.

The Man on Horseback

By Achmed Abdullah

Character of Story: Love and adventure.
Theme: A fight for a mine.
Characters: Tom Graves, miner; John Truex, his partner; Martin Wedekind, an American-German; Bertha, his daughter; Heinrich Wedekind of Berlin, Martin's brother; Baron Von Gotz-Wreed; Lord Vyvyan, English agent; Krauss, a valet.

The Plot: Tom Graves and John Truex are partners in working the Yankee Doodle Glory mine near Spokane, Washington. This mine is apparently played out and Truex finally gives it up in disgust, turning over his share to Tom. Tom secures financial aid from Martin Wedekind, German born but American in every fibre, and proceeds to work it. Tom is in love with Bertha Wedekind, who likes him, but who has been visiting her uncle in Berlin and becomes enamored of German uniforms. All this takes place before the war. A peculiar ringing sound is discovered in the mine which causes the men to think it haunted and a new metal is found in the assay. This metal has the peculiar attribute of transmitting sound at great distances. When the ore is sent to New York for assay German bankers get wind of it and desire to secure it for use in submarines. An offer comes to Tom for $500,000 for his mine but Wedekind urges him not to sell to Germans of whom he is suspicious. Baron Von Gots-Wreed comes to Spokane to visit and makes many friends. He makes a friend of Tom and urges him to come to Berlin. Tom has just been refused by Bertha and makes up his mind to go. On the ship he meets Bertha, who thinks that he has followed her. Bertha has received a false cablegram stating that her grandmother in Germany is very ill. It is the desire of the Germans to get Tom in Berlin and to have Bertha to hold him there. They arrive in Berlin and Tom is made much of. The Baron has him put up at clubs and introduces him to society. Tom is finally induced to become an officer in a Uhlan regiment and receives his lieutenant's commission, swearing allegiance to the German Empire. Bertha's grandmother warns Tom as openly as she dares to leave Berlin but he makes light of her fears for his safety. In accepting his position as an officer in the Uhlans Tom is required to make up a schedule of his properties and sign it. The paper referring to the Yankee Doodle Glory mine has a transfer on the back of it and his signature transfers the title to the German government. The Germans, having secured title to the mine, determine to get rid of Tom and a fight is started in which the Baron challenges Tom to a duel. The Baron fires before the signal is given but Tom fires quickly, wounding the Baron in both wrists. Tom is arrested and charged with the murder of the Baron, who is supposed to have died though this is not true. Tom is confined to his quarters. He has meanwhile made the acquaintance of Lord Vyvyan, an English agent who is attached to the Embassy. Bertha desires to leave. Tom leaves his quarters to assist her and is sent to prison where he remains six months. War breaks out with France. Upon agreeing to lend his name for the registering of a shipping line from Hong Kong to San Francisco, the Germans permit Tom to rejoin his regiment. With Vyvyan Tom and Bertha make a dash for the border and are intercepted by the Baron and Heinrich Wedekind. After a fight the Germans are killed and the three reach France where Tom becomes an officer in the French army.

Locale: Spokane, Wash., and Berlin.

Picture High .Lights: Spirited action throughout.

A Woman Named Smith

By Marie Conway Oemler

Character of Story: Comedy drama.
Theme: Family pride.
Characters: Sophy Smith; Nicholas Jelnick; Alicia Gaines; Doctor Geddes; The Author; The Suffragist; Judge Gatchell; Luis Morenus, an artist; Emiline Phelps-Parsons; Mr. and Mrs. George Westmacote; Mrs. Cheshire Scarboro; Achmet, Jelnick's servant; Daoud, another servant.

The Plot: Sophy Smith, a stenographer who has risen from a position as office girl to be secretary to the head of the firm which employs her, inherits a Southern mansion and estate from an eccentric great-aunt. Sophy is descended from Cockney English but is thoroughly American herself, educated and cultured. She has, however, none of the family pride which is common in Hyndesville, South Carolina, where her inheritance lies. Sophy's great aunt, Sophronisba Scarlett, has fought with everyone in the place and left the estate to Sophy with an idea of spiting her relatives and neighbors by leaving the handsomest place in the state to "a woman named Smith." Sophy goes South, taking with her a pretty file clerk, Alicia Gaines, whom she invites to come and live with her. They find the house a tremendous affair though only two stories and an attic in height. The walls are immensely thick; the gardens are very extensive and in a very neglected state. They find that on each side of the house dwell descendants of two antagonistic branches of the family; on the one side Dr. Richard Geddes, descended from Freeman Hynds, and on the other side Nicholas Jelnick, Austrian on his father's side, descended from Richard Hynds. These two had been brothers—Richard, the elder a spendthrift and wastrel; Freeman a sober and God-fearing man. Jessamine, a poor cousin, had disappeared immediately after Richard's marriage to another woman and immediately after this marriage there had been discovered the theft of the family jewels. Richard was suspected and turned out of the house. He died soon after and his father died of grief. The property descended to the house of Freeman Hynds and finally came into the hands of Sophy Scarlett who left it to the woman named Smith. The two girls set about fixing up the house and soon get it into shape. It is filled with historical treasures and priceless antique furnishings. To keep it up they decide to invite a very few distinguished paying guests charging a round price for the privilege of living in Hinds house. This they try with great success. A great author, a great cartoonist a well-known Suffragist, and other distinguished people arrive and the atmosphere of the place is so intellectual and overpowering that the neighbors and natives generally overcome the prejudice they feel against the interloping Northerners and make friends. Geddes loves Alicia and Jelnick loves Sophy, though they do not discover, until well toward the end of the story that this love is returned. Jelnick and Sophy solve the secret of the missing jewels and have some exciting adventures. All comes well in the end.

Locale: A small town in the South.

Picture High Lights: This could be made into a very effective picture; pleasant, humorous and with plenty of dramatic action. The story is much stronger in material than appears in this short synopsis.

Sinister Island

By Wadsworth Camp

Character of Story: Mystery.
Theme: Fear.
Characters: James Miller; Tony, his servant; Andrew Anderson; Molly, his wife; Morgan; Jake, Anderson's man; Miss Morgan; the fisherman; the coroner.

The Plot: James Miller, a practical man with no belief in the supernatural has been told by his doctor that he must go South for a rest and for this purpose has chartered a small yacht for a cruise in Southern waters. Just as he is starting he receives a letter from Anderson, a friend, urging him to come to Captain's Island on the Snake River where Anderson and his wife have been staying. There is a tone of terror in the letter which rouses Miller's curiosity and while Anderson doesn't say anything very definite about the place it is evident that both he and his wife are very anxious to have some company. Arriving in the neighborhood of the island, Miller is warned by an express agent that the place has a bad reputation and is reputed to have been haunted ever since the early days when a slave trader lived there and plied his trade of importing slaves, even after the importation of slaves was against the law. Arrived at Captain's Island, popularly known as Sinister Island, Miller is met by Anderson who comes aboard the yacht and unburdens his mind of the fears which have been harrassing himself and his wife for some weeks. Anderson declares that not only is the house the scene of many weird and inexplicable manifestations but that there is no doubt that the island is full of snakes and that he and his wife are convinced that it will be a matter of days only before these snakes will make some sort of attack upon them. Morgan, another resident on the island, has noted the same sinister atmosphere of the place although his home is more cheerful. Strange noises are heard in Anderson's house, doors open and close without adequate reason; whisperings are heard and the whole place has an atmosphere of ill-omen. Miller endeavors to laugh at the fears of his friend. The next morning early Miller surprises Miss Morgan on the beach and desiring to speak to her approaches her, whereupon she runs and he chases her, catching her after a hard run. She does not explain why she ran, further than to say that she was frightened. Miller learns that this young woman is an enigma. The second day Jake, the handy man of the Andersons, goes for a walk in the wood to call on Morgan's cook. Anderson's cat has been killed by a snake and Jake is anxious to leave the place. A sudden outcry brings Miller to the woods where he and Morgan find Jake dead, bitten on the leg by a snake and with peculiar bruises on his wrists. The next day Tony is attacked in the woods and received the same marks on his wrist but escapes being bitten. He cannot explain how it happened. Miller agrees to stay in Anderson's house and a rattle is heard in the night but nothing can be found. Then strange blue lights appear. Miller starts to investigate. Miss Morgan appears and begs him not to go. The same strange marks are on her wrist. The ultimate explanation of the story is that Morgan is a smuggler and does not desire other people on the island. He does not stop short of murder to be rid of them. The girl is his niece, not his daughter. Morgan and his lieutenants are captured but Morgan escapes into the burning jungle where certain death awaits him.

Locale: The South.

Picture High Lights: Many thrills.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Every Vitagraph Company is at work on a new production. William Duncan is well along with the first episode of the new serial "Love and Honor," in which Edith Johnson is playing opposite him; and Director William Bowman is making the tenth episode of "The Invisible Hand" featuring Antonio Moreno with Pauline Curley.

Montgomery and Rock have a new leading woman in the person of Patsy DeForrest, and this pair of comedians are now making the last scenes for the first comedy in which she appears.

With the return of Lucille Carlisle from New York, work was begun on a new two-reel special Vitagraph release under the direction of Larry Semon, who also plays the featured part. Bill Hauber and Frank Alexander are playing in support of the director-star.

Helen Lynch is playing opposite Jimmy Aubrey in a two-reel comedy, and Babe Hardy is taking the principal supporting role. Noel Smith is directing.

Director Dave Smith is making the final scenes for an O. Henry story, "An Afternoon Miracle," in which Jay Morely and Virginia Nightengale are featured.

About Metro Players

Selection has been made of a portion of the cast for Bert Lytell's next Screen Classic, "Jimmy Valentine," and Vola Vale will play the lead. Eugene Pallette is to appear in the part of "Red." This company has started work under the direction of Arthur D. Ripley, who has been film editor at the Metro since its producing organizations came to the coast.

Principals for the cast of the second Drury Lane melodrama, "The Hope," being filmed under the direction of Herbert Blache, have been selected, and are Jack Mulhall, Ruth Stonehouse, Marguerite de la Motte and Frank Elliott. Elliott is an English actor who played the leading man role in this city during its original presentation at the Theatre Royal.

"Stronger Than Death" is the latest Nazimova feature released through Metro

Viola Dana's Screen Classic, "Eliza Comes To Stay," has been started, and W. A. Howell, who directed the Flagstaff Comedies, has been engaged to film this subject. The supporting cast has not been selected, but the company is now working at Pleasanton where a number of children are being used. Twenty-six members of the Metro staff are at this Northern California town, making the necessary New England scenes.

Henry Otto has been assigned to the direction of May Allison in "Judah," after one day's vacation following the completion of "The Willow Tree," in which he virtually made three productions as a new process of filming was tried out which will not be used.

The other two companies at work at the Metro studio are those making "Shore Acres" being produced by Rex Ingram, and the forthcoming Nazimova production.

The F. P.-Lasky Studio

A change has been made respecting the next film starring Bryant Washburn, it having been arranged to film "Mrs. Temple's Telegram," adapted from the stage play by the same name, instead of filming "Where Julia Rules." This latter play will be produced at a later date. James Cruze is to be director of the next Washburn subject.

Lois Wilson has been selected as leading woman for the Robert Warwick play "Thou Art the Man," which is now being filmed under the direction of T. N. Heffron. The company is working this week at the Cawston Ostrich Farm in Los Angeles, where a number of the South African scenes are being filmed.

Another change has been made with respect to Ethel Clayton's next story. It had been planned that this star would next appear in "All in a Night," under the direction of Walter Edwards, but now it is planned that the next film will be "A Lady in Love." Director Edwards will make this film.

Arrangements have been completed for filming of "The Prince Chap," under the direction of William C. De Mille, and a cast that will include Lila Lee and Kathlyn Williams as principal supports to Thomas Meighan, has been selected. Mr. DeMille plans to make the first scenes for this film December 24th.

Charles Maigne, who is to direct the Robert W. Chambers' novel play "The Fighting Chance" with Conrad Nigel and Anna Q. Nilsson, has arrived in Los Angeles and will begin work on this picture next week.

Julia Faye, appearing in Paramount-Artcraft pictures

Bebe Daniels has been selected as leading woman for Wallace Reid in "The Dancin' Fool," which is now being produced under the direction of Sam Woods.

December the twenty-second will mark the beginning of production of the first George H. Melford Paramount-Artcraft special, "The Round-up"; and it is now announced that the making of "Held by the Enemy," the well known William Gillette play, will not be started until shortly after the first of the year.

Fox Studio Doings

William Russell and a big company of Fox players, especially selected to appear in support of this star in "Bruce of Circle A," left this week for Phoenix, Arizona, where they will make the exterior for this play, adapted from the novel by Hal Titus. Helen Ferguson is to be Mr. Russell's leading woman, and the supporting cast includes Duffy Shade, Robert Cain, George Stewart, Nelson McDowell and John Donnelly. The Russell Company will be in Arizona about ten days.

All the scenes have been made for the H. H. Van Loan story, "The Three Gold Coins," under the direction of Cliff Smith, and Tom Mix is having a brief vacation before the new production is started. Margaret Loomis is the leading woman for Mix in this production.

A number of new players have been engaged by the Fox organization to appear in a forthcoming production. Harry Todd will do a character part, and Henry J. Hebert appears as the heavy in the initial release starring Shirley Mason, entitled "Her Elephant Man." Vivian Rich, who has been on the screen for a year, is leading woman for Buck Jones in "The Last Straw," which is now nearing completion, under the direction of Charles Pritchard. Ben Neely is taking the heavy role in the Madlaine Traverse subject "The Penalty," and Corinne Kirkham is playing an ingenue part in the same, which is being directed by Howard M. Mitchell.

A title "White Lies" has been given to the subject now being directed by Edward J. Le Saint, which stars Gladys Brockwell.

Supervising Director Hampton Del Ruth of the Sunshine Comedies now has five units working on coming productions. No titles have been selected for any of these comedies, which will not be completed for the next two or three weeks.

Universal Newsettes

Several changes are announced to take effect immediately at Universal City. Perhaps the most important is that E. M. Bipitz, formerly of the New York executive organization of the company, is on his way to Los Angeles to assume the duties of controller, succeeding George Morris, who resigned.

M. M. Montgomery has been named as production manager by General Manager Tarkington Baker, and assumes this post immediately. Other changes announced by Mr. Baker provide that Frank Lawrence, film editor, shall have general supervision of the photographic laboratories, succeeding L. L. Lancaster, who has been laboratory chief for several years, who has taken up camera work with the William C. Dowlan Company. Monroe Bennett will be superintendent of the laboratory, assisted by Jack Guerin.

A distinct novelty in titles was filmed this week for "The Breath of the Gods," which stars Tsuri Aoki. For this, the proscenium arch of the Universal City Theatre, which is 38 x 42 feet, was used. Japanese players drew the curtains of the stage aside revealing the title of the play.

Several permanent titles have been

Harry Carey is star in "Marked Men," a Universal production decided upon for the forthcoming Universal productions. The subject made under the working title of "The Three God-Fathers," will be known as "Marked Men"; "The Woman in the Plot," has been changed to "The Devil's Pass Key," and "Ambition" will be known as "The Gorgeous Canary."

The casting department of Universal has engaged Lola Gonzales to play an artist model role in "The Primrose Path," now being made by Wm. Christy Cabanne. Miss Gonzales is a professional model, and has been pictured on more than one hundred canvases. Most of her professional work was done at the Chicago Art Institute.

The week has seen the finishing of "The Devil's Pass Key," under the direction of Eric von Stroheim. Several other subjects will be completed within the next week.

"Blind Chance," with Robert Burns, Charles Dorian and Peggy O'Dare, under the direction of Edward Kull; and "Roarin' Dan," with Hoot Gibson and Ethel Shannon, directed by Phil Rosen, are two two-reel western plays started this week.

With the recovery of Art Acord, who has been ill for a number of weeks, work has been resumed on "The Moon Rider," Universal serial.

Mary Texas, leading lady for Emmet Dalton in "When a Man's a Pal"

A tense moment in "The Third Generation," a Robertson-Cole feature

Goldwyn

After two months' preparation, work has been started on the filming of the first of the "Edgar" series at Goldwyn studios by E. Mason Hopper. This series of pictures is adapted from the Booth Tarkington stories of the same name, and it is very probable that the children engaged for the first release will play in all of the series. A lad named Johnny Jones will take the lead, and the other principal children are Buddie Messinger and Lucile Rickson. players engaged for the first number are Nick Cogley, Arthur H. Lithe, John Cossar, Virginia Madison, Marie Dunn and Fred Moore.

The first of the series will be titled "Edgar" and present plans provide that each release will have an individual name.

Madge Kennedy this week began work under the direction of Harry Beaumont in "Two Cents Worth of Humanness," which is adapted from the Octavius Roy Cohen novel of the same name by Gerald Duffy. John Bowers will be the leading man and is now being given its final editing by other principals of the Kennedy-Beaumont cast are Willard Louis, Florence DeShon and Richard Tucker.

Wyndham Standing has come to the coast to play the leading role in "Earth Bound," an adaptation from the Basil King story which is being produced by T. Hayes Hunter. Other leads in this subject are Mahlon Hamilton, Flora Levelles and Alec B. Francis.

Here and There

George Beban, who has now been at work a month on his coming production, "One Man In A Million," will need fully that much more time to complete this subject which is to be distributed and exploited by Sol Lesser. This week, more than 200 dogs, eighteen boys and six babies were used in a number of scenes. Irene Rich, Helen Eddy, and Lloyd Whitlock are principals in support of Beban in this play.

Morris R. Schlank reports completion of filming of the Hank Mann comedy "Paper, Paste and Poultry," which Director H. C. Raymaker. In the mean time, Mann has begun work in a new picture which is at present known as "Barbers and Blacksmiths," which is being directed by Fred Windemer.

Helen Holmes, who arrived in Los Angeles from New York the latter part of last week, was taken ill the day following her arrival and on Saturday, Dec. 13th was operated on for appendicitis. Miss Holmes is convalescent and her doctors assure Manager Sam Warner that Miss Holmes will be able to resume producing activities in four or five weeks.

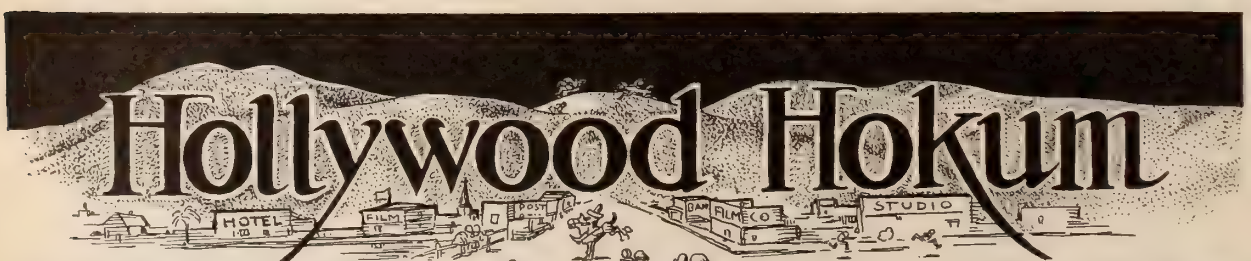
Manager Sam Warner arrived in Los Angeles a few days in advance of Miss Holmes with his producing staff, which includes Gilbert P. Hamilton as director, and was in readiness to begin producing a new serial when Miss Holmes arrived.

General Manager Sam Rork, this week took the Katherine MacDonald Company to Monterey, where the first scenes for the Monte Carlo story, "The Guests of Hercules," by C. M. and A. M. Williamson are being filmed by Director J. A. Barry. The making of these scenes will require at least two weeks, thus keeping the company away from home over Christmas. During the absence of the production unit, the technical staff will complete the building of the big Casino set at the studio in which much of the action of the photo-play will take place. Norman Kelly will be the leading man opposite Katherine MacDonald, and the supporting cast includes Nell Craig, Edwin Stevens, Howard Gaye, Rudolph Valentino, Virginia Ainsworth, Sybil Gocelyn, Fannie Ferrari, Walt Whitman and others. This subject will be the fourth release for Miss MacDonald on the First National program.

It is now expected that two weeks will be required for completion of the first Lois Weber production for Paramount-Artcraft. This film was at first known as "A Modern Pilgrim's Progress," but this title will only serve as one to be used during the making of the production. An exceptionally big cast of well known players are appearing in this initial subject produced by Miss Weber. The entire cast includes Frank Glendon, Clara Windsor, George Hackathorn, Hal Cooley, Una Trevalyn, Edith Kessler, Helen Kelley, J. P. Lockney, Evelyn Selby, Martha Mattox and Carl Miller. Dal Clawson, who was in charge of photography in the making of a number of Lois Weber productions for other programs, is with Miss Weber in the making of her present release, having been placed under contract for the coming year. A number of innovations have been worked out for this film and have now been photographed successfully.

"Roads of Destiny" will be the next play for Pauline Frederick, which will probably be directed by Frank Lloyd, who has just finished the filming of "The Woman In Room 13."

Changes in production plans are bringing the Mabel Normand Company back to Los Angeles. It was the original intention to film "Maggie" in New York, but now production of this has been delayed until a later date. The scenario staff at the Culver City Studios is now preparing another script which will be used for this star.



Our Motto: All the News, If it's News, When it's News

Christmas is coming.

Mabel Normand's coming home.

Carter de Haven has his dressing room in baby blue.

Pauline Frederick is going to have a Christmas tree.

E. H. Allen was seen doing some Christmas shopping.

The age of brown tasting cigars is almost upon us.

Victor Schertzinger is not going to direct in New York.

Louise Glaum has bought her purp a silver trimmed collar—Christmas gift.

Ora Carew helped the Ad Club to digest their lunch by singing for them this week.

W. A. Howell has registered as a director on the west coast. He's now with Metro.

Eddie Polo is going to South America with a "Vanishing Dagger" Universal Company.

Marc Robbins is the proud owner of a Ford. This does not mean that he just bought it.

Gibson Gowland claims his fortune in his hair, and knows of five engagements he was pulled into on account of his curly locks.

Josephine Hill finds after eating crusts for SIXTEEN years to retain her curly hair, that she has curly hair without eating crusts.

Isador Bernstein picked an all Kentucky organization to make "The Kentucky Colonel," and gave specific instructions regarding moonshine.

Louis Sherwin pulled the old New York joke of having some one called away from the table, this week, after inviting a friend to lunch, we learn from Stewart Woohouse.

Douglas Gerrard recently instructed his orchestra to play National airs when famous visitors came on the set, but he has countermanded the order since the boys struck up on "Rule Brittannia," when an Irishman showed up.

Arthur Kane tells the story of a salesman who visited a Missouri town and introduced himself as being with "Famous Players." "I'm sorry," the exhibitor replied, "we can't do business with you because we have an American Foto Player."

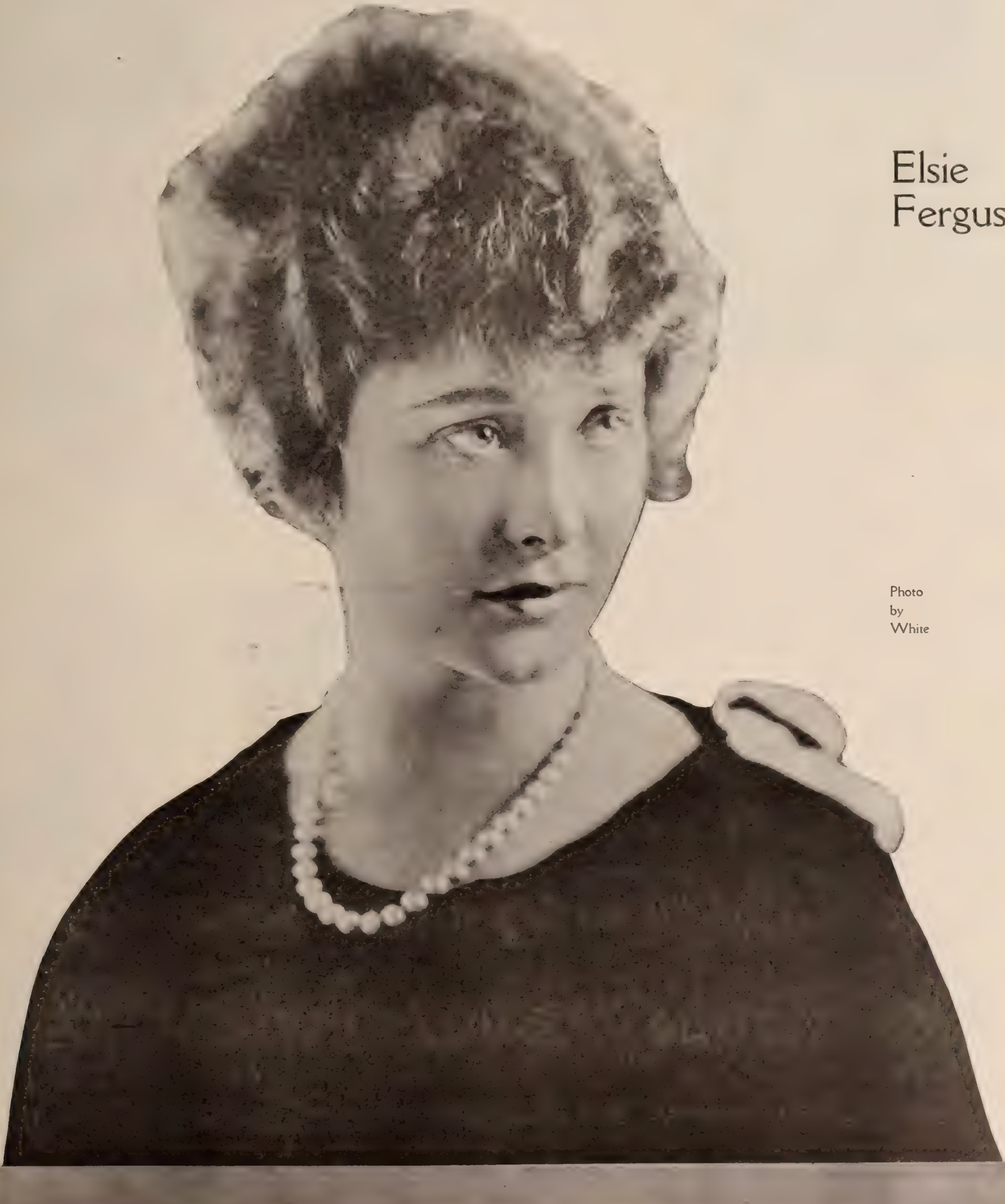
Pleasanton, California, is the only New England town, 'tis said, in the Golden State, and the only place where there are no palm, eucalyptus or pepper trees, and not even any climate. We mention this so our readers may know why some of the film companies go to this northern place.

Bert Lytell went up the coast to spend the night and make a scene, and it rained, and Bert stayed five days, and he didn't have a change of linen, so he washed it out every night, and had the maid iron it in the morning, and so kept up his usual Beau Brummel appearance, at least so it is said.

INTERVIEWS POSTPONED.

HOKUM'S intention of learning the person who brought puttees into the industry as a necessary part of a director's uniform, has caused considerable trouble to the copy boy. He has been forced to run hither and yon in an effort to get the accurate information, and in all instances has discovered he is treading in dangerous waters. Several have intimated that C. B. de Mille brought this great aid to the industry, while others claim that the introducer was Henry McRae, who is now in Japan. Definite dates will be secured, and then the problem will be solved.

Professional Section



Elsie Ferguson

Photo by White

Harold Titus who is writing for Fox productions

Titus Sells Two Stories to Fox

Harold Titus has just sold the picture-play rights for two of his stories to William Fox. One of them is "The Last Straw," in which a certain hero, Buck Jones, will appear as star, and the other is "Shod with Fire," with William Russell as star.

Mr. Titus admits that his job, of course, is manufacturing fiction, but he has various other duties that occupy as great a part of his attention as writing does. From May till September, he has to fish for trout, from September till freeze-up, his mind runs most of the time on ducks, and then there are iceboats and fishing shanties. That is why he maintains that the Great Lakes country is the one place for people who love to live richly, and also why Mr. Titus is one of the best writers of Western stories living today.

Tom Santschi—Veteran

THOMAS SANTSCHI'S interpretation of the brutal "John Sheen" in the American Film Co.'s latest super-feature, "Eve in Exile," founded on the novel by Cosmo Hamilton, is surprising even those who have followed his work consistently since his appearance in "The Spoilers."

In the role of "MacNamara" in this Rex Beach production Santschi staged a fight with William Farnum which is still conceded the greatest tussle ever caught by the movie camera. Immediately he became a prime favorite with the fans. He and Kathlyn Williams were co-starred in "The Adventures of Kathleen," and Mr. Santschi after-

(*Continued on page* 466)

Personal and Otherwise

HENRY MORTIMER was the most impressive "nobody" we have ever seen, while he read the prologue in "Everywoman" at the Rivoli last week. At least, he called himself "nobody," and the subtitles frequently referred to "nobody," but it seemed to us, in view of that fact, a tremendously important part. All joking aside, Mr. Mortimer's reading was really excellent.

MAY McAVOY is looking forward to her trip to New Orleans with Alice Joyce in the near future. Miss McAvoy is playing the ingenue lead in the Vitagraph production of "The Sporting Duchess," and will be duly chaperoned by her mother.

ONE OF THE STRIKING FEATURES in "The Miracle of Love" at the Rialto this week, besides Lucy Cotton's performance, which is sure to be exquisitely dainty, is said to be Ida Darling's wardrobe. Miss Darling is widely known for her finished portrayal of grandes dames, and among the gowns worn in this latest picture are a silver tissue tea gown on mediaeval lines, a black velvet dinner dress with a chemisette of jet, and a biege taffeta on bouffant lines. We are looking forward to seeing them.

BETTY ROSS CLARKE, leading lady for William Farnum in "If I Were King," has been signed for the part of the "Eugenic Mother" in "The Very Idea" with Taylor Holmes, writes that she is eating two desserts with each meal, trying to plump up and look truly eugenic. Miss Clarke has decided that the exigencies of the films are varied beyond belief, and we don't blame her in the least.

SASHA VOTICHENKO and Mrs. Votichenko gave an informal reception in their studio at the Hotel des Artistes last week in honor of Lucy Cotton. We are glad nobody like that thought of giving us a reception, because, under such circumstances, we might have been expected to pronounce their names; but we are sure Miss Cotton was equal to the task. Among the guests prominent in musical, literary and art circles were Baroness Alexandra de Markoff; Roshanarza, the Oriental dancer; Emiliano Renaud; M. La Liberte; Mrs. Ariadne Holmes Edwards, composer of "God Bless You, My Dear"; Mrs. Adelaide Cotton, Mrs. Aaron Marx, James Watts, the impersonator, Clara Tice, the artist, and others. The reception was in the nature of a celebration in honor of the contract which Miss Cotton recently signed with the International Film Company, to appear in Cosmopolitan Productions.

EDMUND GOULDING is back in town, after a short visit to England. He is even more enthusiastic about the films than ever, but this time is directing all his energy toward the producing end; and it is rumored that he is about to begin work at the Talmadge studio.

JACK WARNER, president of the Paramount Al St. John Comedy company, is one of the youngest producers in the game. His P. A. affirms, in proof of this statement, that he has been voting but seven years. Perhaps he wasn't interested in politics before that.

R. WILLIAM NEILL, who recently finished his direction of E. K. Lincoln in "The Inner Voice," has been engaged to direct Norma Talmadge's next production, "The Woman Gives."

GEORGE HACKATHORN is now at work with Lois Weber, playing the most difficult role of his career. In this latest Weber production he plays three distinct ages, covering a period of seven years.

Margaret Linden

Sylvia Breamer

No Temperament for Norma Talmadge

THERE is no artistic "Temperament" about Norma Talmadge. Miss Talmadge is one of the most sane and reasonable little women in the world. She has learned by long and hard experience that it pays to control one's temper. About her work she is always kindly and friendly. When things go wrong, she simply gets busy and tries to straighten them out.

"Temperament," says Miss Talmadge, "is too often an excuse for not 'playing the game.' Temperament strikes me as being the anarchistic tendency in life. It is purely a condition of non-co-operation.

"If one is grouchy and wants to escape the consequence of acting in accordance with that grouch, one lays it all to 'temperament.' A real artist cannot afford to be temperamental. She has an important mission to fulfil, and temperament, or shall I call it temper, hinders rather than helps her to obtain true success.

"I have often heard it charged that women of the stage or screen were more temperamental than men. I have heard it said female players 'blew up' and 'raised cain' about the place oftener than those of the opposite sex. There is nothing more unture. I don't believe there is a bit of difference between the cosmic make-up of men and women. Given the same circumstances of living and the same training, I believe one will find that women will develop the same mental and spiritual attitude that is found in men, or vice versa."

Miss Talmadge is an alert, thoroughly modern American girl. She has risen to the very highest position among dramatic actresses of the

(*Continued on page* 466)

HECTOR V. SARNO
FELIPPE LOPEZ—The Heavy—in "RIO GRANDE"
The Augustus Thomas story directed by Edwin Carewe
The "SIRGIUS" in "THE RIGHT TO HAPPINESS"
With DOROTHY PHILLIPS

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision of Hampton Del Ruth

Snapshots

SNAPSHOTS

Above, to the right, is Catherine Calvert, popular player, whose screen beauty is of the most attractive type.

To the left is Tom Terris, director of exceptional ability.

Below, to the left, is Anita Loos. scenarioist, next her is Baby Ivy Ward, and Armand Cortez occupies the right hand side.

Tom Santschi—Veteran

(*Continued from page* 464)

ward directed and played the leads in a number of feature productions.

Early in 1918, after eleven years in pictures, Mr. Santschi began a free lance career as character heavy or lead, appearing in several of the Madlaine Travers and Gladys Brockwell pictures, with Anita Stewart in "Her Kingdom of Dreams," and with Geraldine Farrar in "The Hell Cat," "Shadows," and "The Stronger Vow."

As the "Sheen" of "Eve in Exile," he has a role that is greatly to his liking—"the best thing I've done this year," says he. It is a part that calls for a portrayal of strong conflict that is both mental and physical. Charlotte Walker is "Eve" of the title, and the cast boasts such other screen players as Wheeler Oakman, Melbourne MacDowell, Harvey Clark, Violet Palmer, George Periolat, Martha Mattox, L. C. Shumway and Perry Banks.

Tom Santschi cares not a rap for dolled-up hero roles. He vastly prefers heavy parts, believing that such characters offer not only greater opportunities for acting, but a wholesome variety which keeps the actor out of ruts and protects the fan from the weariness of seeing the same player time after time in roles of a similar nature.

MAY McAVOY is looking forward to her trip to New Orleans with Alice Joyce in the near future. Miss McAvoy is playing the ingenue lead in the Vitagraph production "The Sporting Duchess."

Tom Santschi veteran film actor who plays the role of "Sheen" in American Film Company's current release "Eve in Exile"

"GOWNS BY DE RACON" is a line to be used on the screen in all the Bessie Barriscale productions. Miss Barriscale is probably the only screen star who supports a dress-making establishment, presided over by a designer possessing a New York and Paris address. Everything designed by "De Racon" is exclusively for Miss Barriscale in her screen productions.

* * *

HERE'S THE LATEST YET!

Eliot Howe, now directing Frank Keenan, was to meet his star, part of the actors and his technical force out on a location in the Mojave Desert, California. But the director and his camera man missed the only train out of Los Angeles for the isolated desert town. Autos could not reach it, and the next train was twenty-four hours late. That twenty-four hour delay would have cost the company something like two thousand dollars.

"But why have modern inventions if you can't use them?" demands Mr. Howe.

So he hired Miles Wescott, a Los Angeles aviator, to take him to the desert location. They flew over the Sierra Madre mountain range and landed safely at the railroad station that was to have Mr. Howe's destination an hour before the train he had missed pulled in! The air-line distance was but seventy miles, and Mr. Wescott's biplane, a military tractor pattern, made the flight in fifty-five minutes.

Edmund Goulding

No Temperament

(*Continued from page* 464)

screen through her splendid ability, h beauty, and her judgment as to wh the public wants. She has never p out a photoplay that has failed.

There is no actress on the screen t day who takes deeper personal intere in her work. Every thought and a most every moment of the day devoted to planning and studying fc her future efforts.

One of Miss Talmadge's most recei releases is "The New Moon," a stoi of Russia of to-day, in which all turmoil and dark outlook. It is a stor of the romance and adventure tha may be found beneath the turmoi Other recent pictures are "The Wa of a Woman," from Eugene Walter: play, "Nancy Lee," and "The Isle o Conquest," from Arthur Hornblow' novel, "By Right of Conquest." Th next and last of Miss Talmadge' Select releases, will be a Wilkie Col lins story, "She Loves and Lies," ir which the star has a part which give her a spendid chance to prove her versatility in the roles of a successfu young actress, a gray-haired woman ol sixty odd summers and winters, and a gay Bohemian of the Greenwich Village type. This is scheduled for January, and after that all Talmadge Pictures will be released through the First National Exhibitors' Circuit.

Why Delay?

For release printing of "Supreme Quality" you will eventually come to us.

Watch for "The Sagebrusher".

REPUBLIC LABORATORIES, Inc.

Phone Bryant 7190 **729 Seventh Avenue, N. Y. C.**

Equipment Service

News Notes

Happy New Year!

Thanks, and a thousand like 'em o you!

Max Mayer has a new car. Studios re about the only things that can get t up these days—and the more they ndulge the more cars Max can buy.

Hector Streychmans was a welcome visitor in our office a few days ago. Business at the Palisades Laboratory s keeping the man busy—and it requires a considerable stack of work to keep an active man scratching gravel.

E. F. Murphy of Universal Laboratory is finding it a difficult task to get men for his plant. He showed us some new devices that will cause a stir in the laboratory field when he brings them out.

"Doc" Hall of the Universal Slide Dept., will also have something to say soon.

President Edwards and Vice-President Hallberg of U. T. E. sort of wish that things would let up a bit while at the same time they sort of hope that the coming year will be as good to them as 1919 has been.

Joe Hornstein, known to all equipment buyers east of the Mississippi as the head of the N. Y. Branch of U. T. E. has left and taken a position with W. H. Howells, Export Agent. With his large following Joe is bound to set things afire in his new position.

His position with U. T. E. has been filled by C. H. Atwater, well-known to the trade.

Here comes an announcement to our desk saying that Bob Burrows is General Manager of the Cleveland Engineering Co., specialists on all phases of theatre construction. Wherever Bob goes there goes Good Luck.

Did someone have the audacity to say that business is good. Swanson Nolan, the western supply house will say so. They have just opened another branch in Omaha at 316 Locust street.

"You know, I really cannot believe that your country is to remain dry, It seems rather impossible," said Major Grierson. Which has nothing much to do with the motion picture industry except that Major Grierson is connected with the Provincial Theatres Ltd., of England and has been in this country on an extended tour investigating our technical equipment. The Major reports that practically all theatres on the "Little Isle" are equipped with their own motor generator sets, a condition which might be copied in this country with good effect.

Joe Shipman of Los Angeles has been in New York for some days exhibiting his new automatic printing machine which reels off prints of "stills" by the thousands.

McNary, New York studio expert of the Westinghouse Company, found it necessary to spend several days at the Pittsburgh works during the last week.

What did you think of the size of the NEWS last week? We're not saying much but you ought to see us smile.

Last Week We Met—C. V. Rucker

NO, FRIEND READER, the illustration does not belong with another heading but with this particular one just as you see it. The name of "C. V. Rucker" has been identified for so long awhile with the Radio Slide Company that it is doubtful if one supply dealer out of a hundred knows that the person signing the firm's correspondence is a woman. But such is the case.

Mrs. Rucker came from the South about so many years ago (it is left to your imagination after viewing the excellent likeness of the subject to decide on this delicate question) as soon as she arrived in New York she entered the photographic business. Even then she was interested in slide making.

She looked about her and discovered that the lantern slide was to become a large factor in the exhibition of motion pictures, to announce coming attractions, to make special announcements, etc. As a result of this hunch she set at work on a slide of a special nature, which developed into the Radio Slide of today.

When the Radio Slide was perfected, she had it patented in the United States and in practically every foreign country. Today as president and active head of the business she stands out as one of the most successful women in the motion picture industry, or in any industry for that matter.

Mrs. Rucker has ideas on the Woman in Business which are somewhat different from those which others of her sex have formulated.

"I do not believe," she said, "that a woman should become mannish as soon as she enters the business world. There is no need for her to put her smile in storage and solemnly swear to emulate the stern facial expressions of so many business men. The business profession isn't as bad as all that."

Without further comment we will allow the reader to judge from Mrs. Rucker's likeness whether or not she lives up to her creed.

No doubt there are many men who could take lessons from her in the science of merchandizing. As has been said previously she has patented her slide in every country where its sales possibilities are worth the outlay, and in many of these countries she has established agencies or else has sold the "rights." But this has not been done blindly. Before she enters a country she analyzes conditions until she is absolutely certain there is a demand for her slide already existing or waiting to be worked up, then she goes ahead with a merchandizing scheme.

Her firm is probably the only one of its kind in this country selling exclusively through agencies. Although Mrs. Rucker advertises extensively, you will notice that the home address of the firm is never given. Instead the buyer is referred to "agents everywhere." Mrs. Rucker has found that this method of sales is profitable inasmuch as it enlists the dealer in wholehearted cooperation because he knows that whatever business is done in his district will be done through him and will not be side-tracked to the home office.

Mrs. Rucker is a credit to the motion picture industry. Starting with only an idea—but a good one to be sure—she has increased the scope until every part of the globe or wherever motion pictures are found, are finding innumerable uses for her product.

Equipment Operating Projection, Questions Answered

The Transverter—What it is, How it Works How it Differs from Others, and What it Does

A Complete Article on This Device with Dependable Data from a Personal Test

MANY requests have been received from readers to prepare an article on the Transverter that would show by means of diagrams and drawings how the machine works and what happens at different points in its operation. On the occasion of a recent visit to Cleveland, the home of the Transverter, the Editor discussed with Mr. D. C. Cookingham of the Hertner Electric Co., the desirability of publishing some real facts on the operation and behavior of his Transverter. Up to that time, so far as we know, the electrical characteristics of the device had never been commented upon, although demonstrations had been freely given to all who had desired them.

Mr. Cookingham agreed heartily with the scheme of the News and offered the services of his assistants and the facilities of the shop to be used as we wished. We were told that we could run any sort of test we had in mind and could publish the figures as we obtained them.

Standing in the shipping room were fifteen Transverters waiting for the expressman. We were allowed to select any one of these machines for our test. A 50 amp. double arc machine was taken and placed on the stand where all tests are made in the Transverter factory.

The test of the Transverter will be made under conditions as specified by the standardized rules of the American Institute of Electrical Engineers. One of these conditions is that the test be made at the normal operating temperature of the machine. In order that this temperature be attained it will be necessary that the machine operate under normal load for several hours before the electrical measurements for the computation of the efficiency are made.

Therefore, the Transverter was connected up to the supply lines and run with normal load for several hours. As writers of fiction would say, while the temperature is being brought to normal we will spend our time looking over the machine to see how it is made.

The Transverter is a motor generator set of the vertical type. The floor space taken up by the machine varies from 18 in. square to 21 in. square depending on its capacity. This small space requirement is a big advantage of the vertical type motor generator over the horizontal type.

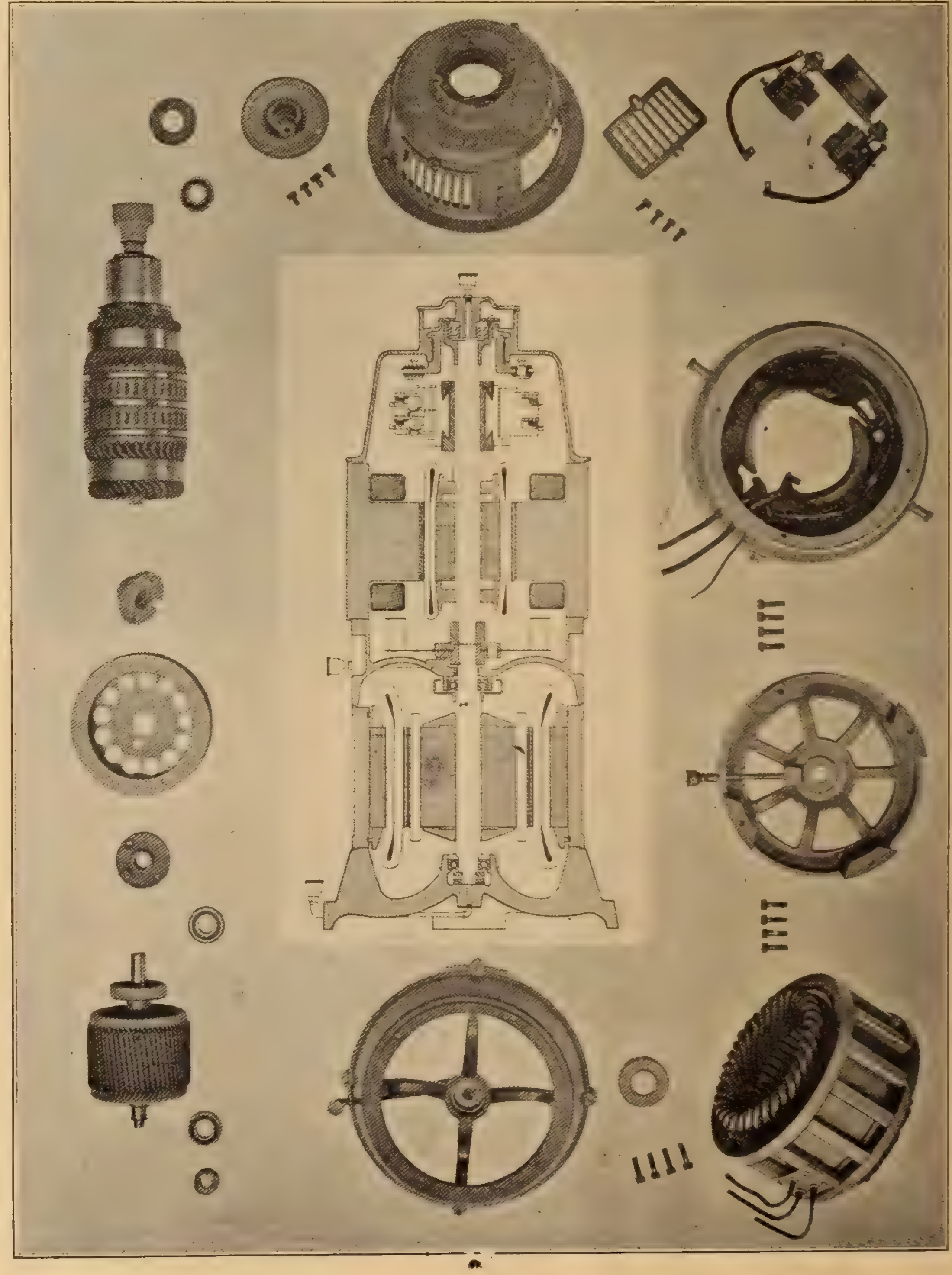
The height and weight of the Transverter also vary with its capacity, the limits for height being 33 in. to 45 in. and in weight 500 to 1500.

Transverters have now been developed in the following sizes:

Single Arc Machines (35
(50 Amps. D. C.
(75
Double Arc Machines (35
(50 Amps. D. C.
(75
(100

Although being manufacturer, the single arc machine is not recommended for motion picture work. Where two projection machines are used, the single arc allows a steal over from the first arc to the second, but as the second arc is cold, the changeover is accomplished by some sputtering and unsteadiness in the arc. With a double arc machine the arcs of the two projection machines are connected in series, the one not in use being short circuited by means of the switch on the projection machine. The second arc may be warmed up without disturbing the first arc and the changeover accomplished without any sputtering and unsteadiness and the operator is assured that the current through the first is exactly the same as the current through the second, hence the light from the two arcs will be the same.

The Transverter is a motor generator set consisting of an alternating current, squirrel cage induction motor and a specially designed direct current generator which supplies the current to the arc, each mounted on a separate shaft and couples together with a flange coupling. The design of this coupling is such as to allow easy removal of the armature in case it is necessary to turn the commutator. In the case of the Transverter the motor is operated from an alternating current supply line. By means of the energy developed in the rotor the motor drives a generator which delivers direct current to the carbon arc.



Exploded View of Transverter Showing all the Elements that Make up the Machine.

Motors can be supplied with the Transverter for single phase, two phase or three phase operaion and for any commercial frequency and voltage. The change in frequency for any given capacity does, however, often make a difference in the dimensions of the finished machine. As for nstance where the supply is 25 cucles the 75 amp. double arc machine would have to be made considerably larger than the same capacity machine for use on 60 cucles, the weight and price increasing correspondingly.

The Motor

The motor is the squirrel cage induction type with unusually low resistance rotor. On account of this low resistance rotor the speed of the motor s kept practically constant even under the sudden changes in load that occur when the second arc is struck and also when it is short circuited. f the speed varied considerably at these changeovers the arc would show unsteadiness and be particularly hard to handle.

For the benefit of the few who are unacquainted with the term "squirrel cage type of rotor" it will be described briefly. In a rotor of this description there are no "coils" in the commonly used sense of the word. The conductors which take the place of the coils consist of rods of solid copper, one rod being placed in each slot of the rotor. All of the rod ends on each side of the rotor are usually connected together by means of a circular copper band or end-ring. In the Transverter a large number of slots are used which reduces the resistance of the rotor.

In the Transverter all connections between the conductor and end rings are acetylene welded with copper, a feature which serves two purposes. First: that of further reducing the resistance of the rotor and second: assuring ruggedness and freedom from loose rotor bars. The rotor has a large number of bars, these being screwed across the surface. Both these latter factors tend to eliminate the noise usually encountered with alternating current motors.

The Generator

Here lies the heart of the Transverter success. While any motor of several types might be used with fairly good results to drive a generator, on the design and operating characteristics of the generator depend the action and behavior of a motion picture arc.

What will happen when the second are is struck?

What will happen when one arc is short circuited?

What will happen if both arcs are short circuited?

What will happen when the arc lengthens and the voltage increases across the arc?

These and similar queries must be satisfactorily answered by the behavior of the generator before its use can be considered in projection work.

In the case of the Transverter, the style of the generator is explained by the phrase "Bi-polar shunt wound commutating pole type."

(Concluded next week)

Exhibitor's Supply Company

MR. H. A. R. DUTTON, founder of the Exhibitors' Supply Company, is the president of this rapidly growing enterprise, while Mr. K. R. Douglas is vice-president and secretary and Mr. G. A. Lincoln treasurer.

Two years ago, when the present sales plan of the Simplex Company was evolved by Mr. E. M. Porter, the Exhibitors' Supply Company was chosen to represent the Simplex product in Chicago and the greater portion of the state of Illinois. So rapidly did the enterprise flourish that in a very short time Mr. Dutton found it necessary to open a branch office in Indianapolis, Ind. This office, which is located at 157 North Illinois street, is operated under the personal supervision of Mr. R. E. Gunn, who is a conspicuous figure in the theatre equipment world and whose administration of business affairs has made the Indianapolis branch one of the most efficient in the chain.

The Exhibitors' Supply Company, in order to thoroughly cover the territory included in the Simplex franchise, opened up also a branch office in Milwaukee. Through this office, which is located at 204 Manhattan Building, southern and eastern Milwaukee is taken care of, as well as Clinton, Des Moines, Henry, Jackson, Lee, Louisa, Muscatine and Scott counties in Iowa.

Chicago Office Exhibitors' Supply Co.

This latter office is in charge of Mr. C. E. Bunce and is also fitted up in the same general manner as are the other branches of the Exhibitors Supply Company.

Mr. Bunce speaks very encouragingly of the future outlook of his branch for 1920, and expresses the opinion that the number of theatre installations that will materialize from the untiring efforts of his office will more than double the past year's business.

Breck Photoplay Supply Company

THE Breck Photoplay Supply Company, Inc., which is located at 98 Golden Gate avenue, San Francisco, Cal., claims the distinction of being

YOUR LOBBY DISPLAY SELLS YOUR SHOW

Frame No. 10 holds six 11 x 14 photos and date strip. Background of velour. Made in all finishes.

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BILT-RITE display frames are made in many standard styles or built to order from blue prints or rough sketches. Inquire of your local dealer for the BILT-RITE line or write us direct for complete information. Our co-operative service is free. Send diagram of your lobby and we will gladly design appropriate display for your approval.

ASK FOR BOOKLET B-2

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one of the oldest supply houses in the nation, having been founded in 1893 by Mr. George Breck.

This supply house, which distributes Simplex projectors in northern California, western Nevada and Oregon, can indeed be considered a pioneer, and the activities of the company in question are well known to all engaged in the motion picture industry on the Pacific Coast.

A finely furnished and equipped headquarters is one of the features of the Breck Photoplay Supply Company, which establishment is under the personal supervision of Mr. Thomas Maguire, general manager. Mr. Maguire, too, is an old-timer in the Pacific Northwest, having operated one of the very first motion picture theatres in Portland, Ore., and his exhibition experiences, together with a knowledge gained during his service in the supply business, qualifies him especially for the distribution of the popular Simplex.

At the Breck headquarters can be found everything that is needed in the way of equipment for the up-to-date theatre, and it is at its headquarters at 98 Golden Gate avenue that there is daily visualized scenes of extreme activity.

Analyzes Condenser Breakage

SOME weeks ago when he was employed as projectionist in a theatre at Midland, Michigan, the writer of the letter printed below had a great deal of trouble with cracked condensers. His query to the department was seen by H. F. O'Brien, representative of the Westinghouse Company on the West Coast, who immediately sent in his idea of the trouble, together with a way to correct it.

Mr. Templin says:

Thanks to Mr. O'Brien—also the News.

I have just finished reading both your suggestions in the November 15th issue of the News, and will tell you of my method which I tried and is in use in the theatre at present.

First, I have not been connected with the mentioned concern for the past three weeks, having resigned my position. I am now open for any good thing that may turn up, my former place being filled upon my leaving.

Now, back to "Condenser Breakage."

Before I left the theatre, I put in a set of 6½ x 7½ P. Convex and Bi-Convex condensers. Putting the 7½ P. Cx. next to the arc. Now, by doing this it threw my arc far enough back to prevent the flame from reaching the condenser, but did not overcome the breakage on one machine, as the condenser cracked after it had been in about four hours. The other one is still in good shape, on the other machine, as it hasn't even cracked.

Now I laid this to one of two things:

The continued extreme heat from the carbons being yet too close, or,

The booth ventilation.

But, both machines are equipped the same, with the exception that one has a Powers Inductor and the other a Fort Wayne Compensarc.

There is plenty of room for expansion in the condenser holders.

I am going to try and get the manager's permission to try out Mr. O'Brien's suggestion and will be glad to let you know the results.

During my almost two years stay on this one job, I talked Motor Generator until I think I would make a full-fledged salesman, all to no advantage.

This house is one that a town of this size can respect without a hazy conscience. That's why I could never understand myself why I never got the "outfit" which both the house and patrons deserve.

Reply:

Although the placing of your 7½-inch condenser lens next to the arc made it possible for you to draw back your arc, yet you should consider that by so doing you increased the wastage of the light source. With a given size condenser lens, say, 4½-inches in diameter, the cone of light which it will pick up will be mainly proportional to its distance from the arc. In other words, the nearer you can get your arc to the glass the greater the cone of light which will be rendered useful.

The mere fact that with similar operating conditions on the two machines your trouble was with but one arc would seem to show that there is some local trouble to be fixed up. Try out Mr. O'Brien's suggestion and let us know the result. If the theatre is in the class you infer that it is there is not a single reason why a. c. should be continued. Here's an opportunity for some M. G. salesman.

As They Pay 'em in England

FROM the columns of our English contemporary, the Kine. and Lantern Weekly, we cull a short item that may be of some interest to projectionists on this side of the water. Bear in mind that normally the English pound (£) is worth approximately $4.87 in U. S. money and that the shilling corresponds to our quarter. With this as a basis you can figure the suggested scale for yourself:

"The following is the scale of salaries—modest enough—which it is intended to put before the Cinematograph Exhibitors' Association on behalf of kinema workers, based on a 44-hour week:

	£	s	d
Chief operator	5	5	0
Assistant operator	4	0	0
Learners (starting)	1	0	0
Learners (after 18 months)	2	0	0

Recent Patent Issues

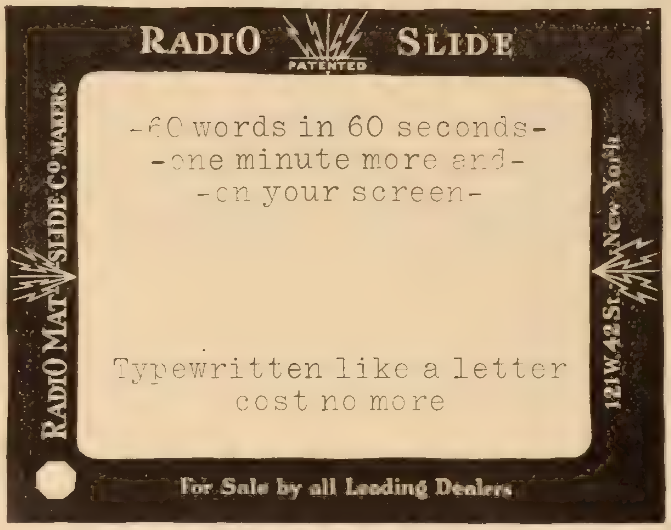
No. 1,323,579—Graphophone attachment for motion pictures, by Mr. A. Drawer.

No. 1,323,762—Shutter support for cinema camera, by V. M. Harris.

No. 1,323,767—Machine for printing film for colored motion pictures, by J. R. Hunt.

No. 1,323,863—Motion picture reel alarm, by E.

PATENTED—ACCEPT NO SUBSTITUTE



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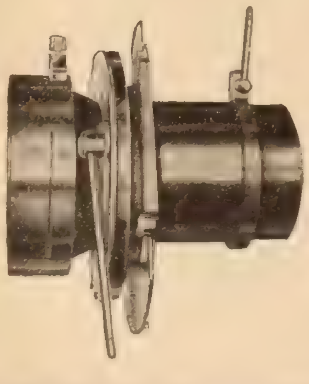

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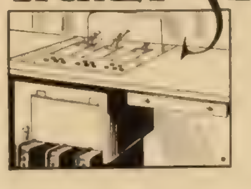

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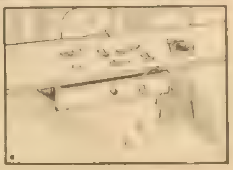

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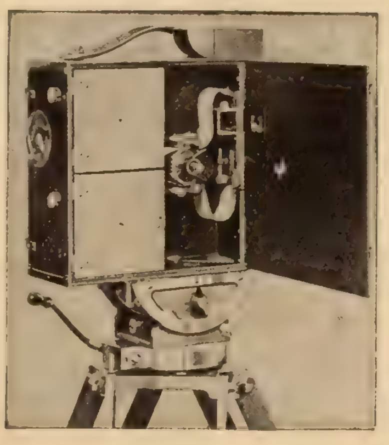

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How to Set Motiograph Shutter

E. K., Chestnut, Ill., asks:

Please explain how to set a shutter on the old type Motiograph which used the inside shutter? Also where can the music be obtained that you review for the piano?

Answer:

The principle of setting the shutters for the Motiograph is the same as for any other Motion Picture machine, that is, the larger wings of the shutters should cover the light opening at aperture as nearly as possible during the time that the intermittent sprocket and film are in motion and the smaller wings should pass during the exposure while the film is at rest. It is not necessary to pay any attention to the small wings when setting the shutters, as they take care of themselves and are only intended as interrupters of the light, which reduces the flicker in the picture to a minimum.

To set the shutters remove the front plate which carries the lens after which remove the outer shutter wing (the one nearest you), loosen the screws on the inner shutter, leaving the shutter just loose enough on the shaft to be turned easily by hand, and tight enough so they will not move of their own accord. Remove the gear cover, after which take hold of the balance wheel and turn the mechanism in the same direction as during the operation of the machine, turn very slowly until the intermittent sprocket wheel starts to move, after which set the lower edge of the large wing of the inner shutter about ½ inch above the center of the aperture opening (indicated by a dotted line in illustration Figure No. 1) when looking on a line parallel through the center of the light aperture. Now revolve the mechanism slowly in the same direction, observing when the intermittent sprocket wheel stops, that the top edge of the large wing of the inner shutter is about 1-8 inch below the center of the aperture opening (indicated by a dotted line in illustration Figure No. 2).

Figure No. 4 represents both shutters in the position they should occupy when the intermittent sprocket wheel stops.

Tighten the screws firmly after which revolve the mechanism until the inner shutter is at the original position, that is, the lower edge of the large wing should be about 1-8 inch above the center of the aperture opening. Replace the outer shutter on the shaft, tighten the screws partially in the same manner as was done with the inner shutter, set the top of the large wing about 1-8 inch below the center of the aperture opening (indicated in Fig. No. 4) after which tighten the screws firmly.

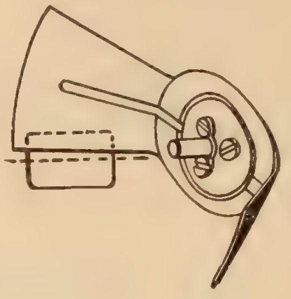

Fig. 1.

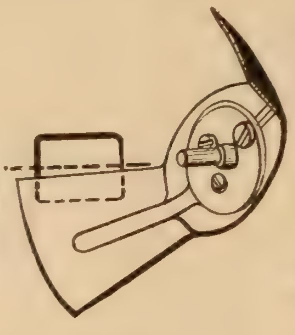

Fig. 2.

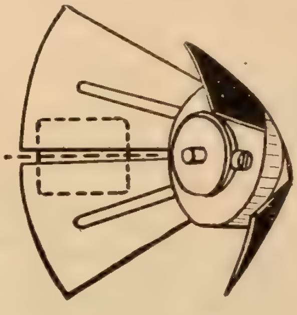

Fig. 3.

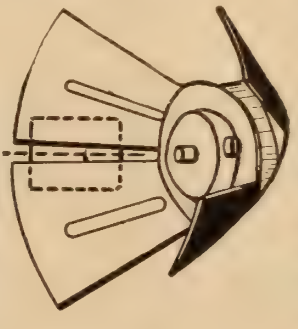

Fig. 4.

The space between the two large wings of the shutters should be exactly the same width when the intermittent sprocket is just ready to start (but not started) as it is just as the intermitten sprocket has come to rest after turning, and said space should be exactly in the center of the aperture opening when looking on a line paralle through aperture opening.

After the setting of the shutters has been once done it will be found very simple and easy to repeat.

George C. Dobbs Manufacturing Titles

ONE of the best known figures in the technical end of the motion picture industry during the last twelve years or more has been George C. Dobbs, who was laboratory superintendent for the biggest producing organizations, including such firms as the old Triangle, Universal, etc. His experience led him to realize that in too many cases the lack of perfection in the titles has made them interruptions rather than acquisitions to the films. He has, therefore, spent several years perfecting a process which has now culminated in a patent, and which he is now employing in his own organization, Moving Picture Titles, Inc., which is located at 260 West 42nd street. The fundamental part of this process is a dead-black background, which is really dead-black, and which Dobbs claims permits all illustrations and reading matter—hand lettered or type, and of any size—to stand out to a greater degree than possible heretofore.

Moving Picture Titles, Inc., has acquired the entire top floor of Loew's American theatre building, where a large force is installed to handle the accounts of producers and exporters of films. In addition, there is a group of translators on the premises, who are competent to turn English titles into correct foreign idioms for European, South American and Oriental trade. Upon the installation of his new plant, Mr. Dobbs was the recipient of good wishes from his friends and co-workers in the industry, including the laboratory superintendents of practically every important producing and export firm.

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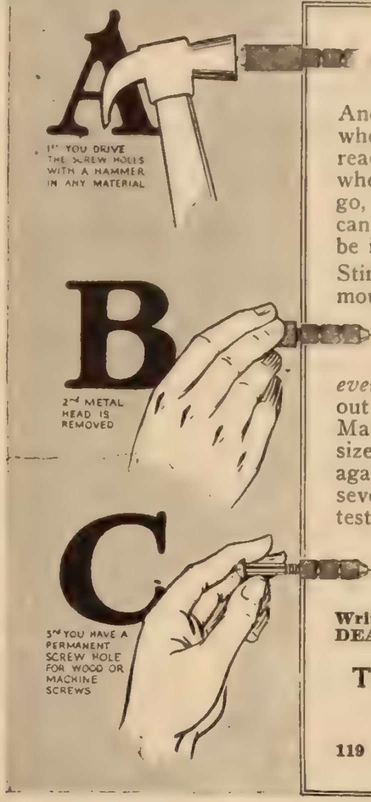
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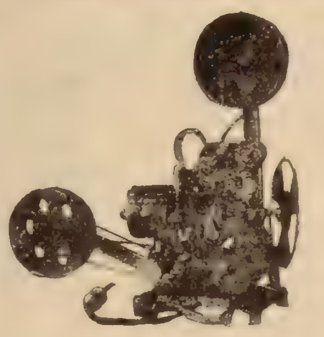

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Camera! An Article on the "How" and "Why" of Practical Cinematography

Explaining Many of the Technical Problems of the Assistant Cameraman

By William Barbarin Laub

IT is our idea to make this little talk on motion picture photography of interest to the vast army of theatre-goers who have in the past d manded information on every other phase of motion picture production. Many have taken up cinematography with inexpensive amateur outfits available today and many others probably would drop Kodakery for this art if they were more certain of getting fair results.

Film players, scenario writers, directors and assistant directors, too, should also know something of this all-important step in the building of the galloping daguerreotypes.

The amateur photographer, the professional assistant cameraman working for better things and the cameraman who has not attained top-notch perfection and refinement in his work, may find the contents of some value. But it is not for the expert that it has been offered for we are going to touch on very few subjects that he is not familiar with, or should be, at least, though if he finds any food for thought, may he chew to his heart's content. A great many men who have gone through the "mill" and become proficient in this art seem reluctant to encourage others who seek to follow them and often refuse the most elemental instruction. It seems that they feel that newcomers are a menace to them; that the field is already overcrowded and that a safe motto must be "the fewer the better." Nothing could be further from the truth nor more selfish and narrow for the field of real motion picture photographers will never be crowded. Too few of them are artists or ever will be artists, and every year that goes by progress in production of picture-drama demands more and more that photographers be more than merely expert in their line; they must be expert in other lines closely associated with their work and moreover possess an intuitive, artistic and dramatic sense.

I am going to devote little space to the most elemental things in photography. Neither will I go very far into any subject upon which others have ably written, for the nearest library will produce their work. Film manufacturing concerns have also put on the market handbooks dealing with lenses, laboratory work, color photography and ordinary "still" photography. This offering is essentially "from the inside" of the motion picture studio and is intended as a foundation of cinematography.

THINGS IN GENERAL

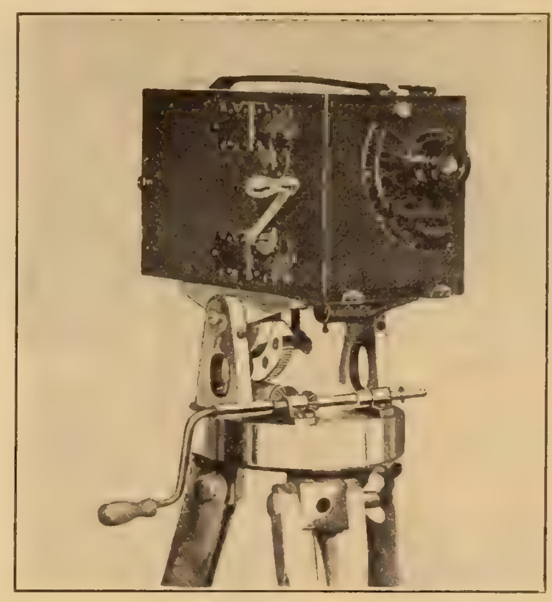
One of the leaders in motion picture camera work was giving a few words of advice to his assistant who had been intrusted with the taking of a few minor scenes. Listen in with me: "Be sure kid. 'Never say to a director after shooting a scene, 'Yes...I think it's alright.' You must be sure that it is alright or he will not be sure of you." Words of wisdom!

If there is any doubt in the mind of a tactful cameraman when working with a tempermental star or director it is far better to find some imaginary fault with something you have just photographed and ask for a retake, it is possible, than to remain doubtful and cause others to distrust your work. When working with reasonable people, simply be honest and ask for the retake.

Remember at the very start, that it is very important to be sure of your work; the success or failure of the picture is largely on your shoulders, directors and writers to the contrary notwithstanding, and your responsibility is as great if not greater than that of any other member of the company. There are times when a cameraman is out on location with a high priced star for weeks when it may not be possible to receive frequent reports on the negative he has shipped to the laboratories.

His responsibility assumes still greater proportions and he *must* be sure of everything.

The real cameraman doesn't spend sleepless nights until his stuff returns from the laboratory. He is pretty certain when he stops grinding on his last scene and the exposed film has been taken away that it is every bit alright and the best work he and his camera can do, because he knows what is happening in his camera every time he turns his crank handle.



Courtesy Bass Camera Co.

THE "COMPACT"

Kodak of Cinema Cameras With a Weight of Ten and One-half Pounds.

To reach this necessary degree of skill in cinematography a man must understand the elementary science of photography. He must also be mechanically perfect, or in other words, must become a part of his camera to such an extent that he goes through the mechanical business of preparing to take pictures without a slip.

I have seen the most experienced men occasionally forget to readjust their film after removing it in certain types of cameras for the insertion of a focusing ground glass. I have seen them forget to open an outside vignetting iris. Frequently the machine is not leveled properly and once in a while they'll grind away without an inch of fil in the magazine.

Then some much abused laboratory force accused of losing a valuable piece of film. Th director knows positively that it was shot. Wh has happened really is this: a budding you cameraman, ashamed to confess that he has ru out of film in the middle of a scene, has kept grinding with a wonderful poker face. Often, to he escapes blame. But he cannot always away with it. Besides, the most foolish cheat is the man who cheats himself.

WHAT HAPPENS INSIDE

You may be able to load a camera, expose fair accurately and secure passable results unde average conditions, but do you really know wh you are doing? Or, perhaps, it would be bett to say: Do you know what is going on inside the camera?

Yes, you are exposing film, at a varying ex pense per foot and someone else is paying for It might only be fair to the fellow who is footin the bills to know what you are doing.

You know that a certain amount of light necessary to produce a negative of the prope density. In that simple fact lies the thought of century and an appaling amount of scientific investigation. The result of years of experimentation has been no rule that can be applied to every case and when we get into motion picture work, rules simply give up without a struggle.

Your exposure must be approximately correct, though of course there is quite an amount of latitude possible either way from an absolutely normal exposure and skillful laboratory workers can secure good prints from slightly "under" or slightly over-exposed negatives. An over-exposed negative, however, is easier to handle so long as it has not been "burned."

A negative is produced by the action of the rays of light passing through the lens and coming to a focus on the sensitive surface of the film which is composed of an emulsion of silver salts. It is well to remember that these rays of light are those which are reflected by the object or objects you are photographing. Thus, light colored objects reflect the strongest rays and have the greater effect on the sensitive surface of the film. It is as though the subject you are photographing is producing these rays in various colors of the spectrum.

It is the oxidization of the silver salts by the light rays which produce various degrees of oxidization and thus, accurate reproduction (in negative) of various colors. The whole is a negative impression of the subject photographed.

Rays from a bright, clear sky will render the sky in the negative opaque, or nearly so, and should usually be avoided unless a filter is used. The rays reflected from a white surface will be almost as

Slow motion and still subjects should usually be photographed with a 170° shutter, while fast motion, especially on water or in the air, with good light, should be photographed with less exposure (see exposure tables). The professional will explain that this "snaps up the action" and that is just what it does, for this reason. The action of the film in threading through the camera is a stop-and-start action, each square of film stopping in front of the lens at the instant the aperture of the revolving shutter passes the lens and admits the light or exposure.

Thus it may be easily seen that the size of the shutter opening controls the time of exposure.

As has been already pointed out, your lens diaphragm opening is controlled somewhat by the length of your exposures, though we were then considering varying speeds in turning the camera, which also affects the duration of each exposure. For an example, you may be taking a scene at a race track under light conditions that call for a stop of about f-16 and your shutter is set at 120°. The next scene you photograph is a view of racing automobiles coming at a speed of 100 miles an hour around the track. You should change your shutter to about a 90° opening and open your diaphragm to about f-11-f-16; "splitting," stops, such an opening is called. But always remember that the shutter opening has no effect on the depth of focus of your lens. The lens stop alone controls that, and you must not sacrifice too much definition for speed of exposure unless you can change your focus while taking a picture, or unless you are working with your lens at infinity.[*] Changing focus can be done on any camera, but more easily on some than others. Depth of focus, or definition of a lens, is its power to sharply define at the same time objects nearer the camera and objects further from the camera than the object focused upon. The nearest point showing satisfactory definition will vary according to the focal length and the stop used, and it should be remembered that the shorter the length of focus the greater the depth of focus, *i. e.*, you will have more latitude either way from the object focused upon with a two-inch lens than with a six-inch lens. The length of focus is the distance in inches or millimeters[†] from the center of focus to the focusing screen when the lens is focused upon infinity.[*] Photographically, infinity is a distance beyond which no readjustment of focus is necessary to secure a sharp image of more distant objects, and it increases in proportion to the focal length of lens used.

Negative and Positive Films Showing Correct Contrast for Interior Work.

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[*] Lenses are often marked in millimeters, 25.4 mm being equivalent to one linear inch.

[†] Infinity is expressed on focusing scales by oo inf. and occasionally "d" (distance).

(The second installment will appear next week)

New Camera Technic Reported

UNUSUAL interest has been aroused by a new process of motion picture phtotography which gives to the screen the appearance of a painting.

Pastelography, as the process has been named because of its pastel-like quality, has been perfected by Erich Von Stroheim, a Universal director, who has recently gained fame with his "Blind Husbands" production.

At first sight a photodramatic scene made by Pastelography appears to be slightly out of focus. The impression, however, is set aside after the first few feet of the film have been screened.

The effect is that of soft diffusion, without the murky fuzziness that makes some of the ultra-futurist photodramas so difficult for the eyes to follow.

Erich Von Stroheim worked out his system of Pastelography in collaboration with Ben Reynolds, the cameraman who filmed "The Devil's Pass-key," which Stroheim has just completed at Universal City. In speaking of the new-found art:

"Mr. Reynolds and I consider Pastelography the greatest stride toward more artistic photodramas that has been taken by the industry in years. We believe that it has the artistic quality that playgoers so much appreciate without the vagueness of other methods of diffusion."

Just how Pastelography is done was not divulged by Von Stroheim; and Reynolds, when questioned at Universal City, was inclined to belittle his part in the perfecting of the process and attribute it to the director's suggestions.

At a recent meeting of a Los Angeles photographic society the subject of Pastelography was brought up in debate. The following suggestions as to its character were offered:

"Pastelography is attained by using a soft focus lens."

"Pastelography is accomplished by the use of a lens slightly clouded by the makers; a lens undoubtedly made to order."

The three suggestions outlined in the foregoing were swept aside by statements from Von Stroheim and Reynolds.

"A soft focus lens," said the director, "will show a greater diffusion toward the edges of the picture. Pastelography is uniform in diffusion."

With a technical analysis of the second theory, that Pastelography is out-of-focus photography, Reynolds said that any part of a long room screened by Pastelography will be equally in focus with any other part of the room. He added: "If the view were out of focus there would be some part of a long room that would be clearer than others; depending upon whether the correct focus was too far from the lens or too near. Pastelography gives an absolutely even focus to near and far objects."

The third suggestion was not considered seriously by either Von Stroheim or his cameraman. They agreed that a clouded lens would so greatly cut down light that its use on a motion picture camera would be impossible and that its effect would be a foggy film rather than the sparkling effect of Pastelography.

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IT has again been proven that the only successful method of exhibiting pictures is to place the musical destinies of a theatre into the hands of a capable musician who has not only had sufficient experience, but is also a man of aggressiveness and constructive wits. By the above statement, I don't wish to create an impression that a capable musician is all that is necessary to assure financial and artistical success of a theatre. The real man behind the gun is the man who has full charge of a house, but an able musician represents one of the most important links in the chain of theatrical management.

Mr. Tom Grierson has been engaged to supply the artistic environment in the houses controlled by the Regorson Corporation of Rochester, N. Y., which will undoubtedly place these theatres in a class by themselves and will establish them as institutions of national importance. I dare repeat "national importance" because surroundings are one of the greatest factors in the life of a man, woman, and child. The above Corporation has for its president, Mr. George Simpson, a man in the business since its infancy and a man who has gone through the stages of seeing admissions paid from a nickel to a dollar, the price being paid today, to witness a motion picture show in Regorson houses, the Regent, the Piccadilly, and the Gordon, all under the management of Mr. Will Callahan. The above mentioned gentlemen have been successful exhibitors, but, nevertheless, are advanced and progressive enough to realize that modern exhibition needs not only good management, but also must have artistic environment.

"Show me the people you associate with and I will tell you who you are." The very same applies to music. According to reports which I have recently received from the Regorson Corp., they intend to develop the art of music in their theatres to the utmost perfection. They are increasing their orchestras; they are spending a tremendous amount for music and are engaging the best musicians; in fact, expenses are not taken into consideration. There is only one thing in mind, and that is "perfect exhibition of pictures."

After reviewing the intentions of the above Corporation as well as the fact that they have with them Mr. Tom Grierson, one among the most competent musicians in the country, I wish to put the following questions to some exhibitors.

"Why is Mr. Simpson spending all this money in spite of the fact that he has already attained enviable success?" "Why does Mr. Simpson surround himself with all these capable men in spite of the fact that he has proved himself to be able to take care of all the phases of the game?" "Why is he attempting to create a more artistic atmosphere in his theatres in spite of the fact that none of his patrons have ever objected to the existing entertainment." "Why don't their patrons object to a raise in the price of admission?" Because he is giving a little better than the best.

In the main principles of showing pictures, as far as the picture itself is concerned, Mr. Simpson's shows are exactly the same as any show in any Nickelodian but he gets a high priced admission for the atmosphere and methods of presentation.

I firmly believe that Mr. Grierson will fully live up to the traditions of modern and dignified picture exhibition, and will unquestionably create an atmosphere in the above three theatres, which will be unequalled anywhere.

I predict that in a very short time the theatres, controlled by the Regorson Corp. under the musical guidance of Mr. Tom Grierson, will be the drawing power of vast audiences and it will be the theatre itself and the atmosphere, if once established cannot be obliterated. In brief, you can see a picture "anywhere," but you can't surround yourself with an environment of refinement and art—"anywhere." As music editor of these columns, and as a man who has been in this industry for years, I congratulate the Regorson Corporation on their excellent choice and wisdom in engaging Mr. Tom Grierson for the purpose outlined in the above paragraphs. THE EDITOR.

Music Is the Master

IT is an indisputable and established fact that "music" is of great importance and an absolute necessity for modern motion picture presentation. "Silence" is the predominating factor of the motion picture; and music is the only means possessing sufficient power to bring about the metamorphose from silence to realism.

To some of our exhibitors the above may read like a vainglorious tribute to our fellow musicians, but it really isn't, although some of them may be able to prove in plain figures that music cannot add to their box office receipts. Far be it from me to call such exhibitors narrow-minded, or anything of the kind. In theatres located in very small towns or secluded sections of large cities, any music or no music will do. It is evident that a theatre located as mentioned above is exclusive in itself and there is no necessity of adding extra attractions such as music, to give it exclusiveness. But where competition reigns additional features are essential. Builders, and architects in alliance with business ingenuity and capital have created an abundance of effects, for the purpose of establishing "exclusiveness." But, in no instance were they able to accomplish this without music. Some of the lighting effects and stage settings in our modern theatres are marvelous, but they are mute; all for the eye, and nothing for the ear. They are all additional fictions to pantomime, nothing but decorations to a dumb show.

The motion picture screen of today is in the strictest sense of the word, a world's mecca. We see Russians, Hindoos, Chinese, Arabians, Spaniards and every nationality of the world, portrayed in characteristic episodes. Who knows all these languages? No other interpreter but "Music" can accomplish the feat of telling us of their vivid lives. No other language but "Music" can be called international. So, why not give music the honor of being the sole and only element able to elevate Motion Picture presentation into the realms of "exclusiveness."

The acme of perfection in motion picture presentation can only be attained if allied with an appropriate musical accompaniment and any exhibitor deviating from the above, will soon become convinced through actual experience that his theory is false. Innumerable instances warrant the truthfulness of the above statements.

The Capitol Theatre of New York City is but one example. In building this tremendous house all parties concerned had but one thing in mind—"exclusiveness." Its seating capacity, lighting effects, in fact everything installed in this modern giant, represents the latest that inventive genius was able to create. The Capitol theatre is unquestionably the 20th century marvel, of interior decoration, and offers the greatest comforts to its patrons. In brief, it is the last word in modern theatrical construction. The Capitol theatre is in a class by itself, but its exclusiveness in construction were by no means sufficient to give it that exclusiveness in motion picture exhibition. "Music" gave this up to date theatre colossus its final touch. The famous band of 70 men under the able leadership of Arthur Pryor, together with the great organ, these were the factors that gave the Capitol theatre "exclusiveness," in the strictest sense of the word, and placed it among the greatest institutions in the world for the purpose of Motion Picture presentation.

Mr. Exhibitor, bear in mind that "Music is the Master."

THE EDITOR.

Tempo

THIS word is used in both English and German to express the rate of speed at which a musical composition is executed. The relative length of the notes depends upon their species, as shown in the notation, and the arrangement of longer and shorter notes in bars must be in accordance with the laws of Time, but the actual length of any given species of note depends upon whether the Tempo of the whole movement be rapid or the reverse. The question of Tempo is a very important one, since no composition could suffer more than a very slight alteration of speed without injury while any considerable change would entirely destroy its character and render it unrecognizable. The power of rightly judging the tempo required by a piece of music, and of preserving an accurate recollection of it under the excitement caused by a public performance, is therefore not the least among the qualifications of a conductor or soloist.

Until about the middle of the 17th Century, composers left the tempi of their compositions entirely to the judgment of performers, a correct rendering being no doubt in most cases assured by the fact that the performers were the composer's own pupils; as soon, however, as the number of executants increased, and tradition became weakened, some definite indication of the speed desired by the composer was felt to be necessary, and accordingly we find all music from the time of Bach and Handel marked with explicit directions as to speed, either in words or by reference to the Metronome, the latter being, of course, by far the most accurate method.

Verbal directions as to tempo are generally written in Italian, the great advantage of this practice being that performers of other nationalities understanding that this is the custom and having learnt the meaning of the terms in general use, are able to understand the directions given, without any further knowledge of the language. Nevertheless, some composers other than Italians have preferred to use their own native language for the purpose, at least in part. Thus Schumann employed German terms in by far the greater number of his compositions, not alone as tempo-indications, but also for directions as to expression and Beethoven took a fancy at one time for using German, though he afterwards returned to Italian.

The expressions used to denote degrees of speed may be divided into two classes, those which refer directly to the rate of movement, as Lento—slow; Adagio—gently, slowly; Moderato—moderately; Presto—quick, etc; and those (the more numerous) which rather indicate a certain character or quality by which the rate of speed is influenced such as Allegro—gay, cheerful; Vivace—lively; Animato—animated; Maestoso—majestically; Grave—with gravity; Largo—broad, etc. To these last may be added expressions which allude to some well-known form of composition, the general character of which governs the speed, such as Tempo di Minuetto—in the time of a Minuet; Alla Marcia, Alla Polacca—in the style of a march polonaise, and so on. Most of these words may be qualified by the addition of the terminations etto and ino which diminish or issimo, which increases, the effect of a word. Thus Allegretto, derived from Allegro, signifies moderately, lively, Prestissimo—extremely quick, and so on. The same varieties may also be produced by the use of the words Molto—much; Assai—very; Pin—more; Meno—less; Un Poco—a little; Non Troppo—not too much, etc.

The employment, as indications of speed, of words which in their strict sense refer merely to style and character (and therefore only indirectly o tempo) has caused a certain conventional meaning to attach to them, especially when used by other han Italian composers. Thus in most vocabularies of musical terms we find Allegro rendered as "quick," Largo as "slow," etc. Although these are not the literal translations of the words. In the case of at least one word this general acceptance of a conventional meaning has brought about a misunderstanding which is of considerable importance. The word is Andante, the literal meaning of which is "going," but as compositions to which it is applied are usually of a quiet and tranquil character, it has gradually come to be understood as synonymous with "rather slow." In consequence of this, the direction, Piu Andante, which really means "going more," i. e. faster, has frequently been erroneously understood to mean slower, while the diminution of Andante, Andantino, literally "going a little," together with Meno Andante—"going less"—both of which would indicate a slower tempo than Andante—have been held to denote the reverse. This view, though certainly incorrect, is found to be maintained by various authorities, including even Koch's Musikalisches Lexicon, where Piu Andante is distinctly stated to be slower and Andantino quicker, than Andante.

A gradual increase of speed is indicated by the word Accelerando or Stringendo, a gradual slackening by Rallentando or Ritardanto, all such effects being proportional, for every bar and indeed every note should as a rule take its share of the general increase or diminution except in cases where an Accelerando extends over many bars, or even through a whole composition. In such cases the increase of speed is obtained by means of frequent slight but definite changes of tempo (the exact points at which they take place being left to the judgment of performer or conductor) much as though the words Piu Mosso were repeated at intervals throughout. On returning to the original tempo after either a gradual or a precise change the words Tempo Primo are usually employed or sometimes Tempo del Tema.

The actual speed of a movement in which the composer has given merely one of the usual tempo indications, without any reference to the Metronome, depends of course upon the judgment of the executant, assisted in many cases by tradition.

In brief, an orchestra conductor or musician must use, in every case, good judgment and discretion in deciding on the tempo of a musical composition, and in every instance, he must observe one important fact: To render a number in such a way that it doesn't become monotonous and tiresome.

THE EDITOR.

Review of Latest Musical Compositions

1—"Why?" (Because I Love You Dear), a beautiful ballad fox trot, of originality and charm, by the famous Sol. P. Levy, writer of "That Naughty Waltz," the international hit. (Belwin Inc.)

2—"Bo-La-Bo," an Egyptian fox trot, by George Fairman, with a special arrangement for orchestra by George Trinkause. (Witmark Sons.)

3—"When the Cherry Blossoms Fall," the big hit of the biggest hit in the history of musical comedy, "The Royal Vagabond," now playing at the Cohan & Harris Theatre, New York City. (Carl Fischer-Witmark.)

4—"The Royal Vagabond," a fox trot, introducing "When the Cherry Blossoms Fall," "Love is Love," and "Here Come The Soldiers," by Geo. M. Cohan and A. Goetzel, all from the comedy "The Royal Vagabond." (Carl Fischer-Witmark.)

5—"Let the Rest of the World Go By," by Ernest R. Ball. A most delightful waltz melody. (Carl Fischer-Witmark.)

6—"Dreamy Alabama," by Mary Earl, writer of "Beautiful Ohio," "Dreamy Alabama" is a melodious waltz, proving to become the sensation of the two continents. (Shapiro and Bernstein.)

7—"Wonderful Pal," a one-step, by the writers of "Mammy O' Mine." (Shapiro & Bernstein.)

8—"That Naughty Waltz," by Sol. P. Levy. A waltz that's wonderful, different and beautiful. (Forster Music Pub. Co.)

9—"Karavan," a fox trot by Rudy Wiedoeft. This fox trot is thought to be the logical successor to "Hindustan." (Forster Pub. Co.)

10—"Sweet and Low," the wonder-waltz by Chas. L. Johnson. It is expected that this waltz will become as popular as the famous "Missouri Waltz," a "Forster clean-up." (Forster Pub. Co.)

11—"Madriola," by Sol. P. Levy and Jos. Samuels. A Spanish song one-step different from the others. (Belwin Inc.)

12—"Lovelette," a novelty by Sol. P. Levy. A beautiful conception of charm and rhythm, especially adaptable for scenes of light character. (Belwin Inc.)

13—"My Isle of Golden Dreams," by Blaufuss, a dreamy haunting waltz theme, the style of melody characteristic of "Hawaii." (Jerome H. Remick.)

14—"I Am Climbing Mountains," a beautiful ballad one-step. This number is said to be even better than "I'm Forever Blowing Bubbles." (Jerome H. Remick.)

15—"You Ain't Heard Nothing Yet," a fox trot, sung by Al Jolson in "Sinbad," successor to his famous song "I'll Say She Does." (Jerome H. Remick.)

16—"Dardanella," by Felix Bernard and Johnny Black. "Dardanella," is an echo from the east, in the form of a Characteristic Intermezzo, or fox trot. (McCarthy and Fischer.)

17—"When Two Hearts Discover They're One," a song brimming over with beautiful strains, from the musical comedy "See-Saw." (T. B. Harms.)

18—"When You Were Sweet Sixteen," a fox trot featured with success, in Ziegfeld's Production "Follies of 1919." (T. B. Harms.)

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Theme: "Flirty Flirts" (Intermezzo rubato), Levy

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"That Naughty Waltz," by Levy (Valse unique), (2 minutes and 45 seconds). until—S: At Screening.
2—"Runkatin," by Levy (A half tone one step), (1 minute and 30 seconds), until—T: Robert King the only man.
3—Theme ff (55 seconds), until—T: I am from Missouri.
4—"How Ya' Goin' Keep Them Down on the Farm," (popular song), (1 minute and 45 seconds), until—T: 1917-but something had.
5—Continue pp (30 seconds), until—T: Excuse me boys this is.
6—"Valse Lente," by Schuette (2 minutes and 25 seconds), until—T: 1919 back in her own.
7—"In the Army, In the Army, In the Democratic Army," (popular song), (50 seconds), until—T: Things seemed rather.
8—"There's a Long, Long Trail a Winding," (popular song), (1 minute and 10 seconds), until—S: Second close up of aeroplanes.
9—Theme (2 minutes and 40 seconds), until—T: The last lingering guest.
10—Tacet (20 seconds), until—T: Within the midst of her.
Note: Just produce effect of Bugle Call "Charge"
11—"Melody," by Friml (Mod.), (3 minutes and 15 seconds), until—T: Gee that was the best war.
12—"Reve D'Amour," by Zamecnik (Allegretto), (2 minutes), until—T: That night at the Chateau.
13—"Where Do We Go From Here Boys," (popular song), (1 minute and 25 seconds), until—T: Come on boys.
14—"Hail, Hail, the Gang's All Here," (popular song), (2 minutes and 50 seconds), until—T: Gentlemen if you was.
15—"A Trip Through Coney Island," by Tobani (Char. Fantasia), (3 minutes and 25 seconds), until—T: And so even.
16—"Heloise," by Langey (Mod. Int.), (2 minutes), until—T: At 12 o'clock and all is.
17—"Lovelette," by Levy (Allegretto), (2 minutes and 45 seconds), until—T: At the Sanitarium.
18—"Western Rodeo," by Minot (1 minute and 5 seconds), until—T; Be assured of.
19—Theme (2 minutes and 45 seconds), until—T: And so Jasmine was.
20—"Sweet Jasmine," by Bendix (1 minute and 40 seconds), until—T: Jasmine!
21—"Chicken Reel," by Daily (50 seconds), until—S: Close up of chandelier.
22—"Capricious Annette," by Borch (Caprice Intermezzo), (3 minutes and 50 seconds), until—S: Close up of boxer.
23—"Sleeping Rose," by Borch (Valse Lente), (1 minute and 50 seconds), until—T: Two weeks later at.
24—"Where Do We Go From Here Boys?" (popular song), (40 seconds), until—T: You put it over because.
25—Theme (2 minutes and 40 seconds), until—T: It is true, I am.
26—"I've Got My Captain Working For Me Now," (popular song), (25 seconds), until—T: Don't worry boys.
27—"Dolorosa," by Tobani (Poems D'Amour), (1 minute and 25 seconds), until—T: While at home Elizabeth.
28—"A Hot Time in the Old Town," (old popular song), (3 minutes and 25 seconds), until—T: I'll say she did.
29—"Aces High," Roberts," (lively march), (1 minute and 50 seconds), until—T: Elizabeth we've taken in.
30—Theme (4 minutes and 5 seconds), until—T: That returned soldier.

THE END

"THE GUNFIGHTING GENTLEMAN"

(Harry Carey-Universal)

Specially selected and compiled by M. Winkler

Theme: "Love's Enchantment" (Moderato Intermezzo D'Amour)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Western Moderato," by Bach (2 minutes and 10 seconds), until—S: At Screening.
2—Theme (1 minute and 20 seconds), until—T: Cheyenne Harry-Buford.
3—"Allegro Agitato," by Kiefert (for general use), (1 minute and 50 seconds), until—T: A leaden invitation.
Note: Watch shots.
4—"Adieu," by Farvarger (12/8 Moderato), (2 minutes and 30 seconds), until—T: Seymour, Star Attorney.
5—"Comedienne,' by Hommer (Characteristic), (3 minutes and 30 seconds), until—S: Clean up of Ford car.
6—"A La Bollerina," by Braham (Valse Lente), (5 minutes and 15 seconds), until—T: Pardon me, but I have.
Note: Watch effect of cuckoo clock.
7—Theme (2 minutes and 50 seconds), until—T: Haw, Haw, I'll lay.
Note: Watch effect of cuckoo clock.
8—"After Sunset," by Pryor (Dram. Mod.), (1 minute and 5 seconds), until—T: Two specimens of humanity.
9—"Calop," by Minot (Characteristic), (2 minutes and 5 seconds), until—T: The Merritt payroll.
10—"Andante Appassionato," by Castill (Depicting dramatic emotion), (1 minute and 40 seconds), until—S: Cheyenne Harry looking at money bag.
11—"Comedy Allegro," by Berg (2 minutes and 30 seconds), until—T: The Merritt party.
12—"Hurry," by Levy (For general use), (1 minute and 40 seconds), until—T: According to specifications.
13—Theme (2 minutes and 5 seconds), until—T: Another meal together.
14—"Intermezzo Pittoresque," by Kozia (Mod.), (4 minutes and 30 seconds), until—T: Meanwhile a search party.
15—"In Lovers Lane," by Pryor (Char. Int.), (1 minute and 55 seconds), until—T: I am going out.
16—Theme (1 minute and 25 seconds), until—T: For the first time.
17—"Illusion," by Bustonoby (Mod. Int.), (2 minutes and 15 seconds), until—T: Paid in full.
18—"Withered Flowers," by Kiefert (Char. Int. Pathetic), (1 minute and 30 seconds), until—T: A detail that Cheyenne.
19—"Gavotte and Musette," by Raff (Allegro), (2 minutes and 10 seconds), until—T: Merritt lost no time.
20—"Half Reel Hurry," by Levy (2 minutes and 40 seconds), until—S: Merritt's gang begins to shoot.
21—Theme (3 minutes and 10 seconds), until—S: After the fight.

THE END

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" A Roman Scandal "

(Christie Comedy—Two Reel Special)

MACK SENNETT is not the only comedy producer who can burlesque antique plays. Here is Al Christie coming forward as the sponsor of an ancient pattern and so successfully has he ridiculed it that there is no doubt of its reception among the lovers of film comedies. Whether "The Burning of Rome" was ever a play may be left to the statistical experts of the theatre. It reminds us of something which Lincoln J. Carter produced when Columbus was a boy. We do know that the title adorned the page of a piece of music written by E. T. Paull. But regardless of its source it looms up as an offering worth booking.

Here is a company of theatrical folk putting on satire of the "Burning of Rome." Nero is fiddling for dear life in his balcony, and his cohorts are busy applying the torch to the scenery. The bull enters the arena disguised as a cow. But who will throw it? "I will!" shouts a gladiator. With this over the imperial and musical Nero shouts for a duel. When the victim is down, he asks for a demonstration of the sword. And you can guess the outcome with the mad ruler pointing his thumbs down. There is an audience looking on at this play, two of its most interested spectators being Earl Rodney and Colleen Moore. They decide to go on the stage and show their histrionic ability. And the chance is presented them when the real actors strike. With no troupe, the stage manager is forced to have the principals double, as it were. This is the funniest part of the comedy. For their object is to act as amateurish as possible. The real Nero has walked out with his fiddle which compels his substitute to use a banjo. The cow or the bull is on strike too. So two stage hands are compelled to bedeck themselves in cowhide. And the burning of the glorious city is done by one flickering torch. The amateurs carry on the performance despite the efforts of the real troupers to disconcert them.

At the Rialto in New York the comedy made the audience register spontaneous laughter. Which is sure indication that it has its merits. There is enough incidental business and good natured tomfoolery to please a mean man. Need more be said?—*LAURENCE REID.*

" The Adventures of Ruth "

(Fifteenth Episode Ruth Roland Serial—Pathe)

THERE is a peculiar interest attached to this serial because it is written by the serial star herself and it is also the first serial produced by her own company. Pathe is the distributor. ,

The first three episodes show the usual serial essentials of the mystery, the chase, and continued pursuit with a certain objective.

There is an atmosphere of art and class displayed and the sordid is conspicuous of its absence. Although the director is not named, he or she has nothing to be ashamed of, for this is very well directed and has an even continuity.

A moment from Rex Beach's drama of the North, " The Girl from Outside," a Goldwyn production directed by Reginald Barker

Ruth Roland is as ever the typical serial heroine and she is supported by William Human, Herbert Heyes, Thomas G. Lingham, Helen Case and Charles Bennett. The first three episodes are entitled respectively, "The False Countess," "Kidnapped," and "The Bewitching Spy."

Her father is killed by the "Hound," a member of the "Terrible Thirteen," and he leaves her a task to perform assisted by the butler and her juvenile cousin. Thirteen keys are each mysteriously placed in her possession at different times with instructions as to what she should do.

Although this is a typical serial it has an air of class and judging from the first three episodes there is enough punch and excitement in it to bring them back for the succeeding episodes.—*TOM HAMLIN.*

" Tough Luck "

(Snub Pollard Comedy—Two Reels—Pathe)

HERE is Harry (Snub) Pollard, the comedian with the walrus moustache who has been acting as Harold Lloyd's foil for a considerable time, branching out as the star of his own comedies. It was only a question of time before Rolin would permit him to shine by himself. He is too capable a funmaker to unload his comicalities for the benefit of anyone but himself. As original as Mr. Lloyd showed himself to be, Snub Pollard was not far behind. Between them they made the Rolin Lloyd Comedies prize packages for exhibitors.

Snub has a style of his own—a style that has not been imitated so far, though it is likely that several so-called comedians will adopt his methods, now that he is being featured alone. They can imitate his make-up but they cannot imitate his style. That is a gift of his imagination, of his own keen sense of humor. And so in "Tough Luck" picture-goers will find him the same old Snub—the Snub with the roly-boly eyes, the quick, nervous manner, and the walrus moustache. As the title indicates the comedian is the victim of a series of misfortunes. He is superstitious to a degree and as "tough luck" would have it, he cannot take a step but that "signs" make his life miserable. There is an old-fashioned chase in which he figures—a chase that makes him pursued by a group of "keystone" cops. Slippery pavements, freakish Fords, and what not are dished up to keep the action zippy.

The comedy is not original in any way, but it does contain some clever stunts which are always traveling on high. These will amuse the average spectator. We feel certain that when the star hits his stride he will be found on the program of more than one first run theatre. He hasn't such an assortment of tricks in his suit-case as Harold Lloyd and he depends mostly upon characterization. His ensemble—the girls for instance—is capable and attractive. "Tough Luck" is a satire on superstition and the misfortune to be jinxed.—*LAURENCE REID.*

" The Penny Philanthropist "

(Seven Reels—Directed by Guy McConnell—World Rights Controlled by Hyman Attractions)

CLARA E. LAUGHLIN wrote this widely read novel and in the screen version, dainty Peggy O'Neil is the star. Peggy is the "Penny Philanthropist" who has sold newspapers on the streets of Chicago until she is eighteen and the proprietor of a tiny store called the "News Emporium." Her kitchen in the back room is a "home" for many homeless girls.

Dainty Peggy O'Neil brings the same charm and vivacity to the screen that endeared her to the public in her famous stage success "Peg 'O My Heart." She is supported by another popular player of the legitimate stage, Ralph Morgan and an adequate cast, of whom two deserve special mention. They are Thomas Carey, the boy who plays the amateur detective and Frank Weed in the character role of an Italian, Luigi, whom he makes true to life.

This is one case where the story as it appeared in book form has not been changed and it gives Miss O'Neil the same sort of wistfully pathetic role illuminated by her Irish wit as that in which she appeared in " Peg o' My Heart " and the hosts who admired her on the stage will be equally pleased with her on the screen.

The scenes are all laid in Chicago and familiar localities and manufacturing plants lend local color and interest to the swiftly moving story. The picture as a whole carries a strong appeal and will be as wholesome for the children as for the parents. *L. H. MASON*

"THE CAPITOL"

(ARTCO-HODKINSON)

Intrigue and Politics Burden This Picture

AUGUSTUS THOMAS' "The Capitol" cannot be called an entirely interesting picture because of its involved melodramatic episodes. There is enough action in this story to suffice for a half dozen features and the trouble is the director has attempted to crowd it all in for one picture. The result is the scenes present a topsy-turvy appearance, offering here a slice of sex conflict, and there a talky presentment of politics. And the action covers a period of twenty-five years at least.

A wife and mother runs away from the fireside to join a culprit. She is disillusioned to the extent that she follows the Salvation Army. The child is put in a foundling asylum and turns up in Washington later, the wife of a Congressman, while the outraged husband and father joins the priesthood. The culprit? He becomes a lobbyist in Washington. In fact all the characters in this quadrangle turn up in the Capitol and eventually come to an understanding. The villain gets his just deserts, and the mother and daughter find happiness in each other's arms, receiving at the same time the husband and father's blessing.

Many of the characters could be dispensed with and the plot would be more coherent. And the angle against profiteering does not sound any dramatic moments. The titles could be rewritten and improve the picture immensely. Its shining light is the atmosphere, the backgrounds being genuine scenes of Washington. The director has gone to some trouble to collect these and his striving to be realistic is commendable. Leah Baird assumes the burden of a dual role and differentiates the two characters, mother and daughter, with admirable adaptability. We don't recollect of having seen her do anything better. The theatricalities are so strong that the other players are helpless in their attempts to be human.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Margaret Kennard	Leah Baird
Agnes Blake	Leah Baird
Eustace Kennard	Robert T. Haines
James Carroll	Alexander Gaden
Congressman Blake	William B. Davidson
Henry Garretson	Downing Clark
James Lamar	Ben Hendricks
Jimmy Vincent	Donald Hugh McBride
Baby Kennard	Mildred Rhoads

By Augustus Thomas.
Directed by George Irving.
Photographed by Jack Brown.

PRESS NOTICE—STORY

The third play of Leah Baird's series of Artco Productions is "The Capitol," an adaptation of Augustus Thomas' play of the same name which scored a success upon the stage. This picture will be presented at the ——— theatre on ——— of ——— week. Both in theme and enactment the subject grows in power. It is a story of politics and love and intrigue in modern Washington with the shadow of the nation's political structure and the background of the United States Senate for atmosphere. The star portrays the role of Margaret Kennard, the young wife of a prominent lawyer, who is induced by a scheming individual, James Carroll, to abandon her home and flee with her baby daughter, Agnes. Pursued by Kennard, Carroll escapes, leaving the woman and child in his house which is subsequently destroyed by fire. Kennard believing that his wife and baby perished, enters the priesthood.

Twenty years later under the name of Margaret Doane of the Salvation Army, Kennard's wife becomes active in Washington as an associate of Henry Garretson, who is engaged in fighting food profiteers. At that time Agnes, the daughter, appears at the capitol as the wife of Congressman Blake whose social ambitions for her place him in the power of Carroll, now a lobbyist for the food interests. The mother has not seen her during the intervening years since the child was placed in a home. While on a boating trip Carroll forces his attentions on her. The boat capsizes and Agnes is rescued by her own father though he doesn't recognize her, and Carroll is also saved. He traps Agnes in his apartment, but the priest, Margaret, Garretson and Blake learn of the scheme and overpower him. Thus identities are disclosed and a reconciliation takes place.

PROGRAM READER

"The Capitol," Augustus Thomas' powerful drama of political and social Washington, which scored such a triumph on the stage, will be the attraction at the ——— theatre next ———, with Leah Baird, the emotional actress, as the star. The story is laid in the atmosphere of exclusive American society circles and it fairly teems with sensational episodes, ranging from the burning of a bungalow to the capsizing of a canoe in the Potomac river. It is a play of politics—of present day politics and therefore its timeliness brings an added value. It is also a play of love and intrigue and presents a woman who bared her soul to right a wrong. You will see the processes of our Government taking shape—you will see a bitter fight between food profiteers and the public's representative. You will see thrill after thrill, all of which are punctuated with romantic moments and dramatic events. Leah Baird is the star, and she is supported by a capable company.

A tense moment in "The Capitol," starring Leah Baird and distributed by W. W. Hodkinson

SUGGESTIONS

It would be well to publicize this picture as an adaptation of Augustus Thomas' play of the same name which met with great success on the stage. Feature this playwright in large letters and mention the other pictures which have been made from his plays and in which the star appeared. Tell that the action transpires in Washington and that the story is one of politics, love and intrigue. Feature it as the picture of the HOUR. Make mention that it dramatizes the fight against the food profiteers, but that there is romance and thrills to keep pace with the political note.

Feature the star and her company. Bring out that it is an Artco production. Your fans should remember the name if you showed "The Volcano."

"THE MIRACLE OF LOVE"

(PARAMOUNT-ARTCRAFT)

Strong Flavor of Romance in Picture

THOSE exhibitors who would please their patrons with roma tic love stories, need have no scruples about booking "Th Miracle of Love," Cosmo Hamilton's latest story which Rol ert Z. Leonard has whipped into screen shape for the Paramoun Artcraft programme. The author, who is usually daring in his co ceptions of artificial life, is exceedingly quiet here as far as visua izing his familiar touch. While he has drawn a theme based upo the eternal triangle, the sex element never intrudes and in its plac you have a keynote of flavored romance.

The wife of a dissolute English nobleman finds herself in lov with another nobleman who is as upright and manly as his rival i degenerate. Tradition and custom prevent the lovers marrying unti the demise of the husband, and even with him out of the way th author elaborates his romantic suspense by offering the clean Britisher on the altar of finance. He is about to marry a rich America girl when her quarrelsome lover arrives from the States and take her away, thus permitting the English romancers to complete thei happiness.

A dainty bit of drama if one is looking for sustained drama. It compensations are its rich vein of romance, its theme of love, at firs sight, its absence of sex entanglements, its photoography revealed occasionally in sepia tones, its carefully detailed atmosphere, and its admirable suggestion of English aristocratic life. Mr. Leonard's backgrounds are faithful and artistic. There is a faint bit of conflict, noticeable in the attempt of the sinister husband to hold his wife. This fellow is painted as a wretch of the first order. Lucy Cotton and Wyndham Standing are the featured players and they play their parts with admirable poise and feeling. A first rate enertainment of its kind.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Duchess of Harwich	Lucy Cotton
Dowager Duchess of Cheshire	Blanche Davenport
Lady Emily	Lila Blow
Cornelia Kirby	Jackie Saunders
Clive Hurbert	Wyndham Standing
Duke of Harwich	Ivo Watson
George, Duke of Cheshire	Percy Standing
Howard McClintock	Edward Earle

By Cosmo Hamilton.
Scenario by Adrian Johnson.
Direction of Robert Z. Leonard.

PRESS NOTICE—STORY

"The Miracle of Love" featuring Lucy Cotton and Wyndham Standing, will be the main attraction at the ——— theatre beginning ———. This offering is a picturization of a story by Cosmo Hamilton which appeared in the Cosmopolitan Magazine and it presents a reproduction of English aristocratic life. The author knows his blue-blood atmosphere and writes it entertainingly. His characters are true to life. In this instance the action which envelops them, is helped considerably by remarkable British backgrounds.

The story concerns a younger son of a noble family. Clive Hurbert, who takes up a life of idleness because work is disgraceful for a man of his station. He decides that the best thing to do is to leave the country and find employment somewhere. At the pier he encounters a pretty Duchess, the wife of a dissipated nobleman, with whom he falls in love. At the same time a telegram reaches him that his elder brother has been killed in an accident. So Clive assumes the title out of a sense of duty. The dissipated Duke has heard of the affair between his wife and the young man and he proceeds to make life miserable for her.

Matters go from bad to worse until the lord decides to marry a rich American girl to save his estate. But the love of the Duchess asserts itself and so he throws discretion to the wind. When the Duke dies he plans to marry the wife, money or no money. Then the good news arrives informing him of a lucrative post in the diplomatic service and all ends happily. It 's a picture which abounds with tense dramatic situations and the romantic interest provides a happy balance. Miss Cotton and Mr. Standing contribute outstanding performances and the rest of the cast is capable. Robert Z. Leonard directed.

PROGRAM READER

A fairly common situation in British aristocracy, which is non-existent in this country owing to our lack of a social order of nobility, is treated in Cosmo Hamilton's story, "The Miracle of Love," which has been adapted to the screen. The tale appeared in the Cosmopolitan Magazine and created a sensation. Perhaps many of you remember it. Surely you remember that Mr. Hamilton is one of the most prolific writers of fiction and that he can write of English high life with remarkable insight and feeling. You will see a play of the eternal triangle as it is enacted against a background of British atmosphere. You will see a charming Duchess married to a caddish husband although she loves another. And her station in life forbids her gaining notoriety through the divorce court. What happens? This you will find out when these stirring scenes come into dramatic action in "The Miracle of Love" which comes here next ———. Lucy Cotton and Wyndham Standing are the featured players.

A strong moment from "The Miracle of Love," a Paramount-Artcraft production featuring Lucy Cotton and Wyndham Standing

SUGGESTIONS

You can feature the author here and you are sure to arouse curiosity. Cosmo Hamilton is one of the most prolific writers before the public eye. And a majority of your patrons have doubtless read him in current magazines. They have seen his stories visualized on the screen and the offerings never fail to entertain. So play him prominently. Treat the story as a romance of aristocratic life in England, and that its theme can be traced to the eternal triangle. Treat it in a dignified way—a way which will be in harmony with the theme. Emphasize the fact that the people of the nobility are as human as those in the street and that they are bound by conventions .

"FLAMES OF THE FLESH"

(FOX)

Gladys Brockwell Takes Up Vampire's Burden

GLADYS BROCKWELL has a Theda Bara role in her newest offering, "Flames of the Flesh," since it presents her with an opportunity to portray the vampire. It may be said of her that she makes the character almost lifelike—something which cannot be said for many of her screen rivals who have attempted to play it. The result is the picture takes on a value which otherwise would be missing. As far as the theme itself is concerned it presents the familiar formula of a woman who becomes a vampire through choice because of disillusionment. She had trusted a man and found him lacking in virtue, which of course started her on the primrose path with a desire for vengeance against the masculine sex.

It is easy to penetrate this plot, and you know for a certainty that when an American comes to Paris to rescue his brother from her clutches, that his father will come in turn to save the former. The dénouement naturally, presents the head of the family as the man responsible for her downfall. Although she has a regeneration of character, it is too late, and realizing her shortcomings she takes poison and dies in her lover's arms. A touch of Juliet, of Sapho, of Camille, rolled into one for this character. And its pathos in the latter scenes will compensate for the bold attitudes struck off in the introductory reels.

The action is fairly progressive and Clara Beranger's continuity is well arranged to emphasize the high lights. But it is not an elevating story and its daring conclusion may shock some sensitive patrons. The picture may well be called a study in gray, since there are no happy moments.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Candace	Gladys Brockwell
Laure De Saxe	Gladys Brockwell
Bruce Eastcoat	William Scott
Charles Eastcoat	Harry Spingler
Craig Boardman	Ben Deely
Simon Eastcoat	Charles K. French
Eastcoat's Secretary	Louis Fitzroy
Suzette De Pouges	Mme. Rosita Marstini
Madame Binnat	Josephine Crowell
Henri Leland	Nigel De Brullier

By Forrest Halsey.
Scenario by Clara Beranger.
Directed by Edward J. Le Saint.

PRESS NOTICE—STORY

Gladys Brockwell, the Fox emotional star, will appear at the ——— theatre beginning ——— in her newest photodrama entitled "Flames of the Flesh." This is one of the most powerful plays in which Miss Brockwell, the "girl of a thousand expressions," has yet appeared. It provides her splendid opportunity to move her audience. The story is a forceful one told in a series of stirring scenes. The action is swift and sure and the finale is as surprising as it is dramatic. Miss Brockwell gives a forceful impersonation of a waif of the world who experiences amazing transformation of character. When the action opens she is about to commit suicide but is prevented by Craig Boardman, a stranded American, outcast of society. He takes her away from the Portuguese city to Paris where she becomes schooled in the ways of the world. Candace assumes the name of Laure De Saxe, and so seductive is she in her beauty that she becomes the toast of the French capital.

She meets Charles Eastcoat, a rich young American, and attempts to ensnare him. His father and brother learn of his adventure and the latter realizes that the only way to disillusion Charles is to make the courtesan fall in love with him. But in attempting this plan he also loses his own heart. The father then takes a hand and when he would denounce the young woman she recognizes him as the man who started her on the road to temptation. Bruce Eastcoat offers her his undying lave and devotion and it is then that Laure realizes that the world is beautiful. Rather than bring him unhappiness she takes poison and dies in his arms.

Forrest Halsey wrote the story which has been scenarioized by Clara Beranger. It is a play of big situations and Miss Brockwell has taken advantage of them by investing her role with deep emotion. She is assisted by a competent cast.

PROGRAM READER

Gladys Brockwell, the emotional star, is coming to this theatre shortly in what is considered her greatest photodrama, "Flames of the Flesh." You have recognized her emotional capabilities and it must be said of her that she rises to the occasion here with remarkable adaptability. You will see her interpreting the part of a waif, a victim of man's bestial nature. She becomes a derelict, a wanderer on the primrose path. It is a fascinating character indeed. All the famous women of history have been victims of outrageous fortune.

Does she play with fire? Does she become the temptress? Does she lure men to destruction? Does love—pure, simple and honest love—come to her? What happens to her? These questions are answered dramatically in this powerful picture of love and intrigue, pride and passion. It will hold the attention and excite the fancy and carry you from one tense moment to another. Don't miss it.

SUGGESTIONS

The appeal of this feature lies largely in its title and the way that you develop it in your advertising. It suggests of course a play of emotions and certainly you can promise anything in the emotional line for the picture is crammed full of tense scenes of this character. Feature it as a story of the primrose path—a path which leads to oblivion and death if the trespasser is not heedful of the danger signs. You might bring out that it presents a waif who becomes a courtesan through the lustful nature of man. But we would not concentrate too much on the theme.

Simply mention it as a daring, vital, and vivid story of a woman, who by a trick of fate, became a derelict. By all means bring out that it unfolds a deal of truth, simplicity and pathos. Mention the star and emphasize the fact that there are few actresses on the screen who are as well endowed with emotional talent. Tell that it is a play of woman's revenge. Use catch lines featuring the high lights. But don't forget that title. It will appeal. Don't go wrong on advertising it.

CATCH LINES

She trod the primrose path, and love came to her in a beautiful expression. But it came too late. She realized that she was a failure in life. What did she do? See "Flames of the Flesh."

He learned that his brother had been intrigued by a courtesan, but when he attempted to intercede he lost his heart. He had fallen in love with her. His father came and— See "Flames of the Flesh," a powerful picture of love and revenge, passion and sorrow.

See Gladys Brockwell, the actress with the thousand expressions, in the most vivid, vital picture of her career. See her in "Flames of the Flesh."

She hated men. And so she decided to ensnare them. What came of her efforts? Did she have a transformation of character? See "Flames of the Flesh," a powerful picture.

"SHOULD A WOMAN TELL"

(METRO SCREEN CLASSIC)

Star and Director Put Picture Over

IN spite of the handicap of a very weak story the director and star pull this picture up by its very roots and plant it on a pedestal. John Ince, the director, gives it a smashing opening that is full of thrills, and then Alice Lake, the star, just naturally carries the picture on her shoulders in a manner which firmly establishes her as a permanent fixture in the niche occupied by the very few emotional stars of the screen.

And toward the end the director again comes to the rescue of the spineless story and provides the essential anti-climax. The cast is capable and well balanced, and the piece is well mounted and cleverly directed, augmented by good photography.

There is no question about Alice Lake being a high class screen artist. She does not only look charming, but in the emotional periods she will undoubtedly sway any audience. The high spots in the direction and scenes are the ship wreck at the beginning and the mardi-gras toward the finale. The mediocre story allows the picture to sag somewhat in the middle, but the average patron will overlook this because of the splendid work of the star. Although it is a sex story it is suitable for any audience.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, average puller and generally pleasing; Family, good puller and very pleasing; Workers, good puller and entirely pleasing.—Length, 6 reels.—*Tom Hamlin..*

THE CAST

Meta Maxon	Alice Lake
Mr. Maxon	Frank Currier
Albert Tuley	Jack Mulhall
Mrs. Maxon	Relyea Anderson
Clarissa Sedgwick	Lydia Knott
The Doctor	Don Baily
Morton Sedgwick	Jack Gilbert
Maxon, boy	Richard Headrick
Maxon, girl	Carol Jackson

Story and Scenario by Finis Fox.
Directed by John E. Ince.
Photography by Sol. Polito.

PRESS NOTICE—STORY

Alice Lake is the new Metro star in "Should A Woman Tell?" which will be shown at the ——— theatre for ——— days beginning ———.

According to reports the critics were unanimous in declaring that the new star's great emotional work in this picture assures for her a permanent place among the leading stars of the screen.

Jack Mulhall is her leading man and Frank Currier has a prominent character role. John Ince directed the picture and has provided opening scenes that are described as very remarkable. These scenes portray the ship wreck near the little fishing village and are said to provide many thrills.

A wealthy lady is one of the survivors and is taken to a fisherman's cottage until she fully recovers several weeks afterwards. Alice Lake portrays the pretty daughter of the fisherman. The lady grows quite attracted to her and promises to educate her. A few years later her unscrupulous nephew takes advantage of the girl when she is visiting his aunt during a vacation from college.

The girl leaves college and goes back to her own home. She finds her father had passed away but there was her little brother and sister to support as well as the mother who never understood her and was very mercenary. When her youthful lover proposed marriage she wrote a letter explaining her big mistake and the mother destroys the letter. The young man marries her and on their wedding day he learns of the college incident. He leaves her and goes to Paris to complete his art studies.

Her mercenary mother persuades her to marry the young man who took advantage of her and told her that her husband had died in France. In order to help her family she marries her traducer who was threatened by her mother with exposure if he did not marry the girl.

But the ceremony was performed by a mock-minister. In a distant town during a mardi-gras celebration she meets her youthful husband who was now a noted artist. He had been informed that she was dead and their amazement was great.

It was at this time that her drunkard traducer appeared to discover the young couple talking together. Then the great fight took place.

Alice Lake is featured in the Screen Classics production, "Should a Woman Tell"

SUGGESTIONS

When you book this picture your best exploitation bet is the title. Alice Lake, the star, is not known well enough as yet but her name should be used in all your advertising as well as the brand, which could be called a "Metro-Classic." The photographs and cuts should be freely displayed at every possible place as they are striking enough to bring them in. Being what is ordinarily termed a "sex" play it will hardly stand for any tie-in stunts such as interviews, etc. So your surest way is the title, catch lines and photographs. Tell them they will witness one of the greatest storm scenes at sea and the most remarkable ship-wreck, ever portrayed on the screen. Mention besides Alice Lake, the following names: Frank Currier, Jack Mulhall, Jack Gilbert, Lydia Knott, and also that John E. Ince directed it.

PROGRAM READER

"Should A Woman Tell?"

An important question is decided in a remarkable picture scheduled to be shown at this theatre next week.

Alice Lake is the star and it is a Metro-Classic.

A poor fisherman's daughter attending college at the expense of a very wealthy woman is an easy conquest for that woman's unscrupulous nephew.

In shame she leaves college the next day and goes back to her old home to find that her father had just passed away.

Her mother and a little brother and little sister were in need of her services. She must earn a living for them.

Then her former sweetheart begged her to marry him and she wrote him a letter telling of the incident in college. But her mercenary mother destroyed the letter and allowed them to wed without the husband knowing of the daughter's mistake.

When he learned of this after the ceremony on their wedding day he left her and sailed for France.

But this is not all. There is a great anti-climax and a tremendous climax.

"IN OLD KENTUCKY"

(FIRST NATIONAL)

Picture Adapted from Stage Success

A DOMINANT line of action permeates this adaptation of Charles P. Dazey's favorite melodrama of yesterday, "In Old Kentucky." As put forward by Marshall Neilan for First National, it presents a series of dramatic events calculated to please the most exacting patron. If you want an old-fashioned Kentucky feud you'll find it here; if you're searching for romance you'll find that too. And if you want a quota of exciting thrills you will be greeted with an abundance of them. And to cap these pictorial highlights you will be introduced with rich atmosphere and an adequate vein of humor.

If there is any flaw in the production it can be found in the continuity, which is not always united with the proper sequence of scenes. This may be due to the cutting process, for there is evidence of the picture having been taken in several thousand feet. The average spectator will not notice a lapse or two in the progression, because the story moves forward to its denouement and the characterization is interestingly drawn and interpreted. The plot details a romance between a girl from "them thar" hills and a youth from the Blue Grass region.

Interspersed with this is a counterplot which presents a race horse. The scenes attendant upon this line of action are as graphic, as colorful, as atmospheric, as suspensive, as any which have ever been shown. They stand out above the romantic and every other element. Anita Stewart looks better here than in some of her recent releases. There is a freedom of movement in her actions, a grace, which denotes enthusiasm for the role. Mr. Hamilton is a trifle too theatrical, however. Other parts are capably played by Edward Coxen and Edward J. Connolly. Mr. Neilan has done a neat job here, all things considered.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Madge Brierly	Anita Stewart
Frank Layson	Mahlon Hamilton
Joe Lorey	Edward Coxen
Horace Holten	Charles Arling
Col. Sandusky Doolittle	Edward Connolly
Aunt Aleathea	Adele Farrington
Barbara Holten	Marcia Manon
Eddie Lennhardt	Frank Duffy
Uncle Neb	John Currie

By Charles P. Dazey.
Directed by Marshall Neilan.

PRESS NOTICE—STORY

Anita Stewart, the charming and talented First National star, will be seen at the——— theatre beginning———in her latest photoplay, "In Old Kentucky." It is a Marshall Neilan production, this adaptation of Charles P. Dazey's play which was a favorite with theatregoers a decade ago, and it is considered one of the most elaborate and highly entertaining pictures in which the star has appeared. Under the direction of Mr. Neilan the picture has been given a masterful production with such well known players as Mahlon Hamilton and Edward Coxen playing opposite the star.

Miss Stewart assumes the role of Madge Brierly, a girl of the Blue Ridge mountains. She is betrothed to Joe Lorey, a moonshiner, whose father and her father having been killed in a feud by Horace Holton. But when a young man comes from the Blue Grass region she falls in love with him. Holten is also in the party although disguised and when he attempts to defraud the girl out of her property, Frank Layson, the young man in question, compels him to return the money. To get revenge, Holten tells Lorey that Layson is a revenue officer with the result that the latter is severely punished. Madge comes to his rescue and out of gratitude she is invited to his home.

The great Kentucky handicap race is on, in which Layson has entered his thoroughbred, and staked almost his entire fortune. Holten again tries to get revenge by setting the barn on fire, his motive being due to Frank's indifference to his daughter. As a last resort the wretch drugs the jockey. Madge learns of the plot and dons the jockey's costume, rides the horse and wins the race. The conclusion of the story brings in a thrilling scene of night riders who are searching for Lorey. But Madge comes to the rescue again and accuses Holten of the crime. And so she finds love with Layson.

SUGGESTIONS

Here you have an old time stage success to play upon for exploitation. Make the most of the title and the credit it received upon the stage. Emphasize the fact that it is a thrilling and romantic tale of the Blue Grass region and the hills of Kentucky. Mention a few of the high lights. Take advantage of its thrilling line of action by pointing out such features as a fascinating and exciting horse race, a fox chase, a battle between mountaineers and moonshiners and revenue officers.

Touch upon the fact that it is a Marshall Neilan production. Use his name in all your advertising as the man responsible for "The Unpardonable Sin" and "Daddy Longlegs." Then there is the star. You can feature her always. She has a distinct following. Bring out that she has her most colorful role here—a role which is new to her. Feature the other players. Send out circular letters calling attention to the fact that the picture is an adaptation of the old stage success, and a picture calculated to entertain everyone.

PROGRAM READER

"In Old Kentucky," an adaptation of the stage success of the same name, will be presented at this theatre in the near future. It is a Marshall Neilan production and offers Anita Stewart a splendid chance to express her charm and talent. It is a picture of drama and romance. Thrill follows thrill in rapid succession and these are punctuated with scenes of heart interest and pathos and sentiment. A spectacular picture—the biggest picture in which the beautiful star has ever appeared.

You will see a great horse race, a wonderful fox chase. a feud between mountaineers a battle between moonshiners and revenue officers, a leap of a chasm by a girl on horseback, and other thrilling scenes. The atmosphere is rich in its suggestion of the Blue Grass region and the hills. The entire picture moves forward with situations of fast-moving action. Miss Stewart is supported by a capable cast that includes such favorite players as Mahlon Hamilton and Edward Coxen. Don't miss this picture; it is a rare treat.

CATCH LINES

See the Kentucky horse race—see the feudal battles between mountaineers, and gun fights between moonshiners and revenue officers—see the fox chase—see masked night riders chase an outlaw. These scenes are depicted in the thrilling and romantic photoplay, "In Old Kentucky."

A picture filled with thrills, and a picture which unfolds a beautiful love story. See Anita Stewart in the Marshall Neilan production, "In Old Kentucky."

She came from the hills and could neither read nor write. And the man from the Blue Grass taught her. See a charming romantic story, a thrilling dramatic story, "In Old Kentucky."

A spectacular picture is "In Old Kentucky," an adaptation of the old stage success. See Anita Stewart in her most colorful role. You will see thrill after thrill.

"BECKONING ROADS"

(ROBERTSON-COLE)

Barriscale's Latest Has Interesting Moments

BESSIE BARRISCALE has in "Beckoning Roads" a picture which follows the general pattern of her subjects. That is to say it provides her with a role which expresses her emotional capabilities along the lines of shattered romance and intrigue. While it is obvious material and the action easily anticipated, yet Director Hickman has taken advantage of its high lights to make it interesting most of the way. The line of action is simple, but contains a fair quota of dramatic situations, and these, coupled with the notes of pathos and heart interest—notes which are always generated in a Barriscale offering—make it rise above the average program subject.

A wife leaves her husband's roof because of his father's tyrannical attitude. The latter is dictatorial in his conduct toward them and the son gives in to such an extent that it destroys his wife's respect. Something new in a screen story, is it not? You've seen the mother-in-law character presented often, but when have you seen the masculine specie? After she battles her way along the steep and hard road, she meets success. The intrigue is found in her motive which is to beat a Wall Street bandit at his own game. After her successful conflict the wife is reconciled to her husband who, ad interim, has developed all the requisite virtues of the masculine sex.

The pathos is expressed in her loneliness and desire for companionship. "Beckoning Roads" keeps moving at moderate speed except for a brief sag in the middle. Miss Barriscale has had stronger roles, but none which have presented her so attractively. Her wardrobe should interest feminine patrons. Niles Welch gives an effective portrayal of the weak-willed husband who found himself. The picture is well mounted.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Marquita Shay	Bessie Barriscale
Humphrey Wells	Niles Welch
John Grayson	George Periolat
Baron Brinker	Joseph J. Dowling
Henry Wells	Emmett King
Mrs. Rose Gordon-Chester	Dorcas Matthews
Cecil Barrington	Thomas Holding

PRESS NOTICE—STORY

Bessie Barriscale comes to the ——— theatre on ——— of ——— week in her newest offering, "Beckoning Roads." This picture is an adaptation of the book by Jeanne Hudson, which was published in serial form in the Red Book Magazine under the title of "The Call of Life." The story provides the emotional star with opportunities to express her talents. She rises to dramatic heights as Marquita Shay, who leaves her young husband and assumes the burden of life alone, when she discovers that he is too weak-willed to resent the dominating influence of his father.

The road that Maquita chooses is rough and full of pitfalls, but she had the necessary courage to rise above her environment. She becomes the secretary of Baron Brinker, a stock gambler and owner of a fashionable gambling den. She had a reason for associating with him. He had mulcted her guardian out of his hard earned fortune and driven him to suicide. She gains the "wolf's" confidence, starts a stampede in the market and wipes him out. Humphrey, who had shaken off the shackles of his father, finds her and a reconciliation takes place.

This is a picture which unfolds a tense line of action and scenes of heart interest. It also presents picturesque backgrounds and offers the star a chance to reveal herself bedecked in beautiful gowns. A cast above the ordinary supports Miss Barriscale. including such well known players as Niles Welch, Joseph J. Dowling and George Periolat. Howard Hickman directed.

PROGRAM READER

Two roads beckoned to Marquita Shay. One was a sheltered. secluded path where all was rosy and safe, but in choosing it she would be shackled to a man who was dominated by his father. Although the latter showered her with money he also dictated to her and her husband. Her independence of spirit prevented any communion under his roof. What of the other road? This one led to pitfalls and traps, and the way was steep and hard. If she won, success was hers. If she lost—

Which road did she take? Which road would you take under the circumstances? Of course she took the hard road, the open road to success or oblivion. How she pitted her wits against the Wall Street gambler and avenged the crime of her dearest friend, is told in a series of gripping events. See Bessie Barriscale in "Beckoning Roads," supported by Niles Welch.

SUGGESTIONS

The title of this feature is attractive enough to play up for exploitation. You can have your artist draw for lobby frame a woman standing at the crossroads undecided as to which road to take. Have the posts read "SUCCESS" and "OBLIVION." Have the latter road a crooked one, the former, straight. This is a simple drawing which could be done entirely in black and white. Then emphasize the fact that the star is seen to splendid advantage in a strong dramatic part. Feature that she is compelled to leave her husband's roof because of his father's tyrannical attitude.

Make mention that your patrons will have the opportunity to see how a home can be broken up by a father-in-law, instead of a mother-in-law. Surely a note worth mentioning. Mention that Niles Welch, a great favorite with feminine fans is the star's leading man, and also bring out that Joseph J. Dowling, the actor who played the title role in "The Miracle Man," is also in the cast. Mention the director and that he is responsible for the fine Barriscale pictures. Feature her beautiful wardrobe and use stills showing her in some of these lavish costumes.

CATCH LINES

See how a clever woman beat a Wall Street wolf at his own game. See Bessie Barriscale in the dramatic offering, "Beckoning Roads."

She left her husband because of his father-in-law. You've heard of mothers-in-law breaking up happy marriages of their children, but we daresay you've never heard of a father-in-law doing it. See "Beckoning Roads."

See the emotional star, Bessie Barriscale, in her latest photoplay, "Beckoning Roads." A picture of pathos and heart interest.

She resolved to go her way alone, because her husband was dominated by his father. What happened? Did they have a reconciliation? You will find out when you see "Beckoning Roads."

Ten Pictures

Reviewed

This Week

"THE BROKEN MELODY"

(SELZNICK)

Will Afford Good Average Entertainment

THOSE that fancy Eugene O'Brien will be delighted with this picture. Those that do not happen to care particularly for his style of acting will be suitably entertained, although it is not of such heavy calibre that they will go out and rave over it. Lucy Cotton is very charming, and the cast, direction, continuity and photography are up to present day standards.

He is a struggling young artist and she aspires to the stage. They love each other and live in a Bohemian atmosphere in New York City. An eccentric musician composes a song for the girl and she is an immediate success on the stage. And a wealthy widow persuades the young artist to go to Paris where she finances him until his talents win success.

The widow loves the young artist but he does not respond. His sweetheart needs him, according to word received from a mutual friend. So he returns to America and the young couple are reunited with the promise of a happy future. This one will afford good average entertainment.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing; Elite, average puller and fairly pleasing; Family, good puller and very pleasing; Workers, good puller and generally pleasing.—Length, 5 reels.—*Tom Hamlin.*

THE CAST

Stewart Grant	Eugene O'Brien
Hedda Dana	Lucy Cotton
Mrs. Drexel Trask	Corinne Barker
Howard Thornby	Donald Hall
Leroy Clemons	Ivo Dawson
Ivan	Gus Weinberg

Story and Scenario by Ouida Bergere.
Directed by Wm. P. S. Earle.

PRESS NOTICE—STORY

Eugene O'Brien and Lucy Cotton in "The Broken Melody" is the Selznick attraction scheduled for a ——— days' run at the ——— theatre beginning———.

The youth and maiden lived in Greenwich Village, New York City, and they dearly loved one another. He was a talented artist and she had a beautiful voice and aspired to the stage. Neither had their chance as yet until one evening a wealthy widow visited the Bohemian cafe which they patronized and took an interest in the youth.

She finally told him that she would finance him in Paris until he perfected his art studies and became a great artist. But he did not want to leave his little sweetheart. But she loved him so that she urged him to go. Some of the many strong emotional scenes of the production are registered at this point.

While he was winning his spurs in Paris she secured a song from an old eccentric musician in New York and finally found an opportunity of singing it at a performance. The girl sprang into fame overnight. One night while singing before a large audience she fainted away. It was for grief owing to the continued absence of her loved one.

She had given him the impression that she loved him no longer in order that he would embrace the opportunity that Paris offered him. A mutual friend told the youth the true state of affairs and he determines to come to America at once. But his wealthy widow friend loved him and wanted him for herself. He did not want to appear ungrateful to her for giving him his great chance but after an affecting and effective scene he departs for America.

The meeting between the young couple is described as one of the most intensely romantic scenes in motion pictures. And as they are both successes in their art the future looks bright for them.

PROGRAM READER

He painted a remarkable picture in Paris entitled "A Face from Memory."

The inspiration won for him the long-hoped for success. But it did not bring back to him the girl whose face of the bygone days still haunted him.

For she had told him that she did not love him and that he should embrace the opportunity offered him and study in Paris.

But the girl DID love him and only urged him to go for his own good. She loved him so much that she wanted him to succeed even if she must lose him.

In the meantime she had also become a success in her chosen art. An eccentric old musician wrote a song that enabled her to secure a position on the stage and after she sang it once she was an immediate success.

Eugene O'Brien is star in "The Broken Melody," a Selznick feature

The situation was that they were both individual successes and loved each other dearly. But she was in New York and he was in Paris. And he thought that she fairly hated him for consenting to be financed in his art by a beautiful widow.

"The Broken Melody" is the Selznick photoplay portraying these romantic events and is coming to this theatre next week.

Eugene O'Brien and Lucy Cotton have the leading roles.

SUGGESTIONS

The name of the star and his leading woman can be prominentlv featured after you book this feature. And as the Selznick brand is very well advertised it would be well to mention the producer's name in all your advertising. The photographs and cuts of Eugene O'Brien and Lucy Cotton should be displayed in as many places as possible. This is about your only legitimate exploitation on this particular picture. The Bohemian atmosphere of Greenwich Village, New York City, should interest many of your prospective patrons and it would be well to mention that this environment has been portrayed faithfully and true to life.

CATCH LINES

She told him a lie when she said she did not love him. But she wanted him to have his big chance. .

One girl sacrifices her love for her sweetheart rather than handicap him in his art.

He met success in Paris and she won applause in New York. And yet each would have gladly traded this success for the old love.

One young couple achieved great success when apart. And they both finally realized how really empty this alleged success was without love.

"OUT YONDER"

(SELZNICK)

Excellent Entertainment for Majority

THERE are some very good scenic effects in this picture and the action all takes place in and about a picturesque lighthouse reef. Olive Thomas has a role quite away from any of her recent pictures and it affords her wider scope. Some very heavy dramatic situations are portrayed.

Suspense has been maintained, a few thrills injected, and the romantic element will appeal. Direction, continuity, cast and photography are fully up to present day standards. A better than average picture that will afford excellent entertainment to the majority.

The star appears as the daughter of a lighthouse superintendent who secretly grieves as he believes he has killed a man many years previously. His assistant had been an eyewitness of the struggle and holds it over the heroine's father that he may obtain the daughter as his wife. The hero on a nearby yacht loves the girl, but learns that his father was the man her father had killed. When the assistant is finally trapped he confesses that he, and not the father, was the real murderer.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, average puller and very pleasing;. Family, good puller and very pleasing; Workers, big puller and exceptionally pleasing.—*Tom Hamlin.*

THE CAST

Flotsam	Olive Thomas
Edward Elmer	Huntley Gordon
Mrs. Elmer	Mary Coverdale
Clarice Stapleton	Louise Prussing
Amos Bart	John Smiley
Reggie Hughes	Curil Chadwick
Joey Clark	Edward Ellis

Story by Pauline Phelps and Marion Short.
Direction by Ralph Ince.

PRESS NOTICE—STORY

Olive Thomas in "Out Yonder," a Selznick picture, is the attraction at the ——— theatre for ——— days beginning ———.

The scenes are all laid in and around a lighthouse on a reef and a nearby yacht. Ralph Ince is the director and is said to have provided many thrills in these picturesque surroundings by the sea.

Olive Thomas appears as "Flotsam," and her father is the superintendent of the lighthouse. She rows about the dangerous inlets dressed in overalls and one day rescues a lady, whose boat had overturned, and returned her to her yacht.

The son of this lady of the yacht took an immediate interest in "Flotsam" and visited her many times on the lighthouse reef. When he asked her father for his daughter the father was apparently overjoyed that his daughter should have won such a charming and wealthy youth.

But his assistant at the lighthouse wanted "Flotsam" for himself. He threatened to tell of the superintendent's secret sorrow. It seems that he claims to have witnessed an affair where the superintendent many years before had killed a man. And he finds that the murdered man was the father of "Flotsam's" fiance.

Here is where the heavy drama and many thrills are said to occur in the photoplay. When the villainous assistant tells of the crime the father then tells his daughter's fiance that he is really not her father. He does this in order that she may go through with the wedding and obtain happiness.

But she feels that he has lied when he denies her and comes back to him. Her fiance follows her and they are witnesses to the big scene in the lighthouse where the assistant taunts the father about the truth of the killing and acknowledges that he killed the man. As the father finds that he is not really a murderer after all these years he pursues the villain up the lighthouse stairs. Then occurs the great struggle as the light goes out and the nearby yacht is threatened with disaster.

PROGRAM READER

"Flotsam" plunged into the sea and rescued the wealthy woman from the nearby yacht and then her romance started.

They thought "Flotsam" was a boy until the cap was removed from a head of shimmering hair.

Her father was the keeper of the lighthouse on a perilous reef. The son of the woman of the yacht quickened to an immediate interest in the pretty girl "Flotsam," and accompanied her in a rowboat to her picturesque home.

Olive Thomas is star in "Out Yonder," a Selznick production

Olive Thomas is "Flotsam" in this Selznick Picture coming to this theatre next week. Ralph Ince directed it and the photoplay is full of thrills.

"Out Yonder" is the title. It is a story of stormy coasts and sunny hearts. The thrilling death struggle in the lighthouse as the great light is extinguished is awe-inspiring. As the light goes out the nearby yacht is in great danger.

"Out Yonder" is the best Olive Thomas picture to date according to all the critics.

SUGGESTIONS

Selznick's national advertising campaign may be of great assistance to you after you have booked this picture so it is good policy to mention in all your announcements that this is a "Selznick" picture. And Olive Thomas, the star, is another name that may be productive of box office results. The name of the director, Ralph Ince, should also be used in your advertising. For a lobby display any sign man can rig a front for your box office very cheaply. Let it represent the lower entrance to a lighthouse painted so that it gradually tapers to the top where a searchlight may be placed to be thrown around the front of your theatre. This will attract considerable attention and be in keeping with the scenes portrayed in the picture.

CATCH LINES

A struggle to death atop a lighthouse.

The pleasure yacht rides to apparent destruction on the perilous reef as the great light goes out.

She was a waif of the sea and they called her "Flotsam."

He is told that his own father met death at the hands of his fiance's father.

When her own father denied that she was his daughter she knew that he lied.

"THE CORSICAN BROTHERS"

(UNITED PICTURE THEATRES)

Famous Story and Play Makes a Success

ALEXANDER DUMAS' stirring story of Corsican love and vengeance, which served as dramatic fare for Robert Mantell upon the speaking stage for many years, has finally found its way to the screen. "The Corsican Brothers" contains enough ingredients to while away an interesting hour for any exhibitor's audience. It is not a misstatement when we declare that it is one of the few costume plays which have proved worth while presenting. And the reason may be found in its assortment of dramatic elements which embellish a vivid and vital story. It does not have to rely upon its atmosphere, rich as that factor is, nor upon the value of the author's name.

One of the virile Farnums, Dustin, to be exact, has been given the opportunity to interpret the dual characterization of the twins. whom death could not even separate. The role does not call for any marked differentiation, but Mr. Farnum does supply his vigorous personality, and his romantic fervor, and these points are sufficient for the interpretation. The story centers mostly upon a duel fought for a woman's honor. One twin follows her to Paris, and when he is killed in protecting her name, his brother in Corsica is apprised of the fact through mental telepathy. So he goes to the French city and avenges his twin's death. Inasmuch as the woman had loved him in preference to his brother the romance is easy of fulfilment.

The story is familiar enough to make the action obvious and the plot is so carefully detailed that anyone not intimate with it can easily see how it will develop. Still that does not rob it of its vigorous tone, nor the fascinating characterization. Director Campbell has, seemingly, caught the proper perspective throughout. The double exposure work is commendable.—Length, 6500 feet.—*Laurence Reid.*

THE CAST

Fabien Dei Franchi Louis Dei Franchi	Dustin Farnum
M. Chateu Renaud	Wedgewood Nowell
Le Baron Montigiron	Will Machin
Gaeno Orlando	Ogden Crane
Madame Savilia Dei Franchi	Fanny Midgeley
Emilio de Lesparre	Winifred Kingston
General de Lesparre	Andrew Robson

By Alexander Dumas.
Scenario by Catherine Carr.
Directed by Colin Campbell.
Photographed by Dal Clawson and Wm. Foster.

PRESS NOTICE—STORY

Dustin Farnum, the romantic actor, will come to the ——— theatre for ——— days beginning ——— in his latest photoplay production, "The Corsican Brothers." This announcement should attract attention owing to the fact that the story is by the famous French author, Alexander Dumas, and that as a play it served Robert Mantell for many years. The picture is marked for its remarkable atmosphere and the fact that it restores the costume period to screen entertainment. It is a tale of brotherly love, revenge and intrigue, and Mr. Farnum in the dual role of the twin brothers of Corsica, gives a performance that stands out for its depth of feeling and sincerity. Being a romantic actor, he is able to show an emotional fervor in that direction.

Mr. Farnum as Louis Dei Franchi is embitious and decides to leave Corsica to make a name for himself. He becomes infatuated with Emilio de Lesparre, a Parisian belle, and follows her to the French city. In protecting her good name he is challenged to a duel by Chateu Renaud, whose intentions toward the girl are not of the best. The result is he is killed, but at the hour of the assassination, the brother in Corsica realizes that Louis is dead, the victim of a duel, and so he goes to Paris to avenge his death. He emerges the victor in a duel and continues the romance of his twin. The picture unfolds a deal of forceful action and the characterization is well drawn. Mr. Farnum is supported by Wedgewood Nowell, Winifred Kingston, Ogden Crane, Andrew Robson and others. All give capable performances. Katherine Carr attended to the scenario, while Colin Campbell directed.

SUGGESTIONS

Here is a picture taken from Alexander Dumas' story of the same name so it would be a good plan to emphasize the author and what he stands for in the literary world. Make mention that the story was adapted to the stage for Robert Mantell and played by him for many years throughout the United States. Tell that the star of the picture is the romantic actor, Dustin Farnum. Tell that it offers him a splendid opportunity to express his talent. Feature the atmosphere. But don't state that it is a costume play. This might keep some people away, since the impression is that costume plays are lacking in action. Emphasize its theme, and its qualities of brotherly love and respect for womanhood.

Bring out that the story contains a wealth of action which is concentrated in a couple of duels. What of the title? Surely your older patrons will remember it if they have seen Mr. Mantell in the play. You have three angles to play upon her for advertising. One is the author, the second is the star and the third is the director. Feature Mr. Campbell as the director of that masterpiece "The Crisis," and the powerful drama, "The Thunderbolt," which starred Katherine McDonald.

CATCH LINES

See "The Corsican Brothers," an adaptation of Alexander Dumas' powerful novel of the same name. A stirring picture of brotherly love, intrigue and romance. Dustin Farnum is the star.

When he died the victim of a duel in Paris, his brother was apprised of the fact through mental telepathy. He hastened to Paris to avenge his death. Did he succeed? See "The Corsican Brothers."

The brothers were twins and even death could not separate them. They both loved the same girl and both fought a duel with the same rival. What happens? See "The Corsican Brothers."

Do you like a tale of passion and love? Do you like a tale of throbbing action and suspense? If so then "The Corsican Brothers" is the picture for you. See it at this theatre next ———.

PROGRAM READER

The brothers were twins and had never been separated in their lives. One was ambitious to go out into the world and make a name for himself, the other was satisfied to remain at home and take care of their mother. A beautiful girl came to their home in Corsica and both of the brothers fell in love with her. But as Louis had decided to go away his infatuation led him to Paris. How he was killed in a duel in protecting her honor, how the brother who stayed at home felt a pain at his heart when he realized that his brother was killed, apprised of the fact through mental telepathy, how he journeyed to Paris and avenged his brother's death and carried on the romance, is told in a series of dramatic and romantic events—events which can only be appreciated by seeing them in this powerful story by Alexander Dumas. This is the same story which was adapted to the stage and acted by Robert Mantell for so many years. Dustin Farnum is the star of the picture. A fine production. Don't miss it.

"TWELVE-TEN"

(REPUBLIC)

Heavy Drama with a Mystery Element

HERBERT BRENON directed this abroad and the scenes are laid in England and Paris, with Marie Doro and an European cast. The star emotes all through the production and at one time is supposed to temporarily lose her mind. Rats frighten her as they also may frighten your women patrons when shown on the screen.

There is an atmosphere of depression throughout the picture. It is very heavy drama with the mystery element and embellished with a suicide and attempted murder. A rich man's superintendent desires the ward of his employer and after attacking her he is repulsed. He then plans to obtain her by framing a will stipulating that she must spend the night alone in the castle with the corpse of her guardian. He then poisons the guardian.

He is thwarted, however, by his employer who arises from the bier in time to prevent the villain from assaulting the girl. An erratic continuity assists in maintaining the mystery element and everybody overacts. There are undoubtedly certain people that just dote on this sort of story, but it does not afford pleasant entertainment.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and barely pleasing; Elite, good puller and barely pleasing; Family, good puller and not pleasing; Workers, good puller and fairly pleasing.—*Tom Hamlin.*

THE CAST

Louis Fernande	Pierre Maillard
Marie Fernande	Marie Doro
Francois	Phillip De Bus
Lord Chatterton	Ben Webster
Arthur Newton	James Carew
Geoffrey Brooks	Geoffrey Kerr
Dr. Wightman	Fred Kerr

Presented by Edward Godal.
Directed by Herbert Brenon.
Photography by Alfred Moses and L. Roseman.

PRESS NOTICE—STORY

Herbert Brenon directed Marie Doro in "Twelve-Ten" a Republic production coming to the ——— theatre for ——— days beginning ———.

With scenes laid in Paris and London, and a cosmopolitan cast composed of American, English and French artists, the production was made abroad by this well known American director.

Mystery, thrills and gripping dramatic events are portrayed, and the star is afforded wide scope for her tremendous emotional abilities, according to report.

Her father is a sculptor and in disappointment because he could not sell the last toy model which he had invented after many years, he jumped into the River Seine.

Lord Chatterton, a wealthy Englishman, adopts her and takes the pretty little French girl to England. His secretary is a scoundrel and pays ardent attention to the girl but is repulsed.

The secretary plans a new will for his employer at his request and this leaves everything to the young girl. But the secretary manipulates the will so that when it is finally signed it makes a very strange request.

One day the secretary rushes down stairs crying that his employer had passed away. He had planned to poison him and had placed a glass within reach of the patient and therefore believed he had accomplished his object.

When the will was read it requested that the ward spend one night alone in the castle with the corpse. And here enters the mystery and the "Twelve-Ten" episode. After many stirring incidents and very dramatic events the villain is unmasked and the girl wins happiness.

SUGGESTIONS

Names are your best bet after booking this picture. Marie Doro the star and Herbert Brenon the director. And for novelty the title offers wide latitude in special exploitation. The face of the clock with the hands pointing to ten minutes past twelve is your best bet. This can be utilized as a lobby display and even on throw-aways and by sandwich men if you care for street stunts. A novel card could be issued to be handed around promiscuously and called, "An Acquaintence Card," Introducing—— and containing the words, 'Meet me at 'Twelve-Ten' at the ——— theatre." Youths would delight in handing these around to girls and the cards would afford considerable amusement and no doubt have a good effect on your box office.

CATCH LINES

Any shrinking girl would hesitate about going to sit up all night alone with a corpse in a deserted castle.

Poison just missed the lips it was indended for and returned to the sender like a boomerang.

A pretty little French waif wins her way into the heart and arms of an Englishman of wealth.

Ten minutes past the dreaded midnight hour her world collapsed and then—.

PROGRAM READER

Her guardian's will requested that in order to inherit his vast fortune she must sit up all night alone with his corpse in an old castle.

And the girl had almost always been afraid of the dark, and was very superstitious.

But she loved her guardian and wanted to grant him this last request.

If it had been the money alone she would have refused to go through the terrible experience.

Then the corpse arose from the bier and seized her.

But it was not her guardian. She screamed. Then a series of fast moving events and very dramatic incidents occurred.

Herbert Brenon directed a great picture over in England. It is entitled "Twelve-Ten," and its stirring scenes are laid in both Paris and London.

Marie Doro and a cosmopolitan cast of American, French and English artists interpret the various roles in this first screen offering of the Republic Company.

This masterpiece of mystery and romantic drama will be presented at this theatre next week.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the indeepndent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)	2
Dec.—Go West Young Woman (Fay Tincher)	2
Nov.—A Roman Scandal (Colleen Moore)	2

SINGLE REEL COMEDIES

Kidnapping Caroline	1
Two A. M.	1
All Jazzed Up	1
Settled Out of Court	1
Bobby's Baby	1

GAYETY COMEDIES

His Fatal Bite	1
Cursed by His Cleverness	1
Are Floorwalkers Fickle?	1
Calling His Bluff	1
Love Sick at Sea	1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play	1

RED CROSS TRAVEL SERIES

The Relief of Poland	1
Constantinople, the Gateway of the Orient	1
America's Watch on the Rhine	1
Belgium, the Broken Kingdom	1
Marie, Queen of Rumania	1
Archangel, City of Snow	1
The Tiny Kingdom of Montenegro	1

BRUCE SCENICS

The Chilkat Cubs	1
Wanderlust	1

SPECIALS

The Why of a Volcano	1
The Second Chance	1
War Spruce	1

EQUITY PICTURES CORP.

Silk Husbands and Calico Wives (House Peters)	6
Eyes of Youth (Clara Kimball Young)	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Dec. 30—Everywoman (Special Cast)	7
Dec. 28—Red Hot Dollars (Charles Ray)	5
Dec. 28—Wanted, a Husband (Billie Burke)	5
Dec. 21—A Girl Named Mary (Marguerite Clark)	5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)	5
Dec. 21—His Wife's Friend (Dorothy Dalton)	5
Dec. 14—Behind the Door (Ince Special)	5
Dec. 14—The Cinema Murder (Cosmopolitan)	5
Dec. 7—More Deadly Than the Male (Ethel Clayton)	5
Dec. 7—Victory (Maurice Tourneur)	5
Dec. 7—An Adventure in Hearts (Robert Warwick)	5
Nov. 30—Scarlet Days (D. W. Griffith)	7
Nov. 30—Counterfeit (Elsie Ferguson)	5
Nov. 23—The Miracle of Love (Cosmopolitan)	5
Nov. 23—It Pays to Advertise (Bryant Washburn)	5
Nov. 23—The Invisible Bond (Irene Castle)	5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May)	5
Nov. 16—Male and Female (DeMille Special)	9
Nov. 9—What Every Woman Learns (Enid Bennett)	5
Nov. 9—Crooked Straight (Charles Ray)	5
Nov. 9—Lunch in Pawn (Marguerite Clark)	5
Nov. 2—L'Apache (Dorothy Dalton)	5
Nov. 2—Turning the Tables (Dorothy Gish)	5
Oct. 26—The Teeth of the Tiger (Special Cast)	5
Oct. 26—His Official Fiance (Vivian Martin)	5
Oct. 19—Sadie Love (Billie Burke)	5
Oct. 19—Why Smith Left Home (Bryant Washburn)	5
Oct. 12—The Grim Game (Houdini)	5
Oct. 12—The Lottery Man (Wallace Reid)	5
Oct. 5—In Mizzoura (Robert Warwick)	5
Oct. 5—The Life Line (Maurice Tourneur)	5

PARAMOUNT-ARBUCKLE COMEDIES

Nov. 16—The Hayseed (Arbuckle)	2

PARAMOUNT-SENNETT COMEDIES

Dec. 21—Love, Honor and Behave	2
Dec. 7—A Lady's Tailor	2
Nov. 23—Down on the Farm	2
Nov. 9—His Last False Step	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning	1
Dec. 21—Those Distant Cousins	1
Dec. 7—After the Circus	1
Nov. 30—Oh, Man	1
Nov. 23—Wonder What a Baby Thinks About	1
Nov. 16—Burglars	1
Nov. 9—Company	1
Nov. 2—The City Dude	1

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 28—King Rama at the Royal Wat	1
Dec. 21—In Brittany	1
Dec. 14—A Scenic Classic	1
Dec. 7—Push Car Trails in Formosa	1
Nov. 30—In the Basque Country	1
Nov. 23—The Salt of Anping	1
Nov. 16—Uncle Sam, Salvager	1
Nov. 9—The White Elephant Militant	1
Nov. 2—Rolling Down the Rio	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz	1
Dec. 14—Down the Strand in Lond	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle	1
Dec. 7—Memory Lane	1
Nov. 23—Sunshine and Shadows	1
Nov. 9—A Night in June	1

PARAMOUNT MAGAZINE

Dec. 28—Camera Surf Studies	1
Dec. 21—In the Canadian Wilds	1
Dec. 14—Clouds and Sunsets	1
Dec. 7—A South American Niagara	1

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex)	2
Dec. 14—Speed (Al St. John)	2

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children	7
The City of Purple Dreams	6
Who Shall Take My Life?	7
Zongar, the Dare Devil of Romance	5
The Natural Law	6
The Grain of Dust	6
The Lust of the Ages	6
Has a Man the Right to Kill?	5
Beware of Strangers	5

FIRST NATIONAL EXCHANGES

Jan. 5—A Daughter of Two Worlds (Norma Talmadge)	6
Dec. 29—The Greatest Question (D. W. Griffith's)	6
Dec. 15—In Old Kentucky (Anita Stewart)	7
Dec. 1—The Beauty Market (Katherine MacDonald)	6
Nov. 17—Heart o' the Hills (Mary Pickford)	6
Nov. 10—Mind the Paint Girl (Anita Stewart)	6
Nov. 3—A Virtuous Vamp (Constance Talmadge)	6
Oct. 20—In Wrong (Jack Pickford)	5
Oct. 6—The Thunderbolt (Katherine MacDonald)	5
Dec. 22—A Day's Pleasure (Charlie Chaplin)	2
Dec. 22—A Twilight Baby (Henry Lehrman)	3

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dumbwaiter Scandal	2
A Pool of Peaches	2
Fabulous Fortune Fumblers	2
His Conscience His Guide	2
Fred's Fictitious Foundling	2
Work and Win 'Em	2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)	7
Evangeline (Special Cast)	7
Kathleen Mavourneen (Theda Bara)	6
Checkers (Special Cast)	7

WILLIAM FARNUM SERIES

The Adventurer	5
Heart Strings	5
Wings of the Morning	5

THEDA BARA SERIES

Lure of Ambition	5

TOM MIX SERIES

The Daredevil	5
The Cyclone	5
The Feud	5

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse)	5
Her Elephant Man (Shirley Mason)	5
Tin Pan Alley (Ray and Fair)	5
The Square Shooter (Buck Jones)	5
Flames of the Flesh (Gladys Brockwell)	5
Shod With Fire (William Russell)	5
The Shark (George Walsh)	5
The Devil's Riddle (Gladys Brockwell)	5
The Lincoln Highwayman (William Russell)	5

SUNSHINE COMEDIES

Training for Husbands	2
A Light Weight Lover	2
The Great Nickel Robbery	2
The Heart Snatcher	2
Her Private Husband	2
Her Naughty Wink	2

MUTT AND JEFF CARTOONS

Chewing Gum Industry	½
The Price of a Good Sneeze	½
Putting on the Dog	½
The Chemists	½
The Rum Runners	½
The Mint Spy	½
The Sour Violin	½
Dead Eye Jeff	½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill	2
The Boss of the Rancho	2
The Spirit of Cabin Mine	2
The Heart of Texas	2

MACK SWAIN SERIES

Nimrod Ambrose	2
Ambrose and the Bathing Girls	2
Ambrose in Bad	2
Ambrose's Winning Ways	2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin	6
Mickey	7
Birth of a Race	10
The Bargain (Wm. S. Hart)	6
The Bandit and Preacher (Wm. S. Hart)	**5**
The Hell Hound of Alaska (Wm. S. Hart)	**5**
Staking His Life (Wm. S. Hart)	**5**
Satan's Pawn (Bessie Barriscale)	**5**
The Straight Road (Chas. Ray and Bessie Barriscale)	**5**
One Day	**5**

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Flame of the Desert (Geraldine Farrar)	7
The Loves of Letty (Pauline Frederick)	5
Jubilo (Will Rogers)	6
The Gay Lord Quex (Tom Moore)	5
Jinx (Mabel Normand)	5
Bonds of Love (Pauline Frederick)	5
Strictly Confidential (Madge Kennedy)	5
Almost a Husband (Will Rogers)	5
The World and Its Women (Geraldine Farrar)	7
Lord and Lady Algy (Tom Moore)	5

GREAT AUTHORS PRODUCTIONS

The Cup of Fury (Rupert Hughes)	
The Girl From Outside (Rex Beach)	7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)	**5**
Aug. 15—High Pockets (Bennison)	**5**
May 11—The Road Called Straight (Bennison)	**5**
Mar. 23—Speedy Meade (Louis Bennison)	**5**
Jan. 5—Oh, Johnny (Louis Bennison)	**5**

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)	2
Dec. 28—Two Dollars, Please	2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)	2
Nov. 30—A Much Needed Rest (Parsons)	2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)	2
Nov. 2—His Own Medicine (Parsons)	2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making	1
Nov. 16—Nature's Echo	1
Nov. 9—Net Profits (Catching Salmon in Skeena River)	1
Nov. 2—Rocks of Ages (Granite Quarries)	1
Oct. 26—Little Bo Peep (Wool Industry)	1
Oct. 19—By the Sea (Atlantic City)	1
Oct. 12—Panama Canal	1
Oct. 5—Town Topics (Panama)	1

GOLDWYN-BRAY PICTOGRAPHS

Dec. 6—Reformed Saloons	1
Nov. 30—Passing of the Old West	1
Nov. 23—Department Stores on Wheels	1
Nov. 16—How Time Flies	1
Nov. 9—Ponchos from Peru	1
Nov. 2—A City of Kings	1

HALL ROOM BOYS PHOTO PLAYS

Dec. 29—The Lovable Scamps	2
Dec. 15—Taming the West	2
Dec. 1—The Chicken Hunters	2
Nov. 17—Pretty Soft	2
Nov. 3—A Howling Success	2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)	5
The Heart of a Gypsy (Florence Billings)	5
The Phantom Honeymoon (Marguerite Marsh)	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt	2
A House Divided (Sylvia Breamer)	6
The Littlest Scout (Violet Blackton)	6
Wanted for Murder (Elaine Hammerstein)	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)	6

SERIALS

The Trail of the Octopus (Ben Wilson, Neva Gerber)	15 Episodes
The Sign of the Rat (Clair Anderson, Harry Carter)	15 Episodes

CHAPLIN CLASSICS

Dec. 28—The Vagabond	2
Nov. 16—The Fireman	2

HODKINSON CORP., W. W.

(Releasing Through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)	7
The Westerners (Stewart Edward White's)	7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Desert Gold (Zane Grey's)	7

J. PARKER READ, JR., PRODUCTIONS

Sahara (Louise Glaum)	7

DIETRICH-BECK, INC.

The Bandbox (Doris Kenyon)	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)	6
The Volcano (Leah Baird)	6
As A Man Thinks (Leah Baird)	6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)	**7**
Human Clay (Mollie King)	**5**

Advance Information on All Film Releases

(Continued from page 487)

KREMER FILM FEATURES, VICT.

(*Released on States Rights Basis*)
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....1

CHAPLIN REISSUES

A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Mar. —The Hope (Special Cast)....6
Mar. —Alias Jimmy Valentine (Bert Lytell)....6
Feb. —Juda (May Allison)....6
Feb. —Eliza Comes to Stay (Viola Dana)....6
Feb. —Shore Acres (Alice Lake)....6
Feb. —Old Lady 31 (Emma Dunn)....6
Jan. —The Walk-Offs (May Allison)....6
Jan. —The Right of Way (Bert Lytell)....6
Jan. —The Willow Tree (Viola Dana)....6
Dec. —Should a Woman Tell (Alice Lake)....6
Dec. —The Best of Luck (Special Cast)....6
Nov. —Fair and Warmer (May Allison)....6
Nov. —Please Get Married (Viola Dana)....6
Nov. —Lombardi, Ltd (Bert Lytell)....6

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7
Out of the Fog (Nazimova)....7
Eye for Eye (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Mar. —The Very Idea (Taylor Holmes)....6
Dec. —Nothing but the Truth (Taylor Holmes)....6

MISCELLANEOUS

(*State Right Features*)
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.)....
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features)....
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture....
Franklyn Farnum in twelve 2-reel westerns (Canyon Pictures Corp.)....
The Adventures of Helen Series (Helen Holmes) Ayon Film Corp....

COMEDIES

Jolly Comedies (Film Specials)....2
Bobby Burns Comedies (Jaxon Film Corp.)....2
Jester Comedies (Territorial Sales Corp.)....2
Ham and Bud (Jans Prods., Inc.)....1

OUTING-CHESTER PICTURES

(*At State Right Exchanges*)
Mr. Outing Gets a Soup Dream....1
The Simple Life....1
Editorial Horseplay....1
The People in White....1
No Coma in Acoma....1
Temple Bells and Wayside Shrines....1

PATHE EXCHANGES

Jan. 25—The Web of Deceit (Dolores Cassinelli)....6
Jan. 11—Fighting Cressy (Blanche Sweet)....6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman)....5
Dec. 14—The A-B-C of Love (May Murray)....6
Dec. 7—Brothers Divided (Frank Keenan)....5
Nov. 16—The Right to Lie (Dolores Cassinelli)....7
Nov. 9—A Woman of Pleasure (Blanche Sweet)....7
Nov. 2—The Gay Old Dog (John Cumberland)....6
Oct. 12—A Damsel in Distress (Caprice-Hale)....5

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).
Jan. 25—Eleventh, The Death Studio....2
Jan. 11—Tenth, The Inn of Dread....2
Jan. 4—Ninth, Webs of Deceit....2
Dec. 28—Eighth, A Crippled Hand....2
Dec. 21—Seventh, The Betrayal....2
Dec. 14—Sixth, The Unknown....2
Dec. 7—Fifth, The Acid Bath....2

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)
Dec. 28—Tenth, Hopley Takes the Liberty....2
Dec. 21—Ninth, A Homeless Princess....2
Dec. 14—Eighth, Arrested....2
Dec. 7—Seventh, A Fatal Error....2

THE ADVENTURES OF RUTH

(Fifteen Two-Reel Episodes Starring Ruth Roland and William Human)
Jan. 25—Fourth, The Stolen Picture....2
Jan. 11—Third, The Bewitching Spy....2
Jan. 4—Second, Kidnapped....2
Dec. 28—First, The False Countess....2

"FLYING A" (SPECIALS (American)

The Hellion (Margarita Fisher)....5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)....5
July 27—The Tiger Lily (Margarita Fisher)....5
July 13—Yvonne from Paris (Mary Miles Minter)....5

ROLIN COMEDIES

Jan. 4—Red Hot Hottentots (Snub Pollard)....1
Dec. 28—The Floor Below (Snub Pollard)....1
Dec. 21—Tough Luck (Pollard—Davis)....1
Dec. 14—Looking for Trouble (Snub Pollard)....1
Dec. 7—How Dry I Am (Pollard—Davis)....1
Nov. 30—It's a Hard Life (Pollard—Davis)....2
Nov. 23—Order in the Court (Pollard—Davis)....1
Nov. 16—Giving the Bride Away (Pollard—Davis)....1
Nov. 9—Call for Mr. Cave Man (Pollard—Davis)....1
Nov. 2—All at Sea (Pollard—Davis)....1

ROLIN TWO REELERS

Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis)....2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels)....2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels)....2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)....2
Oct. 12—Daddy Number Two (Baby Marie Osborne)....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
July 27—Fifteenth, The Tiger Face....2
July 20—Fourteenth, At the Pistol's Point....2
July 13—Thirteenth, The False Idol....2
July 6—Twelfth, The Two Amazons....2

BLACKTON PRODUCTIONS

Jan. 4—My Husband's Other Wife (Breamer—Gordon)....6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)....6
Oct. 19—The Moonshine Trail (Breamer-Gordon)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PIONEER FILM CORPORATION

(*At State Right Exchanges*)
The Boomerang (Henry B. Walthall)....
Virtuous Sinners (Wanda Hawley)....
Sins of the Children (Alma Hanlon)....
Wives of Men (Florence Reed)....

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)....7
The Mystery of the Yellow Room (Chautard's)....6

STAR PRODUCTIONS

Anne of Green Gables (Mary Miles Minter)....6
Erstwhile Susan (Constance Binney)....5

REPUBLIC DIST. CORP.

Nov. 24—The Steel King (Elvidge-Love)....5
Nov. 17—You Never Know Your Luck....5
Nov. 10—The Poison Pen (June Elvidge)....5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)....5
Oct. 27—Arizona Cat Claw (Edythe Sterling)....5
Oct. 20—The Black Circle (Creighton Hale)....5

SPECIALS

Mar. 16—The Better 'Ole....5
Feb. 10—What Shall We Do With Him?....5

UNITED PICTURE THEATRES

The Eternal Mother (Florence Reed)....5
The Corsican Brothers (Dustin Farnum)....5
A Man's Fight (Dustin Farnum)....5
Her Game (Florence Reed)....5

CUCKOO COMEDIES

The Sultan of Djazz (Bobbie Burns-Jobyna Ralston)....2
The Shimmy Jim (Burns-Ralston)....2

CISSY FITZGERALD COMEDIES

Cissy's Financial Flivver....2
Cissy's Sassy Stockings....2

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Dec. —The Golden Hope (Edith Storey)....5
Dec. —The Tong Man (Sessue Hayakawa)....5
Dec. —Beckoning Roads (Bessie Barriscale)....5
Dec. —Where There's a Will (Brentwood)....5
Nov. —A Fugitive from Matrimony (H. B. Warner)....5

SPECIALS

Dec. —The Beloved Cheater (Gasnier's)....5
Nov. —The Broken Butterfly (Tourneur)....5
Oct. —The Open Door (Special Cast)....5

SUPREME COMEDIES

Dec. —Struck Out....1
Dec. —Good Night Judge....1

MARTIN JOHNSON PICTURES

The Home of the Hula Hula....1
Through the Isles of the New Hebrides....1
Tulagi, A White Spot in a Black Land....1

ADVENTURE SCENICS

I and the Mountain....1
Just Over Yonder....1

SELECT EXCHANGES

Dec. —She Loves and Lies (Norma Talmadge)....5
Oct. —Isle of Conquest (Norma Talmadge)....5
Sept. —A Scream in the Night (Special Cast)....5
Sept. —Faith of the Strong (Mitchell Lewis)....5
Aug. —The Undercurrent (Guy Empey)....6

SELZNICK PICTURES

Jan. —The Imp (Elsie Janis)....5
Dec. —Greater Than Fame (Elaine Hammerstein)....5
Dec. —The Broken Melody (Eugene O'Brien)....5
Dec. —Out Yonder (Olive Thomas)....5
Nov. —Piccadilly Jim (Owen Moore)....5
Oct. —The Glorious Lady (Olive Thomas)....5
Oct. —Sealed Hearts (Eugene O'Brien)....5
Oct. —The Country Cousin....5
Sept. —A Regular Girl (Elsie Janis)....5

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover....
Public Defender....
Carmen of the Klondike....
The Grain of Dust....
Hearts of the World....
The Crucible of Life....
Nine-tenths of the Law....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton)....5
Aug. 15—The Pen Vulture (Shorty Hamilton)....5
July 29—The Snail (Shorty Hamilton)....5
July 15—The Ranger (Shorty Hamilton)....5
July 1—Denny from Ireland (Shorty Hamilton)....5
Aug. 6—Miss Arizona (Gertrude Bondhill)....
July 22—The Profiteer (Alma Hanlon)....
July 8—When the Desert Smiles (Neal Hart)....
Feb. 22—His Daughter Pays (Gertrude McCoy)....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22 Wanted (Little-Richardson)....

TRIANGLE EXCHANGES

Jan. 5—A Gamble in Souls (Dorothy Dalton)....5
Jan. 4—The Clodhopper (Charles Ray)....5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore).5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)....5
Nov. 2—The Weaker Sex (Dorothy Dalton-Chas. Ray)....5

MACK SENNETT KEYSTONE COMEDIES

Dec. 28—Fast Trains and Slow Women (Syd. Chaplin)....1
Dec. 21—Keystone Babies....2
Dec. 14—Crashing Through (Ford Sterling)....1
Dec. 7—The Life of Reilly (Ford Sterling)....2

TYRAD PICTURES, INC.

Broken Hearts....5
It Happened in Paris....5
Human Passions....5

UNITED ARTISTS CORPORATION

Dec. 29—When the Clouds Roll By (Douglas Fairbanks).6
Oct. 20—Broken Blossoms (D. W. Griffith)....6
Sept. 1—His Majesty the American (Douglas Fairbanks).8

UNITED PICTURE THEATRES

(*Republic Distributing Corp.*)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Day She Paid (Francelia Billington)....5
The Pointing Finger (Mary MacLaren)....5
A Gun Fightin' Gentleman (Harry Carey)....5
Lasca (Edith Roberts-Frank Mayo)....5
Under Suspicion (Ora Carew-Forrest Stanley)....5
His Divorced Wife (Monroe Salisbury)....5
The Trembling Hour (Helen Eddy-Kenneth Harlan)....5
The Rider of the Law (Harry Carey)....5

JEWEL PRODUCTIONS, INC.

Oct. 13—The Right to Happiness (Dorothy Phillips)....8
Sept. 1—Forbidden (Mildred Harris)....6

CENTURY COMEDIES

Dec. 22—Weak Minds and Wild Lions (Adams-Nelson and Wild Lions)....2
Dec. 8—A Lucky Dog's Day (Century Wonder Dog)....2

STAR COMEDIES

Jan. 5—Sweet Patootie (Lyons-Moran)....1
Dec. 22—In the Good Old Days (Lyons-Moran)....1
Dec. 8—Woes of a Woman (Lyons-Moran)....1
Nov. 24—Ten Nights in a Tea Room (Lyons-Moran)....1
Nov. 10—The Tick Tick Man (Lyons-Moran)....1

OKEH KOMEDIES

Dec. 29—Seeing Things (Neal Burns)....1
Dec. 1—Tailor Maid (Neva Gerber)....1
Nov. 17—Babies is Babies (Neal Burns)....1
Nov. 3—Bill's Anniversary (Ben Wilson)....1

STAGE WOMEN'S WAR RELIEF SERIES

Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)....2
Dec. 22—She's Everywhere (Enid Markey-Montagu Love)2

WESTERN AND RAILROAD DRAMAS

Jan. 10—The Jay Bird (Hoot Gibson and Josephine Hill)
Dec. 29—The Line Runners (Arnold Gregg-Helen Howard)
Dec. 22—The Counterfeit Trail (Magda Lane-Ed. J. Hennessy)....
Dec. 15—The Double Hold-Up (Hoot Gibson-Josephine Hill)....2
Dec. 8—The Lone Hand (Gibson-Hill)....2
Dec. 1—The Kid and the Cowboy (Moore-Accord)....2

RAINBOW COMEDIES

Jan. 5—Adam and Eve a la Mode (Bathing Beauties)....2
Dec. 1—A Barnyard Romance (Charlie of the Orient)....2
Oct. 27—A Popular Villain (Charlie of the Orient)....2

THE MIDNIGHT MAN (Serial)

(Eighteen Two-Reel Episodes, starring James J. Corbett)
Dec. 29—Eighteenth, A Wild Finish....2
Dec. 22—Seventeenth, The Cave of Destruction....2
Dec. 15—Sixteenth, Hurled from the Heights....2
Dec. 8—Fifteenth, The Wheel of Terror....2
Dec. 1—Fourteenth, Flames of Fury....2

THE LION MAN

(*Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin*)
Jan. 5—Second, The Rope of Death....2
Dec. 29—First, The Flames of Hate....2

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ONE MILLION DOLLARS WORTH OF SIMPLEX MACHINES CONTRACTED FOR!!!

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will supply the peerless Simplex to the Old World carrying with it the unequalled SIMPLEX SERVICE

TRULY A FITTING CONCLUSION TO A WONDERFUL YEAR OF SIMPLEX ACHIEVEMENT

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How do you figure your bills for positive prints—by the price you pay per foot or by the service the prints actually render?

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JANUARY 10, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

790

Growing — Always Growing! The "NEWS" in 1919 carried 657 more pages of paid advertising than any other trade paper in the field.

Add the "NEWS" Studio Directory (professional advertising) and the total is 790.

In 1918 the "NEWS" was 352 pages in the lead.

Growing!—and now so far in the lead that no one doubts but that—

The News Covers The Field

. XXI No. 3

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y.,
under the Act of March 3, 1879

PRICE 15 CENTS

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Chicago — 729 Seventh Avenue, New York — Los Angeles

NOTICE

Producers entrusting the Gaumont Company, of Paris, with commercial work may rest assured that the photographic quality of their films will be equal to that of the Gaumont Company's productions, which has set a standard for excellence the world over.

Orders will be accepted for entire Europe, and will be punctually fulfilled.

For further particulars write to:

Societe des Etablissements Gaumont,
Service Edition,
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Paris.

Do you remember the business you did with "MALE AND FEMALE"?

Well, here's another!

"Why Change Your Wife?"

A CECIL B. DeMILLE PRODUCTION

The director genius whose newest means his best.

Photoplay by William De Mille
Presented by Jesse L Lasky

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION

"WHY CHANGE YOUR WIFE?"

A Paramount Artcraft Picture

THINK back beyond the overwhelming success of "Male and Female" to "Don't Change Your Husband." It was a one hundred per cent. perfect picture. "Why Change Your Wife?" is another,

a CECIL B. DEMILLE production

THE same intimate insight into modern problems of marriage and love. The same luxury of presentation, splendor of cast and wonder of directing. The same huge entertainment value. But—

A new story!

A new picture!

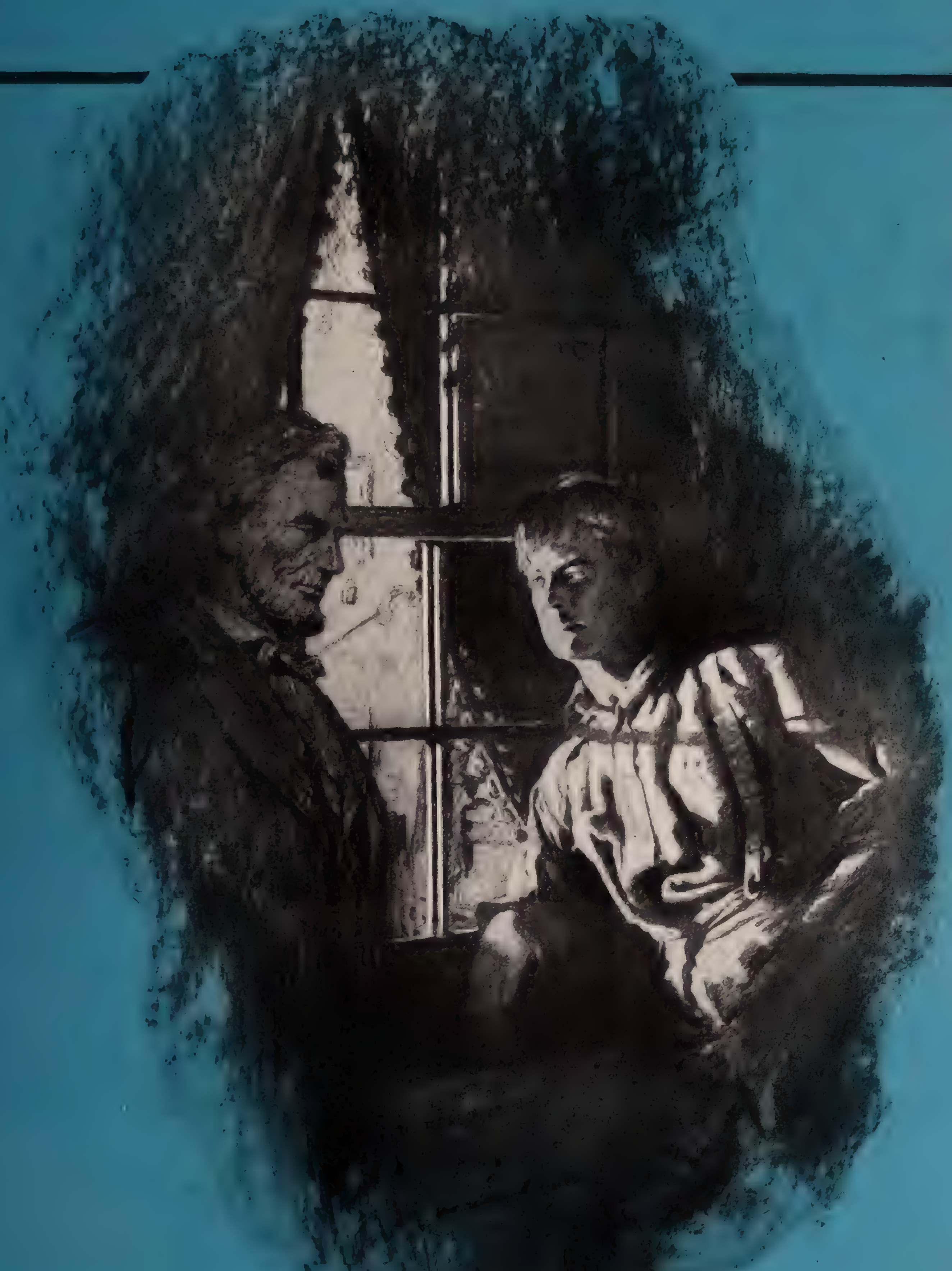
A new record breaker!

Presented by
Jesse L.
Lasky

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Story and
Scenario by
William De Mille

"THE COPPERHEAD"



ADOLPH ZUKOR
presents

"THE COPPER-HEAD"

WITH

LIONEL BARRYMORE

More pathos than "The Music Master"
More heart-interest than "Shore Acres"
More human appeal than "The Auctioneer"
More charm of sentiment than "Peter Pan"
More big spectacular scenes than in "Ben Hur"
Better acting than the screen has ever seen.

The play that brought every audience to its feet, with cheers!

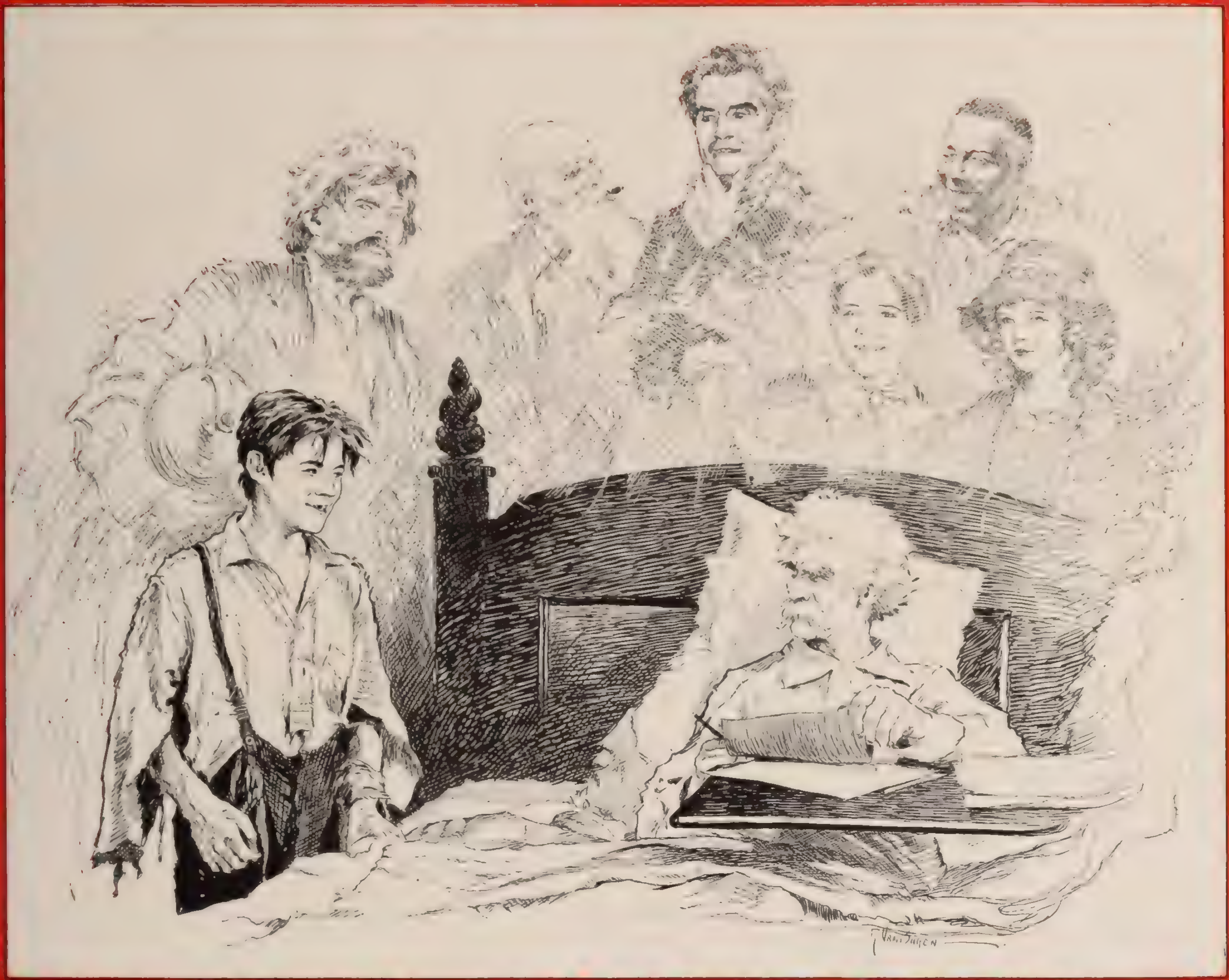
Put on the screen—superbly—for all the world to see, to love, to cherish.

The great AMERICAN picture of today!

Founded on the play of the same name by AUGUSTUS THOMAS.
From a story by FREDERICK LANDIS.
Adapted and directed by CHARLES MAIGNE.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

A Paramount Artcraft Picture



JESSE L. LASKY *Presents*

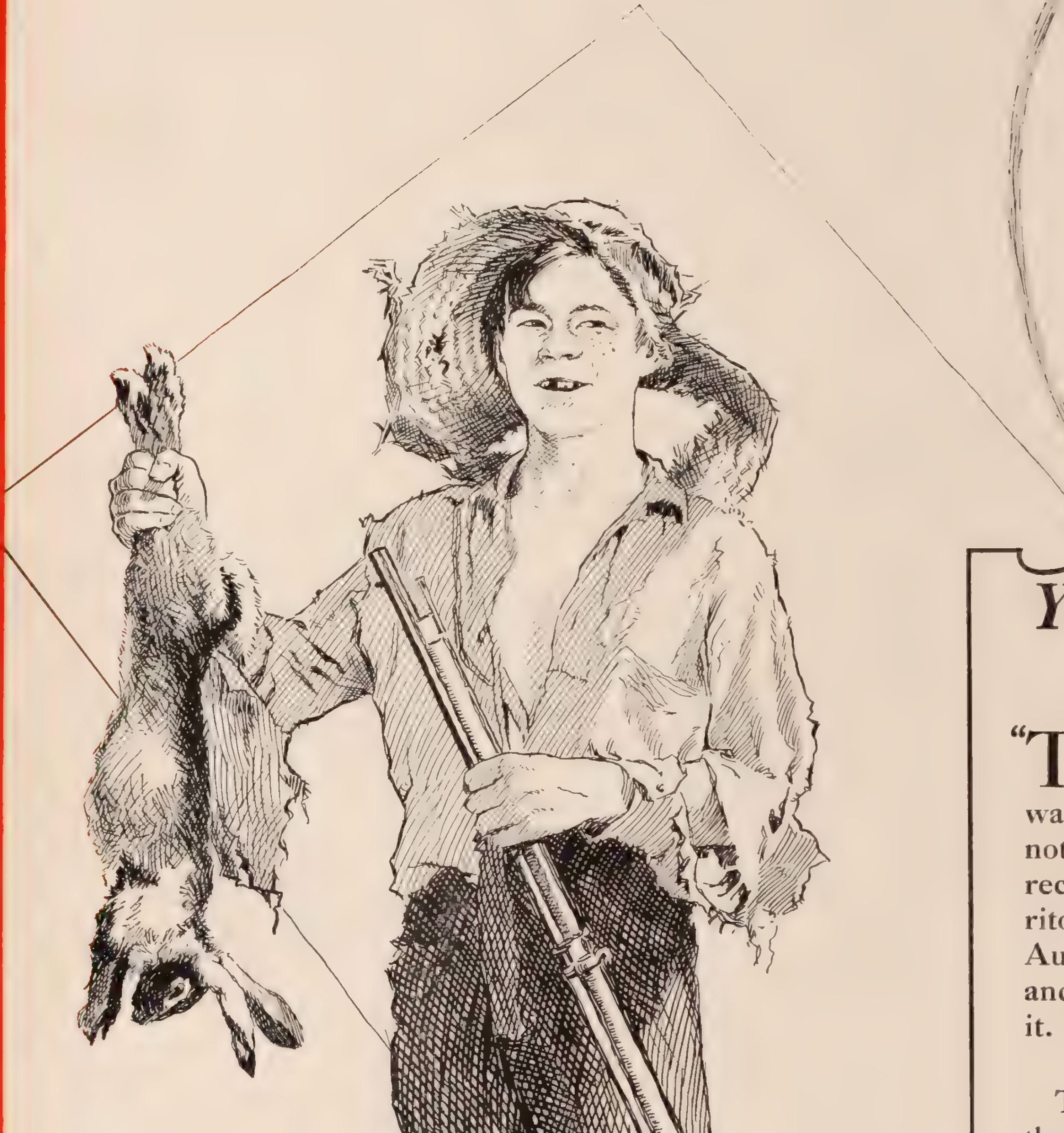
A NEW MARK TWAIN-
PARAMOUNT ARTCRAFT PICTURE

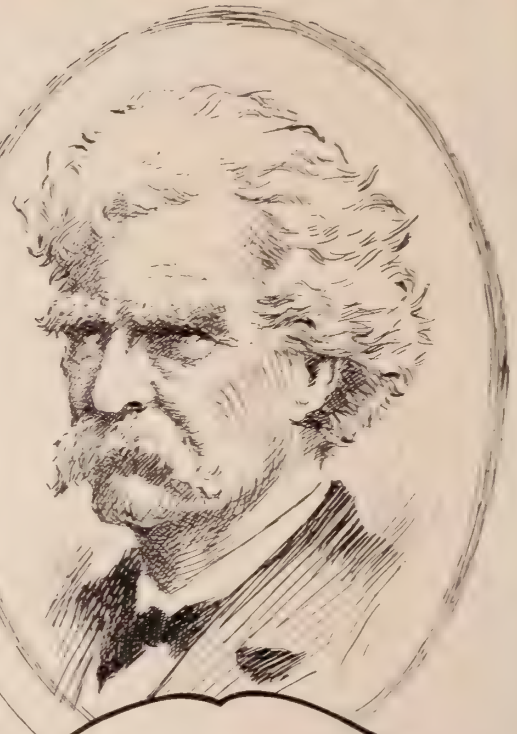
"HUCKLEBERRY FINN"

Scenario by JULIA CRAWFORD IVERS - *Directed by* WILLIAM D. TAYLOR
By ARRANGEMENT WITH MARK TWAIN CO.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

"HUCKLEBERRY FINN"





Yours truly,
Huck Finn

"TOM'S most well now and got his bullet around his neck on a watch-guard for a watch, so there's nothing more to write about. I reckon I got to light out for the territory ahead of the rest, because Aunt Sally, she's going to adopt and sivilize me, and I can't stand it. I been there before."

* * *

The end of the book? No; for the greatest American book of all time lives again in a wonderful motion picture, a new photoplay that brings Huck Finn to *life!* And Tom and Jim and the King and Duke and all the royal nonesuch!

A golden opportunity for all exhibitors. *Released January 18.*

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY *presents*

"Everywoman"

By Arrangement with HENRY W. SAVAGE

WITH

VIOLET HEMING
THEODORE ROBERTS
and **WANDA HAWLEY**

By Walter Browne . *Scenario by* Will M. Ritchey
DIRECTED BY
GEORGE MELFORD

A Paramount Artcraft Picture

"Everywoman"

USE IT!

The following prologue was spoken by "Nobody" at the opening performance of "Everywoman" at the Rivoli, New York. It was written by Dr. Frank Crane

Underneath the wonderful stars, and in all this wonderful world, there is nothing so wonderful as love.

Being the greatest thing in the world, love is the most abused, most perverted, most beset with dangers.

Therefore in this vision you will see how the woman tempted by flattery, by wealth, by luxury, comes at last to see that only love is worth while, is safe and beautiful and everlasting, when it goes hand in hand with truth.

I am Nobody! And Nobody can tell you how divine and glorious love is when love clings to truth, 'for better, for worse, for richer, for poorer,' even unto death; and how terrible the fate of that love, which, losing the companionship of truth, drifts down to the rocks of ruin.

O, Soul of Woman, look! In this picture you will see yourself. And well for you if you shall also see that underneath the wonderful stars, and in all this wonderful earth, there is nothing so wonderful as love, when love's other name is truth!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

THOMAS H. INCE

presents

CHARLES RAY

in

"RED HOT DOLLARS"

A Paramount Artcraft Picture

By Julien Josephson
Directed by Jerome Storm
Photographed by Chester Lyons

A Thomas H. Ince Production

WHO? RAY?

Hoo-ray! For another big human hit by "the best liked actor on the screen today"

He's so darn, downright human!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

Jesse L. Lasky presents

Bryant Washburn

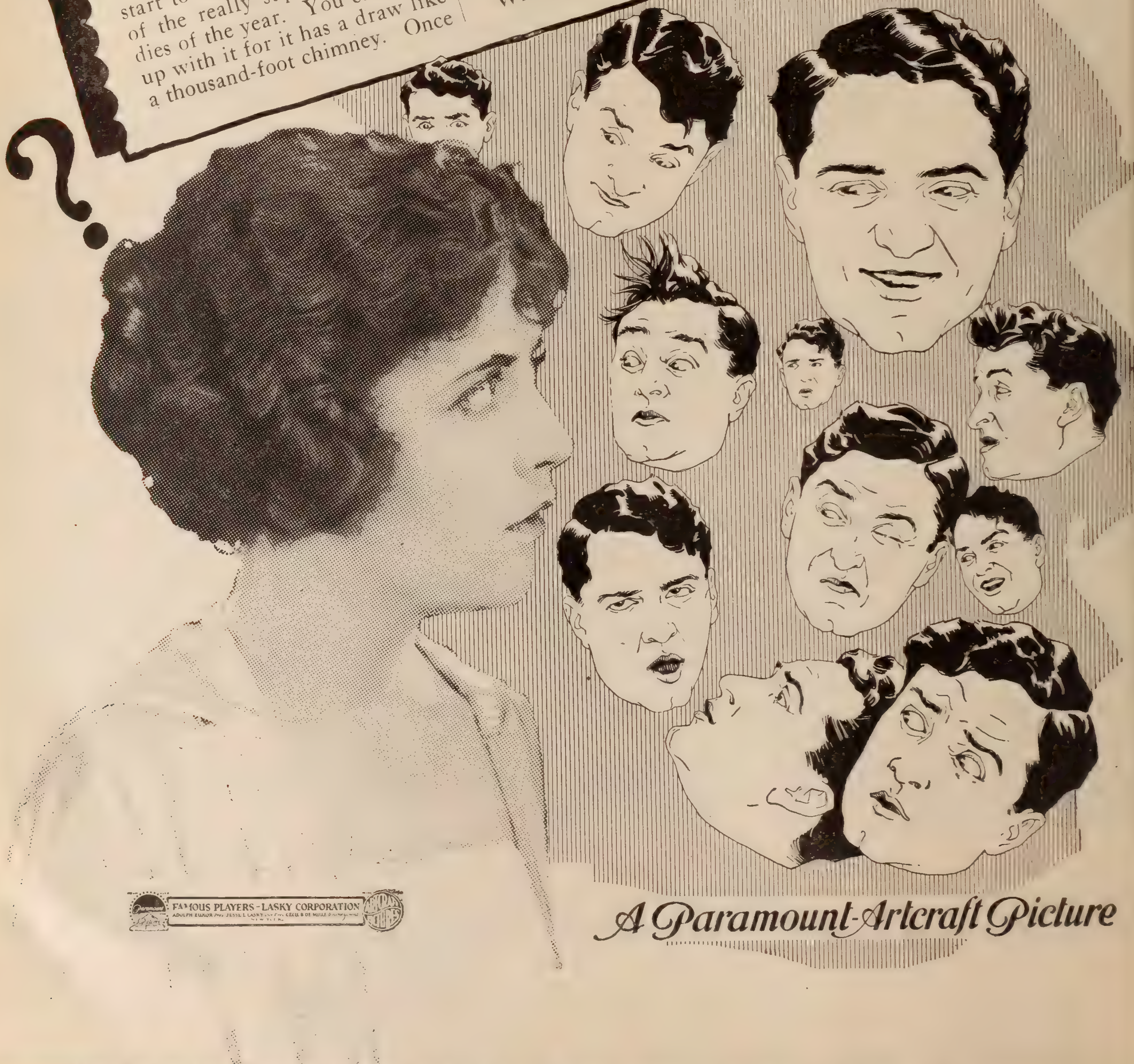
IN

"TOO MUCH JOHNSON"

It Takes Five Reels to Tell It!

AND there isn't a let-down in the comedy from the start to the finish. Here is one of the really superlative comedies of the year. You can clean up with it for it has a draw like a thousand-foot chimney. Once you get 'em in, you won't have room enough for the repeaters and the new-comers for it's that rare sort of film, the "don't-miss-it-for-love-or-money" variety.

William Gillette wrote it. There's a lot of fame and fun in that fact. Donald Crisp directed it and Tom J. Geraghty wrote the scenario and they did an extraordinarily fine job. Get in on this one while the getting's good!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

A Paramount-Artcraft Picture

THIS IS THE 4 COLUMN AD CUT YOU CAN GET AT YOUR EXCHANGE

William S. Hart
in
his own productions

William S. Hart is now producing his own feature pictures made by his own producing company under his own individual supervision.

They are big special Paramount Artcraft productions made by William S. Hart and starring Mr. Hart in stories selected by him and adapted for him — the sort of stories the public wants Mr. Hart to play.

The first, now nearing completion, will be announced for release soon. It will be the biggest and best William S. Hart picture ever made.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Griffith, the Master is

"The Greatest

A Momentous

A melodrama of

Mr. Griffith seized upon the nation-wide wave of interest in psychic phenomena and has woven into it a story of the ways of destiny with every-day folks as only he can do.

Griffith the Showman

Question"

Drama of to-day

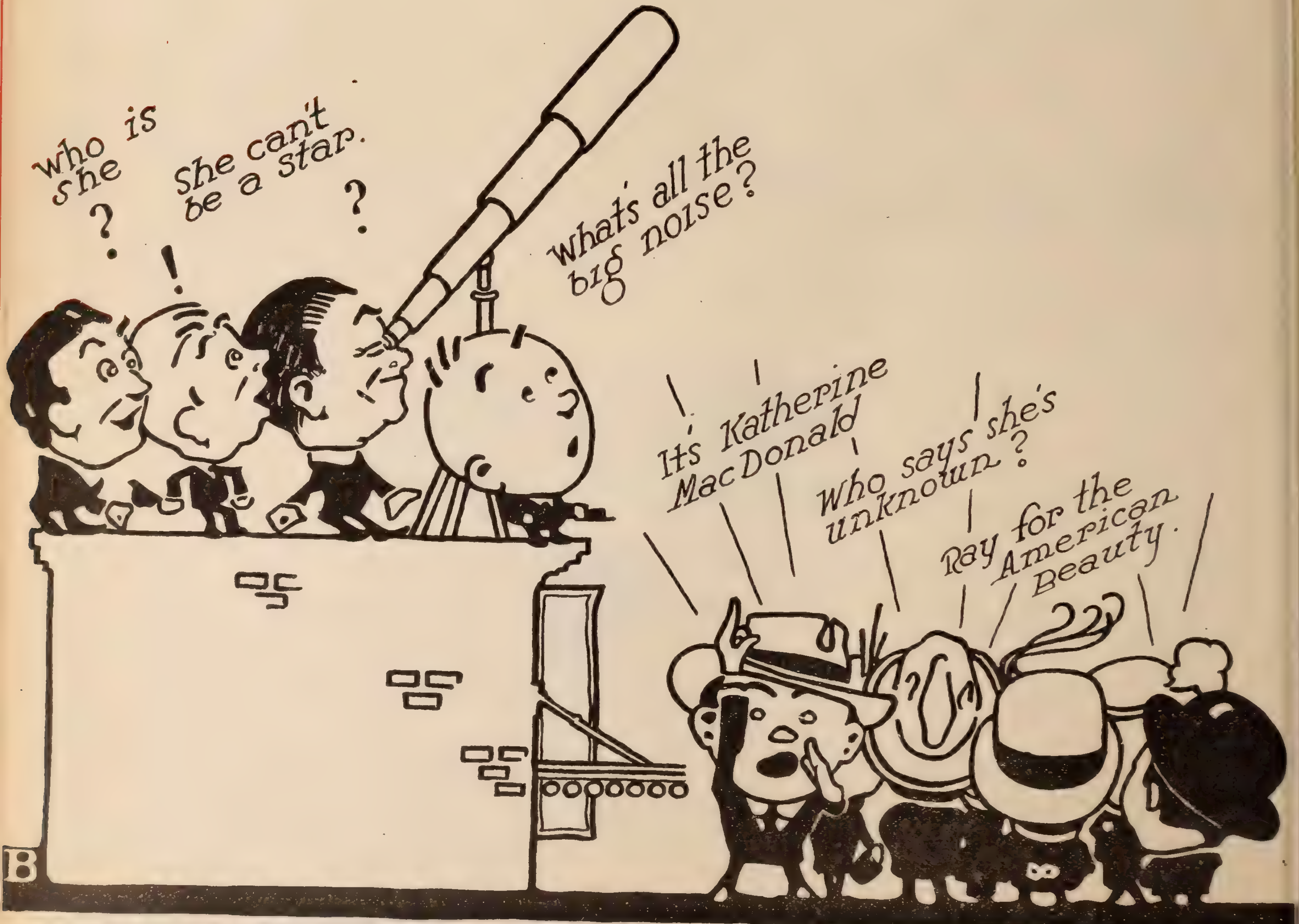
the supernatural

A tender love story
A thrilling melodrama
Sparkling bits of comedy

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Exhibitors said she was unknown as a star →


who is she ?
She can't be a star. !
?
What's all the big noise?
It's Katherine MacDonald
Who says she's unknown?
Ray for the American Beauty.
B

But look what happened when

Katherine MacDonald

The American Beauty

starred in

"THE THUNDERBOLT"

Here's what the exhibitors said after playing it.

COAST RECORDS SMASHED

Katherine MacDonald in "The Thunderbolt," an instantaneous success in San Francisco and Oakland. Capacity business in both Turner and Dahnken houses and thousands turned away. Played at Berkeley to biggest business in the history of the theatre. Crowds were standing in line for two hours at San Jose. Star extremely popular and play a masterpiece, as conceded by everyone.

CHICAGO RECORDS BROKEN

The Riviera, Chicago, played Katherine MacDonald in "The Thunderbolt" for a week to absolutely capacity business with the highest box office receipts the theatre had ever played to, holding box office records over such productions as "The Brat," "Daddy Long Legs," "The Red Lantern," Chaplin and "His Majesty, the American."

SCORES GREAT TRIUMPH

Great crowds thronged the Strand theatre, Louisville, Ky. Everyone enthusiastic, declaring it to be one of the strongest dramas ever screened. Star scored great triumph.

BUSINESS TREMENDOUS

Katherine MacDonald broke every record in "The Thunderbolt" at the Broadway theatre, Richmond, Va., in a week's run against such opposition as "The Miracle Man," Warwick in "Missouri," Nazimova in "The Brat," Farnum in "The Last of the Duanes." Lines a block long waited to get in.

KNOCKED THEM COLD

The picture was wonderful and knocked them cold in Stillwater, Mich. Was shown a second time by popular request. Biggest business in the history of the city.

BIG BUSINESS IN ST. PAUL

Tremendous business for a week at the New Garrick theatre, St. Paul, Minn. Katherine MacDonald pleased all exceptionally well, and the production was great. Everyone enthusiastic.

S. R. O. SIGNS UP

Big clean-up and S. R. O. signs up every afternoon and evening for a week at the Majestic Gardens, Grand Rapids, Mich. Played a second run in city, because of popular demand. Theatres jammed.

SETS DETROIT BY EARS

Katherine MacDonald in "The Thunderbolt" set Detroit by the ears. The picture a veritable sensation and star a tremendous hit. At the Madison theatre it beat the box office records of such pictures as "Virtuous Wives," "The Perfect Lover," "Sunnyside" and "Shoulder Arms."

MILWAUKEE RECORDS TUMBLE

Broke all house records at the Alhambra, Milwaukee, with "Broken Blossoms," "Fair and Warmer," "Valley of the Giants." Olga Petrova in person as the strongest opposition in the history of the city. Never were such favorable comments received on star or production.

Going stronger daily with her
Brilliant successes in "The Beauty Market"

Produced by the Katherine MacDonald Pictures Corporation.
By Arrangement with Attractions Distributing Corporation.
B. P. Fineman, *President*

A "First National" FIRST NATIONAL EXHIBITORS CIRCUIT *Attraction*

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WESTERN UNION TELEGRAM

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J S WOODY

GENERAL MANAGER REALART PICTURES
469 5 AVE NEW YORK CITY

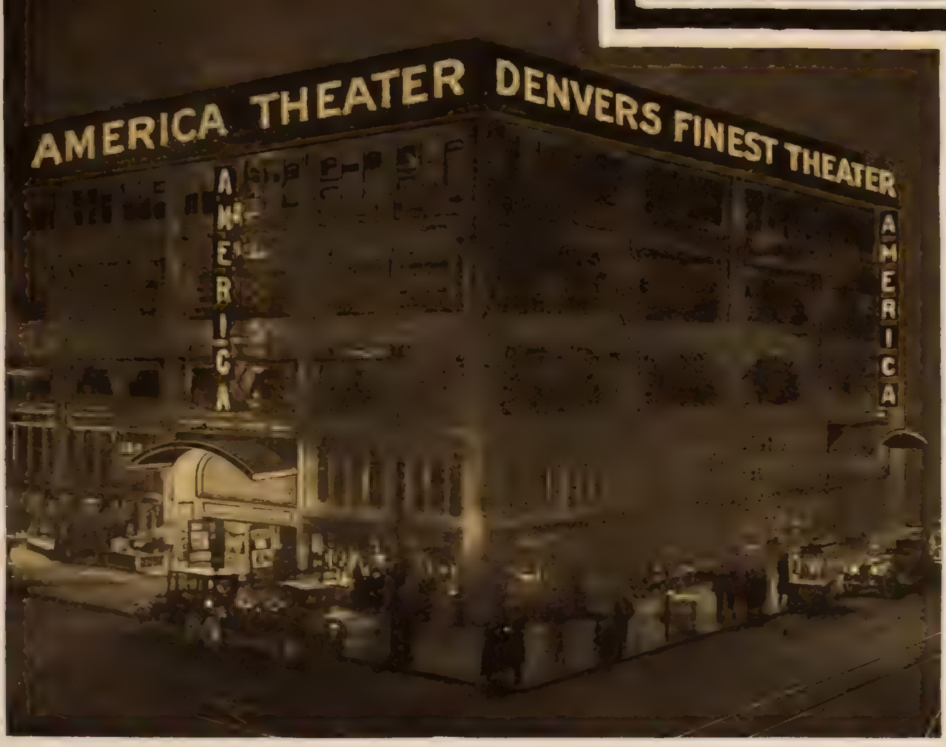
OPENED HERE TODAY WITH SOLDIERS FORTUNE STOP TURNED THEM AWAY EVERY SHOW STOP CANNOT UNDERSTAND THIS ON MONDAY BEFORE CHRISTMAS WITH EVERYONE ELSE IN CITY STARVING TO DEATH STOP RAISED ADMISSION TO FIFTY CENTS FOR FIRST TIME IN HISTORY OF THEATRE AND DESPITE FACT THIS IS WORST WEEK IN AMUSEMENT SEASON THIS DOES NOT KEEP THEM AWAY STOP MANAGERS OF OTHER HOUSES STANDING IN FRONT OF MY THEATRE WONDERING WHAT ITS ALL ABOUT STOP SMASHING RECORDS IS ONE THING BUT SMASHING THEM MONDAY BEFORE CHRISTMAS IS ANOTHER STOP KEEP UP THE GREAT WORK AND WE ARE YOURS FOR LIFE

KEN E FINLEY MANAGER BROADWAY

REALART PICTURES

REALART PICTURES

ALVAH G. TALBOT
Managing Director
America Theatre Denver, Col.



ALVAH G. TALBOT showed Realart Pictures for several successive weeks in his big America Theatre, Denver.

Why?

Mr. Talbot is in business, like most of the rest of us, to make money. He expected Realart Pictures to add to his profits and to the prestige of his theatre.

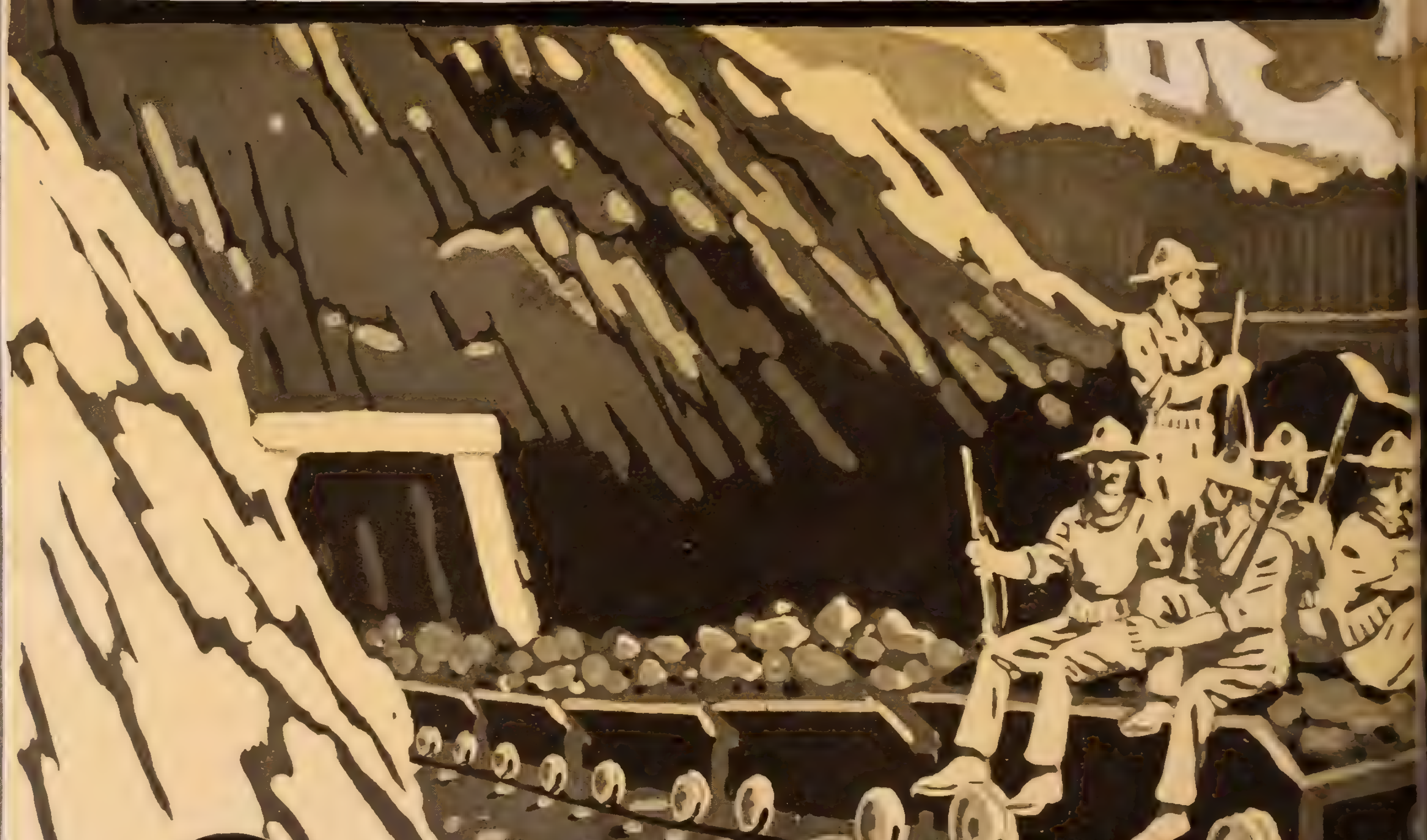
Was he justified?

Here is his own opinion: "Tremendous crowds . . . . . hundreds turned away . . . . . congratulations."

Realart *promised.* Now Realart is *delivering!*

REALART PICTURES CORPORATION
469 Fifth Avenue New York City

A howling mob is just outside the door.


REALART PICTURES

What Should a Picture Be?

Crammed with action?—powerful in love interest?—rich in clean humor? — a magnificent spectacle? — based on a world-famous novel by a popular author?—made by one of the greatest American directors?—and steeped in wonderful advertising possibilities? Many pictures have part of these profit elements. *One* picture *has them all*—

"SOLDIERS OF FORTUNE"

An ALLAN DWAN Production

This isn't bald assertion; it is fact, backed by evidence from a regiment of exhibitors who have shown the picture.

"SOLDIERS OF FORTUNE" is doing big time everywhere because it has proved it gets 'em coming and keeps 'em coming!

It's a MAYFLOWER Product!

REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK CITY

REALART PICTURES

REALART has rejected a lot of opportunities to do advance boasting and boosting. It might, for instance, have predicted that

CONSTANCE BINNEY

in her first starring vehicle,

"ERSTWHILE SUSAN"

directed by John S. Robertson and based on the novel, "Barnabetta," the story of a modern Cinderella, by Helen R. Martin, would win instant recognition. But Realart preferred the message should come to you first hand from other exhibitors—from such men of vision as William Sievers of St. Louis, who says, "Miss Binney is destined to become one of the leading and most pcpular stars of the screen."

Realart has quoted many other exhibitors in these pages, and will quote more. But the trend of all the comment is the same: " 'Erstwhile Susan' is a big buy," and "Constance Binney is a comer who has arrived."

REALART PICTURES CORPORATION :: 469 Fifth Avenue :: NEW YORK CITY

PRESS OF
THOS. B. BROOKS, N.Y.

Today—

the golden sunshine
of boxoffice prosperity
is flooding big theatres
the country over.

They're showing

DOUGLAS FAIRBANKS'

new picture

"WHEN THE CLOUDS ROLL BY"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

MARY PICKFORD

in

"POLLYANNA"

From Eleanor H. Porter's Famous Novel, "Pollyanna", published by the Page Company

and the Four Act Comedy by Catherine Chisholm Cushing.

Screen Adaptation by Frances Marion
Photographed by Charles Rosher

Released January 18 th.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

"POLLYANNA"

Miss Pickford's

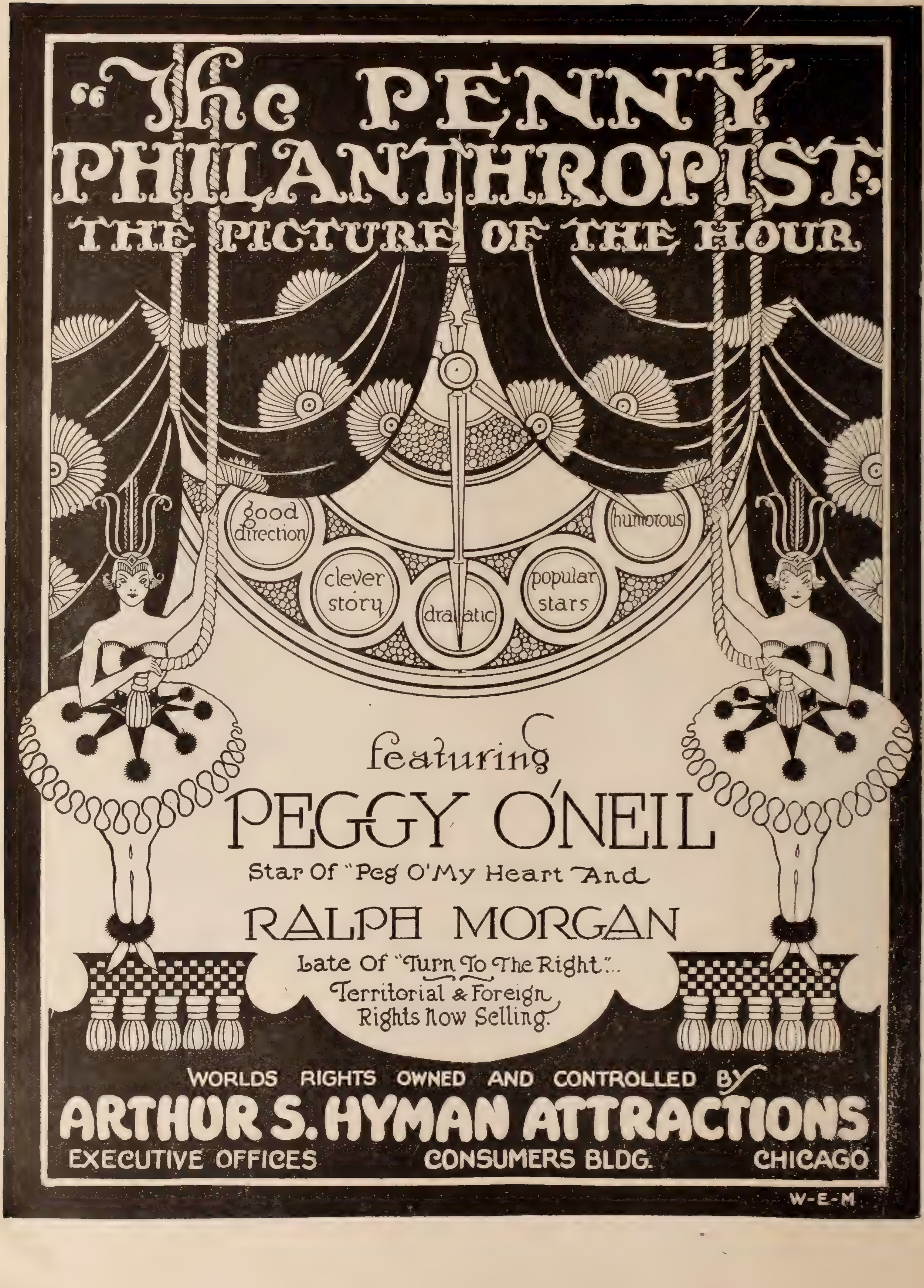
Initial Release Through United Artists Corporation

brings to the motion picture theatres of America a production of tremendous possibilities.

> **One of the most popular books in the history of the publishing world—**
>
> **One of the most successful plays in stage history—**

have paved the way for what Miss Pickford has endeavored to make

> *her most sincere, lasting and ambitious contribution to motion picture entertainment.*


good direction
humorous
clever story
dramatic
popular stars
W-E-M

"The PENNY PHILANTHROPIST,"

THE PICTURE OF THE HOUR

featuring

PEGGY O'NEIL

Star Of "Peg O'My Heart And

RALPH MORGAN

Late Of "Turn To The Right."...

Territorial & Foreign
Rights Now Selling.

WORLDS RIGHTS OWNED AND CONTROLLED BY

ARTHUR S. HYMAN ATTRACTIONS

EXECUTIVE OFFICES CONSUMERS BLDG. CHICAGO

SELZNICK
PICTURES

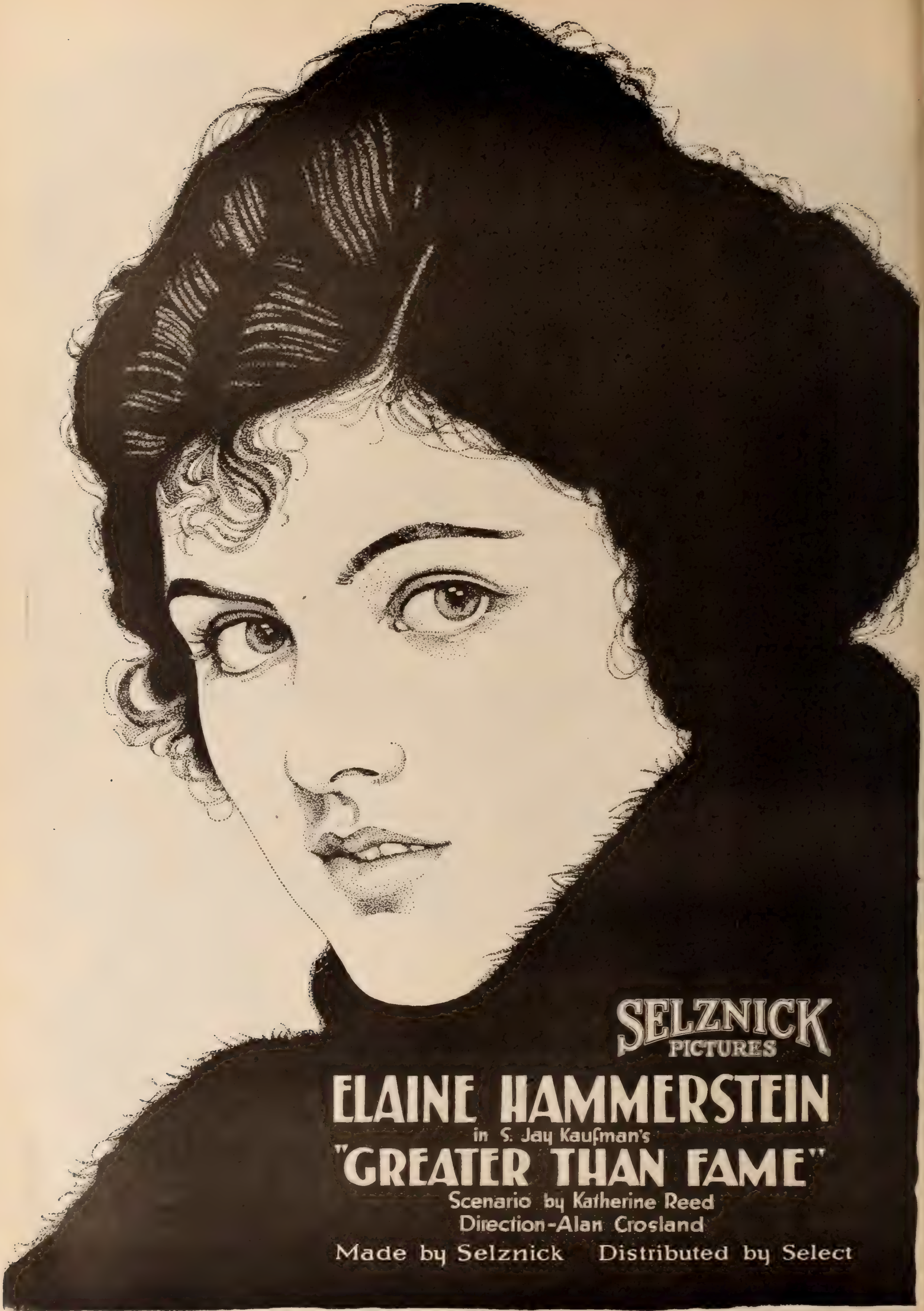
OLIVE THOMAS
in Pauline Phelps and Marion Short's
"OUT YONDER"
A RALPH INCE PRODUCTION

EUGENE O'BRIEN
in Ouida Bergere's
"The BROKEN MELODY"
Direction-William P.S. Earle

OWEN MOORE
in P.G. Wodehouse's Saturday Evening Post Story
"PICCADILLY JIM"
Direction-Wesley Ruggles

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
Direction- Robert Ellis

**DISTRIBUTED
BY SELECT**



SELZNICK
PICTURES

ELAINE HAMMERSTEIN
in S. Jay Kaufman's
"GREATER THAN FAME"
Scenario by Katherine Reed
Direction-Alan Crosland
Made by Selznick Distributed by Select

NATIONAL NP PICTURES

?
The Woman
He Married -
?
- or
The Woman
He Loves

"JUST A WIFE"

Adapted from the play
by Eugene Walter

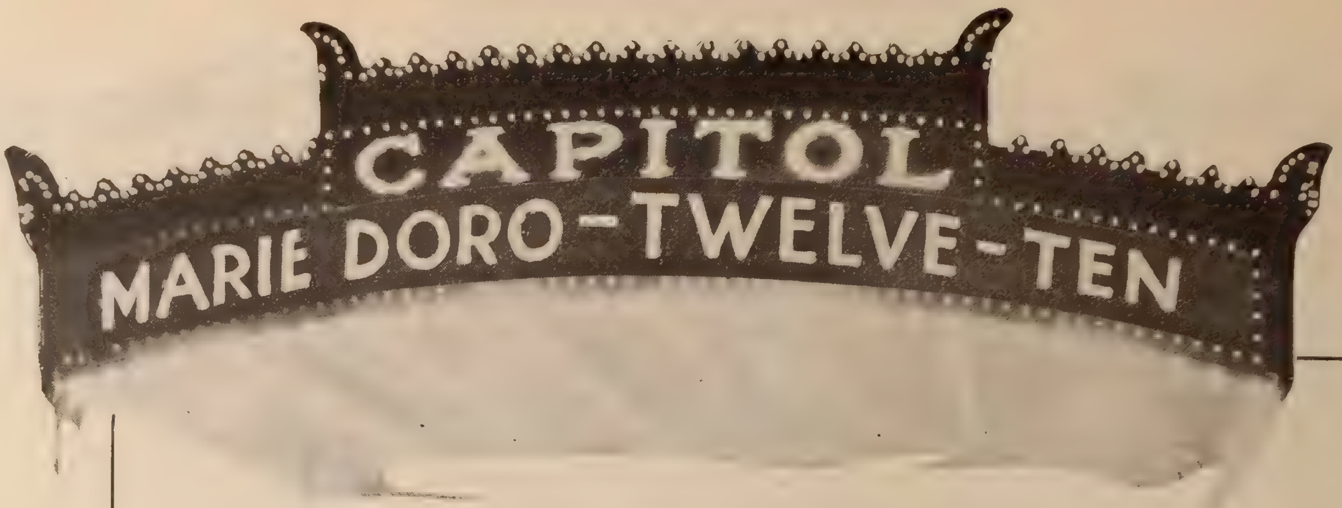
Direction-Howard Hickman
Scenario-Katherine Reed

NATIONAL PICTURE THEATRES Inc.

Lewis J. Selznick
President

Made by National
Distributed by Select

RELEASED IN JANUARY



N. Y. NEWSPAPERS REVIEW "12-10"

CAPITOL THEATRE, N.Y.

The picture is a real thriller. Mr. Brenon simply can't make an uninteresting picture. His direction is imaginative and dramatic. Then, too, Marie Doro is more beautiful than we have ever seen her before, and her acting is sensitive and expressive.
"The Morning Telegraph," December 22, 1919.

The ethereal beauty of Miss Doro was never quite so appealing as it is this week on the Capitol Theatre screen, where she is the star of "Twelve-Ten." And it has been a long, long time since Mr. Brenon has produced a picture quite so generally satisfying.—"The Evening Mail," December 23.

It is worth going to the Capitol merely to solve it and see Miss Doro's winsome acting in a story that is like a happy New Year wish —"The Sun," December 22.

Marie Doro, in a really surprising mystery photoplay, "Twelve-Ten." produced in Paris and London, is both beautiful and tensely dramatic.—"The Evening Sun," December 22.

.... It is a superior picture ... scenes reveal the skill and the intelligence that go into the making of the best photoplays.
.... Mr. Brenon could not have done this all alone. He received invaluable assistance from Miss Doro, who, in addition to her competence on the speaking stage, is a pantomimist of unusual talent. Her actions, especially in emotional scenes, have plain meaning and subtle significance.
"The New York Times," Dec. 22.

REPUBLIC RP PICTURES

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - **BRITON N. BUSCH,** President
130 West 46th Street New York City

WHAT A PICTURE!

Drama, pathos, humor, human interest, action, all the ingredients of a perfect story, welded together in a harmonious whole by a master director-

Edgar Lewis
PRODUCTIONS, INC.
PRESENTS

"OTHER MEN'S SHOES"

PERSONALLY DIRECTED BY EDGAR LEWIS   BASED ON ANDREW SOUTAR'S FAMOUS NOVEL

Pathé offers this picture in full confidence that it's surpassing merit is so obvious that exhibitors will book it for extended runs, and give to it the special exploitation which it deserves.

SEVEN PARTS

Pathé
Distributors

COMING SOON

Pathé
Distributors

Jesse D. Hampton
presents

BLANCHE SWEET

in

Bret Harte's famous story

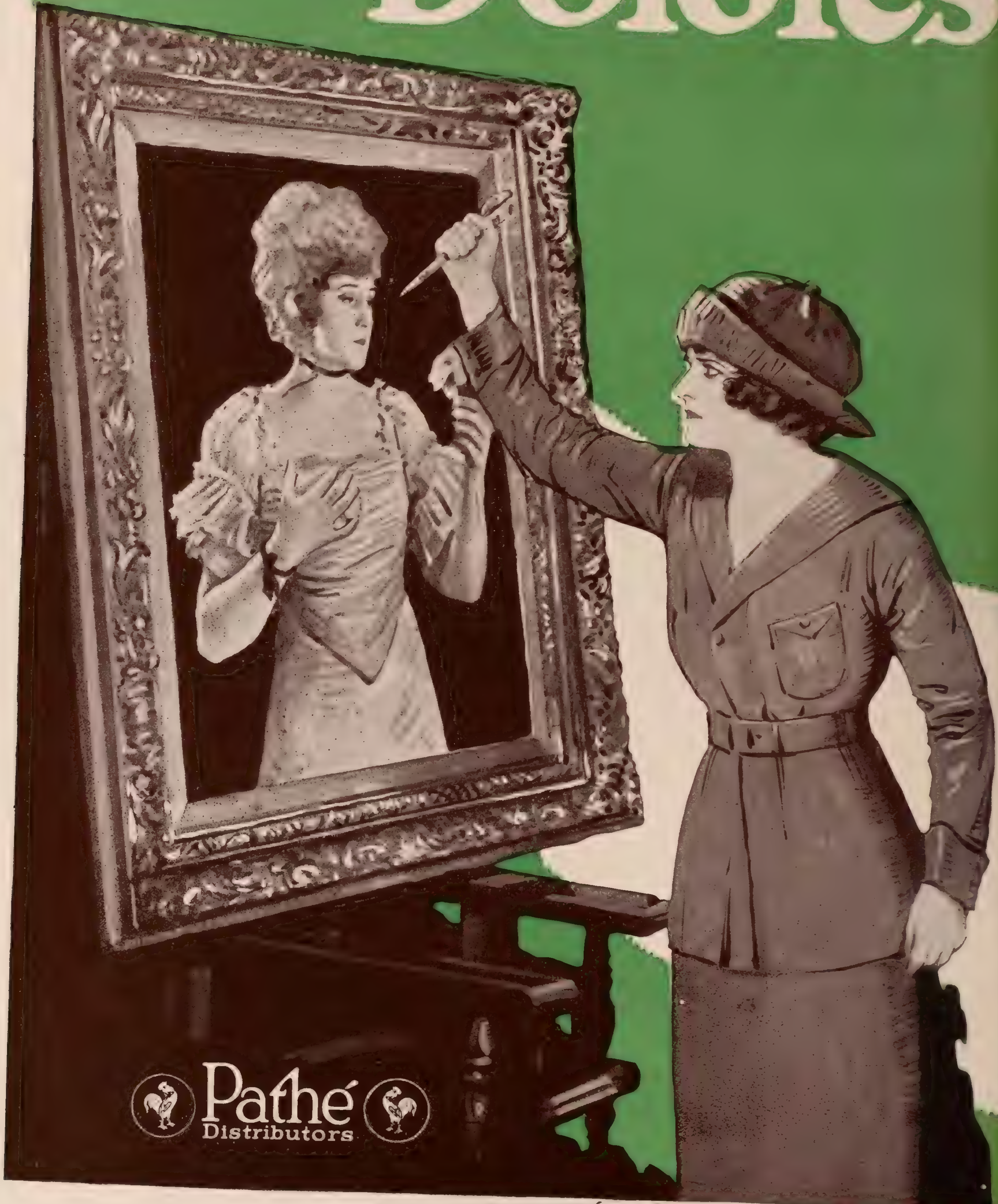
FIGHTING CRESSY

She was "fresh," she was stubborn, she stood in fear or awe of no one; she was quite the "cut-up" of that raw and thinly settled community, but man! she was adorable! And beneath that dimity dress there beat a heart filled with the iron courage of her frontier ancestry!

Pathé
Distributors

An Edwin Carewe Production

Dolores



Pathé
Distributors

Cassinelli

in

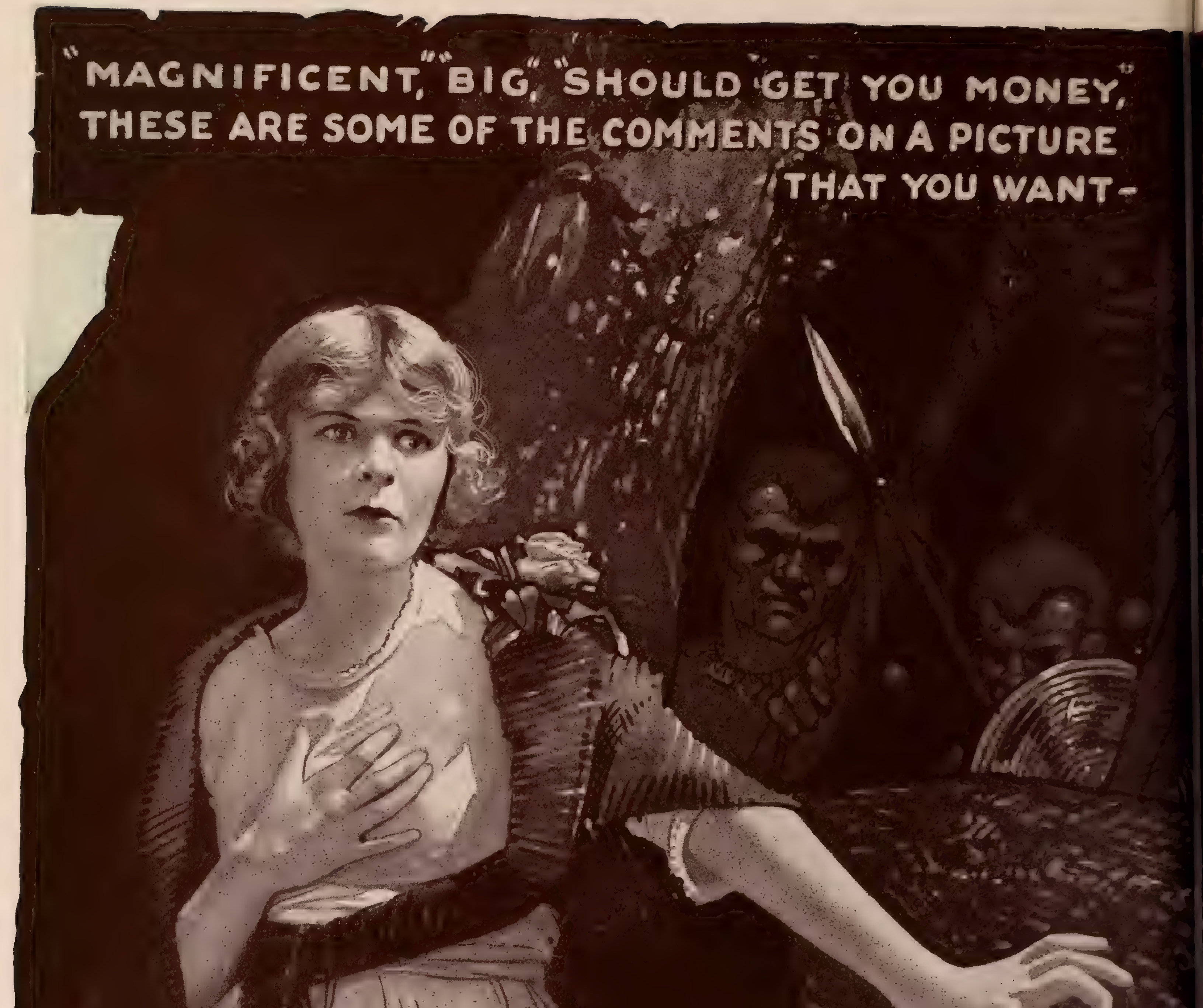
The Web of Deceit

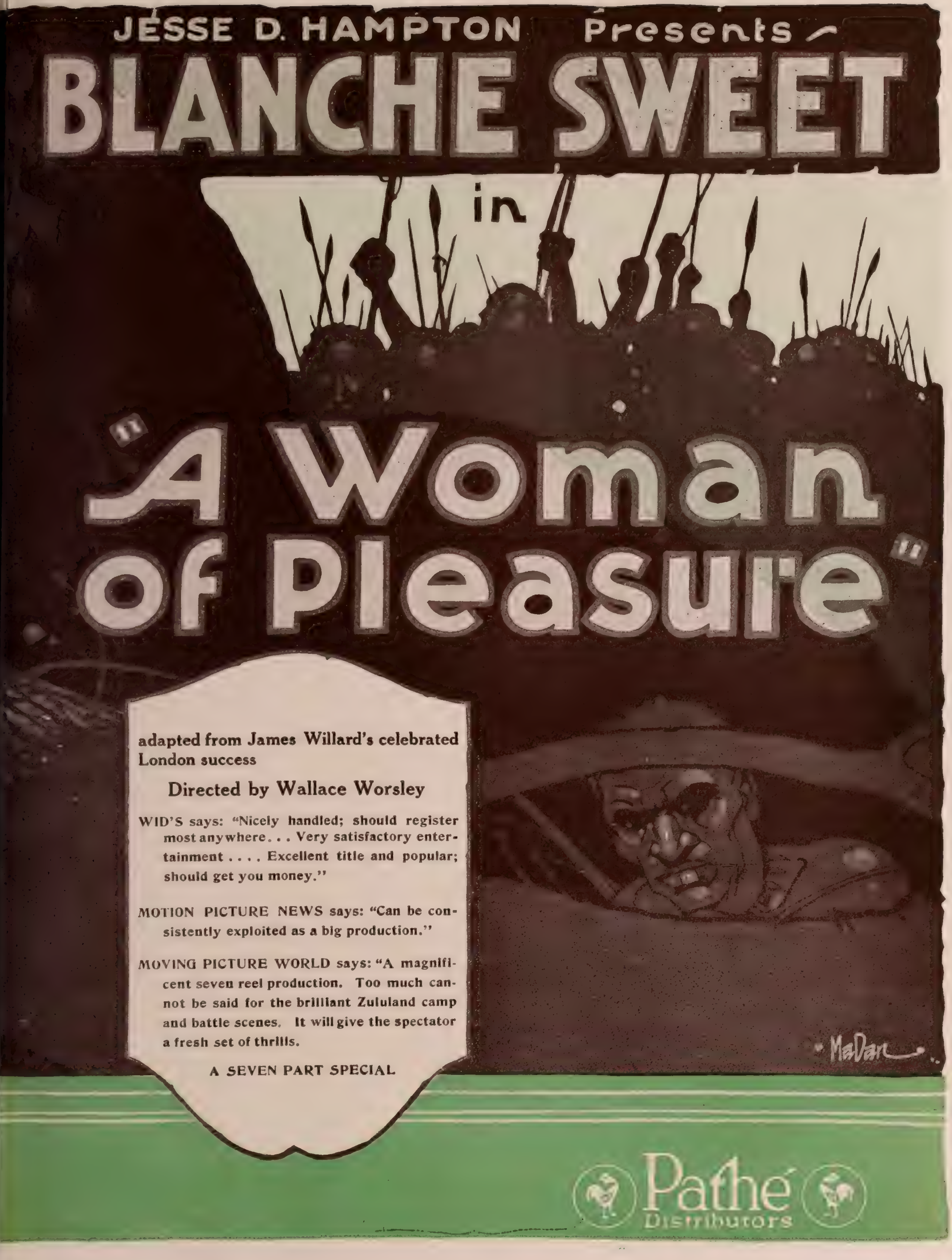
ritten by
FINIS FOX

Intent upon robbery she stole into the house in the midnight hours. There on the walls of that imposing room she saw what might have been the portrait of herself. And there was born the idea of making of herself a wolf in sheep's clothing; of seizing an inheritance and a social position which was not hers.

Directed by
EDWIN CAREWE

Pathé
Distributors


"MAGNIFICENT," "BIG," "SHOULD GET YOU MONEY,"
THESE ARE SOME OF THE COMMENTS ON A PICTURE
THAT YOU WANT–
Pathé
Distributors



JESSE D. HAMPTON Presents

BLANCHE SWEET

in

"A Woman of Pleasure"

adapted from James Willard's celebrated London success

Directed by Wallace Worsley

WID'S says: "Nicely handled; should register most anywhere. . . Very satisfactory entertainment . . . . Excellent title and popular; should get you money."

MOTION PICTURE NEWS says: "Can be consistently exploited as a big production."

MOVING PICTURE WORLD says: "A magnificent seven reel production. Too much cannot be said for the brilliant Zululand camp and battle scenes. It will give the spectator a fresh set of thrills.

A SEVEN PART SPECIAL

Pathé
Distributors

ROLIN COMEDIES

One reel in length, standard in quality, presenting original ideas in novel ways, always fresh, breezy and swift moving

WITH

"SNUB" POLLARD

and the inimitable little pickaninny "Sunshine Sammy"
Produced under the direction of Hal E. Roach himself.

ONE EVERY WEEK

Pathé
Distributors

ONE EVERY WEEK

TRUE QUALITY TELLS

Pathé News

Is shown in more and better houses than any other news film.

Everywhere it is the standard of quality, for it shows more and better subjects of real interest!

TWICE A WEEK

Coming

JAC

the b

DAR

an unpre

PATHE
Distributors

EMPSEY

nown man in the world, in the

MILLION DOLLAR PATHE SERIAL

EVIL DURANT

nted and epochal box office attraction

Released February 15th

PATHE
Distributors

THE BIGGEST AND MOST IMPORTA

FOR ALL STAT

This ALLGOOD PICTURE CORPORATION anno
should draw and hold the concentrated attention of
STATE RIGHTS BUYER of Serials in every part of t

CHARLES H

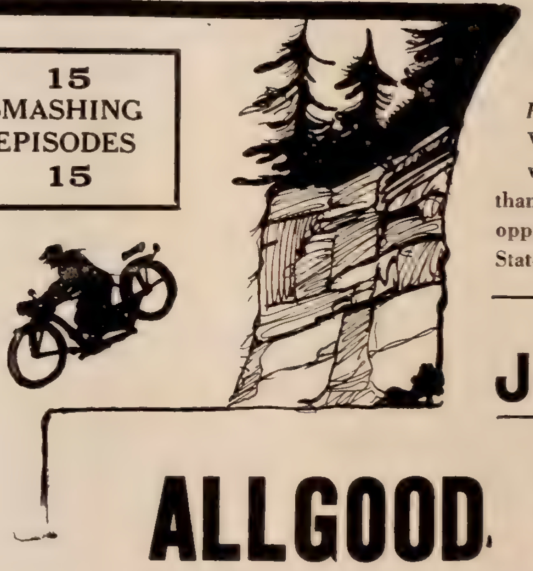
IN

"The WHIR

The Great Gamble (Pathe), with Charles Hutchison and Anne Luther.—Best serial on the market. Full of pep. Story possible Playing to same business every episode.—Chas. Blaine, Morgan theatre. Henryetta. Okla.—Neighborhood patronage

REMEMBER THIS!

15
SMASHING
EPISODES
15



DO you recall what "THE GREAT GAMBLE" did all over America? Do you recall how it packed houses and brought exhibitors, in many instances, the biggest serial receipts they ever experienced? "THE WHIRLWIND" was written and directed by the same author, JOSEPH A. GOLDEN.

GET BUSY! ACT NOW!

"THE WHIRLWIND,"
ring the great H
son, is destined to est
newer and bigger box offic
ords throughout the
because *IT'S WHAT*
PUBLIC WANTS. "THE WH
WIND," coming to you at this
when serials are in greater de
than ever before, opens tremen
opportunities for BIG MONE
State Rights Buyers.

WRITTEN A

JOSEPH A

DIST

ALLGOOD PICTUR

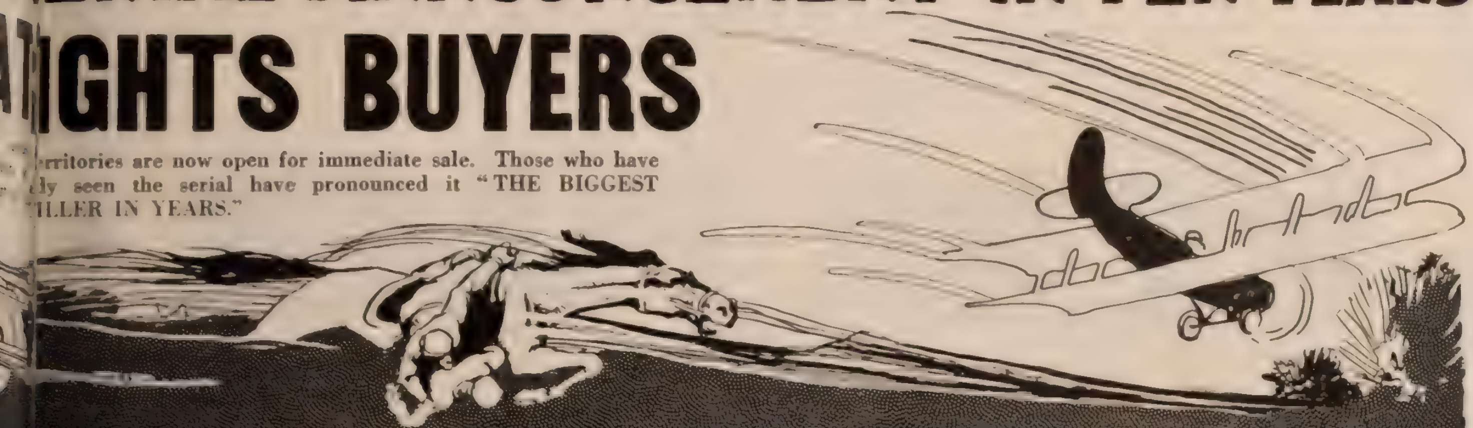
815 LONGACRE BL

A. ALPERSTEIN .... Gen'l

ERIAL ANNOUNCEMENT IN TEN YEARS

IGHTS BUYERS

rritories are now open for immediate sale. Those who have ly seen the serial have pronounced it "THE BIGGEST ILLER IN YEARS."



UTCHISON

LWIND"

RE is the one serial that Exhibitors will book on . Here is the serial that a marvellous advertising exploitation campaign sur- g anything you've ever -giving State Rights buyers only the biggest serial on the et, but complete accessories, aign books and everything else red ALL COMPLETE. Sales be consumated for all territories rder of their receipt. WASTE TIME. "*WE'VE GOT THE DS*" for you.

DUCED BY

GOLDEN

BY THE

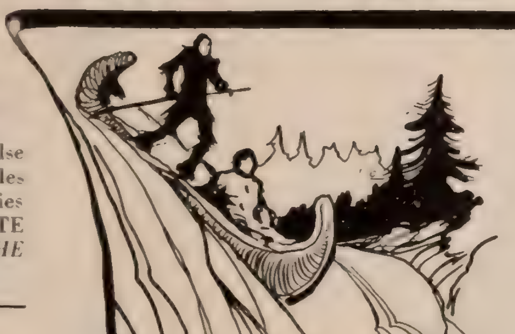
CORPORATION

EW YORK CITY

E. S. MANHEIMER .... Foreign Sales Representativ

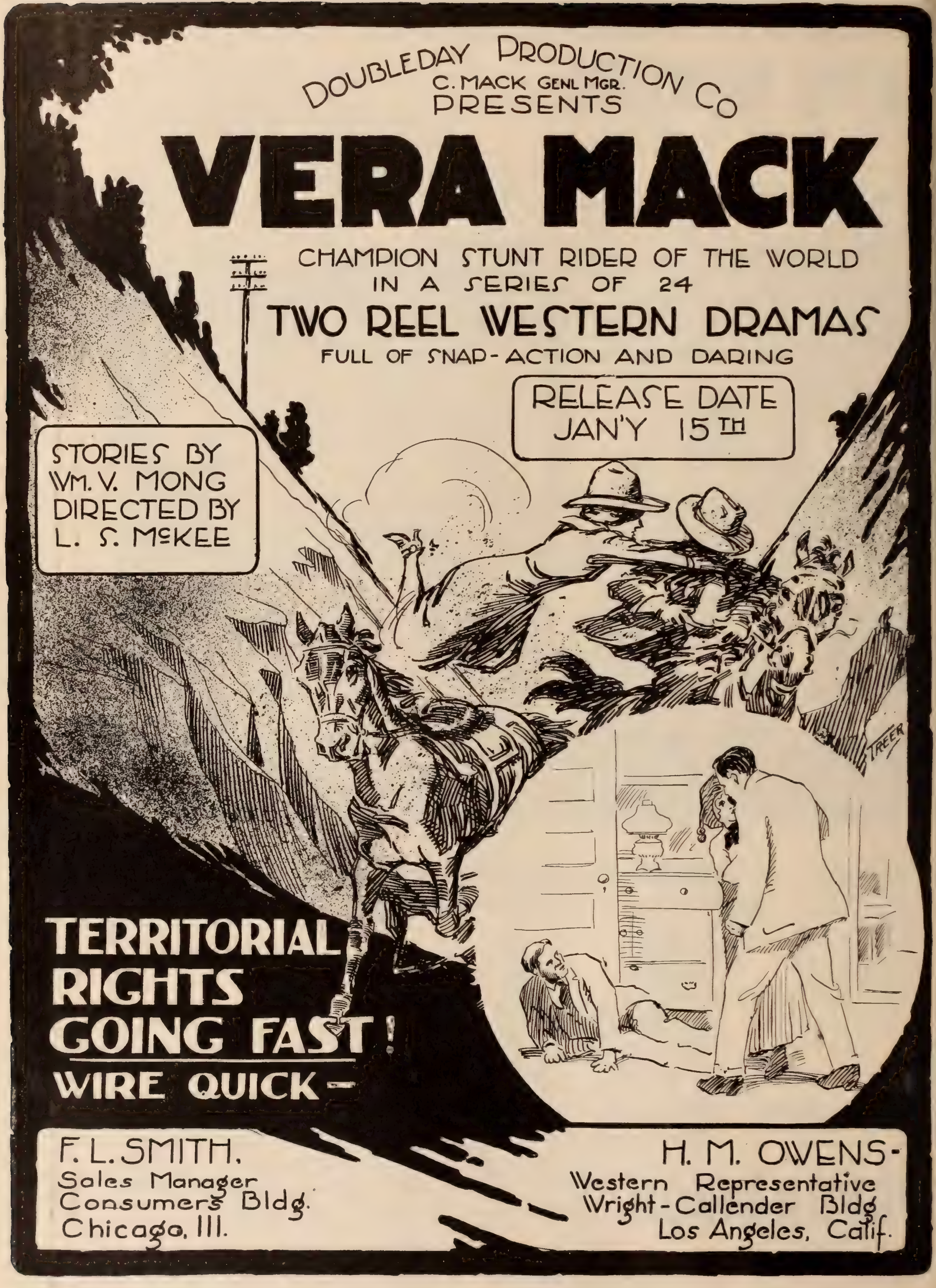
AND THIS!

The Great Gamble (Pathe), with Anne Luther and Charles Hutchison.—We run this on Saturdays and it's almost impossible to handle the crowds. People go wild about it.—W. Walter Swhier, Crystal theatre, Portland, Ind.—General patronage.



"THE WHIRLWIND," with Charles Hutchison, unquestionably the most fearless serial star in the world, is bigger in thrills and action than "THE GREAT GAMBLE," yet read the clipping above on what "THE GREAT GAMBLE" accomplished for theatres everywhere. We promise you much in "THE WHIRLWIND." We expect to deliver MORE.

GET BUSY! ACT NOW!



DOUBLEDAY PRODUCTION Co
C. MACK GENL MGR.
PRESENTS

VERA MACK

CHAMPION STUNT RIDER OF THE WORLD
IN A SERIES OF 24
TWO REEL WESTERN DRAMAS
FULL OF SNAP-ACTION AND DARING

RELEASE DATE
JAN'Y 15TH

STORIES BY
WM. V. MONG
DIRECTED BY
L. S. McKEE

TERRITORIAL RIGHTS GOING FAST!

WIRE QUICK—

F. L. SMITH,
Sales Manager
Consumers Bldg.
Chicago, Ill.

H. M. OWENS—
Western Representative
Wright-Callender Bldg
Los Angeles, Calif.

"A Child For Sale"

A Photodramatic Thunderbolt
in Six Acts
by
IVAN ABRAMSON

Copyrighted 1919

The most intensely human, timeliest and most powerfully dramatic offering for the screen since the inception of the cinema

---

The story is based on the question of the responsibility of parents to their offspring which is now being agitated in hundreds of newspapers in the United States and which will soon spread over the civilized globe.

The drama, " A CHILD FOR SALE," depicts thoroughly the present economic and social conditions prevailing in this country, and will be the most thoroughly advertised photoplay yet produced, and will live as long as " Home, Sweet Home."

Will be released in February

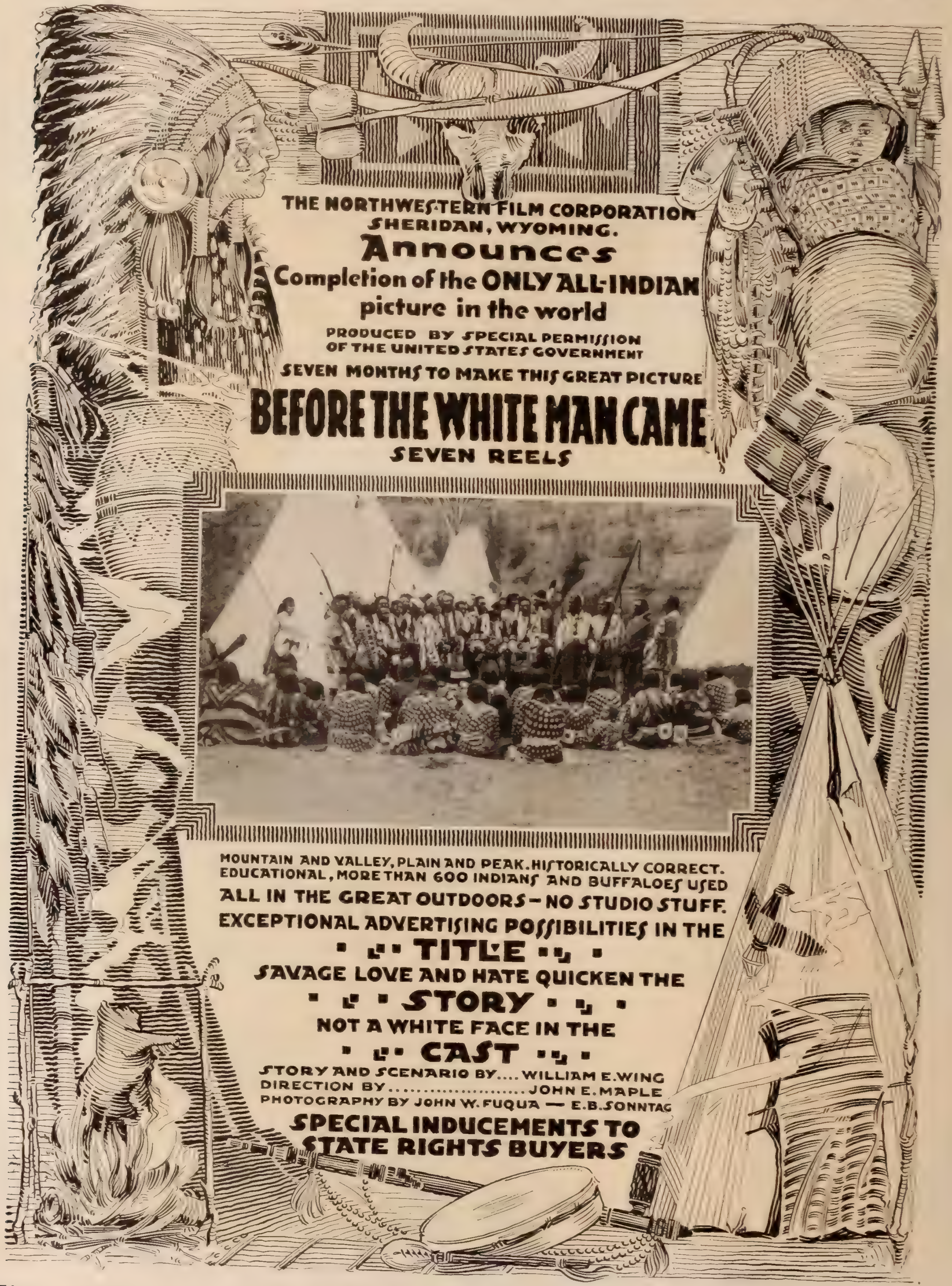
State rights now being sold

Wire

Graphic Film Corporation

729 Seventh Avenue
New York

Don't Overlook This; It's Different



THE NORTHWESTERN FILM CORPORATION
SHERIDAN, WYOMING.

Announces

Completion of the **ONLY ALL-INDIAN** picture in the world

PRODUCED BY SPECIAL PERMISSION
OF THE UNITED STATES GOVERNMENT

SEVEN MONTHS TO MAKE THIS GREAT PICTURE

BEFORE THE WHITE MAN CAME

SEVEN REELS

MOUNTAIN AND VALLEY, PLAIN AND PEAK. HISTORICALLY CORRECT.
EDUCATIONAL, MORE THAN 600 INDIANS AND BUFFALOES USED
ALL IN THE GREAT OUTDOORS—NO STUDIO STUFF.
EXCEPTIONAL ADVERTISING POSSIBILITIES IN THE

TITLE

SAVAGE LOVE AND HATE QUICKEN THE

STORY

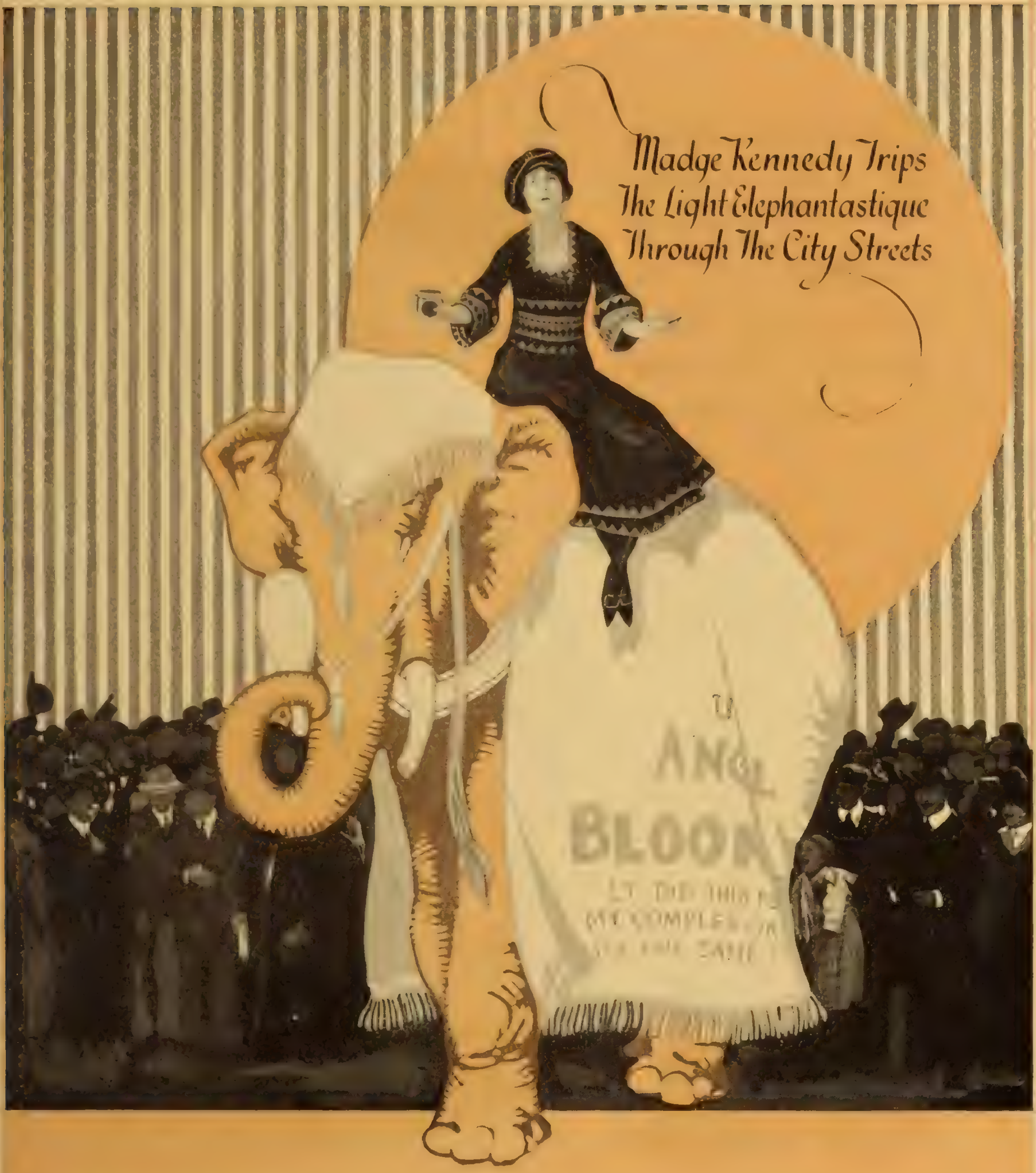
NOT A WHITE FACE IN THE

CAST

STORY AND SCENARIO BY.... WILLIAM E. WING
DIRECTION BY.................... JOHN E. MAPLE
PHOTOGRAPHY BY JOHN W. FUQUA — E. B. SONNTAG

SPECIAL INDUCEMENTS TO STATE RIGHTS BUYERS

The critics say—"*A GREAT PICTURE, ORIGINAL—NEW—A CORKER—THE BEST EVER*—Nothing like it. *In a class by itself*"


Madge Kennedy Trips
The Light Elephantastique
Through The City Streets

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

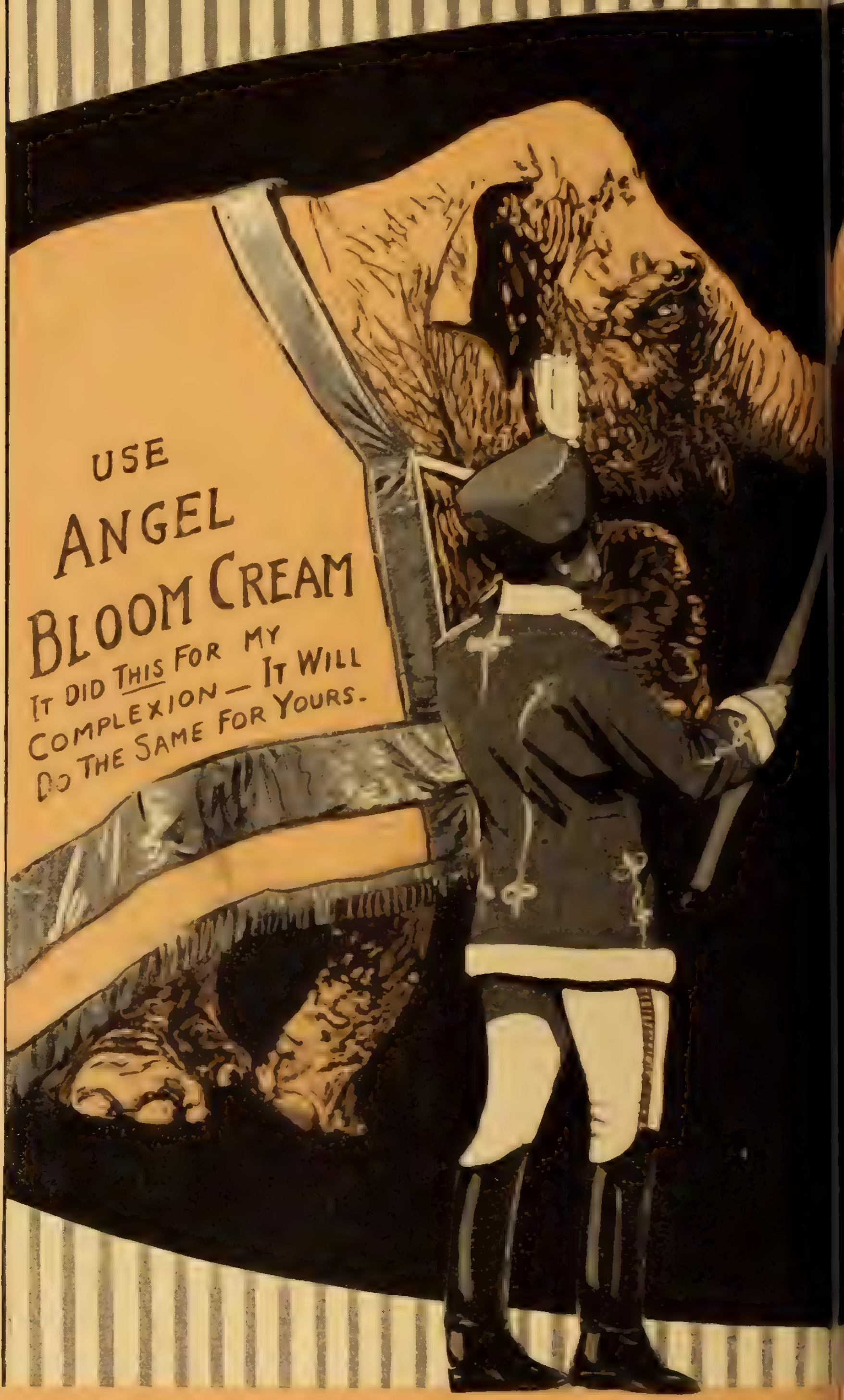
GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Chester Tramm would rather make a speech than make a million.

So his wife Floss invented a wonderful complexion cream, advertised it with a pink elephant, got herself arrested, vamped the magistrate and rode to a fortune on a wave of publicity.

The most uproarious comedy in a long, long time!



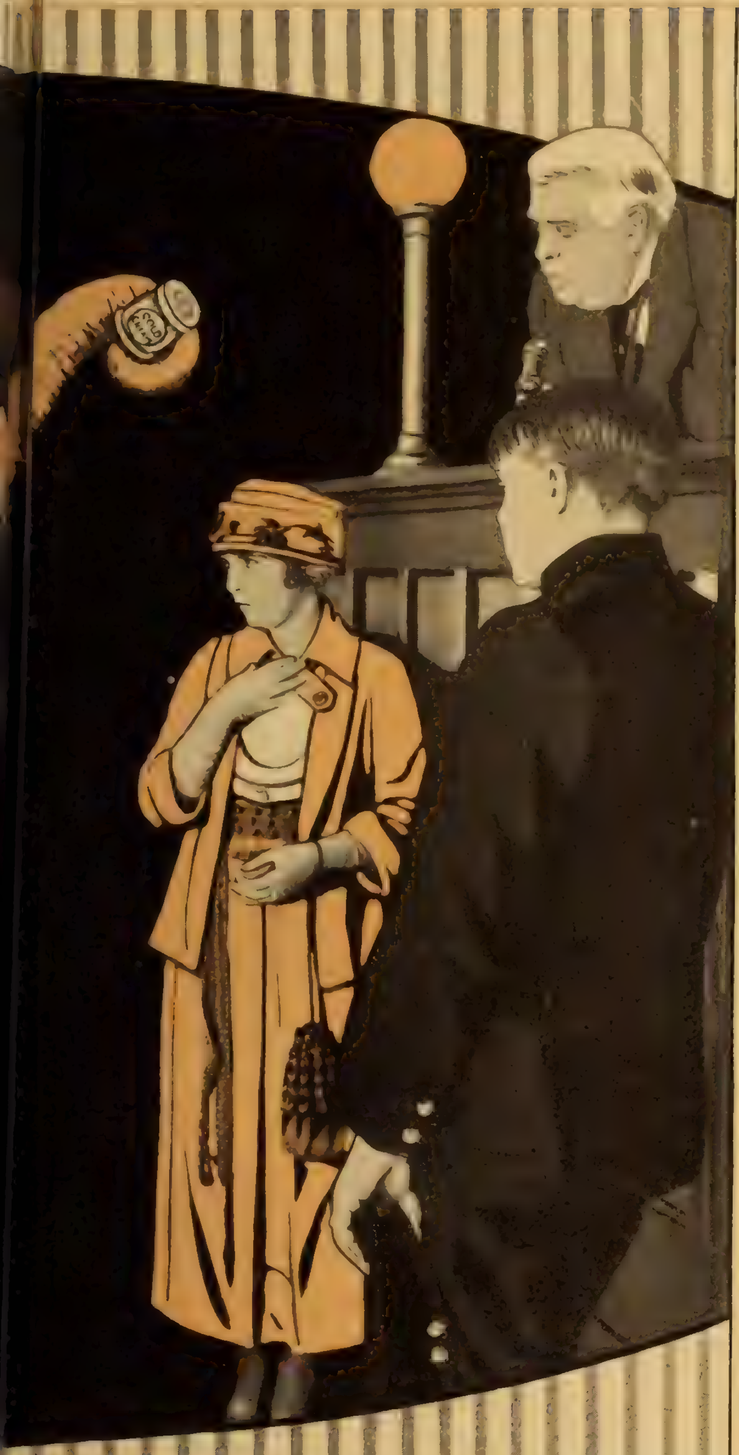
USE
ANGEL
BLOOM CREAM
IT DID THIS FOR MY COMPLEXION — IT WILL DO THE SAME FOR YOURS.

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



"The Blooming Angel" is the kind of a picture the whole town talks about!

It's a shower of laughs-and you know what a business tonic a genuinely funny picture is.

Madge Kennedy is ravishing in her most delightful role. Get busy and book this gem-you'll get busier when it reaches your theatre!

IN

THE BLOOMING ANGEL

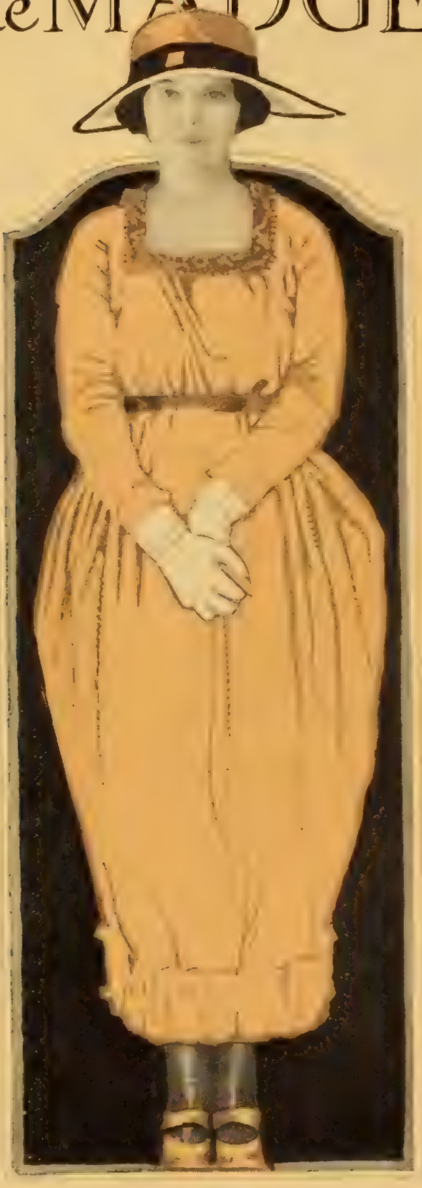
BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

The MADGE KENNEDY PICTURES



The public loves Madge Kennedy, because the public loves to laugh.

And how she makes them laugh in "The Blooming Angel"!

The story was funny enough when it appeared in the Saturday Evening Post and in book form. Think of it now--with the most accomplished farceuse in the world to make it live!

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

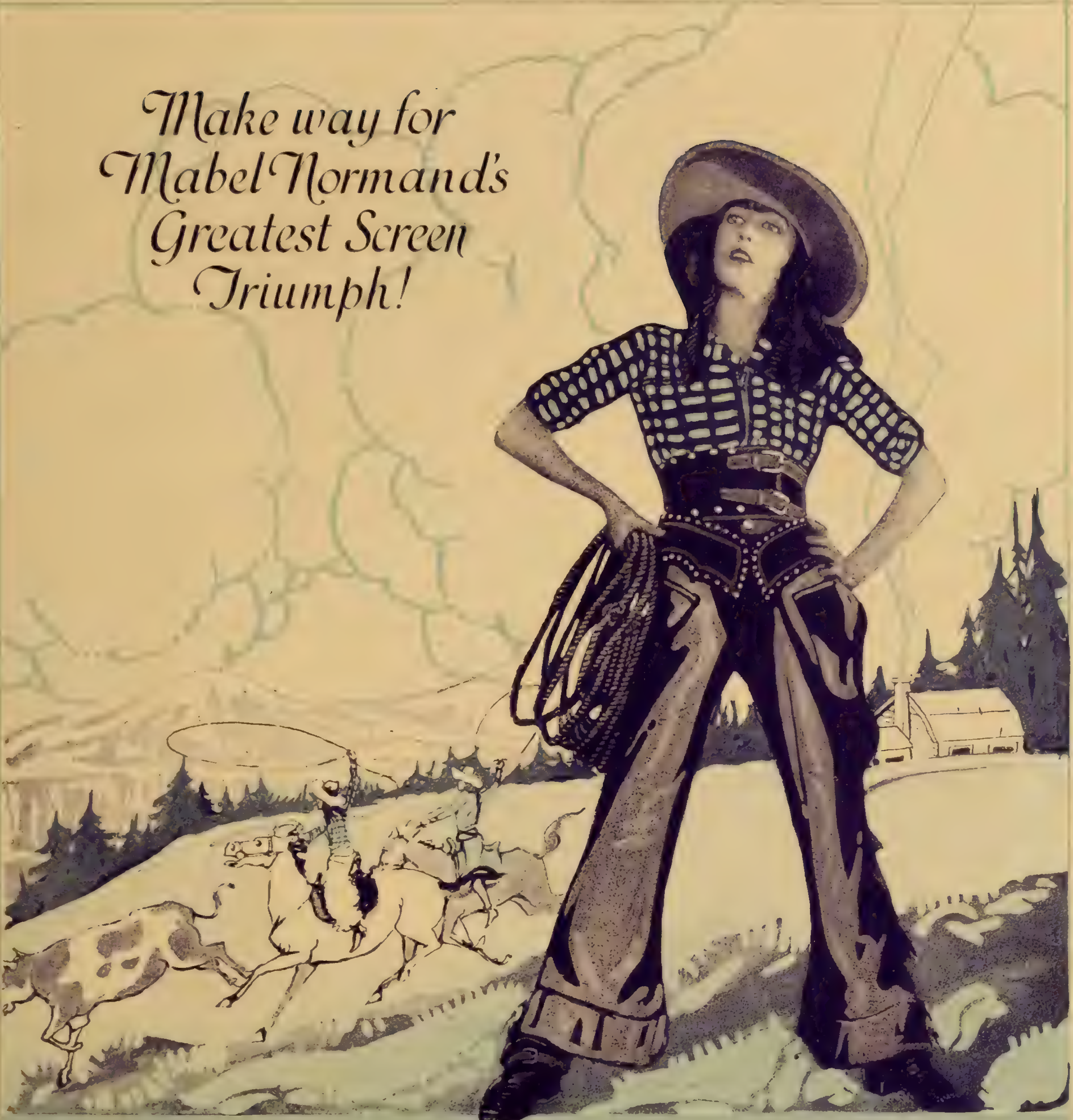
THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *Presents*


Make way for
Mabel Normand's
Greatest Screen
Triumph!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

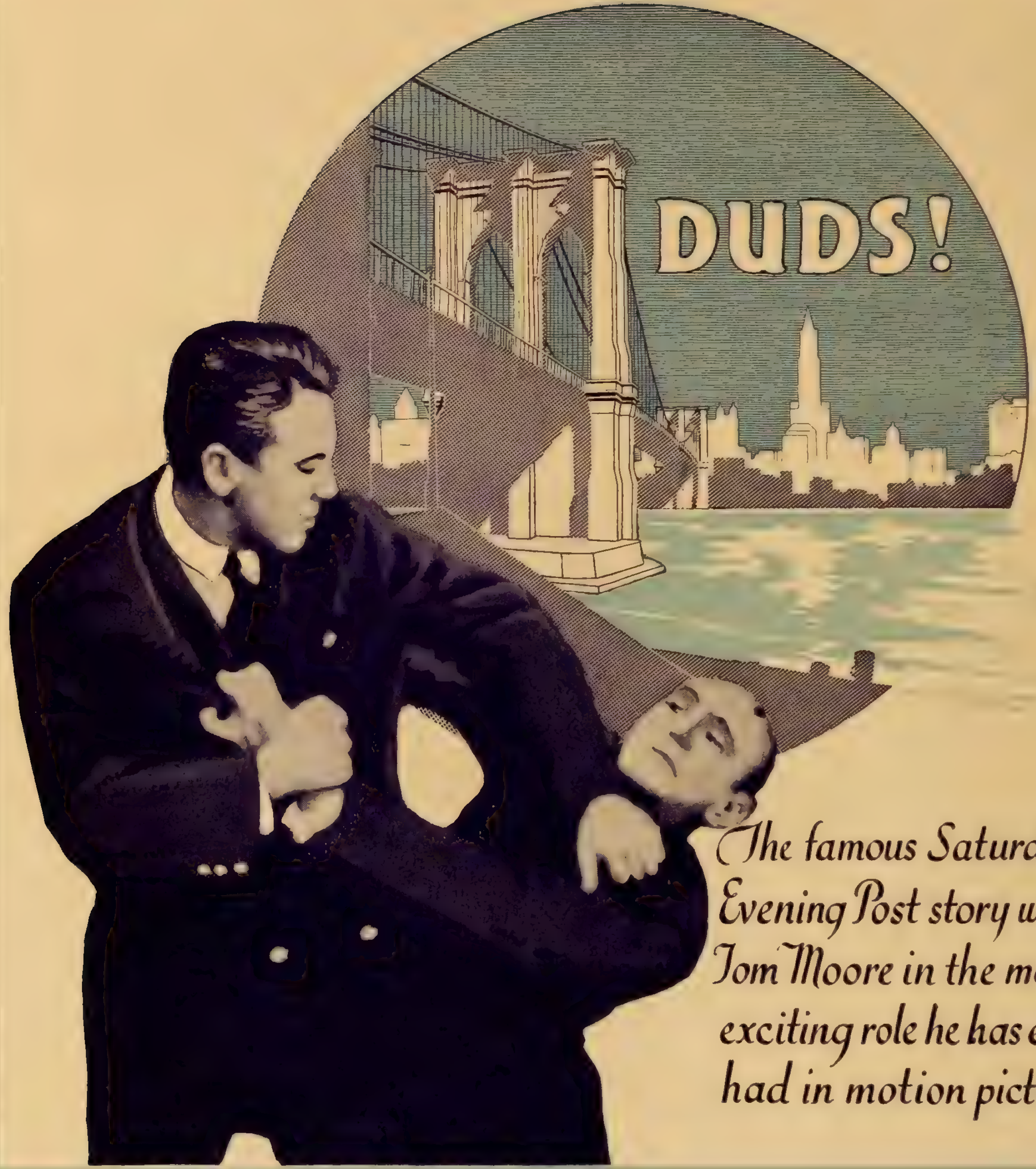
IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



The famous Saturday Evening Post story with Tom Moore in the most exciting role he has ever had in motion pictures.

SAMUEL GOLDWYN PRESENTS

TOM MOORE
IN
DUDS

BY HENRY C. ROWLAND
DIRECTED BY TOM MILLS

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

She turned from a life of ease and luxury to the grimy toil of a shipyard worker. Once a drawing-room favorite in London -- She became a tosser of blazing rivets in the bowels of an American-made ship. Was it worth while?

Your public is eagerly awaiting this first of the Eminent Authors' Pictures.

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

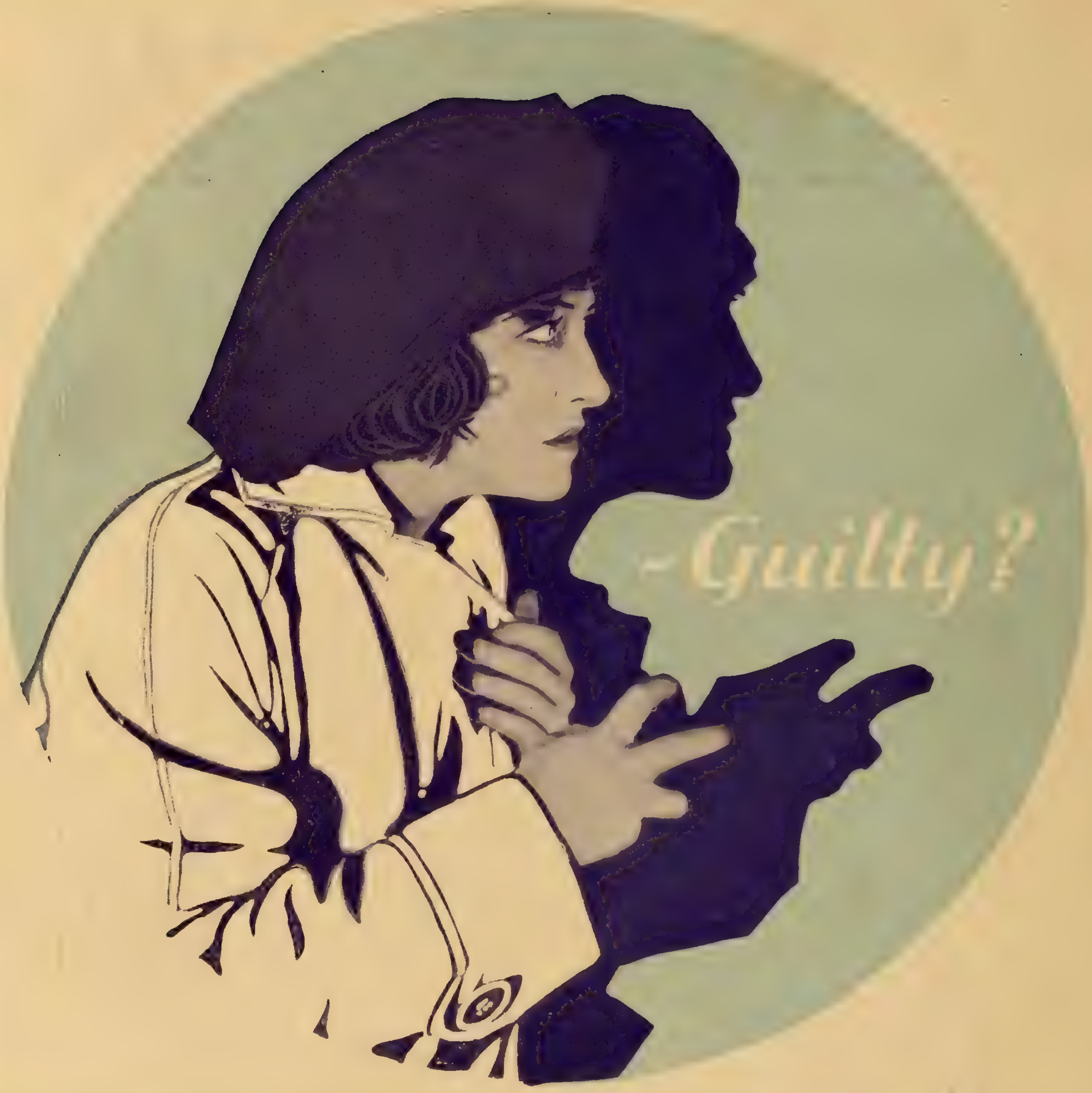
FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President



SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

WHOLESOME PICTURES

NOW on a STATE RIGHT BASIS

NOW READY
CINDERILLA and the MAGIC SLIPPER
4 REELS

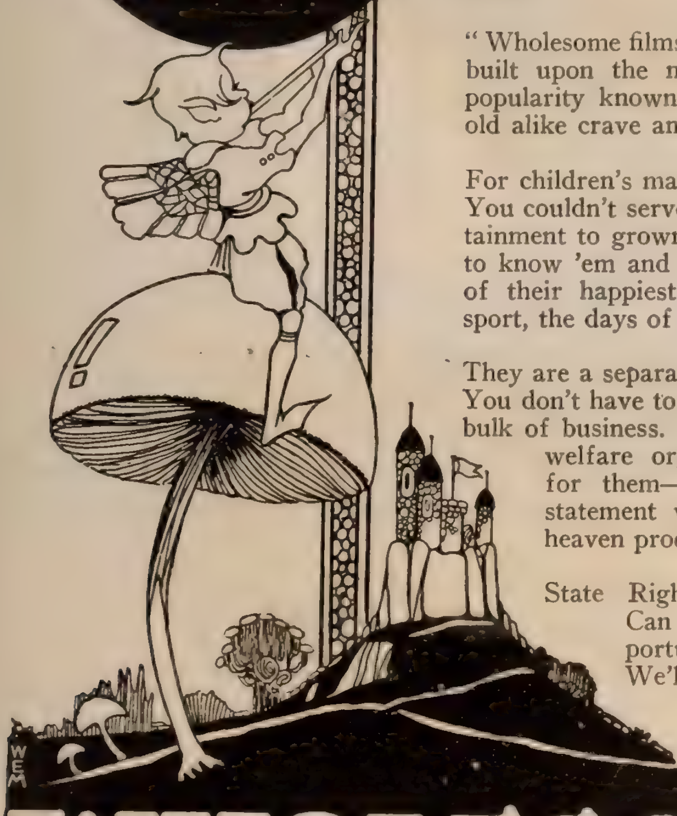
LITTLE RED RIDING HOOD
5 REELS

TWINKLE TWINKLE LITTLE STAR
5 REELS

Featuring
ZOE RAE & DORPHIA BROWN

ZOE is 11 Yrs. of age
DORPHIA is 4

NOW BEING PREPARED
HUMPTY DUMPTY



"WHOLESOME" MEANS HEALTHY

"Wholesome films" mean healthy returns. They're clean, strong, internationally and universally interesting subjects that nourish any box office into a state of vigorous good health.

"Wholesome films" are carefully made and built upon the most solid foundation of popularity known—stories that young and old alike crave and enjoy.

For children's matinees you can't beat 'em. You couldn't serve a more satisfying entertainment to grown-ups, the folks who used to know 'em and who like to be reminded of their happiest days, the days of real sport, the days of childhood.

They are a separate business in themselves. You don't have to rely on theatres for your bulk of business. Every club, society, and welfare organization is a prospect for them—and we can back this statement with real live, honest-to-heaven proof.

State Righter, now is the time. Can you recognize a real opportunity and grab it quick? We'll see.

Now Being Prepared

The Cow and the Moon
Cat and the Fiddle
Puss in Boots
Tom Thumb
Little Bo Peep
Old Mother Hubbard
Mother Goose
Little Jack Horner
And Others

Screenings at Your Convenience

WHOLESOME FILM CO.

NEW YORK OFFICE 220 W. 42nd ST.
EXECUTIVE OFFICES 17 No. WABASH AV. CHICAGO

Arthur F. Beck
presents

LEAH BAIRD

The picture girl beautiful

in

The Capitol

From the notable stage success by

AUGUSTUS THOMAS

Directed by
George Irving

"SCREEN OPINIONS" SAYS:

"Capitol" Class A

Producer – Artco
Footage—5,800 feet
Release date – December
Distributor—Hodkinson

Direction—Very Good; Geo. Irving
Photography –Very good
Star—Good; Leah Baird
Story– Good drama; family

OUR OPINION

Leah Baird has in her new production a story that has been splendidly produced and has a way of holding the attention steadfastly. There are a number of thrilling events that have been well handled without giving one the impression of a serial. The star is called upon to portray a triple role and in each of the roles she is sincerely convincing. While there is some double exposure, it has been handled in a simple fashion that makes one forget that one person is portraying the two roles. Leah Baird has supporting her to good advantage Robert T. Haines, William B. Davidson, Alexander Gaden and Downing Clark. The story is an adaptation of the famous Augustus Thomas play and has been laid in the capital city of the country. The exteriors selected are beautiful and the interior stagings have been handled in a splendid manner

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

"Griffith or De Mille never made a better one."

CHICAGO HERALD-EXAMINER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVE

A42CH 50 4 EXTRA

HM CHICAGO ILL 21

F B WARREN VICE PRES

W W HODKINSON CORPORATION 527 FIFTH AVE NEW YORK NY

YOUR ORGANIZATION HAS CERTAINLY GOT A PICTURE IN THE
LONE WOLF'S DAUGHTER SHATTERING ALL RECORDS HAD
HOLDOUT AT ONE THIRTY A M STOP WE RUN TWENTY FOUR
HOURS A DAY THE MOMENT WE ANNOUNCED IT THE PLAY START-
ED GOING STOP NOTHING EVER LIKE IT BEFORE IN OUR
THEATRES PATRONS CONSIDER THIS BEST PICTURE WE HAVE
EVER HAD THE FINAL RESCUE SCENE HOLDS THEM SPELLBOUND

W DINEEN GENERAL MANAGER MOIRS THEATRES

J. PARKER READ JR.
presents

LOUISE GLAUM

IN

THE LONE WOLF'S DAUGHTER

By
Louis Joseph Vance

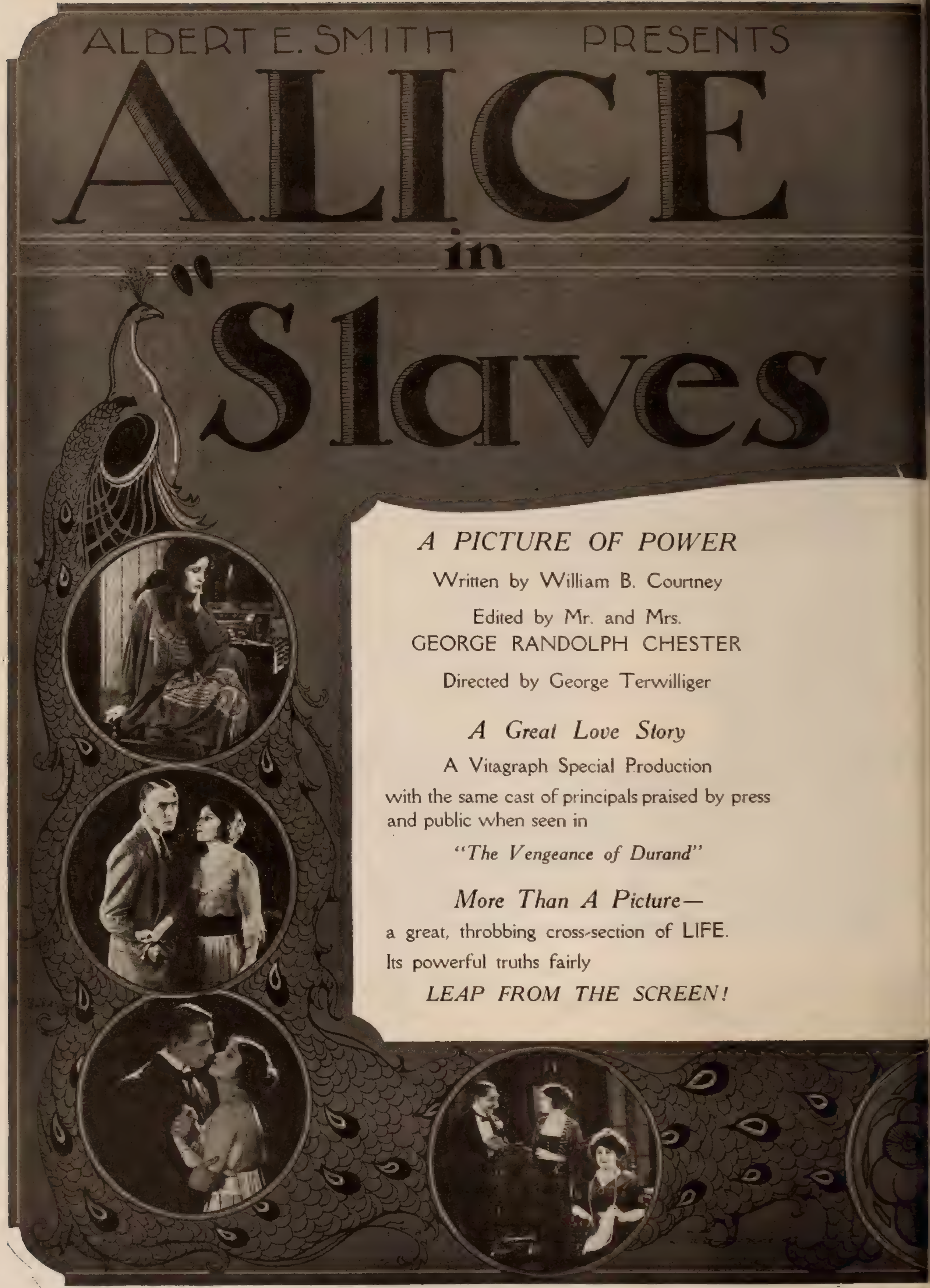
Combining the famous characters of
"THE LONE WOLF" & "FALSE FACES"

THE CHICAGO HERALD EXAMINER says: "The Lone Wolf's Daughter" is a big sepia thriller, gorgeously photographed; lavishly acted. Beautifully told by J. Parker Read, Jr. Griffith and DeMille themselves do no better than the maker of this new production.

THE CHICAGO JOURNAL says: One of the most important productions of the year is "The Lone Wolf's Daughter" starring Louise Glaum. Its story value is unsurpassed on the screen. *Louise Glaum is an actress to be reckoned with.*

THE CHICAGO TRIBUNE says: One quite understands the hold Louise Glaum has on her fans after witnessing "The Lone Wolf's Daughter." In it she is beautiful, gracious, appealing... She has a story that moves swiftly to a climax of fire, water, revenge and a strong love finale.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor: Apollo Trading Corp.



ALBERT E. SMITH PRESENTS

ALICE

in

"Slaves

A PICTURE OF POWER

Written by William B. Courtney

Edited by Mr. and Mrs.
GEORGE RANDOLPH CHESTER

Directed by George Terwilliger

A Great Love Story

A Vitagraph Special Production
with the same cast of principals praised by press and public when seen in

"The Vengeance of Durand"

More Than A Picture—
a great, throbbing cross-section of LIFE.
Its powerful truths fairly

LEAP FROM THE SCREEN!

JOYCE

# of Pride"

ALICE JOYCE

never was more radiant than as "Patricia Leeds" in this superlative screen production which is destined to be one of the *really big* pictures of 1920.

"Slaves of Pride"

is a powerful preachment against *Love of Self.*

It breaks down the fence that people erect about the person of wealth. It arraigns *false pride*—it glorifies pride of the right fibre.

"Slaves of Pride"

adds brilliancy to Alice Joyce's already bright stardom.

It begins the new year with a standard so high that the eleven months to come may not see it equalled.

A MESSAGE TO ALL MOTIO

A STATEMENT FROM THE WEST

Dear Mr. Black: Cleveland, O., Dec. 26, 1919.

As you appointed me on the Reel and Slide Advertising Committee at the St. Louis meeting, I venture to take advantage of your public offer and submit to you such "questions, comments and suggestions" as may enlighten the exhibitors of the country on the general subject of screen advertising.

Question No. 1. You say that "a searching investigation" led you to the officers of the Universal Film Company where you found happiness in the fulfillment of your hopes. Will you please tell the exhibitors of the country whether you had any aid in your "searching investigation"? Did you consult any of the members of your Slide and Reel Advertising Committee or some one whose office is not so far from the Universal as the City of Cleveland is? Who outside of yourself supervised and arranged the bargain with Universal bringing so much Christmas cheer to the fireside of even the humblest exhibitor? When did the conviction of the Universal's most excellent educational films penetrate your reason? Was it at New Orleans or more recently on the 7th floor of 1600 Broadway when two were company and three constituted a multitude?

Question No. 2. In "your searching investigation" did you discover just about when Universal decided to pay the exhibitor for running its "educational films"? Was it about the time the Committee for the Protection of the Screen began to become inquisitive? Please advise us how much money the company made by running advertising films on the screens of the exhibitor before it decided to pay something? No exact sum is demanded. Our Screen Protection Committee will be very grateful to you for even an approximately accurate estimate.

Question No. 3. You say you have seen "industrial and educational films" recently made by the aforesaid producer and you express a hope that one of them showing how much of the world's rubber supply comes from Sumatra will soon "grace" our screens. What do you think of the "industrial and educational films" "The Awakening of Tim," "Hope of the Hills," and "Heads Win"? Some exhibitors tell me these two were just "raw advertising and an imposition on the exhibitor." What do you say?

Question No. 4. Do you think it wise and a benefit to the exhibitor to be tied up to any particular film manufacturer particularly when in the past this same manufacturer has specialized in camouflaged advertising?

Question No. 5. Do you really believe in an exhibitors' organization which must be supported directly or indirectly by the doles of the manufacturers? To me it seems that such an organization might tempt the pencil of the cartoonist and the writer of comic scenarios, but I cannot see it as a source of real usefulness to the exhibitor.

Question No. 6. Who is paying for the lavish advertising in the trade papers wherein you eulogize one certain brand of films and then sign your name to it as "president, etc."? In view of the fact that the brand of the aforesaid company is mentioned seven times in two ads to the exclusion of all others, am I over suspicious in my conclusion that you did not pay for it but that the manufacturer did, although the "Announcement" is made in your name and in the name of your pretended organization? A little "educational advertising" on the printed page, eh?

JUST ONE COMMENT. It is to laugh.

With one statement in your various outbursts I most heartily agree. You say "The World is Full of Wonders." It is indeed, and the greatest of them all is the accelerated philanthropy of the noble producer under whose protecting wings you would gather your "vast" flock of unsophisticated exhibitors.

With assurance of my most distinguished consideration, I beg to remain,

Yours truly, HENRY H. LUSTIG.
President Cleveland Motion Picture Exhibitors Association.

P. S. In order to avoid all possible misunderstanding between your- and the Universal Film Co. please take notice that Cleveland exhibitors not to be included in your bargain. I tender you without regret my gnation as member of your "Reel and Slide Committee."

FELLOW EXHIBITORS:

To judge by the excitement about screen advertising created in the advertising columns of the trade press, one might think that this is the overshadowing issue of the industry. It is not. It is a question of lesser importance. It is significant only because it shows the sharp division between the men who want to sell and mortgage the screens to producing interests and the men who stand for the commercial independence of the exhibitor.

There you have the **overshadowing** issue. Exhibitors in close to forty states have effected state organizations. At last even the exhibitors respond to the instinct of self-preservation. If the exhibitors are in a particularly helpless condition is it because they have heretofore been sold, betrayed and delivered? The men who are now engaged in an earnest and honest effort to protect the property of the exhibitors are theater owners with no conflicting interests.

It is not our intention to be turned aside in our constructive work by any personal abuse.

We feel that we are fighting interests who fear for their illegitimate gains. These interests seem to be behind Mr. Alfred S. Black, the shadow president of a shadow organization. We are not hitting at Mr. Black. We want no controversy with Mr. Black. Our case against him was fully proved last September in the trade press, whereupon he and his sponsor disappeared suddenly into the shadows. The exhibitors of this country have sustained us and the matter is closed. He interests us about as much as the inspired dummy dancing on the knee of the clever ventriloquist. We are out to reach the interests and influences which are using Mr. Black.

Mr. Black has seen fit to challenge our record and to charge us with the pursuit of personal gain. It is an old trick to resort to personal attack when you are trying to defend a bad cause. It always tends to divert attention from the inherent weakness of your proposition.

We are willing to let our records be compared with the records of the men who are moving this little pawn across the chessboard—these masters of Mr. Black.

As far as the men referred to in the advertisement of Mr. Black are concerned, they need no defense. Since they have been identified with organizations they have not directly or indirectly asked or received one penny from any source. Can Mr. Black say the same? They are neither altruists nor grafters. They are interested in organization because they believe that the protection of the screen against hostile legislation or producers' intrigues can best be achieved by united action. Such a mental attitude perhaps defies the comprehension of the men for whom the gentleman from New England is acting—not so much as a spokesman but as a decoy.

As for us, we would never come across even the existence of Mr. Black, if it had not been for our efforts to give the screen owners of America a genuine protection. In the pursuit of that object we discovered that Mr. Black and his Boss were putting obstacles in our path and in devious ways seeking to prevent exhibitors from getting together. Just as we were starting our drive to stop the producer from using our screens as a signboard for his advertising films, the trail of Mr. Black and his Boss leads to the offices of one of these producers whence he issues a plea for the use of this particular producer's "industrial and educational films."

Nothing presses more heavily upon the exhibitor today than the infamous five per cent rental tax which has now grown to the proportion of three times the original size, due to the increase of the price of film service. What effort has Mr. Black made to bring about a revision, if not a repeal, of this burdensome tax? At the recent taxation

ICTURE THEATRE OWNERS

hearing before the House Committee on Ways and Means, Mr. Black was conspicuous by his absence.

At that hearing in Washington, advertised with eclat by Mr. Black's overlord, who as chairman of the taxation committee, appointed innumerable "state directors" throughout the country, only one of these state directors appeared. Mr. Black himself was absent and only one man spoke for the exhibitors, a neighbor of the chairman of his taxation committee. **This same man who at the Chicago convention had so tactfully referred to his fellow exhibitors as "cattle," characterized the motion picture theatres of the country as "illegitimate theatres" and only the good sense of the chairman of the committee, Representative Fordney of Michigan, prevented this chaste and refined characterization of the exhibitors from becoming a part of the Congressional Record.**

The case of the exhibitors at that hearing was presented in such a pitiful way that one of the members of the Ways and Means Committee commented upon it as quite extraordinary. **The exhibitors of the country may indeed deem themselves fortunate to have escaped additional taxes after such a wretched showing on the part of the alleged representative of the motion picture theatre owners of America.**

We call particular attention to the letter of Mr. Henry Lustig of Cleveland, Ohio, a one hundred per cent exhibitor who attended the alleged convention at St. Louis and came from it hopeless and disgusted. He answered the questions in Mr. Black's effusion.

As recently as the 5th of August of 1919 it may interest you to know the Universal Film Manufacturing Co. at the convention held at Rochester made an offer to the executive committee of the New York State Organization of Exhibitors to pay something for the use of our screens. The executive committee carefully considered the proposal and rejected it unanimously. First—because it offered no effectual help against crude and inferior industrial pictures. Second—because the compensation offered was ridiculously inadequate. Third—because the committee did not think it proper to form an alliance with any particular producer, particularly in view of the fact that an exclusive endorsement was asked for.

Mr. Black has indulged in a lot of talk about personal gain. May we not ask Mr. Black to explain a most delightful little paragraph in a most delightful little contract that he entered into with the Book Lovers Picture Game Corporation on the 17th day of July, 1919, shortly after he had received the benediction by Louis at St. Louis. Here is the paragraph of Mr. Black's contract:

> "Herman A. Mintz, Esq., shall be employed to represent the interest of said 'exhibitors' in the carrying out of this contract and in obtaining the co-operation of the motion picture theatres and shall be paid for such services only out of the revenue received as aforesaid the sum of One Hundred Fifty Dollars weekly and ANY expenses incurred by him in connection with said employment."

And this other paragraph even more interesting and numbered 11 in the contract:

> "After said 'exhibitors' have retained the sums provided for in the preceding paragraphs, the balance remaining on hand shall be paid as follows. Fifty per cent thereof to the said 'company' fifteen per cent thereof to said Kimball, fifteen per cent to the said Mintz, and the balance shall be retained by the exhibitors in addition to the provisions contained in paragraphs 9 and 10."

You, Mr. Black, appointed Mr. Herman A. Mintz, Esq., to represent the exhibitors. His compensation was to be $150 per week, fifteen per cent of the profits and all expenses. Will you deny that Mr. Herman A. Mintz is your personal attorney at Boston?

Under the Booklovers contract the exhibitors would have received practically nothing, and the entire scheme came to naught. Will your contract with the Universal, made without consulting any of the appointed committeemen, yield any more profit than the Booklovers did or be any more of a success?

It is quite obvious that this organization has not assumed "a luke-warm attitude in the matter of one harmonious exhibitors movement" because we have banded together to wage war on any individual or concern that stands in the way of an honest exhibitors organization, controlled by the exhibitors and maintained exclusively for their benefit.

All benefits arising from organization are to be enjoyed in equal measure by every member of the organization. At the next gathering of exhibitors looking toward a national organization, the first proposed paragraph in the constitution will read something like this:

Any officer or member of this organization who uses or attempts to use the name or the advantages of the organization for his own personal benefit in any way whatsoever shall upon proper proof be immediately expelled from the organization.

Before we leave the subject of screen advertising we will say in response to one of Mr. Black's questions that we have been offered and are about to release a number of industrial subjects made by several manufacturers which will be acceptable to the exhibitors. While these industrial films confer a legitimate benefit on the advertiser, their first object is the entertainment of patrons. In this they differ strikingly from some of the films heretofore offered, which were principally cheap, crude and clumsy products. We will not allow any representative of the predatory interests to draw a red herring across the trail and to confuse the issue, issues which far transcend all personal questions and which we stated at the opening of this article, involve the commercial independence of the exhibitor and the integrity of his investment.

The Motion Picture Theatre Owners of America cannot be thwarted in their determination to have a one hundred per cent exhibitors organization.

A sample of the spirit which is now abroad was shown at the Syracuse convention in the State of New York, where the exploiters were given short shrift. Just as these powers that prey are now dead in the State of New York and have been succeeded by a live, virile, efficient organization there will be a NATIONAL effort to finish the grafters and the job will be done at an early date. To this national gathering every motion picture theatre owner will receive an invitation to assure its thoroughly representative character.

This is our final word on the subject. We now have thousands of individual contracts, signed by one hundred per cent exhibitors in all parts of the United States, and the list is growing daily. If you have not signed, see the secretary of your local organization or write to this office. Under Mr. Black's plan generous provision is made for his personal attorney. Under our plan, all money received goes directly into the hands of the various exhibitors' organizations for the exhibitors of each State to do with as they see fit. You may be sure that the sum the exhibitors will receive will be a just share of the amount paid by the national advertiser for the use of your screen.

MOTION PICTURE THEATRE OWNERS OF AMERICA

REPRESENTING

Motion Picture Exhibitors' League of New York State, Miami Valley Exhibitors' Association of Ohio, Kentucky, West Virginia, Indiana, Northwest Exhibitors' Circuit. Washington, Oregon, Montana, Idaho. Cleveland Motion Picture Exhibitors' Association of Ohio. American Exhibitors' Association of Pennsylvania and West Virginia. Kansas City Exhibitors' Association of Missouri. Illinois Exhibitors' Alliance. Michigan Exhibitors' Association. South Carolina Exhibitors' League. North Carolina Exhibitors' Association. Los Angeles (California) Theatre Owners' Association. Colorado Exhibitors' Association. Exhibitors' Protective League of Minnesota, North Dakota, South Dakota, and Iowa. Motion Picture Exhibitors' Association of Wisconsin.

708 TIMES BUILDING - - - - NEW YORK CITY

THE FIRST SERIAL
DE LUXE

BURSTON FILMS INC. *Present*

"A Face as Well-Known as the Man in the Moon"

KING BAGGOT
in
"The Hawk's Trail"

With Grace Darmond and Rhea Mitchell

Produced Under the Personal Supervision of

LOUIS BURSTON

A Hit

Motion Picture News: "Louis Burston has caught his stride in The Hawk's Trail. Can be counted upon to highly entertain any audience anywhere."

Morning Telegraph: "The Hawk's Trail will offer more entertainment than the average serial."

Exhibitors' Trade Review: "In The Hawk's Trail the action sizzles with exciting incident, and a thrilling climax has a place at the end of each episode."

Wid's Daily: "From the point of view of the serial fan The Hawk's Trail should be a hit."

Moving Picture World: "The Hawk's Trail is bound to be a winner. Entertaining, much dramatic action well carried out by a notable cast."

Choice State Rights Territory available. Biggest open market feature of the year. Wire, write, phone or call at address below.

Grace Darmond

Rhea Mitchell

Distributed by

W.H. PRODUCTIONS CO.

71 West 23rd St. New York

THE THIRD GENERATION

WITH A NOTABLE
BRENTWOOD CAST

A Brentwood production of the calibre of "The Turn in the Road," "Better Times," "The Other Half," and "Poor Relations."

It is a powerful picture that challenges the very existence of the many "ordinary" films of the day. A strong cast with Betty Blythe, Mahlon Hamilton and Betty Brice.

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

Directed by
HENRY KOLKER

H.B. WARNER

HAUNTING SHADOWS

from MEREDITH NICHOLSON'S celebrated novel "THE HOUSE OF A THOUSAND CANDLES"
BOBBS-MERRILL CO. Publishers

A Hidden
Treasure Story
that will unearth
A Hidden
Treasure for You

ROBERTSON-COLE
PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

Presented by
JESSE D. HAMPTON
Directed by
HENRY KING

SESSUE HAYAKAWA

in

The Tong Man

A marvelous melodrama that earned the following tribute from "Observer" in *The Chicago Examiner*:

"People coming out of the Alcazar yesterday into the full day of Madison Street were jumping when traffic cops raised their hands; they were looking behind themselves at every second step, wild-eyed and bristling.

"And you have only to go into one of Mr. Moir's houses to get the same way, for in there Sessue Hayakawa goes through some of the darkest, most devious deviltries that ever beset John Chinaman."

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

Produced by
HAWORTH

Directed by
WILLIAM WORTHINGTON

BESSIE BARRISCALE

in

Beckoning Roads

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

A woman on trial is a woman in a glass case. The world will watch her fascinated and moved by every motion. Such is the latest Bessie Barriscale picture. It will grip every woman in the country. And it has all the artistry which has characterized all her screen successes of the past year.

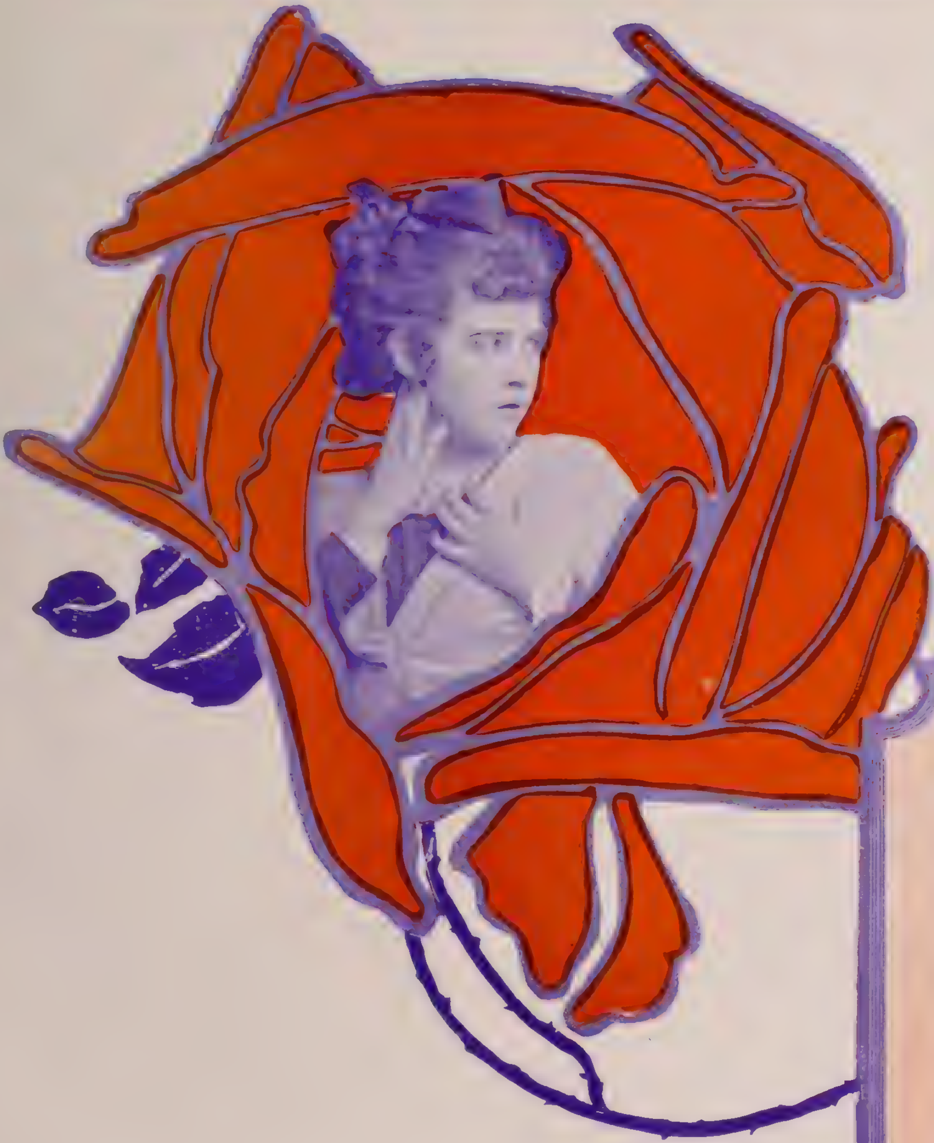
Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Available at all ROBERTSON-COLE EXCHANGES

Dorothy Gish with *Owen Moore*
in

BETTY OF GREYSTONE



A FINE ARTS
PRODUCTION

Supervised by

D. W. GRIFFITH

Released, Dec. 14th

The type of picture that every audience applauds.

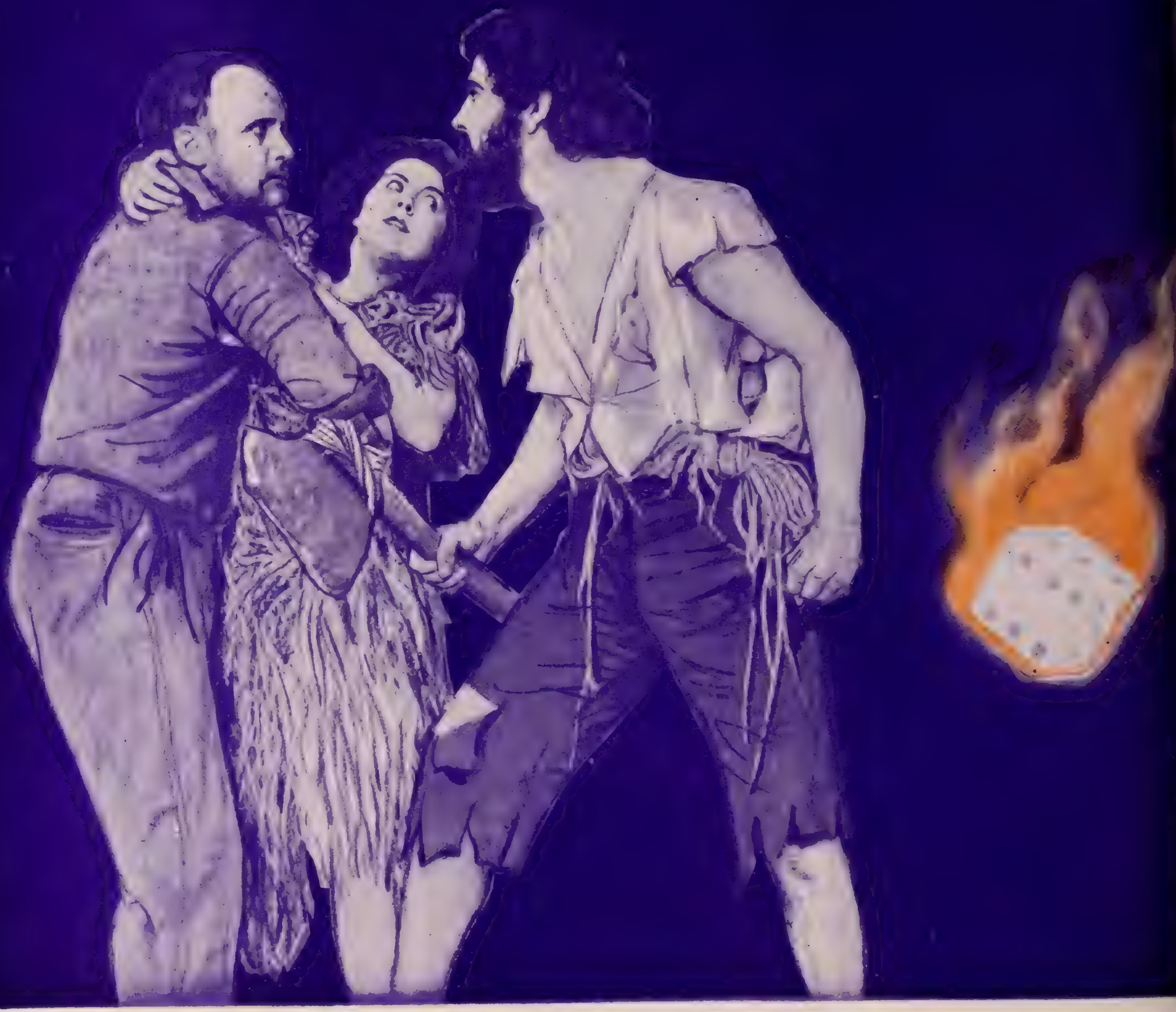
TRIANGLE
EXCHANGES

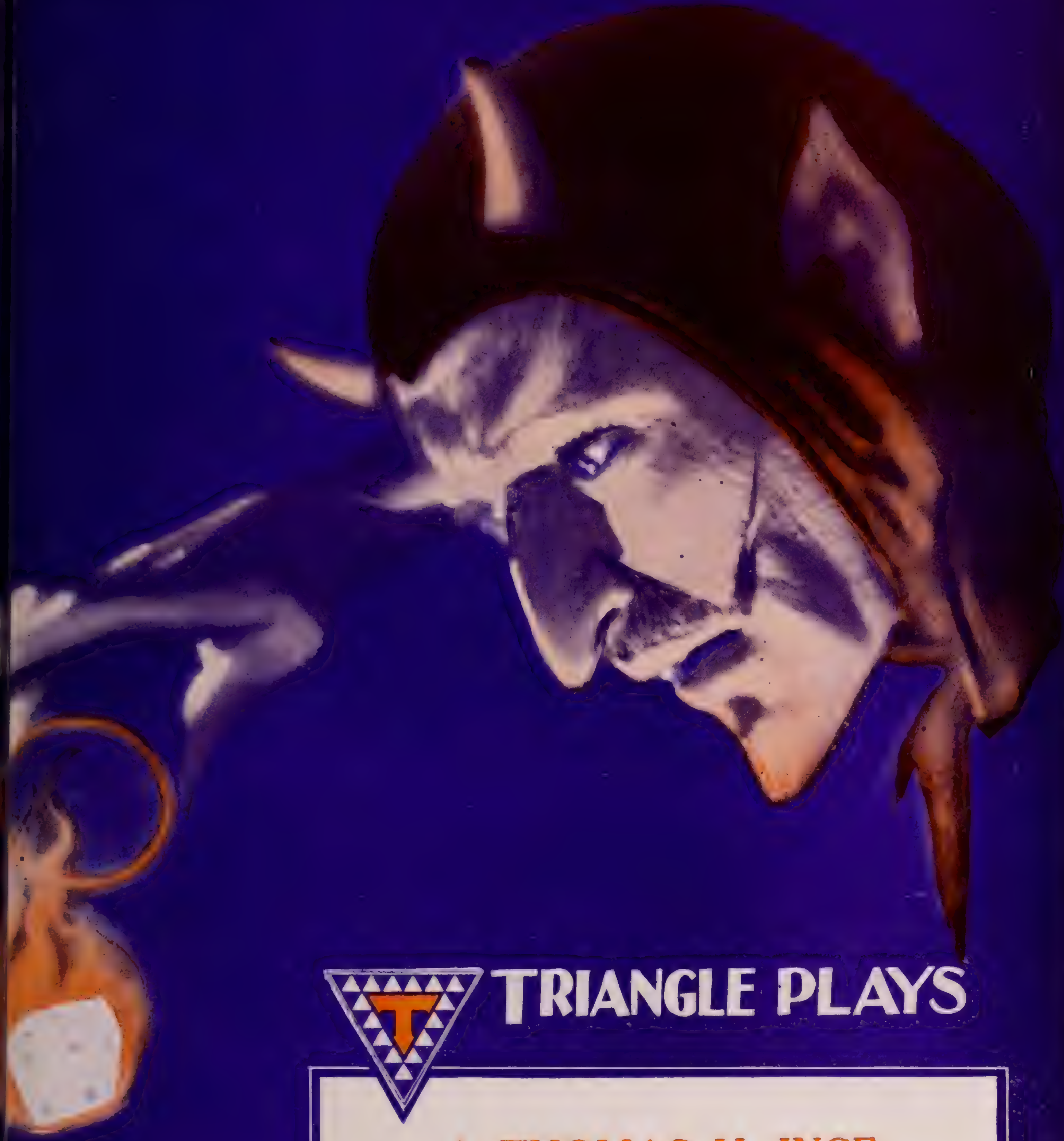
TRIANGLE PLAYS

DOROTHY DALTON & WILLIAM DESMOND

IN

A GAMBLE IN SOULS





TRIANGLE PLAYS

A THOMAS H. INCE PRODUCTION

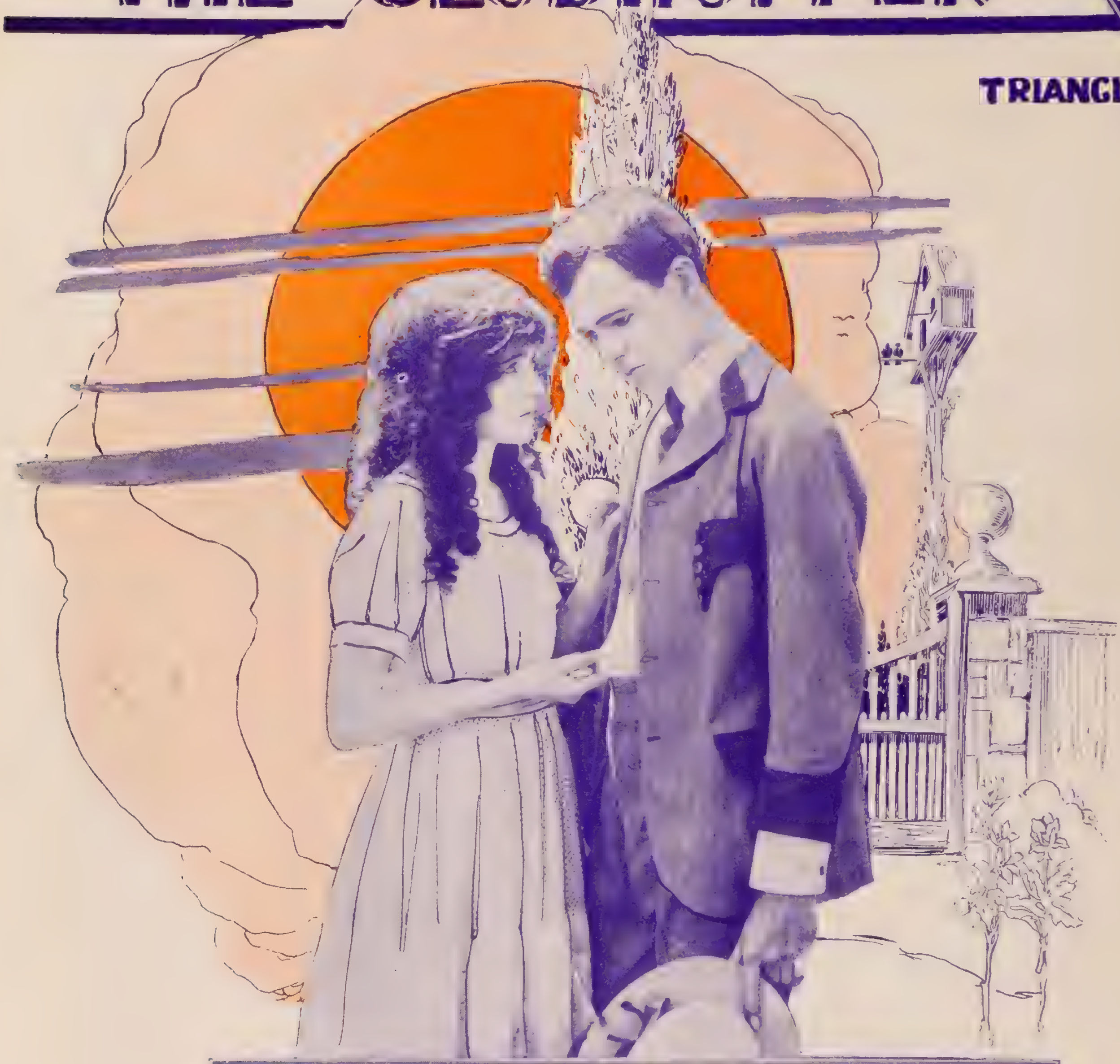
A girl of the underworld cast adrift on a desert island with a minister of the gospel—A powerful, pulsating story of how she was purged in the fires of pure love

TRIANGLE EXCHANGES

Charles Ray in

THE CLODHOPPER

TRIANGLE PLAYS



A THOMAS H. INCE PRODUCTION

Released, January 4

A re-created Triangle Play up to the highest standards of to-day.

A great picture for any audience and any theatre.

TRIANGLE EXCHANGES

Independent Producers

OUR exchanges—exclusive distributors of all Capital Film Company releases—are crying for more, more, more and still more REALLY GOOD FEATURES!

They are in the market for everything meritorious from spectacular productions to special-added attractions, including Westerns, Comedies, Scenics, Cartoon, et al.

We are striving to our utmost to satisfy this healthy demand—and especially during this acute situation throughout the country due to strikes, H. C. L., and conservation chaos—we hope to lay such plans that, with the return of normal conditions, we will be able to say, "We would like to screen for your approval—(YOUR FEATURES)."

We have the most consistent facilities and the most efficient organization for distributing and getting actual sales results in the entire independent or territorial rights field.

Need we say more?

We believe you would prefer results to delays and respectfully call to your attention that WE NEED YOUR PRODUCT if we hope to serve our exchanges best.

CAPITAL FILM CO.

S L Barnhard

President

CAPITAL FILM Co.

CONSUMERS BLDG. CHICAGO

WEM

The Greatest

GEORGE H. WILEY *offers*

ARLINE PRETTY

WITH

HENRY G. SELL

IN

A WOMAN IN GREY

BY

C. N. and A. M. WILLIAMSON

SCREEN VERSION BY
WALTER RICHARD HALL

DIRECTED BY
JAMES VINCENT

FOR TERRITORIAL RIGHTS APPLY TO

SERICO PRODUCING CORP.

220 WEST 42nd STREET
NEW YORK CITY

# of All Serials

and Ten Reasons WHY

FIRST—Adapted from the greatest mystery story ever written.

SECOND—The work of the greatest authors of modern fiction—C. N. and A. M. Williamson.

THIRD—Staged by a great director—James Vincent.

FOURTH—A great star surrounded by an all star cast of serial favorites.

FIFTH—Possesses the greatest of all serial elements—Mystery, Romance and Thrills.

SIXTH—Prepared for the screen by the greatest of serial authors—Walter Richard Hall.

SEVENTH—A great production, massive sets, feature lightings and superb photography.

EIGHTH—Fifteen great episodes cram full of suspense, action, mystery, romance and death-defying thrills.

NINTH—Edited and titled by a master hand—Joseph White Farnham.

AND

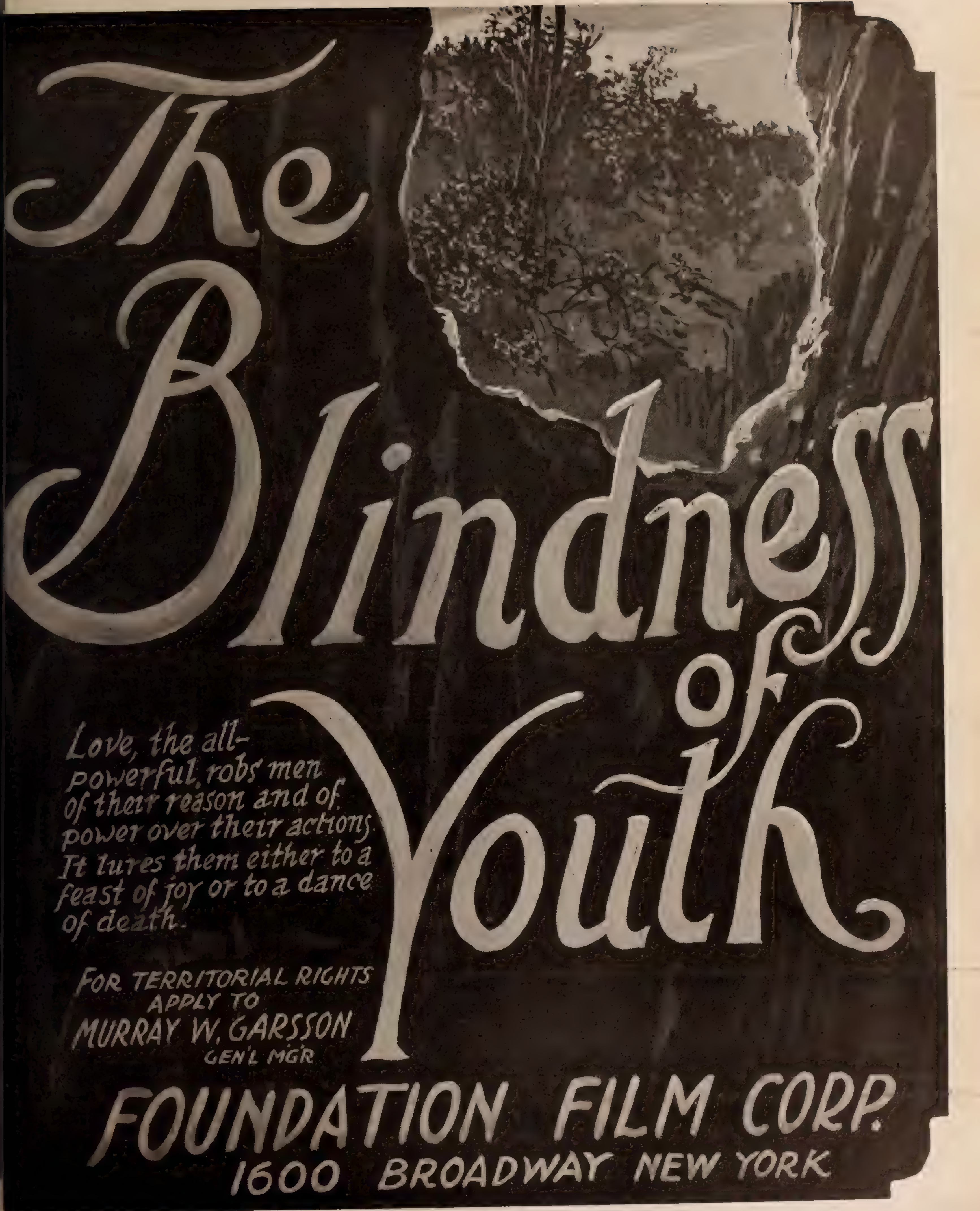
TENTH—Unanimously acclaimed, by the trade paper reviewers, as the greatest serial story ever filmed.

FOREIGN RIGHTS controlled by

EXPORT & IMPORT FILM CO., Inc.

729 SEVENTH AVE., N. Y. C.

Murray W. Garsson Presents
A Big Success for State Rights Buyers and Exhibitors



The Blindness of Youth

Love, the all-powerful, robs men of their reason and of power over their actions. It lures them either to a feast of joy or to a dance of death.

FOR TERRITORIAL RIGHTS APPLY TO
MURRAY W. GARSSON
GEN'L MGR

FOUNDATION FILM CORP.
1600 BROADWAY NEW YORK

CHARLES
RYAN

Schomer-Ross
Productions (IN
Present

Emily Stevens

with MURIEL OSTRICHE and a brilliant cast in

"The Sacred Flame"

The production and presentation of "THE SACRED FLAME" brings to the screen one of the finest human interest dramas of the present season. It's precisely the type of picture that means capacity to every class of theatre, with ever increasing crowds as the mouth-to-mouth advertising is spread by delighted patrons.

Written and Directed by

ABRAHAM S. SCHOMER

whose past successes include such big box office attractions of screen and stage as—"Ruling Passions"—"Today"—"The Yellow Passport"—"The Inner Man," and many others, a blanket guarantee for the box office success of "THE SACRED FLAME."

NOW BEING SOLD ON STATE RIGHTS BASIS

Northern New Jersey and New York State Rights for "THE SACRED FLAME" have been purchased by Mr. Sam Zierler, of the Commonwealth Pictures, Inc., 1600 Broadway, New York. Watch for further announcements.

Schomer-Ross Productions, Inc.
E. S. Manheimer, General Manager — A. Egan Cobb, State Right Sales Mgr.
126 West 46th Street, New York City

SIGN OF SERVICE

MOTION PICTURES

MOTION PICTURES

MR. PRODUCER *and* MR. DIRECTOR

CHAMBERLAIN BROWN

INC.

ANNOUNCES

THE INAUGURATION OF A MOTION PICTURE DEPARTMENT TO FULFILL THE MANY DEMANDS FOR STARS AND ARTISTS

UNDER THE SUPERVISION OF

H. JESS SMITH

Assistant Manager EDITH ROSE

It is our desire to give the

MOTION PICTURE PRODUCER

the same service as we are giving the STAGE, also the opportunity to combine the artists of the Stage and Motion Pictures of a higher value for your productions.

WHEN "SERVICE" IS DESIRED CALL US

CHAMBERLAIN BROWN

1482 BROADWAY Phone Bryant 9130 NEW YORK

SIGN OF SERVICE

Jans Pictures Inc.
Announces

Herman F. Jans
President

Whose intimate knowledge of Pictures is a Guarantee to Exhibitors

FOREIGN RIGHTS
CONTROLLED BY

EXPORT & IMPORT
FILM CO.

JANS PICTURES INC.
729 7th AVE., N.Y.C.

Jans Picturs Inc.
Announces

B. A. Rolfe
Director

Whose name on a Picture is like the Sterling mark on Silver

FOREIGN RIGHTS CONTROLLED BY

EXPORT & IMPORT FILM CO.

JANS PICTURES INC.
729 7th AVE., N.Y.C.

B. A. Rolfe
Presents

Olive Tell

In a series of Six Unusual Photodramas Produced by
Jans Pictures Inc.

FOREIGN RIGHTS
CONTROLLED BY

EXPORT & IMPORT
FILM CO.

JANS PICTURES INC.
729 7th AVE., N.Y.C.

Jans Pictures Inc.

We will make available for the Exhibitors of the world, Six Super-Features with **OLIVE TELL.** *Each and every one of the motion pictures we pledge to make will be a credit to the motion picture industry. This is a pledge which I as an experienced exchange man give my word to carry out and as the first step towards fulfilling it announce to theatre owners the signing of OLIVE TELL now starring in the big Broadway Success "CIVILIAN CLOTHES" with B. A. ROLFE as Director, a man who is conceded to be one of the most capable producers in the business. We are giving expert attention to the selection of stories. Titles will be of a decided box office value in every case.*

We promise that these six super-features will be far removed from the beaten path, assuring Exhibitors of a quality product that will please their patrons, fill their theatres and make thousands of new friends for them. What we are offering will prove a boon to the Independent Exchanges of the Industry and when I say this I mean it for I am intimately acquainted with the problems of exchange men and know their needs.

The Plans of Jans Pictures Inc., mean a successful and prosperous New Year to Exhibitors and Independent Exchanges throughout the world who are foresighted enough to contract for our product.

H. F. Jans Pres

JANS PICTURES INC.
729 7th AVE., N.Y.C.

BROKE RECORDS

CLEVELAND
MINNEAPOLIS
ST. PAUL
DULUTH
ST. LOUIS

THESE WIRES TELL THE STORY

From Freedman and Gusdanovic, the successful Cleveland Managers, dated December 31st:

"OLD KENTUCKY OPENED SUNDAY SIMULTANEOUSLY IN THREE HOUSES CROWDS OF PEOPLE TURNED AWAY EACH HOUSE—ACCEPT CONGRATULATIONS AND OUR SINCERE APPRECIATION."

From W. E. Lusk, First National Manager in Cleveland, dated December 29th:

"ANITA STEWART IN OLD KENTUCKY BROKE ALL RECORDS AT THREE HOUSES OPENING HERE SIMULTANEOUSLY SUNDAY—METROPOLITAN, ORPHEUM AND STRAND DID BIGGEST BUSINESS IN THEIR HISTORY—MESSRS. FREEDMAN AND GUSDANOVIC ENTHUSIASTIC—AUDIENCES GREATLY PLEASED WITH PICTURE CONGRATULATIONS TO MAYER MISS STEWART MICKEY NEILAN."

From William Sievers, the leading St. Louis Exhibitor, dated December 31st:

"OLD KENTUCKY STILL DOING CAPACITY BUSINESS AND PLEASING EVERYBODY."

From Finkelstein & Ruben, the foremost Exhibitors in the Northwest, dated December 31st:

"WE OPENED WITH ANITA STEWART IN OLD KENTUCKY IN OUR NEW GARRICK DULUTH NEW LIBERTY ST. PAUL AND NEW LYRIC MINNEAPOLIS ON SUNDAY DECEMBER TWENTY-EIGHTH AND WE ARE PLEASED TO ADVISE THAT THE PICTURE IS BREAKING ALL PREVIOUS ATTENDANCE RECORDS IN ALL THREE OF THESE THEATRES—MONDAY AND TUESDAY BUSINESS HAS ALSO BEEN RECORD PEOPLE STANDING IN LINE FROM THREE O'CLOCK UNTIL TEN AT NIGHT—IN OLD KENTUCKY IS GOING TO BE THE GREATEST CLEANUP OF THE YEAR AND WILL PLEASE ALL WHO SEE IT—CONGRATULATIONS."

Senario
by
Thos. J. Geraghty

Anita STEWART

In The Louis B. Mayer First National Attraction

"IN OLD KENTUCKY"

BY CHAS. T. DAZEY

DIRECTED BY MARSHALL NEILAN

26 NEW HANK

BETTER THAN EVER!

ANOTHER New Series of Hank Mann Comedies that is sure to meet with the same instantaneous success that the Hank Mann single reel comedies attained.

26 Two Reel Hank Mann Comedies will be made during 1920 to be released, one every other week. Bigger and Better than ever. Madge Kirby and all the rest of the famous Hank Mann girls will support the inimitable Hank Mann himself in this new series of Knock-out Two Reel Comedies.

NOW SELLING AND BOOKING

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

220 West 42nd Street New York City

MANN COMEDIES

FAST & FURIOUS & FUNNY!

WITHOUT a doubt Hank Mann has proven himself to be the funniest Comedian on the screen today. His very appearance causes roars of laughter.

The new series of Hank Mann Comedies with the famous Hank Mann Beauties are fast and furious and funny. Good wholesome stories—great Comedy Cast—well directed—excellent photography and made without regard to expense—and a big advertising campaign behind them.

NOW SELLING AND BOOKING

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

220 West 42nd Street New York City

The Utmost in Photodramas

Dustin Farnum

in

Alexander Dumas'

'THE CORSICAN BROTHERS

An Incomparable
Filmization of the
Noted Authors
Greatest Story

A Positive Triumph
for Star, Director
Cast, Cameramen
and Producers

and

the most alluring box office attraction eve
made available for exhibitors

UNITED
PICTURE THEATRES of AMERICA, Inc.
J. A. Berst Pres.

Leadership

The "NEWS," in 1919 carried 790 more pages of paid advertising than its nearest competitor (including professional advertising in the Studio Directory).

The "NEWS" subscription circulation (*handpicked,* from the trade only) jumping fast toward 10,000, is already 9,373.

The "NEWS" serves this industry further by serving the newspapers. In conjunction with the Studio Directory the "NEWS" reaches 8,843,560 of the public through 315 newspapers in 129 cities.

The "NEWS" reaches a selected group of 692 buyers and largest theatre owners in 35 foreign countries and stands highest in the foreign field.

Some reasons why—

The NEWS Covers the Field

THRILLS! THRILLS! THRILLS!

GREAT WESTERN PICTURES CORPORATION

PRESENTS

EMMETT DALTON

(Last of the World's Most Noted Outlaws)

IN A SERIES OF TWO (2) REEL WESTERN DRAMAS.

FIVE REELS OF ACTION PUT INTO TWO.

ALL DONE AMID THE GENUINE WESTERN MOUNTAIN AND DESERT SCENERY.

COMPLETE STORY IN EACH EPISODE.

EMMETT DALTON

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Robert E. Welsh, Managing Editor.
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y.
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Vol. 21 No. 3. January 10, 1920

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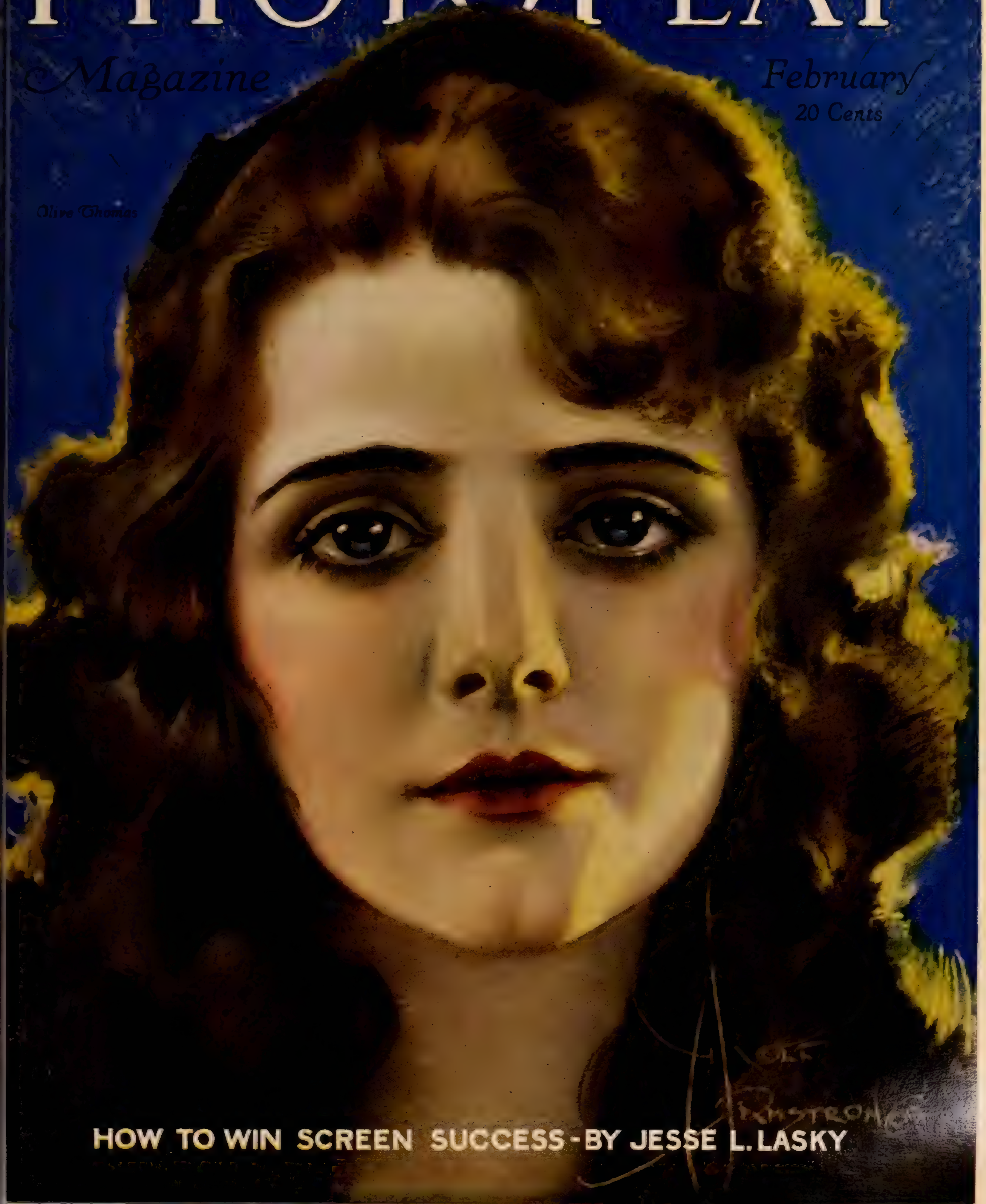
The World's Leading Moving Picture Magazine

PHOTOPLAY

Magazine

February
20 Cents



Olive Thomas

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PHOTOPLAY

MAGAZINE

JAMES R. QUIRK, *Editor*

25 W. 45th Street, NEW YORK

350 N. Clark Street, CHICAGO

The following companies demonstrate their belief in their own products by advertising in the current issue of PHOTOPLAY to the patrons of motion picture theatres: Paramount, Goldwyn, Universal, Fox, and Selznick.

On the generally accepted basis of five readers to a copy, this means that these producers have sent their messages to two and a half million theatre patrons.

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

——the single reel of ALL the stars!

Informal, personal close-ups of half-a-dozen of the better known players in every issue. In all the world, there's no reel like "the Supplement"!

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Ritchey

To the Industry in general:—

The primary—the essential—object of everybody connected with the motion picture industry is to keep the auditorium full!

We are doing it in the only way it can be done: By producing posters that are so powerful, so strong and so convincing that the passing public is literally forced to enter the theatre that has them on display. To get the maximum box-office receipts, RITCHEY posters **must** be used! No matter how much time, thought and money is expended upon a program, it is all wasted if mediocre posters are used, for the public judge a show by the posters that advertise it!

The RITCHEY LITHO. CORP. is the greatest organization of poster artists and poster printers in the world! Our poster advertising specialists are the only ones who can make the kind of posters that pack auditoriums. All the great poster artists of the country are in our organization. These are the men who are responsible for every great poster that has appeared upon the boards in the last twenty years.

Great posters are inevitably RITCHEY posters!

James V. Ritchey.

Motion Picture News

VOLUME XXI
NUMBER 3

JANUARY 10
1920

Looming Up Ahead

¶ We shall probably face Federal censorship again in 1920.

"Probably" merely means that Congress *may* find itself too busy with matters of greater political significance than censorship of motion pictures.

If the day and night activities of one Wilbur F. Krafts gain their end we shall have a bill to deal with, backed with all the power this high priest of fanaticism can call to his aid.

It is well, decidedly well, to prepare *now* to fight this perennial nuisance; and to bear in mind, in this connection, these salient facts:

The First Amendment to the Constitution of the United States guarantees the freedom of the press in this wise:

"Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press——"

Numerous court decisions have left no doubt as to just what is meant here respecting the freedom of the press; as for instance, this well known decision from Judge Story:

"It is plain that the language of this Amendment imports no more than that every man shall have a right to speak, write and print his opinions upon any subject whatsoever *without any prior restraint,* so always that he does not injure any other person in his rights, person, property or reputation; and so always that he does not disturb the public peace or attempt to subvert the Government."

Then there is the following elucidation by Blackstone:

"Every freeman has an undoubted right to lay what sentiments he pleases before the public; to forbid this is to destroy the freedom of the press. But if he publishes what is improper, mischievous or illegal he must take the consequences of his temerity. To subject the press to the restrictive power of a licenser, as was formerly done before and since the revolution (of 1688), is to subject all freedom of sentiment to the prejudices of one man and make him the arbitrary and infallible judge of all controverted points in learning, religion and government."

Here, in the Amendment and these two undisputed interpretations, we have the gist of censorship in the following simple and basic facts:

First—The freedom of the press means the freedom of the motion picture.

Second—Censorship, as threatened by our Federal and State bills, means *preventive* censorship and preventive censorship means *"prior restraint."* There is a broad and clear distinction between censorship which would control our newspapers and film prints, *prior to their publication*—and the responsibility which follows their publication, *which* responsibility can readily be fixed by our courts and applied by our police powers.

Third—To restrict the press or the picture to the licensing power of one man or a group of persons is a direct and fundamental destruction of American liberty; it is, as Blackstone points out, "to subject all freedom of sentiment to the prejudices of one man and make him the arbitrary and infallible judge of all controverted points in learning, religion and government."

This is all very simple, indisputable and conclusive.

It is the clear knowledge of these facts and their logic which induced President Wilson and Charles E. Hughes to declare themselves against the censorship of motion pictures—and which will lead any statesman, any student of the American Constitution, any lover of American liberty, any broad minded citizen to take the same stand; that censorship is intolerable, let alone impracticable and impossible.

W A Johnston

Speaking Editorially

Responsibilities and Opportunities

WHEN we speak of the film as the modern printing press, it is well to realize that its appeal is much greater and its responsibilities therefore heavier.

What will it do for Americanism?

The question is of the utmost importance.

It is highly important to our country; it is extremely important to the motion picture.

It is so important that the motion picture cannot, if it would, let its unique power stand helpless in the face of this its greatest opportunity.

Wherever you find men gathered together today it is ten to one you will find them discussing the menace of the red, or socialism, or the relations of capital and labor.

And you will hear them say: "If there were only more education!"

The employer must be taught, as well as the employe.

The young American must be taught; women with their new voting power must be taught.

Above all, our huge foreign born element, and particularly their children must be taught.

Only teaching will permanently lay low the red flag; only teaching will bring about a clear understanding between capital and labor; only teaching will uphold Americanism.

And only the motion picture, remember, will adequately reach this country's population, of whom eight million cannot read the printed word and for whom the light of education is, now, absolutely imperative.

What will the picture do—for the cause of life, liberty and the pursuit of happiness?

What will it do to fight propaganda with propaganda—the propaganda of selfishness, fanaticism, destruction and anarchy with the propaganda of truth, security and good government?

Never in the history of America has a situation more dangerous existed; never in the history of the motion picture has greater opportunity knocked so loudly upon its door; never again will there be a greater opportunity.

We are glad now to say the motion picture helped win the war. We will be prouder still to look back and say the motion picture helped carry the world safely through the after war pestilence of social disorder.

Bolshevism is with us. Let no one mistake this fact. Bolshevism today is widespread enough to challenge this government and the individual welfare of each of its subjects.

A committee from the industry has been appointed by Secretary Lane. The House and Senate Committees on Education are deeply interested.

This committee needs the sympathetic help of every creator and exhibitor of motion pictures.

We gave, last week, a partial list of directors to whom we will largely look this year for the better pictures the public wants.

To these men, also, the industry, the public and the government will look for pictures the public *needs*—pictures directly inspired by the needs of the day, pictures, all of them, breathing the spirit of clear, clear Americanism.

* * *

Propaganda—and Power

PRESS dispatches from abroad carry a rather amusing insinuation of "dry propaganda" against the American film. It so happens that our English brethren witnessed some three or four productions each with a plot revolving around the "reformed drunkard." They were soon surfeited, and then came a glimmering suspicion that perchance the American producer was in league with the "Pussyfooters."

It is well enough for Broadway and a good part of the country to smile, and remark that our neighbors are not very well acquainted with the genus producer. Here's hoping that the dispatches will prompt some measure of gratitude on the part of clerical, prohibition and censorship advocates.

Speak Up—Gentlemen!

TO a New Jersey exhibitor are we indebted for the first concrete proposal that has been put forward in the discussion on percentage booking.

A. P. Waxman has the courage to state definite figures in his letter appearing on page 589 of this issue. Will more of our readers have the courage now to step forward with an equally concrete response to Mr. Waxman's suggestions?

An opportunity rich in possibilities is presented.

If distributors and exhibitors, checking over their own experience against the figures in Mr. Waxman's suggested scheme, will favor us with their observations a long step will have been taken towards the solution of the rental problem that lies at the root of so much of the industry's trouble.

Men with the experience of Louis Mayer, Al Lichtman, Arthur Kane, J. D. Williams, William Fox, Sol Lesser and Hiram Abrams should be quick to accept this challenge. Exhibitors—now that definite figures are offered as a basis of discussion—should be willing to forget the wariness that envelops them when the subject of percentage booking is broached.

Motion Picture News believes sincerely that, for the better class of attractions on which the future of the motion picture depends, *percentage is coming.* But in the same breath we declare to distributors who are always so enthusiastic in their approval of percentage proposals, that the day of percentage booking will never arrive while the average distributor will consider only such propositions as give them "an ace in the hole."

Percentage must mean equity—else there will be no percentage.

So now, with the opportunity presented for the open discussion and exchange of knowledge that will bring about equitable proposals, let us hear from distributors and exhibitors.

And remember, gentlemen: Talk *facts;* offer *figures.* Come on! The percentage kettle is boiling now; keep it sizzling.

* * *

Words and the Bank Account

"NEW YORK'S conception of motion picture conditions throughout the country is about eight per cent correct," says J. D. Williams in an interview in this issue of Motion Picture News. And we can well imagine that Mr. Williams was begrudging in allowing even that eight per cent.

Well do we know that you are right, Mr. Williams. No one can sit at a desk in a trade paper with a responsive circulation and not realize in short order that exhibitors out over the country do their thinking in an entirely different key to that of New York. One week's batch of letters will tell the story.

Particularly is this true as concerns relative importance of the "magnuts" in New York and Oshkosh. The metropolis stresses individuals, who loom as high as mountains against the Times Square landscape or through a press agent's glasses; the exhibitor emphasizes product and the means by which he may secure it.

The exhibitor would rather read a trade paper column which gave details regarding a coming attraction, its story, cast, advertising possibilities, than six inches giving Mr. Hokus Pokus' opinion on the future of the motion picture. For that picture is going to play either his house or that of his competitor—and there the trade paper story establishes a relationship with his bank balance.

He would follow every word of ten pages telling how a picture was being played and advertised at various theatres; and skip hastily over a single column giving Mr. Jazbo's opinion that the picture is certain to be a knockout and a whirlwind.

He can't hand Mr. Jazbo's opinions over to his sign painter and house manager; but he can turn the ten pages of facts into extra money at his own box office.

There's a tip here for publicity men and publicity men's bosses. Forget New York, Times Square and the Astor lobby. Think of the exhibitor as a business man—and talk *business.*

The page of bunk may look fine in the scrap book but a single line of ink on the right side of the ledger is a lot more fattening.

Dealing in Personalities

WE hate to open this page—so near to the dignified editorial columns—with mention of advertising, but it simply must be done.

We have just seen the color proof in one of the inserts appearing in this week's NEWS and it is so prominently in our minds that the typewriter won't mention anything else. This battling Remington of ours sometimes takes command of the situation just as a Ouija board would.

Just now the keys want to bang this out:

Turn back a few pages, boys, and gaze on the Photoplay Magazine insert. It's a reproduction of the January cover that is now seen on the newsstands. Isn't it a beauty?

But it isn't because of the striking color work alone that we feel impelled to talk about the Photoplay campaign of which this insert marks the beginning. There's another reason.

A publisher's merchandise is advertising. And what hits home with us is the faith in his own merchandise that Jimmy Quirk shows through this campaign.

That thought remains with us. We could expand on it to indefinite length if it were not for our fear that we have already said enough for the Advertising Department to accuse us of giving away space.

So we had better stop here.

But take another look at that insert.

* * *

S. G. Howell, editor and publisher of the Dallas Motion Picture Journal, was a visitor to office one day this week.

* * *

ARTHUR KANE will have an important announcement to make about January 15th.

There's an advance tip on a bit of real news for you.

It comes to us from one of our personal sleuths who has been trailing Mr. Kane in and around Los Angeles. The detekative gives us hints of various sorts connecting Bre'er Kane with different independent producing aggregations, but the only definite word he has is the former Realart head's statement: "I will be back in New York about January 15th and will have an important announcement to make then."

The same sleuth reports to us that the Kane itinerary was given a rude shock when taken in hand by Los Angeles hospitality. But at last Mr. Kane got away from the round of banquets and "such like" and he is closing the week in Portland and Seattle.

* * *

IN the course of a talk with a NEWS representative a week or so ago Adolph Zukor said something to this general effect: "If they want statements I'll start making statements."

And so he has.

After the many months during which everybody but Paramount has been talking about Paramount's theater plans, Mr. Zukor steps forward this week with a few words on the subject himself. To say that every word he utters will be read is putting it mildly. We'll guarantee a second reading for each line, and three glances between the lines.

If it were not for the fact that an ordinary trade paper person might be considered over bold we might go on to add our personal opinion that Mr. Zukor would have been wiser to speak up many weeks ago. It's funny how different a man's proposition sounds when he tells you about it himself. And it is far from funny to think of the deal a film man's plans get when all knowledge of them is dispensed by rival camps of salesmen.

Some of Isaac's Marcosson's most interesting chapters are those describing his success in convincing the original Standard Oil group and other prominent financiers that the pitiless light of publicity is the only insurance against distrust and misunderstanding.

When I. M. gets into book form we think we'll supply a marked copy with every film magnate's subscription.

* * *

Arvid Gillstrom is back in our midst after many months directing on the coast. The Astor once more looks the same.

* * *

WATTERSON ROTHACKER is going to get in trouble with the Government if he doesn't watch his step.

Just after we get through reading about Secretary Lane's plans to enlist the industry's aid in the Americanization campaign we come across an article by Watterson that appeared many weeks ago in about a dozen of the country's leading technical publications. And we'll say that the Chicagoan beat the Secretary to it.

In the course of a couple of thousand interesting words, Bre'er Rothacker tells what the motion picture can do to further the cause of Americanization. As the pioneer industrial man, Rothacker knows his subject when the conversation turns to picture propaganda.

The industry's Americanization campaign, by the way, is humming along merrily. We know that the manufacturers and distributors are doing their share. It won't be long before the exhibitors will be called upon to show that they are wholeheartedly back of Secretary Lane.

And before the year is out the industry will have shown once more that it ranks even higher than the press as an aid to the nation's progress.

* * *

FRANK REMBUSCH has jumped into the industrial picture row. Just after we had made up page 590, which tells of the latest news developments in the discussion, a telegram came sizzling over the wires from Indiana. Here it is:

"National Screen Advertising plans are excellent. The actual merits or demerits of either plan in controversy are only known to me through trade paper advertisements. Any exhibitor organization activities look good even though they seem at cross purposes. We hold a meeting in New York next week, which I hope will bring harmony. Exhibitors have before them the greatest opportunity for a successful business this year. We need cooperation between competitive exhibitors, better pictures and intelligent efforts with broader co-ordination between all branches of the industry.

"Happy New Year to all.

"Motion Picture Exhibitors of America,
"FRANK REMBUSCH,
"*National Secretary.*"

* * *

Hugh Hoffman shook the smoke of Pittsburgh from his fliver long enough to spend the holidays in New York. Hugh is doing special exploitation for Famous in that territory.

* * *

JUST because Frank Rembusch wound up his telegram with a word of New Year greeting we have the excuse to bring in here a wire from the Christie boys that cheered our hearts one morning last week:

"MOTION PICTURE NEWS:

"Wish you and all the staff happiest of New Years. The greatest industry having thrown away its infant clothes and donned long trousers should have the greatest success yet in 1920. We hope you share a large portion of it.

"Cordially yours,
"AL AND CHARLES CHRISTIE."

* * *

Watterson Rothacker will be an early-in-the-year visitor to the Pacific Coast. Our own William A. Johnston is also making reservations.

* * *

THEY are telling a good story out in the Des Moines territory, which, as our informant declared, "Shows how people trust each other in the picture business."

The story discloses a prominent film man who might be accused of not even trusting himself.

A. H. Blank, the largest theatre owner in the section, and rated ace high in business circles, recently took over the Princess theatre in Sioux City, Iowa. Everything was running along smoothly, with all film and printing bills paid in advance as usual when one bright day brought a "collect."

Resident Manager Wood paid for it and entered the item on his cash sheet. But back came a scorching letter from the Blank head office in Des Moines.

"Who the blankety blank sent a collect shipment to a firm of our standing? What the bang-bang were they thinking about? Let us know at once so that we can go to the mat with the nervy cuss."

Back to A. H. Blank went this meek reply: "The First National office in Des Moines."

And A. H. Blank owns the First National exchange in the territory!

We haven't heard about the mat session.

"Don't Sit Atop of the Fence!"

Hiram Abrams Exclusive Article In the News Brings Advice To Exhibitors To "Have the Courage of Their Attractions"

"SAY, Mister Butcher, what's the matter with your meats? I got a steak in here yesterday and it was tough and dry."

"Let me see," said Mister Butcher, "you are in the habit of buying loins and porterhouses, are you not? Yesterday you said, 'Let me try a shoulder steak for a change.'"

"What's the matter with the films?" No more than there is the matter with the steaks. Exhibitors often want porterhouse films for shoulder steak prices. Not only that but they try to sell their wares to the public on the same basis, or rather the reverse. As Mr. Abrams says, they expect as much at the Box office for the picture that costs them $100.00 as they do for the one that costs them $250.00.

Classification of the theatres? Fair enough in the cities. But what about the small towners? Admission prices are putting grey hairs into the heads of lots of us. Some say, let the smaller towns watch the city pictures and prices and govern themselves accordingly. When the high priced theater plays a picture let that be the small town man's cue to advance his price, and vice versa. Well, I claim that cities are as variable in their tastes as individuals. A picture that might go big in Denver will not draw the hat off your head in Podunk. So what's the answer?

I don't know anything about the city fellers but from the viewpoint of a small towner it looks to me like it is up to the individual. To me there are about three points to be considered. First, Know the game you are playing. Second, Know your people. Third, Don't lie. And we might add a fourth, have nerve enough to stand by your convictions. ———Again, first don't try to play poker if tiddle di winks is your forte. Second, talk to your patrons, let them express their likes and dislikes. Many a Manager is Johnny on the spot at the door when the picture is good and a good crowd, but let it rain or a bum picture slip in on him and he isn't to be found. Face the music, let them knock to your face. It will help your judgment next time. Advertise the truth. Tell them all that is possible and reasonable but don't stretch it. You will gain your patrons' confidence and then when you raise the price they will respond and lastly, if you are convinced that a film is worth the price asked —convinced that it is a super production (Oh, that much abused word)—convinced that it is the type of picture that your patrons want, grab it and set the price accordingly and stand by it. A time or two of worth while pictures at advanced prices on a picture that is worth it and you have them coming just the same.

I certainly agree with Mr. Abrams, that the public will pay and pay handsomely for real pictures.

"Charity begins at Home" they say. Well, I think that criticism should also begin at the same place. Find fault with yourself until you have gotten out of the rut that has worn deep in the last four years. Sell your goods like any other merchant. The 'one price for all' reminds me of a fellow on a fence. The world is having less time for the man who neither 'is' nor 'isn't' these days than ever before. Diagnose the situation at home and I think there will be less chance for complaint as to the quality of the films. I do think rentals are often out of proportion but the market is large enough for a fellow to buy the ones that he thinks are priced right.

Classification of the theater is showing up all over the country. I think the earmarks are discernible in many of the cities. It is the only ultimate solution. But the small towner is doomed to be a three in one man. He can't show all good ones (that is big ones), he can't select all medium nor all cheap ones. He must combine them all and then it's up to his judgment of the wants of his people and the value of the picture.

I read The News from cover to cover and I get so filled up sometimes that I just must let it out on some one. We are quite a distance from the big city and seldom see anyone to argue with except the film salesmen and they come in flocks and then there's none for a few months.

If these sheets of paper that I have used serve no other purpose they will help the janitor start a fire in the morning and with coal as scarce as it is they will serve a good cause.

Ole M. Nelson,
Majestic Theater,
Grand Junction, Colorado.

"More Light on Percentage"

A Distributor and an Exhibitor Give Their Views

Dear Mr. Johnston:

IT is with all sincerity that I can say—"Percentage is coming." I heartily agree with the Michigan exhibitor who made the above statement, as outlined in your recent editorial. Percentage must come. I can see no alternative. It seems to be the only equitable basis upon which to book film productions. With a percentage as the basis, the screen play stands or falls on its merits. If the film is a success, the exhibitor gets his proportion of the earnings, the same as the film owner. If the film is a failure, the exhibitor does not face his loss alone. The film owner stands his share of the loss.

In paying a flat rental, the exhibitor runs all the risk. The film owner merely stands back, pockets his rental fees, and does not necessarily feel called upon to cooperate with the exhibitor further than furnishing the film.

On a percentage basis, the film owner works just as hard as the exhibitor, and sometimes even more so, to put the picture on right.

The plays of Klaw and Erlanger, and the Shuberts, have always been handled on a percentage basis. If any legitimate theater was asked to play a stage attraction on the same rental basis as a film, he would place a notice in his lobby, "Closed for repairs," and go home. He simply would not work on a rental basis.

One of the great evils of motion picture development is the rental evil. It seems to have developed into nothing more or less than horse trading.

On a percentage basis the film rests on its merits,—on a flat rental it stands on its previous reputation. To me it appears as if the percentage is the handwriting on the wall.

Sincerely,
SOL LESSER.

Motion Picture News,
New York, N. Y.
Gentlemen:

Regarding your editorial that exhibitors are only paying ten per cent gross for film rentals. I have this to say: I have been interested in theaters in towns of 2000 for the past six years. We pay from forty to ninety per cent of gross out in film rentals. I suspect that the small town exhibitors will all tell you the same.

I would gladly sign a contract with the exchanges for all film on a percentage basis giving them forty per cent gross.

Possibly you might say well, lack of advertising runs his percentage up. But there you would be wrong. In a town of 1636 people I use the following paper every day: 2 to 3 sixes, 2 three, and a lobby display of 4 ones and 1 and 2 sets of photos. I use a twenty-four sheet twice each week.

On special productions I increase my advertising accordingly. Sometimes spending more for advertising than the cost of the picture. On specials I usually get out a nice announcement which is mailed to our patrons.

We also carry an announcement of the entire week's program in two papers, as well as getting out a four page weekly program which is distributed to our patrons.

I do not believe that any exhibitor in a

(Continued on following page)

Will This Proposal Work?

Here Is a Concrete Percentage Proposition—It Comes From a New Jersey Exhibitor Who Sees Both Sides of the Question

Editor, The Motion Picture News.

HAVING had considerable experience with "legit" attractions, either back or ahead, as well as feature pictures handled as road shows, and also having spent quite a bit of my young life as an exhibitor, I think my opinions on the subject of "Picture Playing Percentage" may not be entirely valueless.

My advice to the Distributor, who thinks Percentage the only way to market his pictures, is; Don't!

The attractions that have made money for their owners on a Percentage basis, can be counted on a man's fingers.

You notice I use the phrase "attractions," instead of pictures.

Attractions they were; not merely pictures. "Birth of a Nation," "Hearts of the World," "Cabiria," "Quo Vadis," "Neptune's Daughter," "Traffic In Souls;" who would consider them as merely pictures?

As for the whole host of would-be attractions that followed on the heels of these money-getting masterpieces, the only comment necessary is, they started on percentage, but finished on a rental basis.

They soon found out, that whether playing 60-40, 65-35, or even 70-30: (after paying an advance man, a second man, a company manager, their own orchestra, their own operator, their share of the advertising, furnishing billing free instead of selling it at ten cents a sheet) they had come out at the short end of Cornucopia's horn.

Even though weather conditions and local conditions were right and business O. K., 'old man overhead got the dough."

Any distributing organization that complains it is not receiving sufficient for its product should start cleaning house. What they need is a different type of picture or a new sales-manager, not a new distributing method.

Nine times out of ten the former's the reason, because I've heard of mighty few sales organizations that couldn't get every last nickel coming to it, provided their product was there.

The average exhibitor is more than willing to pay the price for real features, provided they are deserving of the name "Feature;" meaning something that attracts, draws, satisfies and builds up patronage.

However there are so many "Press Agented Features" and so few "People Pulling Pictures" that you can't blame Mr. Exhibitor for being cagy. Give him, though, an "attraction" that has been "produced" by a combination of ability, talent and showmanship, in all the departments co-operating in the making of this "attraction," and he'll meet Mr. Producer more than half way every time; but give him a "release" turned out to fill a release date, whose only excuse for existence is that it fills a booking, and keeps those on the regular pay roll employed, and you can't blame Mr. Exhibitor for looking dubious and claiming residence in Missouri.

> ¶ *How does this suit you? That's what we want to know.*
>
> ¶ *Exhibitor Waxman has had the courage to use definite figures in his proposed percentage method. How do they suit you?*
>
> ¶ *Compare them with our own experience. Where do they satisfy? Where are they weak?*
>
> ¶ *Come on—boys! Tell us!*
>
> ¶ *How does this suit you?*

If, however, percentage is to be the thing, the following plan, I think, might prove a workman-like one, and one that may prove beneficial to both parties, in the case of "specials" that are "specials."

We'll say the exhibitor's average film bill is $500.00 per week.

That's his overhead on film no matter whose film it is; therefore the first $500.00 should go to the party of the first part, the film man.

He shouldn't however get a nickel more in the way of a guarantee, than the average cost of film to the exhibitor, as he is going to share on the extra business his picture will do above what the ordinary picture does.

Mr. Exhibitor, now that the producer has had his picture paid for, should get his overhead expense out, plus his usual profit.

That is to say, if his overhead, other than film rental is $500.00 and his usual profit, we'll say, is $500.00 he's entitled to both of these amounts. If he can get these normally with ordinary stuff, he's entitled to the assurance of them with a big special, else why play specials?

Following this method we see that the Producer has received, for his special, no more than he would receive for an ordinary picture, but the exhibitor has also received no more than he would get if he played an ordinary picture.

Now comes the test of whether the special is really a special, or whether it's just a press agent's special; because barring holidays or special local events that bring business, such as fairs, etc., any extra business above the usual, can be attributed to the attraction, which is therefore entitled to the major share of this additional business, as is done with legit attractions, say 65 per cent of the first thousand over the amount needed to cover the overhead; 70 per cent of the next thousand; 75 per cent of the next, and so on; with the attraction sharing on the additional expense, extra advertising, special exploitation, etc., on a pro rata basis, according to its precentage.

The Producer has then taken his proper share of the gamble, proven his claim that his special is a special by bringing additional patronage to the theatre, (the only concrete proof) and been rewarded accordingly; while the exhibitor has thus been relieved of shouldering the entire burden of expense, been assured and practically insured of his usual profit; and has paid for it, accordingly.

Of course my figures are figurative, but the basis of the plan is practical. I've found it so, through experience, both as manager of the house and manager of the attraction.

It assures a square deal to all concerned and is equitable to both parties. The producer takes a somewhat bigger risk, but as he is getting the bigger reward, and as he is the one who is now asking to do business on this Percentage basis; why, there it is.

Below is a chart, based on the presumption that the business done will be up to the usual claims made for specials by the distributor, viz double or better than the usual business, and his share of which, totals, just about what he usually asks, better than double the price of an average subject.

		Producer	Exhibitor	
First	$500	Average Film Rental...........	$500	$000
Next	500	Exhibitor's Overhead	000	500
Next	500	Exhibitor's Usual Profit........	000	500
Next	1000	Here's where the Special begins to do business above the average and "HE" therefore gets 65 per cent of it......................	650	350
Next	1000	Here's where the Special makes the Boss believe all his press agent and selling staff have said of it, and he therefore gets 70 per cent of it......................	700	300
	$3500		$1850	$1650

Of course, the exhibitor, no doubt, will find objections to this plan, particularly as it applies to showing his books to the distributor, and giving the latter an inside insight into his business. But, it can be safely said, that any distributor who through his regional representatives—exchange managers—does not know the exhibitor's business, doesn't know his own either; and where can such a phenomenon be found?

Very truly yours,
A. P. Waxman,
The Rialto, Passaic, New Jersey.

More Light on Precentage

(Continued from preceding page)

small town can run his theatre every day and pay the prices asked by producers and show a profit on each day's program.

Every time a producer makes a picture that is a slight improvement over program standard he immediately increases the price to four or five times the real value and calls it a special production.

Now I know of towns that have from five to ten times our population that do not pay more than ten to twenty per cent increase for their pictures. The small exhibitor is the backbone of the industry and the producer that does not realize that fact, is killing the goose that lays the Golden Egg.

Yours truly,
H. B. McFarling,
Eagner & McFarling Enterprises,
Jackson and Moorhouse, Mo.

Industrial Dispute Growing Warmer

Sydney Cohen Answers the "Show Down" Challenge Issued Last Week by Alfred Black; Both Sides Have Statements from Supporters

A STORMY wake has arisen from the advertising challenge launched in the trade press last week by Alfred S. Black of the Motion Picture Exhibitors of America, Inc., directed against the Motion Picture Exhibitors' League. the latter body signed by Sydney S. Cohen, Samuel I. Berman and Chas. L. O'Reilly. These differences, primarily based on the question of the use of the screen for national advertising, have also drawn statements from others, prominent among them H. H. Lustig, president of the Cleveland Motion Picture Exhibitors' League.

Mr. Lustig is quoted in the advertisement of the Motion Picture Exhibitors' League, and has issued another statement in Cleveland as well, in opposition to the M. P. E. L. of A. and Universal arrangement in regard to distribution of industrials.

The "Show Down" Given

In Mr. Black's open advertisement were insinuations on the good faith of the members of the M. P. E. L. in their attitude to national advertising on the screen, minced with hints of "personal gain." Such questions to what Messrs. Cohen, O'Reilly and Berman could offer the exhibitor with their plans for distribution of industrials, and what they could offer national advertisers were asked.

The gist of the entire article was contained in the title which called for "all the cards on the table."

The officials of the Motion Picture Exhibitors League in their reply state that a number of assertions made by Mr. Black are "absolutely false," and declare they will give him an opportunity of proving his allegations. Requesting that the "true facts" be published, the statement follows:

"First, Mr. Black called upon us and presented to us the necessity of making a united front at Washington. He said that he had heard that the State of New York and other states in sympathy with the State of New York were about to have introduced separate legislation for the repeal of these taxes. He said·that he would deplore any such separate action, as it might tend to create a bad impression in the national legislature. We were disinclined to accede to his request because the tax situation had been poorly handled by his predecessor. He thereupon gave us most explicit assurances to the effect that the chairman of the Ways and Means Committee had given him to understand that the Committee looked favorably upon at least some modification of the tax. We pointed out to Mr. Black that the exhibitors of the country had no confidence in the man he had appointed as chairman of his tax committee and we urged him to take the leadership himself. We also urged upon Mr. Black the need of having an exhibitor as chairman without any side interests.

"We told him we thought it unwise to antagonize the trade press by singling out Mr. Blumenthal's Exhibitors Trade Review as the champion of tax reform. To this Mr. Black replied that Mr. Blumenthal told him he was going to dispose of his trade publication in a short time and would completely divorce himself from exhibitor organizations thereafter. Mr. Black also begged us not to press this point because it would cause a lot of personal embarrassment to him to remove Mr. Blumenthal at this time. He also pointed out that his tenure of office would not go beyond a few weeks, because the hearing on the tax situation would be held at an early date thereafter.

"Placing faith in his earnest and repeated assurances and convinced that even the appearance of a dissension in the ranks of the exhibitors might work to the injury of the cause which was close to all our hearts, we yielded to Mr. Black's desires. He thereupon assumed complete responsibility for the consequences of the hearing and what these consequences were is a matter of public record. One member of the Ways and Means Committee of the House at first friendly disposed towards some modification of the tax. after the hearing expressed himself very freeely as to the wretched showing made on behalf of the motion picture

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COVERING THE FIELD

FROM the Far East as well as from right around home, come letters which indicate where Motion Picture News stands with its readers throughout the trade.

From F. H. Horibes, The Yokohama-Kwan theatre, Isezakicho, Yokohama, Japan, comes the following:

"We are pleased to say that the NEWS is *the* magazine for theatres."

And here is just one commendatory expression from the many received upon our Christmas issue.

"The Christmas number of the Motion Picture News is a 'Pippin.' Heartiest congratulations. May the new year be the biggest, best and brightest in the history of the NEWS."

E. L. Klein,
(Arthur Levey offices.)

Platinum Belt Buckle studded with dia monds presented to A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole, by the twenty-six branch managers, the field manager and three supervisors of the organization

Exchanges Honor Kirkpatrick

Belt Buckle with Thirty Diamonds is Presented to Robertson-Cole Official

TO show their esteem for him as a man and leader, the twenty-six branch managers, the field managers and the three supervisors of the Robertson-Cole Distributing Corporation tendered A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, a platinum belt buckle studded with thirty diamonds.

The tribute was in the form of a Christmas gift. The front of the buckle is platinum and inlaid is a map of the United States. The back is of gold. Albany, Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, San Francisco, St. Louis, Seattle and Washington are represented on the platinum map with a large diamond. The four corners are decorated with larger diamonds of Joe L. Merrick, field manager; O. R. Hanson, Newton E. Levi, and Fred G. Sliter, supervisors.

The buckle is of special design and is the creation of one of the best known jewelry designers in the country. The map of the United States is outlined and in lieu of naming the exchanges, the spot is studded with a large diamond.

The presentation was made by Mr. Merrick, who called Mr. Kirkpatrick into his office, where Mr. Kirkpatrick was met by the home office force and the presentation made.

It was a big surprise to Mr. Kirkpatrick. As he opened the box he said: "Christmas is a time for good cheer but that good cheer is reckoned greatly by the fact that hard work is appreciated. I admit I have given the boys the best in me but I am more than repaid by the manner in which they have proven their worth and the spirit in which they handle difficult tasks.

"Nineteen Nineteen saw the birth of this organization—hence a lot of real hard work. The start is always the uphill push. Nineteen Twenty sees us firmly established and the indicator points to even greater success for the ensuing year. It is a pleasure to be at the helm of a ship guided by sailors whose time is given to loyal endeavors to bring the craft to port safe and sound."

Following are the branch managers who contributed to the handsome Xmas gift for Mr. Kirkpatrick:

Jerome Safron, R. A. Davis, F. F. Kimmerle, E. J. Hayes, Max Levey, Charles Casanave, Morton A. Levy, R. C. Herman, H. D. Cassidy, George J. DeBute, C. W. Tyler, E. McAvoy, A. R. Patton, Lewis Klar, I. F. Mantzke, Al. Durning, F. Goldfarb, T. R. Richards, E. J. Tilton, J. F. Gill, George Moore, Theodore Johnson, W. A. Crank, Fred A. Keller, L. Wingham, and E. L. McShane.

Officials Tender Regrets at Explorers' Deaths

Tarkington Baker, general manager of Universal City, has just received a communication from the secretary of the Smithsonian Institute, enclosing copies of letters sent by the Belgian Ambassador and by Secretary of State Robert Lansing, extending sympathy to the Smithsonian Institute and the families of Dr. Robert Armstrong and William Stowell, on the death of the explorers which occurred recently in the Belgian Congo.

Dr. Armstrong headed an expedition sent out jointly by the Smithsonian Institute and the Universal Film Manufacturing Company to explore Africa with the camera. William Stowell, the widely known leading man, directed the photographic end of the expedition. Both men met death when a special car in which they were riding was telescoped on a down grade by a runaway tank car.

Zukor Announces Theatre Agreements

JONES, LINICK & SCHAEFER SELL INTEREST IN FIRST NATIONAL EXCHANGE

BALABAN & KATZ have purchased the one-half interest of Jones, Linick & Schaefer in the First National Exchange of Chicago, Nathan Ascher retaining his one-half interest, thus completing one of the largest moving picture deals ever executed in that territory.

When the First National Exhibitors' Circuit was formed several years ago, Aaron J. Jones and Nathan Ascher were the first to favor it and secured the franchise for Illinois for their Central Film Company, soon afterward changing it to the First National Exchange.

The new arrangement assures the showing of the First National products throughout two of the largest and most influential theatre circuits of the central west.

Simultaneously with the sale of their interest in the franchise by Jones, Linick & Schaefer, Aaron J. Jones has resigned as a director of the First National Exhibitors' Circuit to take effect at once.

F. P.-Lasky, Through Arrangement with Theatre Owners, Assured Permanent Outlet of Product; Monopoly Danger Is Belittled

EXTENSION of the activities of the Famous Players-Lasky Corporation into the field of motion picture exhibition, through the association of the company with the present management of large houses strategically situated in leading American cities, is the substance of a statement issued yesterday by Adolph Zukor, president of the company.

" The outstanding feature of my six weeks' trip to California and through the far Northwest," said Mr. Zukor, " was the very general expression voiced by theatre owners everywhere that they regard with great favor and enthusiasm the opportunity to assure to themselves a consistently steady supply of high class motion pictures of the Paramount standard.

" Danger " Talk Wrong

"There is no denying the widespread feeling of confidence in motion picture exhibiting. The public's desire to patronize the best theatres exhibiting the best pictures is a sign that so long as producers continue to improve their product at the rate of past growth, theatre enterprises may be undertaken of a most ambitious character, drawing to the industry many millions of dollars for theatre development.

"For fifteen years, first as an exhibitor and subsequently as a producer and distributor, I have watched closely each phase of the industry's development. I have always had a keen recognition and an earnest appreciation of the delicate machinery that must function ceaselessly if one or all branches of the industry are to operate successfully. It is a truism that one cannot exhibit good motion pictures in the finest of theatres unless the incentive to produce the best is given to the man who makes them.

"There was a time in our growth when the thought of closely co-ordinating production and distribution was regarded by the inexperienced in our industry as a sign of danger. All sorts of false prophecies were made. Yet the result has been highly satisfactory, great economies have been effected and clear-thinking producers have been able to proceed with their work in the confidence of an intimate understanding of the market for which they are creating.

"One of the reasons why the motion picture industry has plunged ahead with such gratifying strides has been because of the commercially adventurous men and women that have been its very life and soul. And I do not withhold this compliment from any branch Personally, I know of men who have risked much to put over a theatre. Any spirit short of indomitable would have been crushed during the period of adolescence for that enterprise until it became a self-supporting and prosperous undertaking.

"That these men—and there are thousands of them—should carefully guard their enterprises from aggression is only natural. They know at the present time that their success is attracting constant attention from other

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Picture Boom in Scandinavia

Manager of F. P.-Lasky's Office Here From Abroad Tells of Business Increase

IN few countries in the world have American pictures gained greater prestige than in the Scandinavian nations, according to Ingvald C. Oes, manager of the Famous Players-Lasky Corporation's Scandinavian offices at Copenhagen, who arrived in New York December 23rd, for a stay of several weeks. This is Mr. Oes' first visit to America since his departure for Copenhagen three years ago to take charge of the interests of the Famous Players-Lasky Corporation.

Fully seventy-five per cent. of the pictures shown in Scandinavian theatres today are American made, Mr. Oes declared in an interview shortly after his arrival. The return of peace and the elimination of the hazards of war-time shipping have brought about an even greater interest in American pictures, with the result that photoplays from this side of the Atlantic are so solidly entrenched in Scandinavia today that they can never be dislodged from the high position they hold in the estimation of the general public.

"The motion picture business in Scandinavia has been very prosperous," said Mr. Oes, "and the exhibitors are reaping a harvest with high grade American pictures. Paramount Artcraft productions are immensely popular, and there is scarcely a theatre of any size in Denmark, Sweden and Norway in which they are not shown all or part of the time. Interest in the latest Paramount-Artcraft pictures is at a high pitch, and the release of each new production is followed by record-breaking crowds at all of the theatres.

"The removal of war-time restrictions upon shipping has helped greatly to stimulate the motion picture business. So keen is the demand for our productions that one of our most prominent exhibitors, the manager of a large string of high class theatres, with headquarters in Christiania, has a standing request that he be notified of the arrival of each shipment of films from New York. A few days later he shows up in our offices at Copenhagen for an inspection of these films, in order that he may arrange his program for his houses.

"The return of peace has brought about a revival of interest in theatre building throughout all Scandinavia and most especially in Sweden. This country has about 700 motion picture theatres, many of which compare favorably with the finest theatres in this country.

All Chicago Amusement Men Band Solidly

An event of unusual interest to Chicago exhibitors was the consolidation last week of all legitimate, vaudeville and burlesque houses with the motion picture theatres, film exchanges and accessory dealers, as members of the Allied Amusement Association. This organization, which already has done so much in promoting and safeguarding the interests of Chicago motion picture exhibitors, hereafter will handle all matters affecting theatres of every kind and all amusement purveyors of Chicago will work together to head off detrimental legislation or ordinances injurious to any class of exhibitors.

Dr. Sam Atkinson, manager of the Hoyburn theatre, Evanston, was unanimously elected business manager of the enlarged organization at a meeting held last Friday.

The present officers including Maurice A. Choynski, president; Sam Atkinson, vice-president; Max Hyman, secretary; Robert R. Levy, treasurer; William Rohe, sergeant-at-arms, and directors, Nathan Ascher, Joseph Trinz, Samuel Katz, H. A. Gundling, Geo. B. Hopkinson, H. E. Newell, I. E. Berkson, Andrew Karzas, Louis Marks, Frank M. Teter, Ludwig Schindler, John Bobeng, Arthur Schoenstadt, S. Abrams and Peter Schaefer are remaining in office and promise to give the same careful attention to affairs of the new combination that won them so much praise in their conduct of the Allied Amusements Association during 1919.

Samuel Atkinson, business manager of the Allied Amusement Association

Seriously Considering One General Exchange in New York

The dream of every film exchange man in New York—to bring all the exchanges of the city under a single roof, may be realized if plans now under consideration by the Film Exchange Building Committee of the National Association of The Motion Picture Industry materialize. It is reported that several of the largest of the distributing companies have approved the general idea of the erection of one big, modern built structure to house the exchanges and accessory companies.

An impetus to the plan is given by the success of the National Association's Committee in formulating and carrying out negotiations for the erection of exchange buildings in several large exchange centers throughout the country. In Kansas City a $500,000 building has just been completed and plans are practically consummated for the erection of similar specially constructed, fire proof buildings in Cleveland and Chicago, the total investment represented being in the neighborhood of $3,000,000.

"New York's Opinion Is Not Weighty

J. D. Williams, Manager of First National, Upon Completion of Nation-Wide Tour, States Views of New York Film Circles Are Inadequate

CONTRASTING the facts, obtained at first hand on his recent trip of five weeks into eighty per cent of the exchange territories, with the pre-tour opinions and ideas, expressed to him by prominent film men in New York on a score of important film topics, J. D. Williams, Manager of First National Exhibitors' Circuit, has returned from his work of nationalizing that organization's exhibitor campaign against producer monopoly of theatres with the declaration that New York film circles are just eight per cent accurate in their gauge of country-wide conditions in the industry.

"And that eight per cent of accuracy in New York-born opinions that are supposed to be statements, applying to the entire United States," he declares, "is no less because New York City, as a film territory, represents about eight per cent of the gross revenue on the average release."

Heads Must Tour Annually

"Moreover," adds Mr. Williams, "no motion picture executive has either the right or the ability to assume the responsibility for directing the national destinies of a film concern unless he considers it a very important part of his success to visit the various territories, at least once each year, and acts accordingly. A theatre tour at least once every six months by film executives would be nearer to a practical discharge of executive duties.

"Film conditions, according to the Broadway ideas, may be accepted, as an average, as being eight per cent correct. Before Mr. Schwalbe, Mr. Gordon and I left New York, we heard countless opinions about what exhibitors were doing; what they intended to do; what trend the business would take in the year to come; what the big developments of the next twelve months would be; and, of equal volume in discussion, but of greater inaccuracy and greater importance, the actual conditions now existent in all territories, which have a very material bearing on the immediate future. We heard local happenings talked about with a gusto which made obvious the opinion of the speakers that they considered the New York events of national importance.

"The actual fact is that the exhibitors out in the territory read very little, and care less, about the changes in the administrative personnels of the various film concerns; about the rumors that the president or general director of this company or that has resigned, or is about to resign; that a certain production was given a private showing atop the Grand Central train sheds to a selected audience copied from the Congressional Blue Book; that a director favorite in the Clarastor grill has taken a company to Jersey City or any other Southern point for exteriors; or that a film executive just imported from some other industry announces his candidacy for exhibitor favor with an expose of his views of the motion picture business.

"In personal talks with many keen, capable exhibitors, there was not an instance when one of them requested

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C. A. Meade, who has joined C. B. Price Company, Inc.

C. A. Meade Joins C. B. Price Company, Inc.

As another evidence of the expansion of the business of C. B. Price Co., Inc., they announce the association with them of C. A. Meade.

Mr. Meade entered the picture world via the General Film Company at Kansas City and the Mutual at Omaha, and when the V. L. S. E. was organized he was selected to open the offices at Dallas, Texas and New Orleans which he managed for nearly two years. He was next transferred to the management of the V. L. S. E. offices at Cleveland and Detroit, leaving the V. L. S. E. to become Special Representative of Pathe on the Pacific Coast.

Mr. Meade brings to the C. B. Price Company a wide knowledge of conditions in all parts of the country and a large acquaintance throughout the industry. He was closely associated with Mr. C. B. Price during his connection with the Mutual and V. L. S. E. companies.

WISE, UNITED CIGAR STORES PRESIDENT, ON GOLDWYN BOARD OF DIRECTORS

EDWARD WISE, president of the United Cigar Stores, was elected a member of the Board of Directors of the Goldwyn Pictures Corporation on Tuesday, December 23. It is considered significant that another of America's leading business men has joined forces with the Goldwyn company.

As president of the United Cigar Stores, Mr. Wise has moulded the destiny of one of the largest corporations in the world—a company which has girdled the country with evidences of growth and big business from both retail and manufacturing standpoints.

In the fifteen years during which Mr. Wise has been associated with the United Cigar Stores, he has seen the company grow from one small store in Nassau Street, New York City, to an organization owning more than 1,000 stores from coast to coast and from the Canadian border to the Gulf of Mexico.

Much of the development of this enterprise is due to Mr. Wise's activity and versatility. He thinks through every problem which presents itself. And now, in the prime of life, he is addressing his enthusiasm and trained business ability to the motion picture industry. His advent is looked upon as a force which will help the Goldwyn organization to realize its aims and ideals with the sureness and certainty that sound business methods and constructive foresight assure.

Morris Kohn at Realart Helm

Succeeds Arthur Kane Who Lately Resigned; Has Had A Successful Career

AN important announcement has just been made of the appointment of Mr. Morris Kohn to be president of Realart Pictures Corporation, succeeding Arthur S. Kane, who resigned some weeks ago. Mr. Kohn has been treasurer of Realart since the organization of that lively young company last June. In the interim since Mr. Kane's resignation, Mr. Kohn has devoted all his time and attention to Realart, in co-operation with General Manager John S. Woody and the company's affairs have moved along without a hitch.

"There will be no change in the general policies of Realart," said Mr. Kohn. "As I have stated several times lately our determination is to make pictures of unusual excellence from successful book or play titles. The releases already made offer a fair indication of the sort of pictures I have in mind. No effort or expense will be spared in giving our you stars adequate mediums for th varied talents.

"The Mayflower specials alrea released by our organization are al indicative of the high standard have set and there are announcemer of others to follow.

"It is well known," continued M Kohn, "that I have had an intima connection with Realart's policies sin the company was started. Along wi every other member of its lively wor ing staff, I have the good of the o ganization very much at heart. T this end there is bound to be t closest sort of co-operation from t highest official to the humblest offi boy."

Morris Kohn is no novice in the m tion picture business. Among tho who know, he is credited as being o of the most experienced and best pos ed men.

Zukor's Theatre Plans

(*Continued from page* 591)

investors in their community. They also know that the real insurance for the continued success of their theatres is an assured supply of motion picture stories, expertly produced, widely exploited and timed to the public's desire. This is and has been the policy of Famous Players since its inception.

"During the past year more than 11,000 theatres exhibited Paramount Pictures. It is a record of which I am very proud. It is a tribute to the men and women of the studios and a mark of credit to our distributing organization. Our service during the present season will be even greater.

"Back of the present, however, are seven years of organization building, large capital outlay and experience. Owners of many of the best theatres in the United States are not lacking in an appreciation of these facts. More theatres have become substantial enterprises because they were founded and have grown with Paramount Pictures than the theatres that have played all other brands combined.

"There is going to be a great stimulus in theatre building in the next few years. One factor only may retard this wholly desirable movement, however, and that is a lack of belief by exhibitors and investors that t source and supply of good motion pictur will continue. I am speaking as a produc when I say that good pictures, in fact gre pictures, will continue to be made by us that the plans which this company h under way will warrant the most certa confidence. I have just had a series important conferences with Mr. Lasky an Mr. De Mille on this point.

"Our company for some months has bee working with a number of prominent exhib tors who have enlisted our co-operatio Thus they have assured to themselves for period of years a constant source of pictu supply for their screens and we have o tained a permanent outlet for our picture commensurate with their values.

"I am therefore very happy to invite e hibitors anywhere and everywhere to com municate with me in regard to the esta lishing of permanent relations between the selves and ourselves. However, I will b glad to furnish pictures as before to an exhibitor on our present contract basis. W are asking nothing from an exhibitor b the opportunity to perpetuate his own an our business and in return we are guarante ing to him the very best product that mone brains and experience can furnish.

"I regard our exhibitors' good will as on of our greatest assets. The extension of ou co-operative policy among the theatres th have supported us in the past and will su port us in the future, I believe, will be on of the greatest stabilizing influences eve developed in the industry."

Frohman Increases Capital a Million

William Sherrill Announces Increase From Half Million to $1,600,000; Big Plans Are On Foot for Production in Coming Year

OFFICIAL announcement was made this week by William L. Sherrill, President of The Frohman Amusement Corporation, that at a special meeting of the stockholders of the company it was voted to enlarge the operations of the corporation and to that end to increase the capital stock of the company from $500,000 to $1,600,000 and arrangements have been completed for the early utilization of this increased capital.

" After six years of consistent endeavors in the production of high class motion pictures," said Mr. Sherrill, " I feel that the industry has reached the stage where the public looks to the independent producer for consistent high art productions, and as the only independent organization that has never laid down its oars from the time of its initial production, it behooves The Frohman Amusement Corporation to keep in step with that march of progress.

Plans for the Year

"My study of conditions, which has given rise to a wonderful collection of data, convinces me that the year 1920 is the beginning of many years of substantial and rapid progress. Since it is a conceded fact that the production of motion pictures is a business requiring large capital, necessarily I could not proceed with my program of extended operations without the support of added capital.

"There is no longer the worrisome situation of being confronted with the opposition of program productions or of theatres contracting far in advance to fill open dates.

"The year 1920 will see produced by The Frohman Amusement Corporation four super-features with a real and not a near star and of stories from the pen of recognized literary lights of the world, and finally we will produce two extraordinary road show attractions, that is, photoplays built to play in legitimate theatrical theatres, and commanding legitimate theatrical admission prices. Added to this there will be twenty-six two-reel Western Dramas starring Myna Cunard. These will be produced along the lines of features as far as production, story, scenic investment ,photography and advertising and exploitation are concerned; in short, they will be Frohman Features in two-reel lengths befitting feature prices. In addition to this we will release twenty-six two-reel Comedies with a comedian of recognized popularity and these too will be feature attractions of themselves. When I say feature productions, I mean that the same care and attention as well as expenditure will be made as would be made if we started out to make these attractions of five, six or seven reels. I recognize that this is indeed an ambitious program for a single independent producing organization, but it is prompted, not alone, as I have stated, by the prosperous condition of the photoplay market, but as well by the demands

(*Continued on page* 613)

UPE NEGATIVES GOING OUT OF DENMARK TO GERMANY

A LETTER to American manufacturers that Denmark concerns are making dupe negatives and smuggling them into Germany is contained in a letter from Ben Blumenthal, President of Export and Import Film, to the home office. He writes:

In Copenhagen (Denmark) numerous concerns have been formed with the purpose of buying pictures for Holland in Denmark, making dupe negatives of same and trying to smuggle them into Germany.

A Mr. Gluckstadt, one of the partners in a Copenhagen concern, has formed three different companies: Continental Film Agency, Copenhagen; Continental Commercial Company, Copenhagen, and Det Nye Danske Film kompagni, Copenhagen. They have bought new copies of various American films, had them duped and smuggled them into Germany. I succeeded in having the police seize these films in Berlin and am taking standing measures in Denmark; I am trying to have the said Gluckstadt and his partners arrested.

I am going to considerable expense and trouble with regard to these illegal buyers. It is in the interest of the entire industry to put a stop to this illegal traffic, and I may say it was fortunate I was in Europe at the time.

Predicts Big Field Abroad

John C. Graham of F. P.-Lasky Asserts Industry is Due for Boom in England

"AFTER five years of repression and restriction, brought about by the war, the motion picture industry in Great Britain today stands on he threshold of the greatest period of expansion and prosperity in its history." This, in brief, is the opinion of John Cecil Graham, General Foreign Representative of the Famous Players-Lasky Corporation, who returned to New York Christmas day after an absence of two years.

Mr. Graham has issued a lengthy statement, from which the following pertinent paragraphs have been selected as representing conditions in the foreign fields:

"The reconstruction period will witness the building of the finest type of theatres throughout Great Britain. Before leaving London I was informed that a number of large theatre circuits in operation had obtained numerous sites for costly motion picture theatres, and the coming months will witness an even greater activity in this respect.

"Through the Danish-American Film Corporation, Ltd., a newly organized corporation, arrangements have been made for the opening of the great territory in Central Europe.

" Arrangements have been made for the opening of the Russian territory. Plans have been completed or are in the making for the wider exploitation of Paramount Artcraft productions in Italy.

"The signing of a commercial treaty between Great Britain and Persia is opening the way for the development of that wide territory included in Western Asia, which includes Asia Minor, Persia, Mesopotamia, South Caucasus and other countries in this virgin territory.

"The motion picture industry in France is making rapid recovery from the effects of the war. Paramount Artcraft productions are distributed throughout France, Belgium, Switzerland and Egypt by Societe des Etablissements Gaumont. We have just completed arrangements with this company for the distribution of Paramount-Artcraft productions in Holland, Turkey and Greece."

Seattle Mayor Strong for Sunday Openings

Declaring that he not only believes in Sunday motion pictures, but goes to them on Sundays, as well, Mayor C. B. Fitzgerald of Seattle told why he believes in keeping the theatres open on Sundays.

"I wanted to see the 'Miracle Man' as I heard it was such a clean, progressive picture. The only time I could see it would be on a Sunday, for during the day I am busy and in the evening if I am not busy, I want to rest. So the only time I had to see it was on a Sunday and I am glad I went with my family.

"I am not in favor of the unclean pictures and I am sure if there were more on the clean type, there would be no objections from a few in the ministry and 'goody-goodies,' who want to sit around all day and gossip about their neighbors. A good picture is a sermon to me. I go to church in the mornings on Sundays, but I do not see why this should hinder me from seeing an interesting or artistic picture.

"I have found that this is not only a recreation to me, but to thousands of others as well.

"I don't see how any one can be so narrow as to want to get rid of Sunday pictures, especially since there are so many educational features that go with them."

¶ The latest news of the week.
¶ What first run theatres are doing.
¶ See pages 609-610-611-612.

National Film Officers Recently Elected

The new officers of the National Film Corporation of America, who were elected since the death of "Smiling Bill" Parsons, the National's founder, are: Harry M. Rubey, president; Treasurer, Crawford G. Logan; secretary, William La Plante; vice-president and general manager, I. Bernstein. The present National Film Corporation was organized December 30th, 1915.

Argus President on Trip

H. H. Cudmore, President of The Argus Enterprises of Cleveland, has just started on an extensive trip through the south and west, visiting the company's branches, distributers and many dealers, to complete plans for a big, high-powered sales campaign to be inaugurated for the various equipment which Argus is manufacturing and distributing nationally. Mr. Cudmore expects to be back at his desk by February first.

F.I.L.M. Election

The New York F. I. L. M. Club held its annual election of officers Wednesday evening, December 17th, and the following were elected for the ensuing year:

President, Mr. I. E. Chadwick, Merit Film; First Vice-President, Mr. J. Kleine, First National; Second Vice-President, Mr. Wm. Raynor, Pathe; Secretary, Mr. Behren, Ayone Film; Treasurer, Mr. H. Siegel, Select; Sergeant-at-Arms, Mr. I. Schmerta, Fox Film.

4
Inter-Ocean "Get-Together"
Bal Masque
Held at the Astor Hotel
December 27th, 1919.

"Good Fellows" and their wives got together Saturday evening, Dec. 27, at the Hotel Astor as guests of Inter-Ocean.

Inter-Ocean Film Holds Ball

Masque Ball on December 27th at the Hotel Astor Proves Decided Success

THE Inter-Ocean Film Corporation held its third annual masque ball on Saturday evening, December 27, at the Hotel Astor. The dancing was well under way at nine o'clock and continued until midnight. The entertainment committee under the chairmanship of Gus Schlesinger had provided an excellent orchestra which furnished number after number that kept the dancers, in gay costumes, tripping the light fantastic until midnight sounded the call for an elaborate supper.

Immediately preceding the supper, six prizes were awarded by a committee for the most original costumes. The committee, consisting of Miss Adams, Mr. Gradwell and Mr. Blaisdell conferred awards on the Misses Schulhof, Raines and Horne and Messrs. Horne, Salazar and Schlesinger, the latter of whom received the "booby prize" amid a general outburst of merriment.

After supper had been served, the assemblage was entertained by a program of professional performances. Professor Huber got the audience laughing with his comedy tricks of the magic art. Miss Emma Ainslee and Miss Ethel Whiteside also entertained, assisted by Miss Seevers. Among the other performers were Jim Dougherty, Burt Walton, Al Pianadosa, Wickie Bird and George Curtis. The entertainment concluded at 3:10 A. M. The program was favorably received by those present.

President Paul H. Cromelin was absent, being abroad at the present time, and George Newgass, vice-president, acted in the capacity of ranking officer of the Inter-Ocean Corporation. Among some of the other officials present were: Secretary and Treasurer, Frederick F. Neuman; Foreign-Sales-manager, Gus Schlesinger; E. H. Kaufman, manager accessories department, and Mrs. Kaufman; and Jacob L. Kempner, manager domestic distribution.

Among the guests of the company were Ricord Gradwell, of the Producers Security Corporation, accompanied by E. W. Donahue, general manager of the American Steel and Wire Company; Mr. and Mrs. Sidney Garrett; Edward Godal, managing-director of British and Colonial Kinematograph Company, Ltd., of London; Evelyn Greeley; Major and Mrs. Herbert M. Dawley; Mr. and Mrs. Allan Lownes; Millard Ellison; M. S. Epstin; Mildred Adams; and Mr. and Mrs. Edward M. James.

Soldier-Director Sought to Keep War Promise

A post-war incident somewhat out of the ordinary has developed from the promise made a young English woman, wife of an officer who died in battle, by an American motion picture director who was in the U. S. army abroad.

The director promised this young woman, who had been variously motor driver for French generals, nurse in hospitals and aviatrix of real skill that he would give her a position in pictures if she would come to America. It was her desire to work in productions requiring skill and daring—not the love-making variety.

It develops she has lost the director's name and address and is making a public appeal to him to get in touch with her, feeling sure he remembers the promise.

If the soldier-director wishes to keep his promise he can find the young woman by addressing G. W., Care of E. S M. P., London, E. C.

"The Same to You"

To the multitude of well-wishing friends who extended greetings for Christmas and the New Year, Motion Picture News, its officers and the members of its staff, wishes to say a hearty "Thank you."

A wish for a successful New Year goes out to the following who remembered us, all of whom we cannot reach personally or by letter:

Tom Moore, Washington; Harry K. Lucas, Atlanta, Ga.; Lee L. Goldberg, First National Exchange; H. R. Weber, Chambersburg, Pa.; Martin J. Quigley, Samuel Goldwyn, Goldwyn Exchanges; Joe Plunkett, Colonial Theatre Management, Idaho Falls, Ida.; Norma Talmadge, Constance Talmadge, Realart Pictures Corporation, Will T. Gentz, Harry Raver, Frank P. Giganti, Western Theatre Equipment Co., Charles F. Moyer, Ralph Block, The Rudolphs, B. P. Fineman.

Marcus A. Beeman, Mr. and Mrs. J. W. Binder, A. J. Moeller, Henry Bernstein, Tom North, Nicholas Power, Jackie Saunders, E. M. Porter, Precision Machine Company; Frederick H. Elliott, David P. Howells, James A. Beecroft, Felix F. Feist, Will C. Smith, American Projection Society, Mr. and Mrs. Charles B. Taylor, Sydney S. Cohen, Mr. and Mrs. Hector Pasmezoglu, Mr and Mrs. Milton E. Hoffman, M. Henri Hoffman, Mr. and Mrs. Carl Jessen, The Enterprise Optical Mfg. Company.

Harry B. Watts, Mr. and Mrs. Bryant Washburn, A. Jules Benedic, Motion Picture Journal; Paul Gulick, Charles F Moyer, Middle East Films, Ltd., Singapore Mr. and Mrs. L. H. Grandjean, New Orleans, La.; Laurel Canyon, Howard Estabrook, George Buchanan, Venice, Cal.; Ear Gulick, New York Athletic Club; Grace Wynden Vail, Allgood Pictures Corp. Lawrence A. Urbach, Trade Review; William O. Hagan Hurst, Maruzen Co., Ltd. Tokyo, Japan.

E. M. Porter, Precision Machine Co. Peter Smith, Marshall Neilan Prods.; J. B Grainger, Marshall Neilan Prods.; D. W Griffith, P. A. Parsons, Frederick H. Elliott Pathe Exchange, Inc., Joseph F. See, Mr and Mrs. Frank V. Bruner, Harry K. Lucas Lucas Theatre Supply Co.; Arthur J. Lang Howard Deitz, Mabel Condon, Wm. Noble Goldwyn Pictures Corporation; Louis B. Mayer, John LeRoy Johnston, Finkelstein and Ruben Theatres, Robertson-Cole Company.

Frederick H. Elliott, B. V. Schulberg, Edward Earl, Edward Hardin, Joseph F. Confal, R. W. Baremore, Lawrence A. Urback, Mr. and Mrs. Harry Reichenback, C. P. Goerz, American Optical Co., Arthur James, Bob Cochrane, Universal; Herbert Howe, C. L. Yearsley, E. J. Hudson, O. F. Spahr, Edgar Oswald Brooks, Pathe; David L. Williams, Williams Printing Co.; Wm. Wright, Vitagraph; Mr. and Mrs. Harry H. Poppe, Lemeart Mason, Jaxon Film Corp.

Chas. R. Rogers, Mr. and Mrs. Jacques Tyrol, Charles Condon, Anita Stewart Prods.; Mr. and Mrs. William Marion Hight, Stanly H. Twist, F. B. Warren, Mr. and Mrs. Irving Mack, Alfred S. Black, J. R. Darling, Fox Film Corp.; Reeland Publishing Co., Allan Dwan, A. L. Fineman, Ed. Rosenbaum, Tamar Lane, Francis T. Carroll, Jay Gove, John E. Hennegan, Carl Laemmle, Pres., Universal Film Mfg. Co.; Silas Frank Seadler.

Winfield Sheehan, J. D. Williams, Rocord Gradwell, Mr. and Mrs. John C. Flinn; Patrick A. Powers, A. Lichtman, Alfred S. Black, J. A. Berst, John F. Chalmers, Ralph Proctor, Paul Brunet, H. M. Thomas, Mgr., Rialto Theatre, Omaha, Neb.; Henry W. Kahn, Metro Pictures, Buffalo, N. Y.; C. Lang Cobb, Charles C. Pyle, Willard Howe, Reginald Warde, Willard C. Patterson, Edward L. Hyman, Strand Theatre, B'klyn, N. Y.; Lambert Guenther, W. H. Gueringer, F. C. Quimby, Pathe; T. O. Eltonhead, William Rudolph, Mr. and Mrs. W. A. Bach, Carl Anderson.

¶ How are the First Runs Advertising?
¶ See Page 609.

Chicago and the Mid-West

By L. H. Mason

New York Office for Hyman Attractions

The rapid expansion in business of he Hyman Attractions has made it ecessary for this concern to open a New York office, and Mr. T. C. Braun eft Chicago last week for Broadway o take charge. He will look after Mr. Hyman's personal interests, as well as he buying of pictures, and some of is first work will be the selling of The Penny Philanthropist" throughut the Empire State.

The home office of Hyman Attracions is enthusiastic over the way exibitors are booking "The Penny Philanthropist" in the Middle West, nd H. R. Philips, who represents the Hyman interests in Chicago's southide, reports he has booked 35 theares for this feature, and Ed. L. Brichetto is running him a close race on the northside.

Mr. Hyman recently has acquired the Chester Single-Reel Screenics for Illinois, Indiana and Michigan.

Circuit Repeats Booking with American

C. A. Stimson, General Sales Manager of the American Film Co., reports the Northwest Exhibitors' circuit among the recent heavy bookings which continue to come in on the "Flying A" Super-Feature, "The Hellion." F. W. Normand secured the contract for the same 105 theatres which did great business with "Six-Feet Four."

Seven theatres in Seattle, and leading houses in Tacoma, Spokane, Olympia, Bellingham, Hoquiam, Pullman, Everett, Centralia, Aberdeen, and other Washington cities are included in the circuit; also Butte, Billings, Anaconda, Livingston, Miles City, Missoula, Harlowtown, Helena, Kalispell, and Havre in Montana; Boise, Pocatello, Moscow, and Lewiston in Idaho; Portland, Salem, Astor, Baker and Pendleton in Oregon.

Journal Acquired by Chicago Firm

Willis & Eckels & Mack of Chicago, has added another department to its rapidly growing service station by purchasing from Jacob Smith the Interstate Film Review, a paper devoted to the interests of the exhibitors and exchangemen of Illinois, Indiana and Wisconsin.

Beatrice Barrett, who through her activities in the trade paper field has attained a wide acquaintance and popularity in the motion picture circles of the middle west, and an ability to get the theatremen to tell all the latest news; and who has been editor of the Interstate Film Review since its inception, has been retained by Willis & Eckels & Mack as editor of the paper.

Newsy Items From Here and There

Milton Schonberger has resigned as Cleveland representative of the Industrial and Educational Department of Universal and it is reported he is considering several offers to take important positions in the exchange end of the industry. Mr. Schonberger is one of the most widely known men in the business and was service manager for Universal and filled other positions with that corporation before being called to military service. He spent 23 months with the colors, 11 of which were overseas and on his release from the army, organized the Cleveland Industrial and Educational Department for Universal. Recently he came to Chicago, following the resignation of Al Brandt.

The new Riviera Theatre, a 1200 seat house, the largest on the southside in Milwaukee, was opened about January 1st.

Another live wire has been added to the Beehive Exchange sales force, Frank Graham, well-known throughout Wisconsin, has started on the road for Mr. Cropper's Company.

A. L. Robarge, owner of the Lyric and the Majestic Theatres at Wausau, Wisconsin, and the Grand at Merrill, has taken over the Gem Theatre at Oconto, and is negotiating for other houses in the northern part of the state.

Chicago's newest moving picture theatre, the Panorama, which formerly was known as the Pine Grove, will be welcomed by Northsiders. Mr. and Mrs. J. C. End, managers of the new theatre, are experienced and able exhibitors and promise many innovations for their patrons. A splendid orchestra under the direction of A. Leon Blum, a well-known pianist, has been engaged.

The Luna Amusement Company, of which H. H. Johnson is general manager, owners of the Luna Theatre at LaFayette, Indiana and the Lyric Theatre, Fort Wayne, Indiana, have just purchased the lease of the Gaiety Theatre at Kankakee, Illinois, and will reopen this theatre on January 20th as a combination house, vaudeville and pictures. It was learned that Vitagraph's old Hoosier standby, J. A. Humphrey, was the intermediary in closing the deal and it is safe to say that Vitagraph productions will have a prominent place in the Gaiety program.

Oscar E. Wobrock, Fort Wayne, Indiana, former owner of the Lyric and Hippodrome and the Creighton, recently has made a long term lease on the Temple Theatre, Fort Wayne and now is redecorating and refitting this house which was scheduled to open on New Year's Day with vaudeville and pictures. The Temple is one of the old time legitimate theatres, seating 865, and is located in the Masonic Temple.

W. D. Martin has sold the Badger Theatre at Neilsville, Wisconsin to P. E. Smith.

Samuel Sax, Indianapolis manager for Select, was in Chicago this week for a conference with Mr. Selznick and reports that Selznick picture bookings in his territory have increased by 25 per cent over the old Select program.

Changes are coming rapidly in exploitation departments of various Chicago film exchanges these days and the latest publicity man to announce his resignation is Paul Gerard Smith of Select, who will cease to be connected with the Chicago office of Select on the 1st of the year. Mr. Smith, who is known as one of the best idea men in exploitation that Chicago has produced, has some big things in view and will make them known to the trade shortly after the new year.

F. C. Hensler has been appointed manager of the Milwaukee office of Hallmark. Mr. Hensler formerly was connected with the Pathe office in Omaha, Neb.

O. R. Hansen, Chicago district manager for Robertson-Cole, returned from a trip to Kansas City, Dallas, New Orleans, and other Southern and Western points, greatly pleased with the business outlook. He is in New York this week to attend a meeting of all Robertson-Cole district managers who are planning to do a big business with the "Beloved Cheaters," Lew Cody's new picture.

Harry Loper, owner of the Lyric theatre at Springfield, has bought a site for a new 1,800-seat house. Manager Watts, of the Vodet and Gaiety theatres, has purchased the Lyric from Kunz Brothers.

George West, of the Cropper Distributing Company, is back in Chicago after a five-weeks' trip to the West Coast, and reports a strong demand for Alice Howell comedies, of which the Cropper Company are distributors. The Consolidated Film Corporation has taken the series of 26 Alice Howell comedies for California, Arizona and Nevada.

Daniel Roach, who was recently appointed exploitation representative of Paramount-Artcraft, with headquarters in Chicago, has taken charge, and will have entire control of publicity matters in this district for that company.

Fourth Wholesome Film is "Humpty Dumpty"

"Humpty Dumpty" fourth of the Wholesome list of pictures will be completed within the next two weeks, it is reported. M. Feldstein, general manager of the Wholesome Film Corporation, expresses himself as being most agreeably surprised at the fine results evident in "Humpty Dumpty" as it nears its completion.

"Cinderella, Red Riding Hood and Twinkle, Twinkle Little Star have certainly taken hold of the state rights field since Wholesome put them on a state rights basis recently," said Mr. Feldstein. "But I believe "Humpty Dumpty" will not only eclipse their achievement, but will prove to be one of the most talked of pictures of the season.

"It is my contention that there is a little bit of 'kid stuff' in all of us, even up to the gray haired grand daddies."

Spanuth Sermonette Is Taken by F. P.-Lasky

The first Spanuth Sermonette, "The Christmas Message," will become a part of the program furnished by the non-theatrical department of the Famous Players-Lasky Company, according to the terms of an agreement made between that company and H. A. Spanuth, president of the Commonwealth Pictures Corporation.

Mr. Spanuth recently returned from New York where he went to show the first of these novelty films to Nathan H. Friend, general manager of the Educational Department of Famous Players-Lasky, which furnishes programs for churches, schools and clubs.

Around the Exchanges

The Silee Film Exchange is planning to put out two big features each month and two new series of comedies besides the Sambo Comedies and the Jaxon Comedies, according to President Lee Herz. This Chicago exchange has expanded a great deal during the year just past, and expects to become even stronger during 1920. Branch offices have been opened in Springfield, Ill., and Indianapolis, Ind.

J. L. Friedman, president of the Celebrated Players Film Corporation, has been busy lately getting control of some new pictures, and announces that he has closed with Frank W. Thayer, of the Merit Film Corporation of Minneapolis, for a serial, "Million Dollars Reward." He also has taken over some Hank Man comedies and other subjects.

Bruse Godshaw has joined the staff of the Mickey Film Company, of Illinois, and will handle the exploitation of "Mickey."

Here he is, boys—Jack Dempsey powdering down his grease paint prior to beginning work on the Pathe serial production, "Daredevil Durant." The colored gentleman is "Big Bill Tate," Dempsey's former sparring partner, who now seems to have adopted the somewhat less precarious occupation of ladies' maid

BUFFALO

Buffalo exhibitors are planning an elaborate farewell banquet for Richard C. Fox, local manager of the Famous Players-Lasky exchange, who has just been appointed sales manager for the United Kingdom for the Fox Film Company with headquarters in London. Mr. Fox, who is one of the most popular men in local film circles, will leave Buffalo for his new post late in January and the banquet in his honor will be given about January 15.

Clayton Sheehan, district manager of the Fox Film Company, has inaugurated an educational department in the local branch, where films of instructive nature are handled.

Thomas W. Lamb, New York architect who designed the Capitol theatre on Broadway, was in Buffalo recently looking over the site for Loew's Buffalo theatre and it is said to be his intention to draw plans for a fine theatre for the Queen City of the Lakes.

Fire, which was discovered in the basement of the Bijou theatre, Jamestown, N. Y., caused damage estimated at $10,000 on December 21.

The local Fox office aided Gerald K. Rudolph, managing editor of the Buffalo *Enquirer*, is staging a big Christmas party for Buffalo's poor children in Broadway auditorium by loaning several new films, including a batch of comedies to entertain the little folks.

Industrial Dispute Waxes Warm

(*Continued from page* 590)

men. He said in all his experience as a member of the committee he did not recollect a case which was presented more wretchedly and with less skill and ability than that of the motion picture exhibitors.

"So much for the tax hearing. As to the advertising question which Mr. Black said he discussed with us and in which according to his lying statements we were out for our personal gain as the sole object of all our thoughts, the true facts were as follows:

Mr. Black told us that he had made arrangements to have three sets of slides made with suitable quotations relating to the need of repealing the proposed taxation. These slides he said he proposed to have displayed on the screens throughout the country. On each of these slides was to appear the name of some national advertiser who in return for the advertising value would pay a substantial sum of money in order to defray the expenses of a anti-tax campaign. We told Mr. Black that we did not believe that such a plan would help the situation any in the State of New York because the political situation was satisfactory to us at the time. We took occasion after having declined his slide offer to call his attention to the copy of a contract which had been sent by him to a western exhibitor. The western exhibitor had sent it back to us with a request for information. The copy referred to was a copy of the contract which Mr. Black described as a "Book Lovers' Contest." We had examined the contract and had run across the name of H. A. Mintz, Esquire, of Boston. Mr. Mintz interested us because under the terms of the contract he seemed to be one of the chief beneficiaries. Mr. Black smiled in a somewhat embarrassed way and after a little hesitation told us that H. A. Mintz, Esquire, of Boston, was his personal attorney. We asked him whether his advertising committee had been consulted by him on this contract proposition and he replied that he had attended to the matter for them.. No other matters of any kind were discussed between us and Mr. Black either at this conference or before the conference or after the conference, any where or at any time. We cannot make it strong enough that we are not interested in any way in any producing or distributing companies.

Here are the plain, simple facts, contrasted with the willful and deliberate distortions of Alfred S. Black.

Sydney S. Cohen.
Samuel I. Berman.
Chas. L. O'Reilly.

Mr. H. H. Lustig, head of the Cleveland exhibitors' league in an interview last week stated that the exhibitors of America would almost to a man oppose an organization which bound itself to distribute films which were the product of one producer, as is the announced plan of the Motion Picture Exhibitors' League of America, through its president, Mr. Black.

He said further that, as a member of the Motion Picture Exhibitors' League advertising committee, appointed by Mr. Black at the convention in St. Louis last year, he had not been consulted in regard to the plan announced by Mr. Black.

In wires to Sydney S. Cohen, president of the New York State League, and temporary chairman of the committee for the protection of the screen, Mr. Lustig congratulated Mr. Cohen for his efforts, and declared the members of his organization were behind the move unanimously.

New York's Opinion Not Weighty

(*Continued from page* 592)

any verification or denial of the choicest bits of gossip current in New York film circles. They did not appear at all interested in the personalities of the executive side of the producing and distributing branches. But they did ask innumerable questions about matters that are directly pertinent to their own immediate affairs.

"Everywhere there were voiced a genuine interest in the new Capitol theatre here. They wanted to know all about its appointments; what new architectural features it had; how its floor plan had been arranged; the decorations in the lobby and foyers; the type and kind of projection equipment; and the arrangement of the programs which Mr. Bowes creates. The reason for this interest was that the Capitol, as an unprecedented example of theatre construction, offered suggestions and ideas for exhibitor use in improving their own properties. And there was a great deal of pride in being able to recommend many of its unique features.

"Exhibitors did not ask for reports on the progress that producing companies were making on trips heralded by much trade paper space, but they did manifest a sincere interest in the exploitation that has been given by the big first-run houses to productions already released. They want ideas on showmanship; on advertising; on novel, but practical, publicity stunts that will help them to attract more patronage to their houses. They want to know what other exhibitors are doing to win the elusive 'occasionals' among theatre patrons.

"The New York viewpoint on the industry as a whole is at least ninety-two per cent short of being comprehensive on the majority of subjects it elects to envision. Here we have a purely local condition of affairs, sponsored largely by developments in the New York City exchange and executive offices. This is constantly bei stretched to unsupported national pr portions, because a certain number the individuals here operate on natio al lines. And being in daily touch wi the strictly local affairs of Manha tan, they more often than not transla them into terms of nation-wide cond tions.

"This is not strange or in any wa a result to be criticised. It is som thing that is typical of every film te ritory. In Michigan there is the sam general interest in film affairs in D troit, and happenings there are th gauge by which many exhibitors mea sure the industry. It is a conditio peculiarly local to every territory. B there is every reason and excuse fo it in the territorial headquarters ou side New York, because in the othe exchange centers there are no genera headquarters or home office executiv staffs directing a national business.

tors; large and small, for larger and mor luxurious theatres. The big, underlying rea son for this tendency to speed evolution i the many evidences that the great speci almost unanimous sentiment among exhib feature productions of last season gave o the prime need for more capacity. Exhib tors with theatres seating fifteen or eightee hundred are thinking now of houses that wi accommodate twenty-five hundred or thre thousand. The theatremen who have bee operating with from six hundred to thousand seats are convinced that houses ar needed that will accommodate twelve hun dred or fifteen hundred patrons.

"Many of the small town exhibitors, wit three hundred and four hundred seat thea tres, are thinking about remodeling, or o building entirely new structures, with from fifty to one hundred and fifty per cent in creases in capacity. Of course, this is goin to mean fewer theatres, in the end, becaus one large theatre, erected in a locality tha is now supporting three small houses, eventu ally will close at least one of the others But this should tend to intensify the publi demand for screen entertainment. Record for theatre patronage for the United State show, in their total, a considerable differenc against the Government's total of adult popu lation. New and more elaborate theatre will encourage the reluctant element to un bend and follow in the wake of popula fancy. With the new era of theatre enlarge ment there will be an ever increasing marke for bigger production effort.

"It was extremely interesting to check up some of the many rumors common tc New York about the elaborate theatre holdings being rapidly acquired by some of the producer-distributors and chain-theatre operators. On Broadway, it was daily gos sip that house after house and chain afte chain were being purchased. The rumors grew until, before I left on the trip, I was told in all confidence that the total for two or three concerns had reached close to four hundred theatres. The fact is that not more than three out of twenty reported transactions actually took place, or will take place, in the territories we visited.

"The greatest question in the mind of the average exhibitor is about the future changes in the releasing affiliations of stars and producers whose pictures are in demand. The rapidity with which these changes have occurred in the last year or two has been the source of great difficulty for theatre owners Moreover, it has added materially to their costs of operation without benefiting either the producers or exhibitors. They are hopeful of a better degree of order out of the recent chaos of changes and upheavals which in many instances, have deprived theatres of stars after the owners had gone to great expense in popularizing and identifying them with specific houses through several forms of advertising."

Stringent Theatre Ordinance Proposed

The matter of adopting a theatrical and motion picture ordinance in Grand Rapids, Mich., still is in the balance, with the probability that the teeth, so far as the theatre men are concerned, probably will be drawn from the law before its adoption by the city commission. The ordinance, as now before the commission, has a provision strongly forbidding exhibition of pictures showing scantily clad or nude figures.

Exhibitors Service Bureau

The High Lights of Broadway's Shows

FOR the inauguration of this page, we could not have chosen a more auspicious week. To begin with, there are four great features playing at the Broadway picture palaces. Also about he best balanced bills we have seen in a long time.

Speaking of features, we must tell you that without doubt Doug Fairbanks' latest is about the best hing he has ever released. Reminiscent of the amous "His Picture in the Papers" in style of construction although not in story, Fairbanks does all that he has ever done and then some. The picture has quite an idea back of it, too—the effect hat the planning of incidents which seem to prove hat the supernatural is an assured fact will have on the mind of a normal young man. At the end of the feature some great camera effects are achieved. Take it from us that "When the Clouds Roll By" is a winner from every angle.

The next show we saw after the Rivoli was that at the Strand. The feature here is Griffith's "The Greatest Question," which may not be this producer's greatest picture but will rank close to it.

With a plot of ancient vintage, had it not received the injection of the faith in God thought, Mr. Griffith has builded a drama that will grip the most hardened and sophisticated theatergoer. He is not always pleasant in the scenes he uses and some of his characters are vicious, cruel and brutal but he has real drama in his latest contribution to the silver sheet. As for the cast, it could not be surpassed.

Josephine Crowell, George Fawcett and Eugenie Besserer portray characters which rank with anything ever done for the screen. Miss Gish isn't given the opportunity which was presented in "Broken Blossoms," but has a role which fits her like a glove.

At the Rialto, Charlie Ray's "Red Hot Dollars" is getting rounds of applause after every screening. So far as story goes this is another time-honored plot without even a villain, but it is entertainment of the sort which most people thoroughly enjoy, and the star makes the most of his opportunities, which are plentiful. You can book this and promise your patrons the best Ray picture in a long time.

The feature at the Capitol, "Back to God's Country," drifts in to New York somewhat late and you will therefore know as much about it as we do. It strikes us as a real novelty and in this we have the concurrence of the exhibitors who have played it.

For other "highlights" we will have to choose Dr. Hugo Reisenfeld's two prologue numbers at the Rivoli.

The first to be given is an interpretive dance by five maidens, two costumed in white gowns cut in a sort of semi-riding habit style and three garbed in black in the same mode. A very pretty drop is used, showing a giant tree trunk covered with snow as its principal scenic object. In front of this the dancers give their number with two of the quintet holding a white net some ten feet long in a horizontal position above their heads into which stage snow sifts. From time to time the girls scoop the stage snow from the stage and dump it into the net. The lightings for the act are purple, dimmed with sunset effects on the lower portion of the drop as if the sun had just dropped beneath the horizon.

The other special is a vocal number, "Deep Down Within the Cellar," sung by Emanuel List, basso, in costume and in front of a drop which suggests the olden time wine cellar with its massive columns and stone ceiling.

A window high above the singer's head infers that the dim light of the set comes from this source, and to heighten this effect a stream of sunlight seems to be streaming into the cellar, probably obtained through the use of a fan-shaped net attached at the ends to the stage and the place on the drop where the window is painted, although it may be painted on the drop. The singer is attired in a "Dutch doublet" costume and sits before a beer keg on which rests a stein from which he takes an occasional sip. Near the close of his rendition the artist rises with stein in hand and completes his selection from a standing position.

Dr. Reisenfeld is also presenting another novelty this week at the Rialto in the addition to the orchestra personnel of Bela Nyary Czimbalom, soloist, who assists in the rendition of the overture, "First Hungarian Rhapsody." For those who do not know what sort of musical instrument a czimbalom is, and we confess that we didn't, we will state that same is a string contraption like a piano but is played with two hammers in the hands of the performers. In tone it somewhat resembles the piano but has a more mellow note which might be said to be somewhat "flat." Dr. Reisenfeld explains on the program that the chief musical instrument of the Hungarian gypsy is the czimbalom and that many of the strains of the First Rhapsody are imitations of this instrument. In the overture as arranged for the Rialto number the czimbalom is used for a solo during the rendition.

The paragraphs concerning the czimbalom which we have mentioned as appearing on the program, is an instance of a feature at Dr. Reisenfeld's theatres in which something explanatory concerning the overture is always printed following the listing of the selection and its author. It is customary to give a little history of the opera from which the overture number is taken with perhaps something about the composer. To exhibitors who would like to inaugurate this idea for their programs and do not have the required musical education to do so, we would say that sufficient information may be gathered from the Victor Talking Machine Company's catalogue and a more elaborate book published by the same company entitled "Book of the Opera."

Both these books may be obtained through any music store handling Victor goods, either records or machines. That it is an appreciated service has been proven by the fact that both the Rialto and Rivoli programs continue the use of these little stories after having made considerable effort to determine the public's interest in such information.

Another Rialto number which sticks its head up above the ordinary is the scenic "Chilkat Cubs," since it has all the virtues of the usual reel of its kind and in addition shows the antics of two half-grown bears at close range with a little story told in sub-titles furnishing good comedy.

Likewise at the Strand a scenic strip is shown as a part of the Review which gets some remarkable close-ups of the most wary of game birds, the wild duck. This is titled "Hunting Wild Ducks," and is released by Goldwyn.

Goldwyn comes in with another novelty strip on the Strand bill in a Bray cartoon which explains the existence and reason for the tides in a fashion that demonstrates the versatility of the motion picture as well as presents entertainment in educational form.

At both the Rialto and Strand an unusually interesting strip is found in the current events number. This is a Kinograms release showing scenes at Calcutta during a giant celebration with hundreds of gorgeously decorated elephants and thousands of India residents in a monster parade. The title is "They Do Say India Celebrates."

Timely Tips on Short Subjects

"Chilkat Cubs"

Educational—Robert C. Bruce Scenic

THIS single reel is a camera trip in the Chilkat Alaska district made famous in the gold rush days of the 90's, but now as primeval as if the adventurers from every known country had not flocked to its mountains and valleys. Scenically the offering is on a par with those which have proven so successful in the past and also shows two young bear cubs in varying antics from rough and tumble fights to eating a morning meal of white ants. The bleak and barrenness of scenes of mountains in high altitudes in cold regions is relieved by some pretty water shots and the cubs mentioned. This ranks as better than a "filler" containing much that will interest even those who do not get entertainment from the usual scenic subject. Shown at the Rialto for the week of Dec. 28th.

"Memory Lane"

Post—Paramount

A CONVENTIONAL scenic showing "rippling brooks and wooded nooks," the scenes being tied together with a descriptive poem. Pleasing especially when snow and ice abound in northern climes and a glimpse of the summer time even in celluloid form is a treat. Follows the overture on the Rivoli program.

"Children of the Netherlands"

Pathe

THIS is a hand colored reel of the travelogue variety in which glimpses of the people, costumes, habits and physical contour of the Netherlands is shown to good advantage. Like most of these subjects the colors given to trees, buildings, costumes, etc., are unnaturally vivid but the film has a distinct educational value and a certain charm in the contrast of colorings. Shown on the Strand bill.

¶ The Stock Ticker of the Industry—

¶ What First Theatres Are Doing—

¶ Pages 609-610-611-612.

Mary Miles Minter and Ellen Beach Yaw playing hostess' to boys from Los Angeles' orphan homes, at the California theatre

How the Grand of Chester, Pa., Put Over "Male and Female" With Profitable Results

THE GRAND THEATRE in Chester, Pa., is the photoplay theatre of refinement in the City and Delaware County. The policy of the management is conservative in harmony with its established reputation and any ordinary or "highfalootin' press agent's stunts will not be tolerated. In fact, the two daily newspapers are controlled by one company and never have they participated in circus, teaser or publicity schemes, indirectly or directly, knowingly or unknowingly.

This explanation is made for the purpose of conveying a little conception of the barriers and obstacles in the press agent's path. And as the appropriation is limited also, it naturally necessitated some deep thinking, when the publicity man was told to beat the established record, made by "Mickey."

Every available, desirable location was plastered with "Male and Female" posters and a checking system proved that the bill poster did his duty. Fifteen of the biggest stores in the heart of the city displayed large lithograph cut-outs, manufactured with the aid of corrugated card board by the press agent. On each cut-out some article of merchandise was placed so as to make the display appropriate and harmonize with the other merchandise in the window. On a one sheet cut-out of Gloria Swanson, jewelry added to the beauty of the poster. A pearl necklace on her neck, a wrist watch on her arm, etc. In another window, her feet were in real slippers; in another window she wore a beautiful gown, etc. Accompanying each display was a beautifully painted card reading "From a scene in 'Male and Female' showing next week at the Grand theatre."

On Thursday, December 11, four days prior to the first showing of the picture the *Chester Times* announced three prizes of $25 for the best essays, of not more than one hundred and fifty words, entitled "My Impressions of 'Male and Female.'" As the prizes were given, presumably, by the paper, the article ran on the first page. Regularly each day, another story on the contest appeared on the first page of this paper, keeping up the excitement.

On Saturday, December 13, "Male and Female" practically dominated the newspaper. On the first page was a quarter of a column story about the contest, on page two ran a single inch ad teaser, and one on page three. On the fifth page, a single column box headed "To High School Students" again called attention to the essay, suggesting that contestants see the film at the Grand theatre. At the bottom of that column was another inch teaser. On the editorial page, a teaser was the topmost ad. On pages eight and nine were also inch teasers. On the tenth page, an inch teaser was the only ad on the page. On the twelfth page was another single inch.

The fourteenth page carries "The Next Week's local amusement houses Chat." The first write-up was that of "Male and Female." Another teaser at the top of most of all ads. On the fifteenth page another inch teaser.

The last page was all "Male and Female." A big heading read "Appropriate Gifts for Chester's "MALE and FEMALE." The other ads all dealt with "Male and Female." The Grand thus received the benefit of almost one hundred and eighty inches of space, while paying only for sixty-four inches. The four heaviest lines on the entire back page were "'Male and Female,' GRAND All Next Week."

The judges consisted of the superintendent of public schools, the Mayor of Chester and the head of the largest bank in the county.

The front of the theatre is very well arranged. A sign about one hundred and fifty wide was hung from the second story to the roof. On the dozen lobby doors leading to the box office and the interior of the theatre, a beautifully large still was pasted on cardboard with announcement of the production and date. It is needless to relate that "Male and Female" did business at the Grand, the biggest business in the history of the house, making good for the theatre's publicity man, E. M. Oro Witz, his stint of beating the "Mickey's" record.

Miller's Theatre Gives Free Sho and Souvenirs to Orphans

LOS ANGELES had never gone in for "fr shows," no matter what worthy purpose migh be the object, until recently, when the Mille Theatre, one of the first run houses, established precedent for the city by giving a special perfor mance where no admission was charged, the publi wasn't invited and where souvenirs were give away. Manager Roy Miller had as his guest about six hundred children from orphans' home in and about Los Angeles to see the Mary Mile Minter film, "Anne of Green Gables," which ha an orphans' home atmosphere. The children wer brought to the theatre at 10 o'clock in the morning and after viewing the picture were given larg apples by Miss Minter and Ellen Beach Yaw, th noted singer, who is sponsor for the Lark Elle Orphans' Home.

Just what this event meant to the homeless youngsters, viewed from the usual term "home,' may be imagined by a glance at the accompanying cut taken after the special performance. Miss Minter had the time of her life, being "big sister" to the little shavers, and Miss Yaw contributed to the pleasure she gets from charity work.

Incidentally Miller's theatre received quantities of front page stories from the Los Angeles newspapers, a "heart interest" feature being something that the editors never overlook, even if some showman does gain some free exploitation in its publishing.

Theatre Has a Basket Ball Team

IN a letter, which begins with "I receive your valuable magazine and do not believe that I could get along without it," Jack B. Jourdaine, manager of the Central City, Ky., Union Theatre, tells us that he not only guides the destinies of the above mentioned show shop but also has a basket ball team whose members are composed of theatre employees. He thinks he has the only quintet in the South, which may be figured two ways: one that he considers it the best one, and the other that it is the only five representing a theatre.

The Union is owned by the Miners of Central City. During the recent strike, when any one who was temporarily short of coin of the realm for the above mentioned reason, he was admitted with only payment of the war tax. He found the policy made a lot of friends for the house and for him as its manager.

The accumpanying cut shows you the Union Theatre basket ball club. The nice looking chap with the white sweater is Mr. Jourdaine.

The Union theatre basket ball team which is making its manager and home town, Central City, Ky. famous

"Everywoman" Sign Sixty-Four Feet Long

Park Theatre, Boston, Gets Billboard Service from Store Show Windows to Striking Results

"HE who runs may read" and Bostonians who walk or ride along Washington street (the main stem) in the vicinity of the Park Theatre, will not fail to learn that "Everywoman" is the current attraction. Directly across the street the sixteen big show windows of the old Siegel-Cooper store in the Bacon building fairly "shriek" "Everywoman" to the passer-by

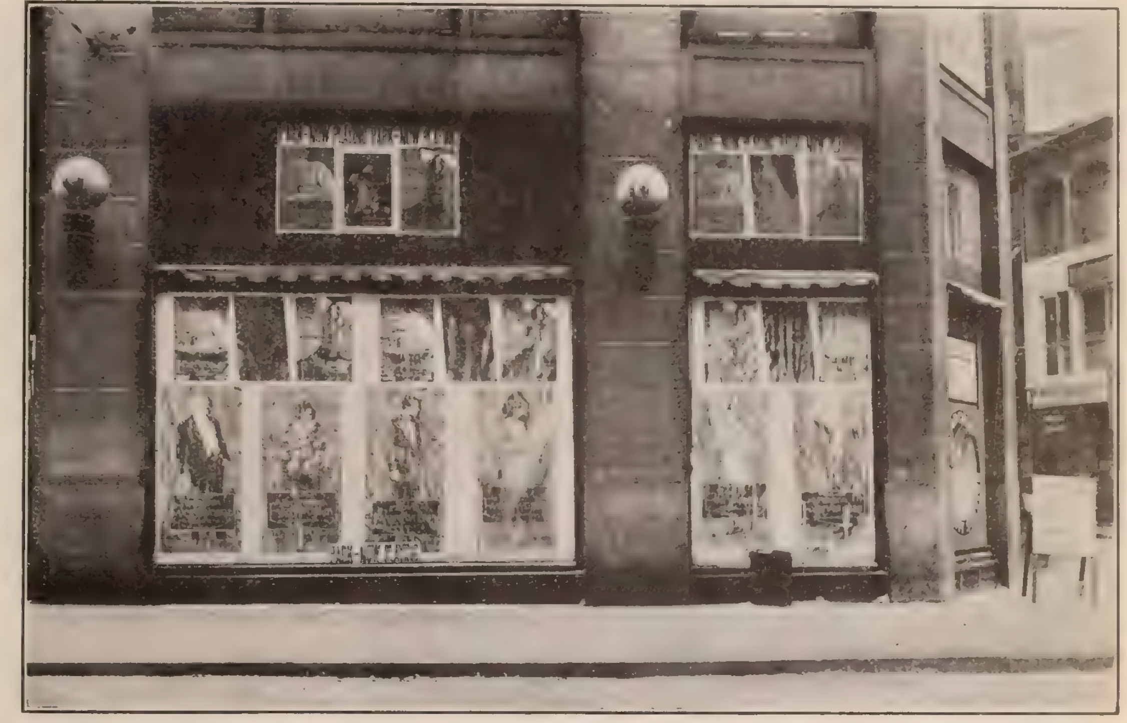
The Siegel-Cooper store has been vacant for some time and since last September the Park has held the windows under contract for advertising purposes. Several instances of the good use the Park management is making of them has been recorded in these columns. During the six weeks run of "Male and Female" the windows were utilized for an elaborate setting.

When "Everywoman" was booked at the Park, the exploitation department of the Park desired something different in the way of advertising and decided to use "paper" for this purpose.

In four of the biggest front windows, directly opposite the theatre entrance, is a painted banner, built in four sections. The word "Everywoman" in letters five feet high and three letters to a window, runs the length of all four windows, a total of 64 feet. The letters are a brilliant orange on a circus blue background and make one of the most effective combinations imaginable. Underneath, on each window, is a panel containing a catch line and below this are the words "Park Theatre—Now." The remaining windows are filled with 1, 3, and 6 sheets, the special series of ten-three sheets, showing the principal characters from the play, being used as the main display. In all, over 250 sheets of paper were hung.

Although the clock on the Siegel-Cooper building registers twelve as you may see by one of the accompanying cuts, we would call this publicity a "ten strike." Even those who do not favor the billboard method of advertising pictures cannot fail to admit the amount of attention which this "flash" is bound to receive. We have no idea what leasing the windows costs the Park, but feel sure that what ever the amount is the space acquired is worth it.

Samuel Pinaski, manager of the Modern and the Park theatres, also provided an innovation in Boston picture presentation by staging an elaborate prologue for the "Everywoman" showing, the success of which is best estimated by the news story which the Boston American of Saturday, December 18 gave the prologue presentation.



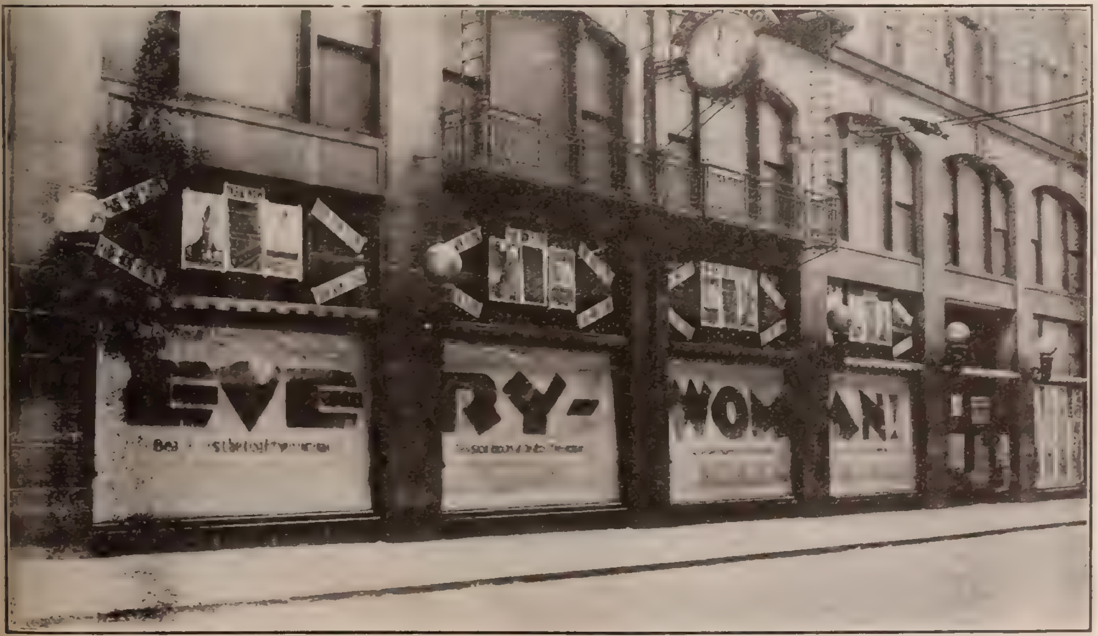
Another view of the Park's billing of "Everywoman" in the Siegel Cooper vacant store windows

The following is the American article, stripped of its introduction:

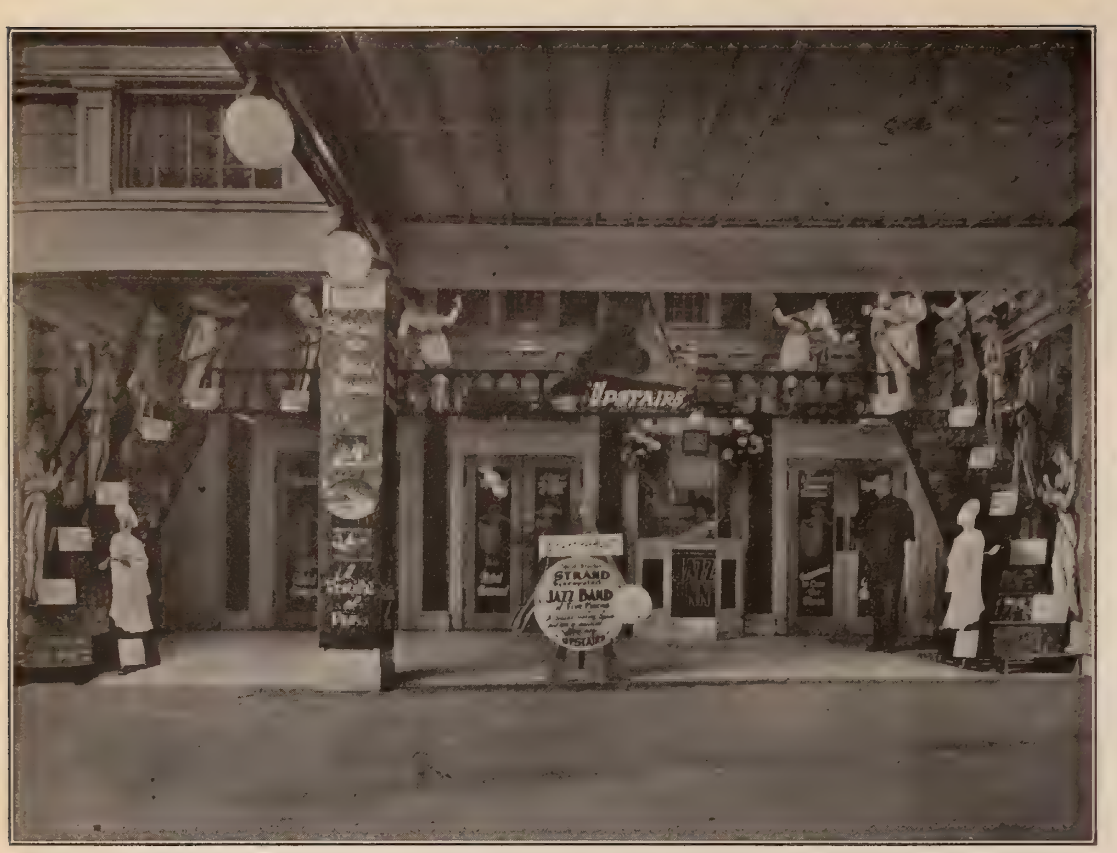
It has been customary to introduce special photoplay productions with a news comedy reel as well as with an overture by the house orchestra. But Mr. Pananski decided that in this instance some extra feature in harmony with the photo-drama itself would be more in line with the ideal bill. So the Park manager himself wrote and staged an attractive tableau scene, in which Thomas E. Clifford, the well-known Boston baritone, and Miss Emily A. Fuller, a pretty girl with an engaging personality, enact an episode that serves as a prelude to Jesse L. Lasky's screen version of the famous morality play. Mr. Clifford appears as Experience and Miss Fuller as Everywoman. First Experience sings a reminiscent song, "When I Was Twenty-one," and then he gives Everywoman some fatherly advice, in much the same spirit as Truth and Nobody give counsel to Everywoman in the photoplay.

Samuel Pinaski manager of the Park and Modern theatres Boston

The novel scene was received enthusiastically at all of last week's performances, and Manager Pinanski was warmly congratulated by theatrical men, who visited the Park to see "Everywoman."



How the Park is advertising "Everywoman" by utilizing the show windows of the old Siegel Cooper store



C. R. Roediger took the title of Mabel Normand's offering, "Upstairs and Down," in literal fashion, and evolved a lobby display that "stopped the passerby"

Roediger Says Lobby Display "Stopped 'em"

ACCORDING to C. R. Roediger, advertising manager of the Rialto and Strand Theatres, Tacoma, Washington, whom we have been importuning to dig us up some samples of exploitation stunts, the lobby display used for the engagement of Mabel Normand in "Up Stairs," "stopped 'em dead," and it is not hard to believe this when one takes a glance at the accompanying cut which illustrates better than words, how this lobby display was constructed.

The display was designed by H. Wellington Woodin, manager of the Strand, and the result of his efforts places him in the artist class. Along with the lobby display idea, Manager Woodin decided to engage a jazz band of five pieces and this novelty helped advertise for the Strand and "Up stairs," although, according to our good friend Roediger, it was the lobby display which is given credit for the phenomenal business the feature did.

While at first glance the display shown looks to be very complicated, it is really not so difficult of construction, nor yet so expensive. Get your scenic artist and stage carpenter on the job and give them the illustration, and in a few hours they will be able to reproduce a display identical with this one. Attention is directed to the use of cut-outs of the characters who appear with Miss Normand in the feature, and of the fact that Mr. Woodin costumed his ushers as "bell hops" for the showing. Also to the catch lines used in the special posters used.

Mahoney Plays "Eyes of Youth" Double Length Engagement

WHEN "Eyes of Youth" played the Rialto theatre, Providence, a two weeks' engagement, by the way the first picture in some time to receive so extensive a booking, Manager Mahoney having in mind that two weeks is quite a spell for one picture to play a city of the size of Providence mapped out a publicity campaign which would attract the extra business necessary to make the run profitable.

A special newspaper advertising campaign was inaugurated that was characterized by big displays and which heralded the star and the title of her new production above all other features being shown in Providence at the time.

The feature of most of the display advertising was its artistic appearance. The house employs a press agent who has all advertisements hand drawn and then a plate is made, which goes into the form. Different poses of Miss Young were used in these on different days, while there was just a few of the principal catchline material used to act as drawing power. The prices were then played heavily with especial attention being given to evening prices.

A great deal of paper such as six and three sheets were put out with window cards. A total of 800 pieces were displayed in various parts of the city and the outlying sections.

Manager Mahoney arranged his performances in such a way that the last evening show started at 8:30 p. m. This gave him a chance to get any overflow from other houses and at the same time permitted those who had gone to other picture houses late in the afternoon to get in on "Eyes of Youth" before they went home. This plan worked out admirably and much additional business seemed evident.

A special musical program on the big organ was given, this including the following: Hindu Song, "Dolores" waltz, "La Mandolinta," "Melodie" by Friml, "Variety," caprice, "Minuet" by Paderewiski, "Simple Aveu" by Thome and "Il Trovatore" selection.

A contest was introduced and on the first day Manager Mahoney reported that it justified itself. There were three contests in fact, one for the girl of Rhode Island having the prettiest eyes, one for the oldest man and one for the oldest woman in the State, who never wore glasses. To the winner of each $50 in gold was given.

Southern Exhibitor Originates Good Novelty Idea

THE first exploitation story for "Behind the Door," the latest Thos. H. Ince special production starring Hobart Bosworth, and incidentally the first production in which this favorite actor has appeared in some time, comes from the Arcade Theatre, Jacksonville, Florida, managed by Phil Gersdorf, who is rapidly making himself a figure in the picture field in spite of the fact that he has not as yet reached his majority.

Besides his usual amount of newspaper display and other ordinary exploitation methods, Mr. Gersdorf put out a little novelty card which appeals to us as a very good idea.

The herald is folded and stapled together and has no printing on the back at all when fastened at its opening edges. On the front is the picture of a rough board door with the question, "What is behind this door?" printed over it. The space about the "door" is cut on three sides so that it opens, disclosing an announcement of the coming attraction at the arcade and describing the picture as "a screen version of Gouverneur Morris' sensational story in Collier's Weekly."

"Look and See" invites the person who picks up a card to open the "door" and view the announcement. This is a form of the "teaser" advertising which has a real point and should have been an excellent medium for arousing interest in the feature booking.

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.
R. E. Pritchard, Director of Publicity and Advertising, Allen Theatrical Enterprises, Toronto, Can.
Louis K. Sidney, Kings, Pershings theatre, St. Louis, Mo.
Phil. Gersdorf, Manager, Arcade theatre, Jacksonville, Florida.

The "Bear" Facts of An Excellent Story

How Knapp and Murphy Advertised "Back to God's Country" in Their Strand Theatre, San Bernardino, Cal.

TODAY
...ipman
Back to God's Country
James Oliver Curwood

F you ever go to California over the Santa Fe railroad you will fall asleep some night after ding for seemingly endless hours over a flat esert country, which will lead you to believe that he whole territory of Arizona and New Mexico n't worth two dollars and a quarter. If you make he trip in the winter time you are liable to lose onsciousness in the midst of a howling blizzard. herefore in the morning when the train stops at an Bernardino, Cal., for breakfast and you step ut on the platform of the station into a warm ropical climate with palm trees waving and all he other evidences of what it means to live in unny California, about your surprise is going to e complete.

If you walk up the street a way, not far, since an Bernardino is only about 25,000 population, ou will see the Strand theatre, a pretty new house hich looks and is prosperous. The Strand is anaged by J. C. Knapp, who belies the theory hat living in a warm climate saps the energies nd dulls the imagination, for Mr. Knapp is a ve showman and believes in publicity and exploitation of his attractions enough so he is always doing the unusual to get the attention of San Bernardino's population, residential and tourist. When Manager Knapp played "Back to God's Country," he employed some of the novelty suggestions originated by the press sheet staff of the producers.

To use the expression of L. L. Tally of Tally's Kinema, of Los Angeles, to whom we are indebted or much of the data for this story; Knapp read he "sinned against" press sheet and then went to he bat. He used newspaper space as he had never used it before. Consequently he received more free publicity than he had ever received before. The morning of the opening day he and his staff stenciled the entire town with bear tracks. (the stencil idea from the press sheet). This bear rack stunt was preceded by a teaser campaign of "Follow the Tracks."

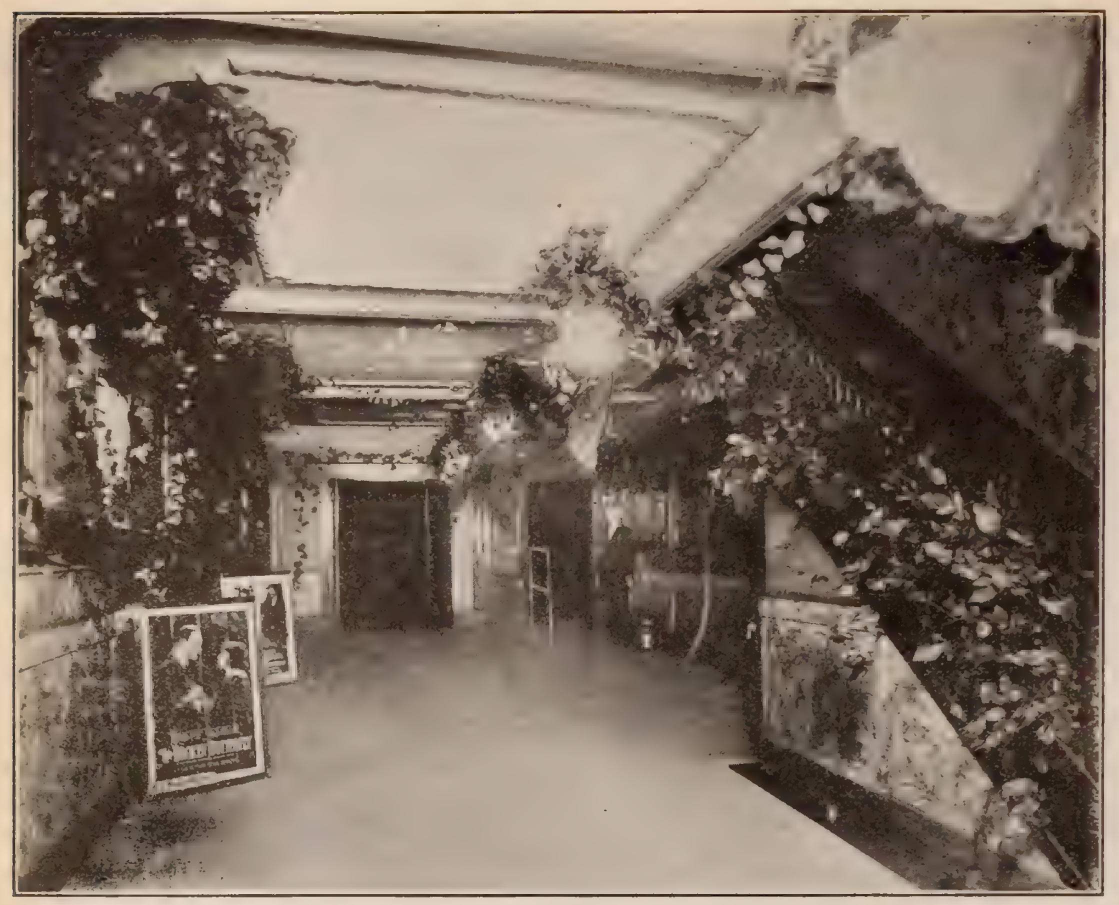
However, Knapp was not satisfied with doing just the conventional and that which had been suggested by the press sheet, but used the imagination we have previously spoken about.

The result of putting on his "thinking cap" was, that he secured the services of Charles Murphy, the famous animal trainer, who was responsible for the animal actors used in the filming of "Back to God's Country." Mr. Murphy, with his knowledge of animals staged a prologue of big proportions. In addition to this he led a big black bear through the streets as a bally-hoo. The accompanying cuts will show Mr. Murphy and his bear working for the "Back to God's Country" engagement.

Since all exhibitors are not located near enough to Los Angeles to make it possible to secure Mr. Murphy's services or any other of the "experts" who are to be found around the film center, this recital of what Mr. Murphy did is of little value. However, there does remain the moral of "exploitation pays" and there may be a real live bear with a trainer from the Emerald Isle or Sunny Italy somewhere in your neck of the woods who can be pressed into service when you play this animal actor feature. If so, do not fail to hire him. Your experience should be the same as that of the enterprising manager of the Strand, the biggest business in the history of the house, in spite of the fact that San Bernardino is a bad matinee town.

TODAY
Back to God's Country
James Oliv...

Manager Knapp of the Strand theatre, San Bernardino, Cal. with a smile on his face and a paint brush in his hand, all set for his "Back to God's Country" showing



Attractive Lobby Display for "The Broken Butterfly"

ONE of the most attractive lobby displays which have come to our attention in some time is one designed by the Alhambra Theatre of Utica, N. Y., for the engagement of "The Broken Butterfly."

Artificial vines and flowers were twined about the lobby fixtures and tastefully arranged on the side walls and on the balustraed side of the balcony stairway which leads directly from the lobby to the second floor of the theatre. One sheet boards advertising the feature were placed along the side walls leading to the door of the auditorium. At the street entrance other good advertising mediums were utilized, including larger stands of paper and scene stills from the production.

The Alhambra advertising campaign was not confined to the theatre, other mediums being used. Among these was some very good display advertising in the Utica papers. The "Broken Butterfly" showing was satisfactory from every angle.

Co-operative Advertising with Merchants Again Wins

THE engagement of "Jinx" at the Lyric Theatre, Belleville, Ill., was also marked by a display of live exploitation methods. The outstanding feature of the campaign put over by the Lyric was the fact that although it included a large street parade, co-operative advertising with a number of local merchants, an attractive stage setting, and a variety of other mediums, its cost was represented mainly by a few free tickets to the show and the use of the screen for advertisements of the merchants whose co-operation was enlisted.

One week prior to the opening of "Jinx" at the Lyric, the management distributed one thousand black cat heads prepared as a novelty herald. This was followed by a co-operative drive with the local music stores, which resulted in two windows of the store being devoted to a display of the "Jinx" song appropriately tied-up with the picture by announcement cards and scene stills. In addition, each window had the name "J-I-N-X" in letters five feet high and made up of the black cat cutouts.

A notable feature of the Lyric's campaign was a circus contest open to the children of the town in which tickets of admission were given to the youngsters who presented themselves at the box-office arrayed in circus costumes and bringing with them wagon floats decorated in circus style. The contest was heavily publicized and the number of youngsters that responded was far beyond the most sanguine expectations of the manager.

The children and their floats were assembled in front of the theatre at noon of the opening day. Then led by a small band, the parade which was abundantly equipped with "Jinx" banners and large black cats' heads bearing the title of the picture, was sent through the business thoroughfares where it blockaded traffic, caused a lot of excitement and generally succeeded in magnetizing no small amount of attention and interest.

The parade wound up in front of the theatre followed by a large crowd, just in time for the initial performance. Backed by this whirlwind publicity which was supplemented by lavish newspaper space, "Jinx" opened to capacity business at the Lyric and concluded a three-day run by shattering the theatre's previous attendance record.

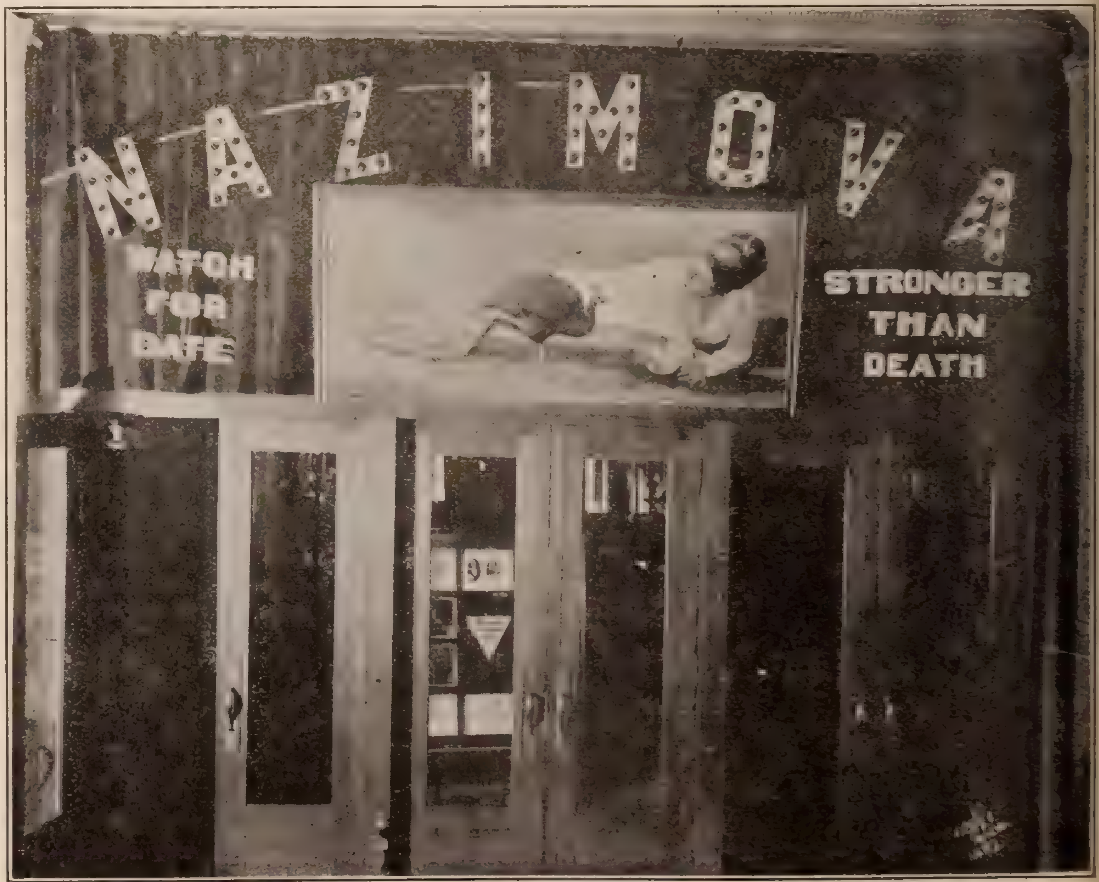
Advance Exploitation Is Worth While, Says Merrill

THE tendency to give the unusual box office attraction advance advertising even to the extent of placing the current bill in second place is shown by the publicity the Merrill Theatre of Milwaukee, Wis., is according Nazimova's latest picture "Stronger Than Death."

It is not so long since it was rather the custom of managers to expend their best efforts on the picture which did not possess any special box office value, on the theory that the big attraction would advertise itself and that the weaker feature had to be "put over."

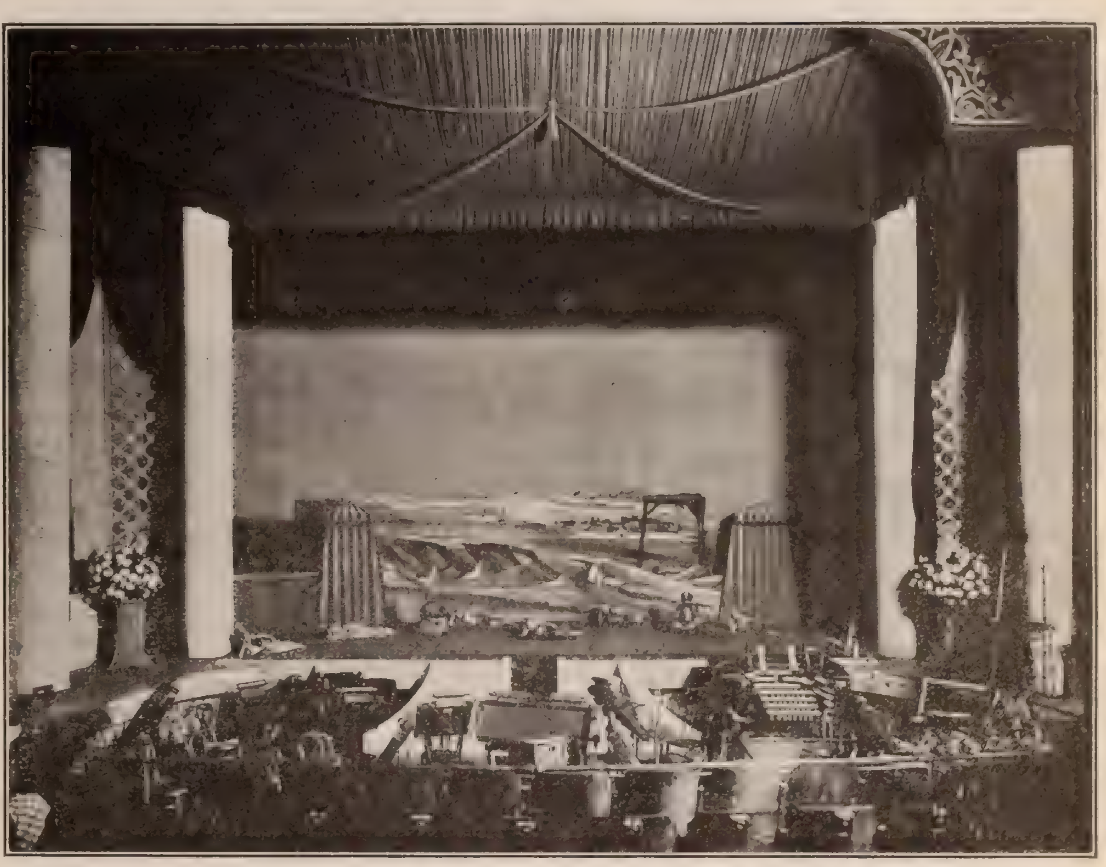
Now wise managers are beginning to realize that it is the big feature which is worthy of the exploitation and the one where extensive exploitation gets the greatest results when the box office statement is finally compiled.

In this case of the Merrill's, the management might have utilized the electric's to advertise the current bill to advantage. Possibly the feature needed all the exploitation it could get to bolster its waning run. Probably use of the blazing letters across the theatre for the attraction would have sold some seats for the attraction. The point is that the Merrill decided that Nazimova's name on the sign would sell more seats for the coming attraction than some other star's name would for the one playing when the photograph from which this cut was made was taken.



Sets Pace for California Exhibitors

Tivoli Theatre of San Francisco Experiments in Exploitation and Invites Others to Witness the Result



Stage setting designed for the presentation of "Auction of Souls" at the Tivoli theatre, San Francisco

EVIDENCE that California exhibitors will adopt a new style of exploitation in the form of a prologue that carries out the theme of a given attraction, is clearly apparent following a tryout of this plan by the Tivoli Theatre, San Francisco, which brought the personal attendance of exhibitors throughout the state.

This new thought as carried out by the Tivoli is a progressive step along the thought that it is the word-to-mouth advertising that best promotes the interests of any production and the proper development of this idea can mean promotion that not only brings patrons to the theatre but which at the same time sends them away pleased.

The Tivoli tested their idea that exploitation can be a stimulant for word-to-mouth advertising with "Auction of Souls," starring Aurora Mardiganian.

Exhibitors throughout the state were notified by means of newspaper exploitation and a number of personal letters that something extremely new in promotion was to be tried. It is an interesting fact that the Tivoli risked the chances for a big opening attendance by playing mainly to the title, star and the fact element of the attraction. Outside of the facts that Aurora Mardiganian was termed, "the beautiful Armenian refugee who witnessed the sale of Christian girls for eighty-five cents apiece" there was no effort made on the part of the Tivoli to extract from the picture the sensational advertising possibilities afforded.

The exploitation was the prologue. By an arrangement with a local California school for fancy dancing, the Tivoli was provided with a bevy of eight attractive girls who were trained specially for interpretive dancing. The advertising given the school more than compensated the institution for creating an original dance that typified the fortitude and sacrifice of the Armenians. A lead dancer who conceived a dance that represented the dawn of a new era and the triumph of the Christians.

The curtain rose on a desert scene just without the walls of a typical Turkish city. A drop curtain transparent in place gave an effect that the city had been sacked and burned. The dancing girls in Armenian costumes were guarded by two large Turks on either side of the stage.

After depicting by a dance the sorrow caused by the capture the lights were gradually dimmed, the girls fall in supplication to the Master and out of a dense blackness there arises the indomitable white cross.

To see what effect this novel exploitation would have on the public of San Francisco, many California exhibitors stayed about the theatre for several days, interested to learn what the new scheme would bring forth.

And without exception the exhibitors journeyed home resolved to adopt the prologue as an exploitation medium in cases where the bigness of the feature will warrant it.

Dancer who appeared in costume shown during the engagement of "Auction of Souls" at the Tivoli theatre. San Francisco

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It's a Good Story Even If Not True

SINCE this story is from a press agent, in fact originating with Joe Reddy, might lead the skeptical to believe that said story is something conceived in the imaginative mind of said press agent, naturally to be expected the morning after the time for making New Year's resolutions and entitled to be viewed with the proverbial grain of salt, like we will say a tale concerning champagne baths which movie actresses are sometimes said by publicists who have more nerve than good sense, to use in lieu of the more commonplace HO^2 dip. On the other hand we have always found said Joe Reddy to be a most dependable specimen of his species, subject to only such suspicion as naturally accrued to one who has adopted a profession which contains so many artists, a correct term, who cannot resist the temptation to make a story sound interesting even if it is necessary to distort facts.

Therefore we publish Mr. Reddy's tale of what an exhibiting life is in some of the smaller communities. You can believe it or not just as you like. Anyway it's a good story.

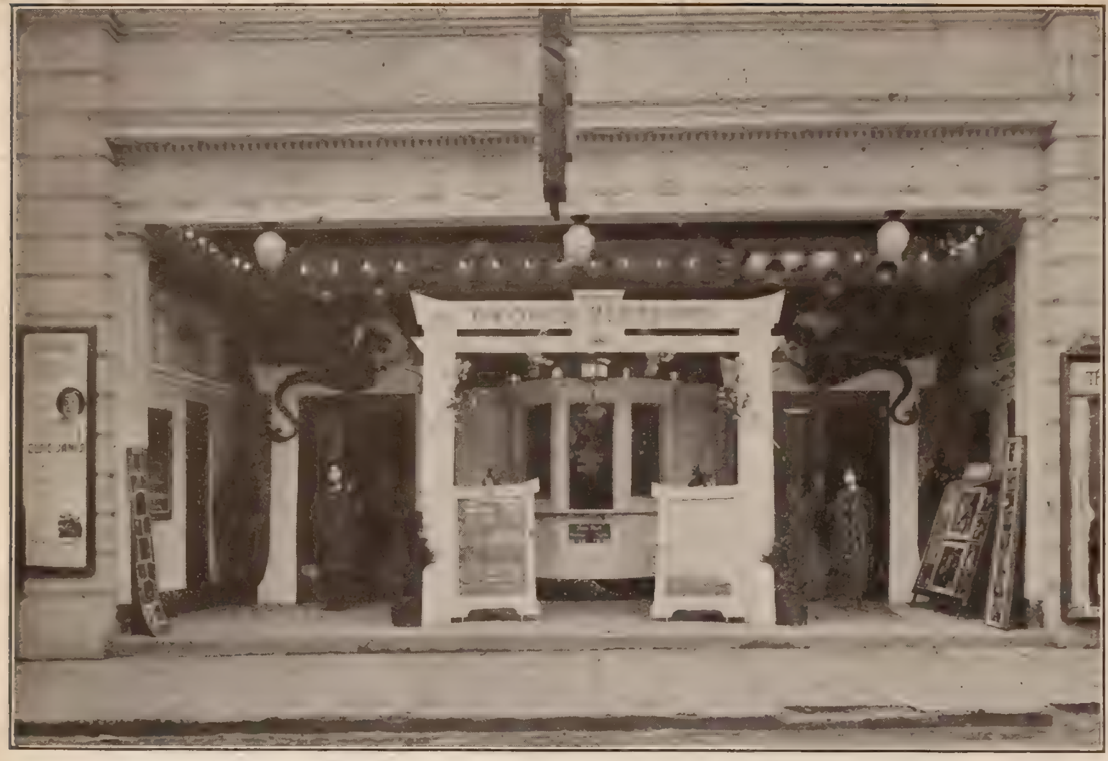
"Algona, a village of several hundred inhabitants, including the police department, is located in the hills of the State of Washington, somewhere between Seattle and Tacoma and probably came into being after a landslide. Yet, in spite of the fact that even the interurban trains refuse to recognize its existence, and make no stop at Algona, the hamlet has its own motion picture theatre, and twice weekly shows are staged with Pathe features heading the programs.

"It is nothing unusual on the face of it, for Algona to have its film palace—almost every town in the country has one—but it is the difficulties encountered and overcome by H. M. Leonard, owner of the theatre, that make it one of the seven wonders of filmdom.

"In order to get electric current for the exhibition of his pictures, Mr. Leonard connects his wires with the third rail of the interurban line which carries 500 volts. Having no transformer, he uses a barrel of water for a theostat, in which he has suspended a tire, taken from an old wagon wheel. Even with the high voltage he thus gains, the lights occasionally get rather dim, and, in order to increase the power, he chases out and drops a handful of rock salt in the barrel.

"This is not his only difficulty with the light, however. When the interurban train passes the theatre, regardless of whether the villain in 'The Thirteenth Chair' is about to strike down his victims, or the hero is about to rescue the pretty heroine from the Zulus in 'A Woman of Pleasure,' out go the lights entirely. After the train has passed, the connection is resumed.

"Despite all these difficulties, Mr. Leonard manages to satisfy his audiences. He has almost succeeded in beating the railroad people, by arranging his shows between trains."



"Broken Blossoms" lobby display designed by manager George Kyrros of the Virginian theatre, Charlestown, Va.

Suelke to Make the Town Come Up to Their Theatre

WE have recently received an interesting letter from Karl A. Suelke, who with his dad, owns and operates the new Liberty Theatre of Cape May, N. J. As Mr Suelke says in his letter Cape May is more or less a dot on the map to most people, its greatest claim to National fame being in the submarine scare during war times for it was at this point that the German subs were reported.

Before telling us something about the new theatre, the Liberty, which as yet isn't quite complete although open and doing a good business he takes a little crack at some of our stories which have started out by saying small towns, when we were speaking of cities of some ten thousand and reminds us that he is doing business in one so small that he is figuring that for every person in the town he and his father have invested twenty dollars a head, since the theatre with its two stores and three flats added cost $50,000. At least that is the way Mr. Suelke figures the situation which will allow you a chance to air your mental arithmetic and figure out how many people dwell within the village limits of Cape May.

Speaking further on the subject of the problems of the small town exhibitor as we have been wont to call the ten thousand city man, Mr. Suelke goes on to say, and in saying it, he is a real optimist not at all dismayed that he has so large an investment in so small a town, that "Cool Cape May" is going to run the big new fifty thousand dollar theatre in a fifty thousand dollar way, and he goes further than that, he proves that he is doing it.

For instance, he was playing "Broken Blossoms" at the time of writing us his letter. He describes the amount of paper he is putting out for the attraction, and as near as we could figure it without using something more than mental arithmetic, fifty dollars would about cover the cost. This is about twice what the average theatre in a town the size of Cape May would pay for a picture, let alone spend for advertising.

And that is not all. The Liberty staged a prologue for the offering which would have done credit to a city. A painted drop, orange blossoms and all the effects just as the Griffith press book described as the proper way to put over a prologue was included in the Liberty's creation, the first venture in the art, so Mr. Suelke tells us.

The Liberty showman sent us some programs, also city style and well framed and nicely printed. The Suelkes call their theatre "The Bright Spot in Cape May." Then came a paragraph in the Suelke letter which had us guessing since it stated in telling of the advertising the house does, that "You can see our one sheet boards as far as thirty miles."

Spends Money on "Broken Blossoms," But the Result Justified It

WHEN "Broken Blossoms" played the Virginian theatre of Charleston, West Va., some few weeks ago, George Kyrros, the Virginian's enterprising manager, was fully alive to the exploitation pissibilities the feature possesses and went the limit in his advertising campaign. As he says in a letter which among other things states that the NEWS is a great help to him in advertising his programs; "I admit we spent some money advertising 'Broken Blossoms,' as we are doing on all good productions nowadays, but we have found out that exploitation pays."

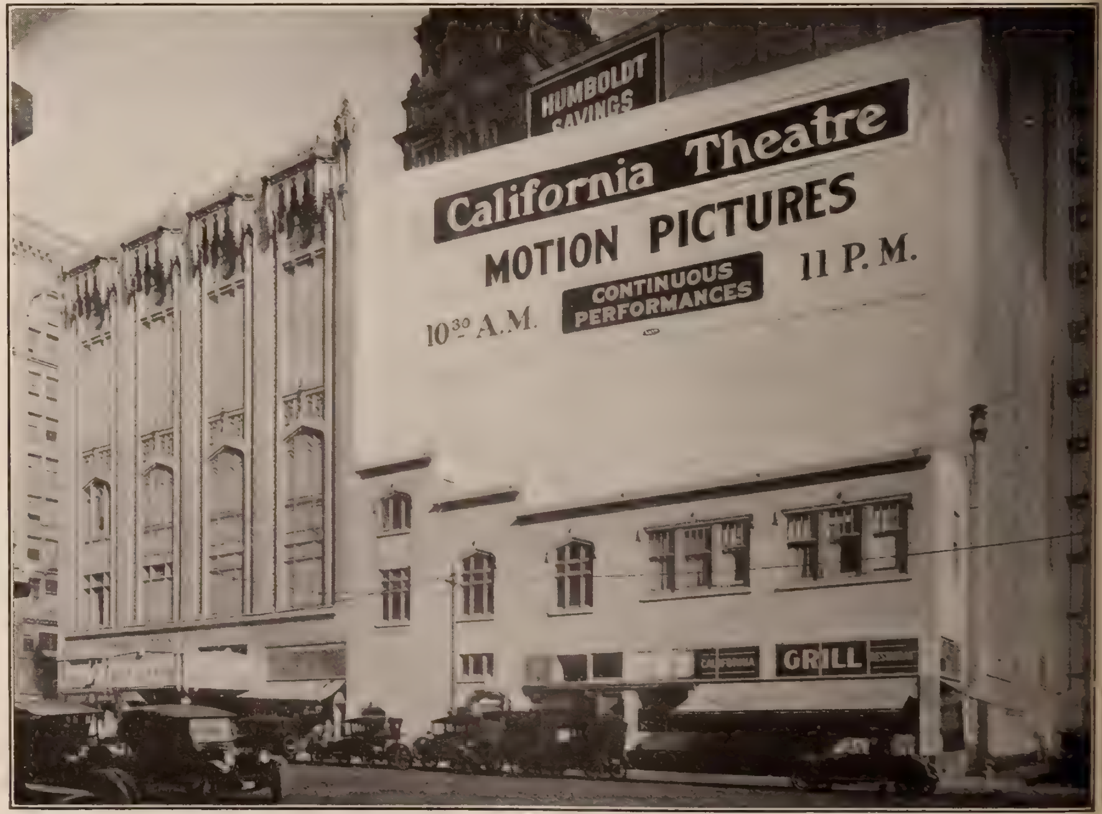
Mr. Kyrros' campaign in some respects was of course orthodox, but in other ways it was extraordinary.

Before the picture opened he engaged an aeroplane and distributed a hundred thousand small "dodgers" all over the city by means of the plane. Besides an enormous number of posters, he also placed many hand-painted window cards about the city. The theatre was decorated all the way through to present a Chinese atmosphere and all lights were covered with Chinese lanterns. Chinese dolls and dragons were placed about the auditorium and lobby and all employees were costumed in the style of the Orient.

The lobby was a model of artistic construction as will be noted from the accompanying cut.

Mr. Kyrros wanted to give his presentation a proper musical setting so he imported a famous orchestra from Pittsburgh, Pa., for the engagement and made much of this fact in his advertising. The musicians were worthy of all the claims Mr. Kyrros made for them and alone were the means of attracting much extra business. The feature held up for a full week which is an unusual run for Charleston and Mr. Kyrros is satisfied that his advertising campaign had a great deal to do with this fact. He is fully convinced that intensive exploitation is the only way to put over a really big picture, but laments that so few releases come under this head, according to his idea.

He says: "Most of the good pictures are in the film man's head."



This huge sign on the side of the California theatre, San Francisco, can be seen for miles when the view is unobstructed by buildings. It is illuminated at night by scintillators located on the roof of a low building across the street from the theatre

Grauman Methods Viewed at Close Range

How Los Angeles' Most Famous Exhibitor Puts on the Show with Many Illustrations

From "A Night in a Forest" as staged by the Grauman theatre Los Angeles. One of Syd. Grauman's recent specialty hits

SID GRAUMAN, premier showman, has been doing things again at Grauman's "Million Dollar Theatre," in spite of the fact that much of his time and attention has been taken with getting the second Grauman house in Los Angeles, the Rialto, open to the public.

The week of December 15th found Wallace Reid programmed to project his screen likeness on the Grauman silver sheet in a picturization of "Hawthorne of the U. S. A.", and upon due examination, Sid Grauman concluded that the picture did not contain any elements that would provide a basis for a prologue. So Sid hit upon the idea of a 100 per cent. program, with unusual lighting and color and musical effects with every number. This may seem a daring idea, that of taking each separate unit, enhancing it to the utmost after discovering its opportunities, and then merging the whole into a synchronized program. But that is just what the youthful manager with the Paderewski pompadour achieved.

The overture decided upon was selections from Victor Herbert's "The Fortune Teller," arranged by Arthur Kay, conductor of Grauman's Symphony Orchestra. Here the fine artistic hand of Grauman was evidenced in an entirely new scheme of lighting effects, by which huge shafts of green, orange, blue, purple, amber, red and composite colors, played upon the orchestra with each change in the mood and tempo of the music. As the last selection was being played and the music swelled to a crescendo, reverberating to every corner of the auditorium, the lights changed much faster, giving a beautifully dramatic value to the general effect. Then as the number came to a close, while Kay's baton was poised high in air, and the brass section was pealing a grand finale, the house was suddenly almost completely lighted. The effect upon the audience was marvelous, and the overture received a rousing cheer.

Then came the weekly, splendidly arranged, which Sid Grauman caused to close with a scene showing an aviator climbing out to the end of an aeroplane and precipitating himself into space on a parachute. As the parachute opened a pistol shot smote the atmosphere ,and as the aeronaut was swept by a strong wind over several miles of open country, his body swaying in all directions, the music became stormily dramatic, and again lighting effects representing lightning flashes zig-zagged swiftly over the theatre.

A Paramount-Burlingame Travelogue, showing scenes at Waikiki Beach, Hawaii, closed with a beautiful night scene on the ocean, and hidden voices singing "Aloha Oe." Vivid blues, reds and ambers played on the screen alternately, and the number concluded to big applause.

Two different acts graced this unusually strong program. One of them disclosed, as the velvet curtains parted, a tropical forest, with the moon above, and various whirring of wings and sounds of pattering feet indicated the presence of bird and animal life. Perched on a few limbs of trees were weird looking stuffed Birds of Night. Soon a few bird calls trilled forth from somewhere among the trees, and was answered by a love not from another bird. Gradually many birds seemed wakened and from a few intermitting trills and their echoes, the chattering screaming and singing of birds grew to considerable volume. By that time the audience was thoroughly puzzled, and then a pretty young girl, clad, with some modifications, like Mother Eve, made her appearance through the jungle growth, whistling a bird call. Then, one by one, were revealed four different girls, who from whistling bird notes, softly and gradually began to whistle in harmony some of the pretty melodies of Cadman, Carrie Jacobs Bond and Teresa del Riego. So gradual was the transition from the bird notes to the melodies that the audience was raptly unconscious of the change. The act closed to strong applause, with the girls retiring into the forest depths and the whistling gradually subsiding. When all was quiet, and the moonbeams playing through the trees became more beautiful to the undistracted view, the curtains closed.

Using the same set, but adding a tent and completely adjusting the lighting scheme, so that the scene depicted looked quite foreign to the original forest, Sid Grauman presented the Dupuy Harmonists, unusually sweet singers, in the costumes of backwoodsmen, with axes. This quartette sang two classical selections, after which they began to make ready to go back to their log-splitting. Just as they began to swing their axes, the lights went out, and the title, Jesse L. Lasky presents Wallace Rein in "Hawthorne of the U. S. A.", appeared.

There were other short film features on the program, and through it all there constantly recurred a melody from "The Fortune Teller," which bound up the broken threads, and gave a unity that brought forth to many the impression, most subtly, of having seen the entire performance in twenty minutes, instead of two hours.

A scene from "A Midnight in a Forest" one of Syd. Grauman's prologue numbers at the Grauman theatre, Los Angeles

Exploitation Men's Minute Book

Exploitation Idea for "The Greatest Question," Which Should Go Big

"WOULD you sleep all night alone in a graveyard?"

"Do you believe in ghosts?"

Prompting these two interrogations is an exhibitor exploitation plan for the small city or town with particularly novel and inexpensive features, and with which it is proposed to make the simplest of psychic tests with colored men, colored women, white men or white women as pre-showing publicity for D. W. Griffith's personally directed production of "The Greatest Question" for First National, to determine whether or not there are such things as ghosts.

In his story Mr. Griffith has touched on spiritism, which is now sweeping the world with a wave of curiosity-invoking interest. And it is to capitalize the latent superstition in the average person, that C. L. Yearsley, director of publicity and advertising for the Circuit, has planned the exploitation idea which is offered to exhibitors, in complete detail, in a special two-page section of the press sheet.

The stunt was first announced in a trade journal teaser two weeks ago. That it is to be a remarkably popular form of mystery advertising is shown in the results from the announcement, which made no mention of "The Greatest Question." Scores of inquires have been received, and from many unexpected sources. While exhibitors have asked for further information, a great number of theatre employees and girls and men who hold positions with other film concerns have written, telephoned or called to apply for the opportunity to sleep all night alone in a graveyard, for a cash consideration, to prove or to disprove that ghosts exist.

As the exploitation is set forth in the special section of the press sheet for "The Greatest Question," it will be an unusually inexpensive form of advertising for any exhibitor. It requires a first announcement ad in one or more local newspapers in any town, wherein the exhibitor offers a series of cash awards—which in amount are left to the decision of the theatre owner—to any colored woman, any colored man, any white girl or woman, or any white man, who will sleep all night alone in a local cemetery, under conditions which provide all necessary physical comfort. The only requirement is that whoever accepts the offer must remain alone, securely fastened to the sleeping cot so that there can be no doubt in the public's mind that the test was actually made for the full period of time stated, from ten or eleven o'clock in the evening until six o'clock in the morning.

The stunt is of a nature that will elicit a great amount of newspaper comment in any locality, and this, in turn, reduces the necessity for a costly ad campaign to keep it prominently in public view.

The press sheet contains specimens of the ads, in addition to a complete complement of publicity stories. The stories cover the text of the ad announcement, the receipt of application, a statement by the exhibitor that whichever applicant is selected will be accompanied to the scene of the test by torch bearers, in automobiles, and by a committee of newspapermen, who will supervise the arrangements for the vigil, and securely fasten the applicant for the night.

Front page newspaper publicity is certain to result from the experiment according to the descriptive matter in the press sheet. The explanation of the stunt also recommends to exhibitors that they arrange to give one newspaper the exclusive right to publish, on the day after the test, the story of the applicant's experience during the seven or eight hours alone with the dead.

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

It is further suggested, as a means of capitalizing to the utmost the publicity value in the stunt, that the exhibitor arrange with the applicant who undertakes the test, to make personal appearances at the theatre during the presentation of "The Greatest Question," and make a short talk to each audience, describing what he or she saw, the sensations and thought.

The only individuals who are barred from applying are returned soldiers and professional mediums.

The teaser ads used in the trade papers two weeks ago were intended by Mr. Yearsley to test the efficacy of the stunt within the industry as a gauge to the interest it could be counted upon to arouse with the public.

One of the first inquisitors was a stenographer employed by another film concern, who offered to sleep all night alone in a graveyard for the amount advertised, providing that she could do it before Christmas. She said that she would not need the money that badly after the holidays.

Another applicant, a young chap, called personally at First National headquarters, also anxious to earn money in this unique way. But he had a time limit in which he wanted to camp in a cemetery for a night. He wanted to do it before Wednesday of this week, because his room rent was due on that day, he had no regular position, and his landlady had given notice that he would be ejected if he did not settle in full on the due date.

Most surprising of the applications was one made in person by a young, extremely well dressed girl, who admitted that her family name was prominent socially.

Prize Contest in Montreal Arouses Public Interest

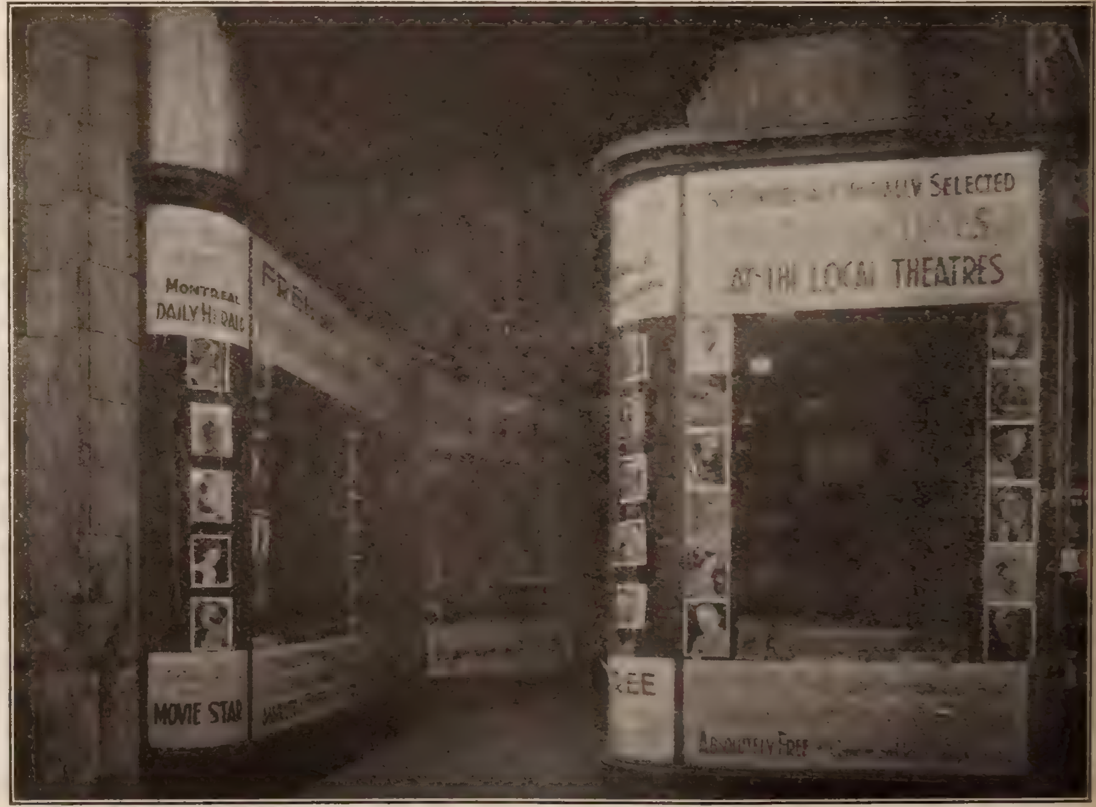
THE Montreal Herald, one of the most progressive of Canada's newspapers and one which has recognized the interest the public takes in all things connected with the "movies" is conducting a contest in which the basic idea is to build subscription for the Herald.

Besides automobiles, pianos and a host of other prizes, this newspaper is offering two young women, who prove themselves, by the number of votes their friends cast for them, the most likely, lovely and popular Canada's fairest, the chance to become moving-picture stars with the Universal Film Mfg. Co.

The Herald is daily publishing pictures of Universal favorites, together with announcement of which moving-picture houses are showing their feature pictures each day. Full page advertisements of this sort are arousing intense interest in the contest.

Several large show windows in the busy shopping district are being utilized in displaying the prizes offered. The walls of these windows are completely covered with pictures of Universal screen artists, as are the outer edges of the plate glass windows. Huge signs ask "Do you want to be a movie star?" and others bid you "See Universal's Specially Selected Holiday Pictures at the local theatres."

In this contest the Montreal Herald has hit upon a splendid way to increase their circulation and at the same time possibly discover several flowers who would otherwise have been born to blush unseen instead of spreading their sweetness on the silver screen.



How the Montreal Herald advertises its movie contest by a window display of unique design and excellent taste

Soriero Obtains Lowell Mayor's Official Aid

Determined to Get Alice Brady for Personal Appearance, the Strand Manager Resorts to Strategy with Perfect Success

WANTED—A plan for bolstering up pre-holiday business.

Such might have been, but wasn't, the advertisement of Thomas Soriero, Manager of the Strand Theatre, Lowell, Mass. Mr. Soriero's policy is to develop ideas himself—to fight his own way out of tight corners.

And this is the story of how he did it.

The first decision he reached was that the situation demanded the presence in Lowell of a really important motion picture star. But who could he get?

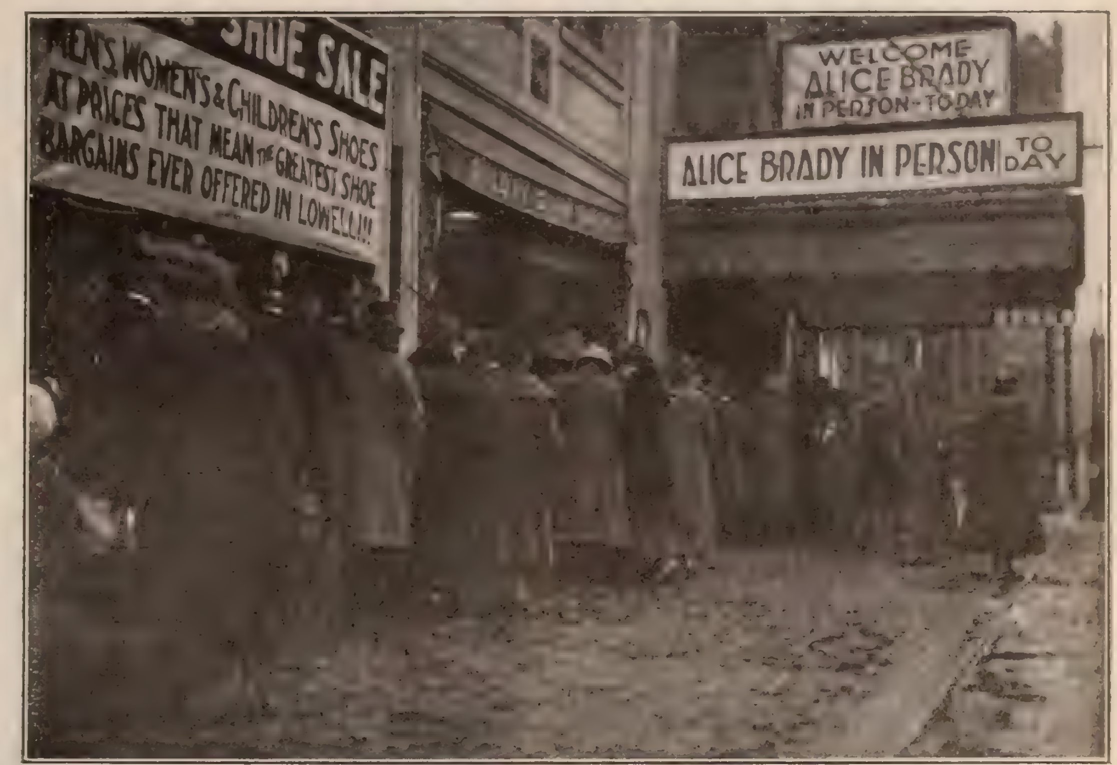
He recalled that Alice Brady was in Boston, appearing at the Plymouth Theatre in "Forever After." It was easy; he would get her. True, he would not be playing an Alice Brady picture for some time, but he had booked Realart production and could utilize that as an argument.

However, the argument did not prove as strong as he thought it would. Everybody was quite willing to co-operate with him, but there were serious obstacles to be overcome. Miss Brady, he learned from outside sources, was not in the habit of making personal appearances, and she was engaged at the time in rehearsing a new play as well as appearing in "Forever After."

But Mr. Soriero had set his heart on carrying through his plan and he was certain a means of doing it could be found. All that would be necessary, he argued to himself, would be to make so strong an appeal that it could not be refused. He would induce the Mayor of Lowell to issue an invitation on behalf of the city!

There are difficulties, however, in the way of tying up the administration of a city of 150,000 population with a private business enterprise. A good reason would have to be offered to the Mayor, and as Mr. Soriero did not have a strong political argument to advance, something else had to be devised.

This was found in the inauguration of plans for the Christmas Basket Fund for the Poor. Mayor Thompson was much interested in this enterprise—an active worker in its behalf. Mr. Soriero would suggest to the Mayor that the presence of Miss Brady in Lowell would help the basket fund.


SHOE SALE
MEN'S WOMEN'S & CHILDREN'S SHOES AT PRICES THAT MEAN THE GREATEST SHOE BARGAINS EVER OFFERED IN LOWELL!!!
WELCOME ALICE BRADY IN PERSON-TODAY
ALICE BRADY IN PERSON TO DAY

Rain did not keep Lowell fans from coming out to see Alice Brady in person at the Strand theatre

Thomas D. Soriero, general manager of the Strand theatre, Lowell, Mass., and a good showman

The Mayor, of course, agreed. And the result of his argument was a cordial letter of invitation—an official invitation from the City Hall—to the motion picture actress. Typed on embossed stationery, the message was as follows:

"My dear Miss Brady: May I invite you, in behalf of the people of Lowell, to visit the Strand Theatre, this city, on Friday, December 12, 1919? I can assure you of an enthusiastic reception if your reply is favorable. Kindly wire me, in order that arrangements may be made to receive you. Respectfully, Perry D. Thompson, Mayor City of Lowell."

And Miss Brady accepted! Strategy had won!

Of course, there were other troubles—there always are in an affair of this sort—but Mr. Soriero and his Big Idea survived them all. The day dawned drearily and developed a discouraging rainstorm. And there was a mishap to the motor car in which Miss Brady made the trip from Boston to Lowell. These conditions, however, did not prevent the Realart star's arrival, her reception by the Mayor and a committee of prominent citizens, and, most important of all, from Mr. Soriero's point of view, a visit to the Strand Theatre where several thousand admirers of Miss Brady were assembled to greet her.

The Strand seats 1,800 persons. Not only was every chair filled, but every inch of available standing room was occupied, and hundreds who were unable to get into the lobby stood outside in the rain. When the star entered the big house she was enthusiastically cheered.

Following the Mayor's introduction, Miss Brady made an address. She declared that in spite of her program of work she had been glad not only to meet her admirers personally, but to help them in their worthy charity. After obtaining pledges and helping to raise individual contributions for the fund, Miss Brady left the theatre, and visited the local telephone exchanges where the operators had prepared tea for her.

Of course, Manager Soriero took excellent advantage of the appearance of Miss Brady to advertise his theatre. The city's newspapers gave the affair considerable attention because of Mayor Thompson's connection with it, and in all news stories mention of Miss Brady linked up with her coming photoplay, "The Fear Market," which is to be shown at the Strand Theatre in the near future. Mr. Soriero also flashed slides on the screen announcing the proposed showing of "The Fear Market" at his theatre.

"His Honor the Mayor," Perry D. Thompson of Lowell, Mass., whom Soriero interested in his attempt to secure Alice Brady for a personal appearance

“More Than One Way of Doing Business

James Q. Clemmer, Owner and Manager of the Clemmer Theatre, Seattle, Expresses His Views on Successful Exhibiting Policies

ONE of the pioneers of the industry of the West Coast is James Q. Clemmer, owner of Clemmer theatre, Seattle, and recognized as one of the "thinkers" among exhibitors. Therefore a recital of some of the ideals and principles which Mr. Clemmer has made a part of his exhibiting career will be of interest. This is what Mr. Clemmer said to our Seattle correspondent when the latter interviewed him for the MOTION PICTURE NEWS.

"There is more than one way of advertising and doing business," Mr. Clemmer stated by way of answering some queries our interviewer had put to him.

"Some motion picture managers and owners believe that the one and only way to bring the crowds is through the daily newspapers. Now regarding the papers, I am sure they are useful. I believe in advertising in them, but that will not bring the regular customer every week, unless you treat him right by giving him a good show or unless you give him good music to interpret the pictures. Besides this I believe in feature advertising. That is, to use novel ways for advertising a picture.

"I do not believe any house in the country, small town, or city, even New York, that wishes to build up a good name can do so, unless it shows good, clean pictures. I do not speak of the transient houses, by which I mean those theatres that are located in a district that is passed daily by strangers or those looking for any old kind of an entertainment.

"There are a number of men in every city who at one time made money from some kind of unclean proposition and who think the only way to make money is in this manner. Some are managers of picture houses or connected with a film house. They still look for and to the rotten side of life. They show and help produce unclean pictures and they are the ones who are detrimental to the motion picture industry. Some of this type make money, but we can see from the better class of pictures that have been on sale this last year, that those wishing the cleaner type seem to be winning out. For no producer would spend his money producing a picture if he did not think it would pay for both him and the exhibitor. For if the clean sort of picture does not pay the exhibitor, why he will not purchase that kind again.

View of the Clemmer theatre, Seattle, during the showing of "The Westerners"

"Most exhibitors do not know the value of music. I consider this both an artistic and advertising feature. The average exhibitor is afraid to pay a few dollars more for a good orchestra, while he will readily spend thousands for more newspaper advertising. As before remarked, the paper is valuable but what is the good of your advertisement if after the people attend your theatre, even see a good picture, but go away with the feeling that something is lacking?

"That something lacking with the picture, undoubtedly is the orchestra, if the house has none. Some houses have no orchestra. They believe an organ or a piano is enough to interpret pictures. Of course this is foolishness, as no one instrument can do what an orchestra can to interpret a picture that is full of action or one that shows repose. Any orchestra cannot interpret a picture. Only a good one can do this and it takes men who are real musicians to pick out the compositions that will fit the picture and know how to play it.

James O. Clemmer, owner and manager of the Clemmer theatre, Seattle, and one of the best known men of the West Coast

"People do not care for cheap music. They want something inspiring and if the music is not up to snap, no matter how good the picture is they will go away disappointed. On the other hand, good music will bring the same person to your theatre twice in the same week and will make a regular customer of him or her. For this reason I believe in obtaining the best orchestra possible and one that will play the best music. Since people really appreciate good music, they also appreciate special solos. When one goes in a motion picture house and hears as well as sees people applaud continuously after they have heard a so-called heavy selection played by an orchestra, they will know that a really good orchestra pays.

"For instance, in my theatre Mr. Guterson's famous Russian Orchestra is employed. The men in it have graduated fom the best schools in the world. Some in Russia, some in Vienna, and all under big masters. When Nazimova was playing here in 'The Brat,' which ran for two weeks, Mr. Hauptmann, the pianist, who is a graduate of the Conservatory of Music in Vienna and has played with some of the greatest musicians in the country, played Listz' Hungarian Rapsody after each showing with such fervor that oftentimes he received two encores. As this was hard work for Mr. Hauptmann, we tried to start the picture so he could rest, but the audience would not allow the rest. This shows people do understand and want good selections, not the trashy music. Every week Mr. Guterson has some one play a special selection or the entire orchestra gives one. Never a week has passed but encore after encore meets the selection. You bet it pays to have your house known as the 'musical motion picture theatre.'

Book store tie-up for "The Westerners" arranged by "Jim" Clemmer during the Clemmer theatre showing

"A special advertising feat always helps to swell the receipts. There is no manager in the country but who can think up some special advertising stunt. Maybe it will be an odd front, maybe a display on a machine that travels through the streets or anything that will attract attention or make the people inquisitive. For instance, when the 'Westerners' played at the 'Clemmer,' the front was appropriately decorated with a log cabin, etc. I also made arrangements with a book store to feature Stewart Edward White's book, 'The Westerners,' as a window display during the week the play was shown. The book store manager thought this a good idea, which helped us both.

"Before 'The Thirteenth Chair' was shown in my theatre, cards were distributed on the street and in offices, with the letters 'Why, "The Thirteenth Chair"' and a few other words written on it, in order to cause a mystery. The first day 'The Thirteenth Chair' was shown I employed a fortune teller to sit in the window of a well known store, which has a phonograph department. Anyone could go in the window and have his or her fortune told. In this window was an announcement of where the picture was being played and that they had the 'Record' of the selection the orchestra was playing.

"There are many features that can be copied from some good motion picture periodical that has a real good exhibitors' service department like the MOTION PICTURE NEWS, for you can get ideas from all parts of the country. Ideas that should be impressed on all motion picture managers and owners, are the ideas of clean pictures and good music."

With First Run Theatres

Rialto Theatre—

Overture—" First Hungarian Rhapsody." Rendered by Rialto orchestra with czimbalom solo by Bela Nyary.

Scenic—" Chilkat Cubs " — Bruce American-Educational.

Current Events—They Do Say India Really Celebrates, Kinograms; Experimental Schools Out of Doors Open at Portland, Ore., Gaumont; Famous Specimens of the Cat Family on Show, San Francisco, Gaumont; Mutt and Jeff Cartoon, Fox, For Better or For Worse; New Submarine Added to the U. S. Navy, Kinograms; Spotting the Big Guns from the Sky, Kinograms; Home Folks Welcome Pershing, La Clede, Mo., Pathe.

Vocal—" Dear Old Pal of Mine "—soprano solo by Pearl Headford.

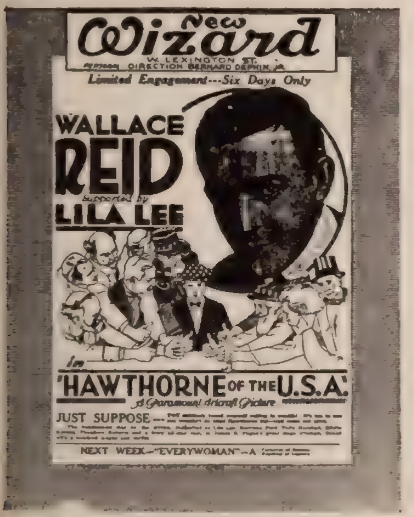
Vocal—Duet from " The Pearl Fishers." Sung by Sudwarth Frazier and Edoardo Albano.

Feature—" Red Hot Dollars " — Charles Ray.

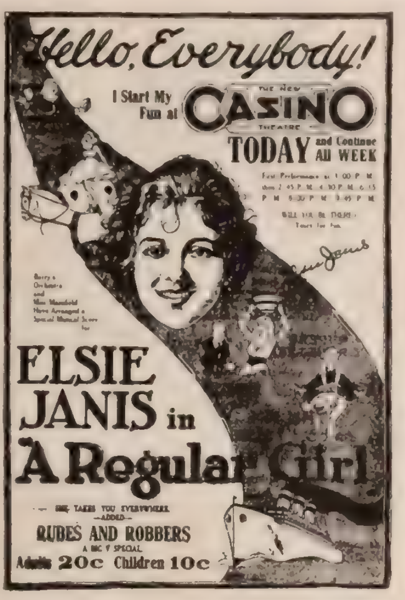
Comedy—" Chicken A La Cabaret."

Organ Solo—" Toccata," from Fifth Symphony.

Next Week—" When the Clouds Roll By."


New Wizard
W. LEXINGTON ST.
DIRECTION BERNARD DEPKIN, JR.
Limited Engagement—Six Days Only
WALLACE REID
supported by
LILA LEE
in
'HAWTHORNE OF THE U.S.A.'
A Paramount Artcraft Picture
JUST SUPPOSE—
NEXT WEEK—"EVERYWOMAN"—A

Baltimore's New Wizard is playing " Hawthorne of the U. S. A." and in advertising the feature added to a producer's cut with good results. Size four by ten


Hello, Everybody!
I Start My Fun at
THE NEW CASINO THEATRE
TODAY and Continue All Week
ELSIE JANIS in
'A Regular Girl'
—ADDED—
RUBES AND ROBBERS
Adults 20c Children 10c

We call this a regular ad for " A Regular Girl." The Casino is located at Jacksonville, Florida. In size it was four by twelve

Strand Theatre—

Overture—" Babes in Toyland."

Scenic—" Children of the Netherlands "—Pathe.

Current Events—Strand Topical Review—They Do Say India Celebrates, Kinograms; Washington Dons Winter Robes, Pathe; New Submarine is Added to the U. S. Navy, Pathe; Vast Amount of Copper Needed for Reconstruction Work Abroad, Pathe; Tides and the Moon, Bray-Goldwyn cartoon; Hunting Wild Ducks, Goldwyn; Topics of the Day, Pathe; The Power Behind the Throne in Japan, Kinograms; Italian Parliament Convenes, Pathe; In the Lime Light, Pathe; Home Folks Greet Pershing, La Clede, Mo., Pathe.

Vocal—" The Lost Chord." Rendered by the Criterion Quartette, which filled a week's engagement at the Strand, Brooklyn, last week.

Feature—" The Greatest Question " —Griffith-First National.

Organ Solo—" Sonata No. 3."

Next Week—" Daughter of Two Worlds."

Rivoli Theatre—

Overture—" Il Guarnay."

Scenic—" Memory Lane " — Paramount Post-Nature.

Special—" Snowflurry." An interpretative dance by five maidens attired in pretty costumes given in front of a winter scene drop and with stage snow falling during the dancing.

Current Events—Rivoli Pictorial. The opening strip is a special showing a birthday cake with two candles in celebration of the Rivoli's second birthday, which occurs this week. Italian Parliament Convenes, Rome Italy, International; Heavy Sea Drives Ships on Maine Coast, International; Glimpses of Paris for the A. E. F., International; An Undersea Garden, Gaumont; General Pershing Honored by His Home State, St. Louis, International; In the Lime Light, Pathe; In the Heart of the Catskills (Scenic strip), Gaumont; Snapping the Whip at Bear Lake, International.

Vocal—" Down Deep Within the Cellar." Vocal solo rendered by Emanuel List, basso profundo, who sings before a special drop and in costume of the Dutch Burgomaster type.

Comedy—" The Speakeasy "—Mack Sennett-Paramount.

Organ Solo—" Finale in E Flat."

Academy of Music—

First Half of Week—

Overture—Selections from " Mid Summer Night's Dream."

Current Events—Fox News.

Features—" Eyes of Youth "—Clara Kimball Young. " A Man's Love "—Earl Williams.

Comedies—" The Floor Below "—Pathe. Mutt and Jeff—" The Nooze Reel."

Last Half—

Overture—" Mid Summer Night's Dream."

Current Events—Fox News.

Concert—Selections from " Robin Hood."

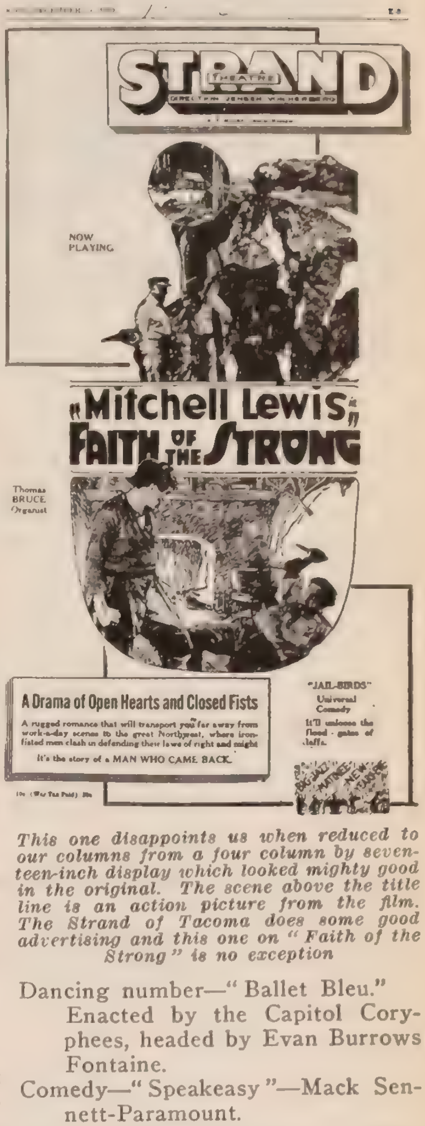
Serial—Tenth Episode of " The Black Secret "—Pearl White.

Features—" The Lincoln Highwaymay "—William Russell. " My Husband's Other Wife "—Sylvia Breamer.

Comedy—" The Roaming Bathtub " —Fox-Sunshine.

Scenic—" Japan."

Next Week—" Blind Husbands and Brothers Divided "; " Flames of the Flesh and the Haunting Shadows."


STRAND THEATRE
NOW PLAYING
Mitchell Lewis
FAITH OF THE STRONG
Thomas BRUCE Organist
A Drama of Open Hearts and Closed Fists
A rugged romance that will transport you far away from work-a-day scenes to the great Northwest, where iron-fisted men clash in defending their laws of right and might
It's the story of a MAN WHO CAME BACK
"JAIL-BIRDS"
Universal Comedy
It'll unloose the flood-gates of laffs.
BIG JAZZ MATINEE NEW YEAR'S

This one disappoints us when reduced to our columns from a four column by seventeen-inch display which looked mighty good in the original. The scene above the title line is an action picture from the film. The Strand of Tacoma does some good advertising and this one on " Faith of the Strong " is no exception

Capitol Theatre—

Overture—" Capriccio Italen."

Scenic—" Holland Rustic Life and Waterways "—Educational.

Specialty—" East Indian Dance." Presented by Evan Burrows Fontaine.

Educational—" A Cat in a Bag "—Major Allen Big Game Special —Universal.

Specialty—Shadowgraphs. Presented by Albert Donelly.

Vocal—" A Night in Venice." Rendered by Lucille Chalfont and Frank Johnson, with a special setting designed by John Wenger.

Current Events—Capitol News, compiled from all the releases.

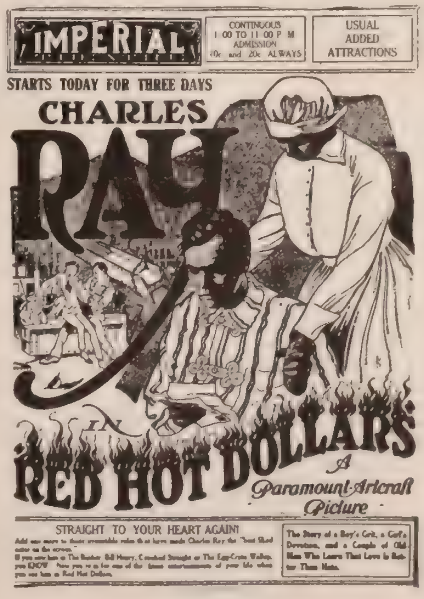
Dancing number—" Ballet Bleu." Enacted by the Capitol Coryphees, headed by Evan Burrows Fontaine.

Comedy—" Speakeasy "—Mack Sennett-Paramount.

Special singing and dancing number by " The Legrohs."

Feature—" Back to God's Country " —Nell Shipman.

Next week—" Should a Woman Tell? "


IMPERIAL
CONTINUOUS 1 00 TO 11 00 P M ADMISSION 10c and 20c ALWAYS
USUAL ADDED ATTRACTIONS
STARTS TODAY FOR THREE DAYS
CHARLES RAY
IN
RED HOT DOLLARS
A Paramount-Artcraft Picture
STRAIGHT TO YOUR HEART AGAIN!

This one on Charlie Ray's latest is from the Sunny South, Jacksonville, Florida, where they play 'em off the bat always. Pretty good display we should say and well worth being trotted out as a pattern. In size it measured four columns by twelve

LOS ANGELES

California Theatre—

Overture—Selections from " Madame Butterfly."

Constance Balfour, California soprano, sings selections from the opera and a stage setting in the atmosphere of the locale of the composition is shown.

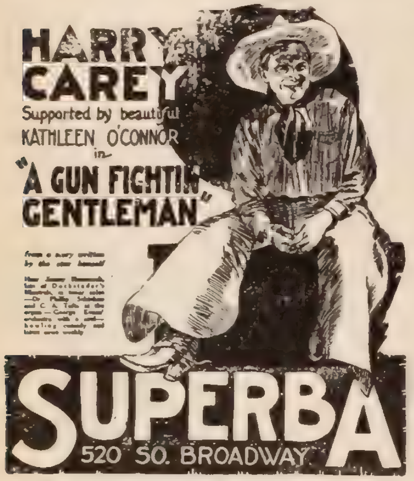
Special—" The Ta Tao Chinese Dance," given by Senor and Senora Espino, with a stage setting representing a Chinese pagoda.

Educational—" Gowns Venice Would Envy "—Prizma.

Vocal—" On the Road to Mandalay "—Baritone solo.

Current Events—California Weekly, composed of the following strips: International, Cavalry guards border, El Paso; Fox, Machine for finding shells, Paris,

Current Week's Bills Throughout Country



HARRY CAREY
Supported by beautiful KATHLEEN O'CONNOR in
"A GUN FIGHTIN' GENTLEMAN"
SUPERBA
520 SO. BROADWAY

This is another sample of Los Angeles advertising, a four by ten on "A Gun Fightin' Gentleman" framed by the Superba. Looks good to us

Pathe; Jack Dempsey is in the movies; Fox, Thirty-seven lives lost in shipwreck at Brandon, Oregon; International, Over the top on skis; Fox, New News from Australia; Gaumont, Pickaninnies vie for honors in baby contest, Los Angeles; Pathe, The American Sahara; Kinogram, U. S. Navy has a baby fleet, Washington.

Feature—"Jubilo"—Will Rogers. During the action of the picture "Jubilo" is sung off stage in the places where the subtitles use the words of the composition.

Scenic—"Eventide"—Ford.

Educational—Universal Screen Magazine.

Next week—Pre-release showing of "The Cup of Fury," the first of the Eminent Authors-Goldwyn pictures.

Grauman's Rialto—

"Male and Female" and program as given in these columns continues in its fourth week.

Grauman's Theatre—

Overture—"Mignon."

Educational—"Canadian Porcupines"—Ford.

Scenic—"Nymphs of the Bath"—Paramount Magazine. "Eventide"—Ford.

Instrumental—E sharp minor at the organ, with appropriate selections.

Educational—"Topics of the Day"—Pathe.

Instrumental—Indian concert pianist, "Young Deer," in special numbers.

Specialty—"Christmas Eve in a Toyshop," described in our last issue, is continued this week.

Current Events—Grauman special number: Pathe, Mexicans greet Carranza, Mexico City; Gaumont, Relieves coal shortage, Chicago; International, John Barleycorn exists in London; Pathe, America's Sahara; Pathe, Battleship Tennessee; International, Winter brings real sport; International, Subchasers keep fit.

Vocal—"My Little Gray Home in the West"—Bass solo.

Feature—"Red Hot Dollars"—Charles Ray.

Tally's Kinema Theatre—

Overture—"Thalia."

Current Events—Pathe News.

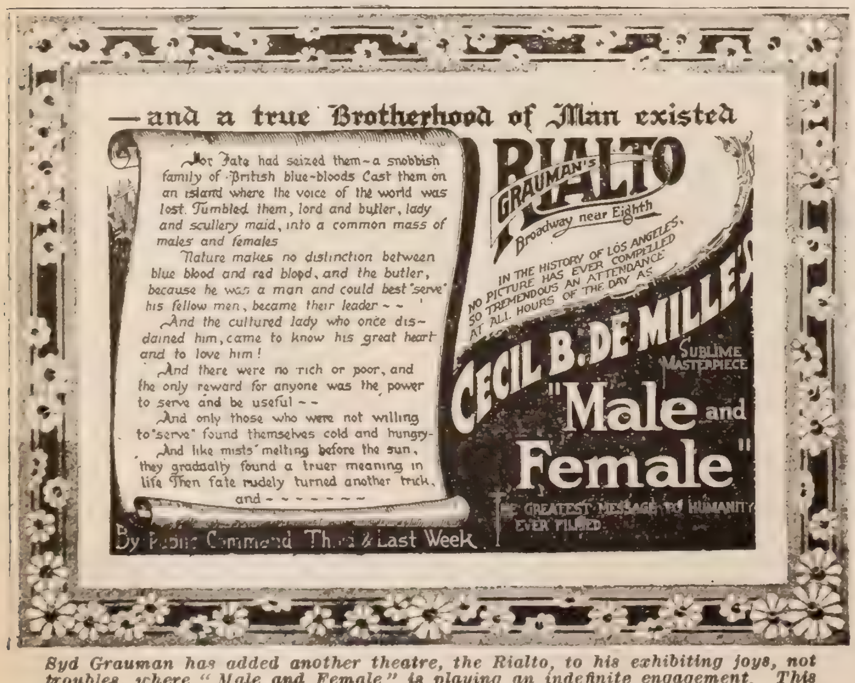
Vocal—Prince La Lani, the "Hawaiian McCormick," in solos, with a special drop representing a view from the Grand Canyon of Colorado.

Feature—"The Greatest Question"—Griffith-United Artists. Presented with a prologue. In front of a black drop a mystic figure announces "I am nobody with a message from the spirit world," and delivers a lecture.

Next week—"In Old Kentucky."

Tally's Broadway Theatre—

Constance Talmadge in "A Virtuous Vamp" and Chaplin in "A Day's Pleasure" continue in their third week. Lerdos Orchestra also continues with half-hour concerts, which are prov-



—and a true Brotherhood of Man existed

For Fate had seized them ~ a snobbish family of British blue-bloods Cast them on an island where the voice of the world was lost. Tumbled them, lord and butler, lady and scullery maid, into a common mass of males and females

Nature makes no distinction between blue blood and red blood, and the butler, because he was a man and could best "serve" his fellow men, became their leader ~ ~

And the cultured lady who once disdained him, came to know his great heart and to love him!

And there were no rich or poor, and the only reward for anyone was the power to serve and be useful ~ ~

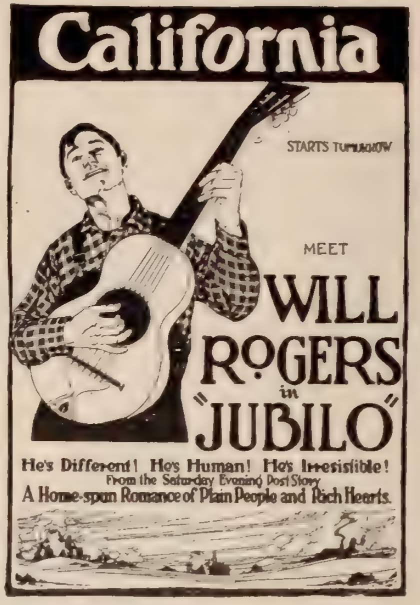
And only those who were not willing to "serve" found themselves cold and hungry—

And like mists melting before the sun, they gradually found a truer meaning in life Then fate rudely turned another trick, and ~ ~ ~ ~ ~ ~ ~

By Public Command Third & Last Week

GRAUMAN'S RIALTO
Broadway near Eighth
IN THE HISTORY OF LOS ANGELES, NO PICTURE HAS EVER COMPELLED SO TREMENDOUS AN ATTENDANCE AT ALL HOURS OF THE DAY AS
CECIL B. DE MILLE'S
SUBLIME MASTERPIECE
"Male and Female"
THE GREATEST MESSAGE TO HUMANITY EVER FILMED.

Syd Grauman has added another theatre, the Rialto, to his exhibiting joys, not troubles, where "Male and Female" is playing an indefinite engagement. This display for the third and last week, was five columns by eight inches



California
STARTS TOMORROW
MEET WILL ROGERS in "JUBILO"
He's Different! He's Human! He's Irresistible!
From the Saturday Evening Post Story
A Home-spun Romance of Plain People and Rich Hearts.

Will Rogers was the thing the California of San Francisco sold when this theatre played "Jubilo." In size this display was three columns by nine inches

SAN FRANCISCO

California Theatre—

Overture—"Babes in Toyland."

Current Events—Pathe News, No. 102; Fox News, No. 21.

Scenic—"Land of Huluhula"—Robertson Cole.

Comedy—Bray Cartoons.

Instrumental—Guatemala Marimba Band in concert of Guatemalian airs.

Educational—"Topics of the Day"—Pathe.

Feature—"Victory"—Toureneur-Paramount.

Next week—"Sealed Hearts."

Imperial Theatre—

"Everywoman" continues to big business.

Tivoli Theatre—

Vocal—Tivoli Quartette in songs.

Special—A prologue number which has for its idea the death of the old year and the birth of the new, with Old Father Time as the central figure, is being given with success.

Feature—"A Virtuous Vamp"—Constance Talmadge.

Next week—"Six Feet Four" and "Lord and Lady Algy."

BROOKLYN

Strand Theatre—

Overture—"Slavonic Rhapsody."

Current Events—Strand Topical Review edited from all producers.

Vocal—Duet from "Tales of Hoffman." Rendered by Juanita Pruette, soprano; Jean Booth, contralto.

Feature—"In Old Kentucky"—Anita Stewart.

Vocal—(a) "Trumpeter," (b) "At Dawning." Sung by William Rbinoff, tenor.

Cartoon—"Jerry on the Job"—Goldwyn.

Organ Solo—"Polonaise in A."

CHICAGO

Woodlawn—

1—Woodlawn News and Views.
2—Cartoon—Bud and Susie in "Cheese and Its Victim."
3—Woodlawn Brighter Side of Life Our Animated Cartoons.
4—Comedy—"The Good Old Days."
5—Overture—"Home•Sweet Home, The World Over."
6—Feature—Clara Kimball Young in "The Eyes of Youth."

Randolph—

1—Organ Selections.
2—Ford Weekly—"Bubbles."
3—Comedy—"Ladies' Tailor."
4—Feature—Douglas Fairbanks in "When the Clouds Roll By."

Playhouse—

1—International News No. 51.
2—Ford Weekly—"Through the Rockies" and "A Doll's House."
3—Feature—Blanche Sweet in "Fighting Cressy."
4—Christie Comedy—"Fuss and Follies."
5—Incidental Music by Orchestra.

Ziegfeld—

1—Special Orchestra Selections.
2—Comedy—Charlie Chaplin in "A Day's Pleasure."
3—Feature—Earle Williams "When A Man Loves."

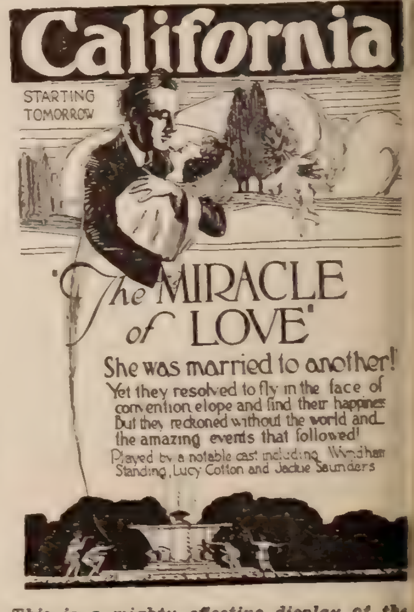
CLEVELAND

Stillman—

Overture—Excerpts from Victor Herbert's successes.

Themes—"I Might Be Your Once in a While" from "Angel Face," by Victor Herbert. "Nordland." All jazz music for Chaplin feature.

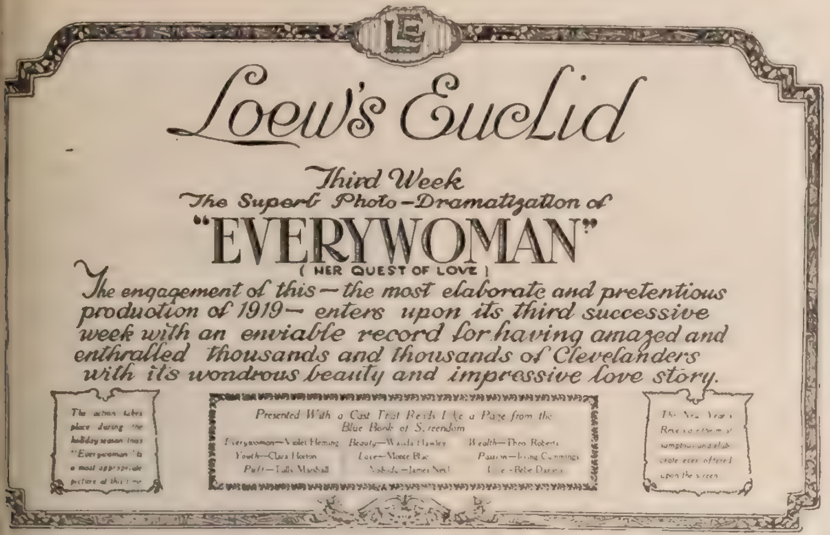
Current Events—Kinograms No. 95; Pathe Review No. 33.



California
STARTING TOMORROW
"The MIRACLE of LOVE"
She was married to another!
Yet they resolved to fly in the face of convention elope and find their happiness But they reckoned without the world and the amazing events that followed!
Played by a notable cast including Wyndham Standing, Lucy Cotton and Jackie Saunders

This is a mighty effective display of the hand drawn type in which the California of San Francisco may well be proud of. It is the best display we have seen on "The Miracle of Love." It was the regular California size three-tens

Display Advertising By the Experts

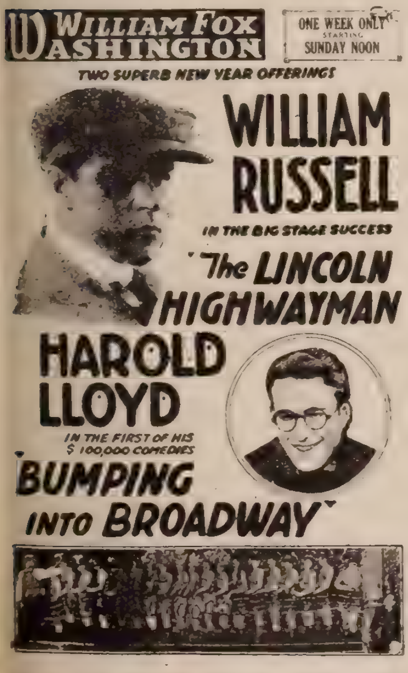

Loew's Euclid
Third Week
The Superb Photo-Dramatization of
"EVERYWOMAN"
(HER QUEST OF LOVE)
The engagement of this—the most elaborate and pretentious production of 1919—enters upon its third successive week with an enviable record for having amazed and enthralled thousands and thousands of Clevelanders with its wondrous beauty and impressive love story.
Presented With a Cast That Reads Like a Page from the Blue Book of Screendom
Everywoman—Violet Heming
Beauty—Wanda Hawley
Wealth—Theo Roberts
Youth—Clara Horton
Love—Monte Blue
Passion—Irving Cummings
Puff—Tully Marshall
Nobody—James Neill
The action takes place during the holiday season thus "Everywoman" is a most appropriate picture at this time
upon the screen

This is the way the Euclid of Cleveland framed a half page display for "Everywoman." Very distinctive and classy work and should be widely copied

Cartoon—" Mutt and Jeff."
Comedy—" A Day's Pleasure," featuring Charles Chaplin.
Feature—" Too Much Johnson,"—Bryant Washburn.
Next week—" When the Clouds Roll By"—Douglas Fairbanks.

Alhambra—
Overture—" Rondo Capriccioso," by Felix Mendelsohn, rendered as a xylophone solo.
Theme—" The Golden Gate."
Current Events—Pathe News No. 105; Pathe Review No. 34; Topics of the Day, from Literary Digest.
Feature — " Out Yonder " — Olive Thomas.
Comedy—" A Lady's Tailor"—A Mack Sennett Comedy.
Next week—" When the Clouds Roll By"—Douglas Fairbanks.

Euclid—
Overture—" Anvil Chorus," from " Il Trovatore," with electric anvil effects.


WILLIAM FOX WASHINGTON
ONE WEEK ONLY STARTING SUNDAY NOON
TWO SUPERB NEW YEAR OFFERINGS
WILLIAM RUSSELL
IN THE BIG STAGE SUCCESS
The LINCOLN HIGHWAYMAN
HAROLD LLOYD
IN THE FIRST OF HIS $100,000 COMEDIES
BUMPING INTO BROADWAY

The William Fox Washington theatre of Detroit billed William Russell's latest release "The Lincoln Highwayman" in a three column by ten display and also gives the Lloyd comedy a good fair share of the head lines, as well it may for this feature "Bumping into Broadway," especially

Feature—" Every Woman."
Special Setting—Red draperies on either side of the screen with lattice work from which fancy lanterns are hung. Floor lamps with maroon shades adorn the stage.
Next Week—" Every Woman " continued.

Modern Theatre—
Overture—Piano and Organ.
Themes—" Massenet "—" Poor Me " waltz, from 1918 Follies and " Shades of Night."
Current Events—Pathe News No. 104; Kinogram No. 95.
Feature—" Everywoman " for the third week.
Comedy—" Mutt and Jeff " in " Cutting Out His Nonsense."
Prizma Color Reel—Monte Carlo.
Next week—Not announced as yet.

Metropolitan—
Overture—Original symphony by Director Phil Spitalny.
Theme—Songs of the South.
Current Events — Leader - News Weekly; Bray's Pictograph.
Feature—" In Old Kentucky "—Anita Stewart.
Comedy—" His Naughty Wife "—A Sunshine Comedy.
Next week—" Flame of the Desert " —Geraldine Farrar.

Strand—
Overture—Southern rhapsody by Hosmer.
Theme—" Down In Old Kentucky," specially written by Anita Stewart for the production.
Feature—" In Old Kentucky."
Comedy—" His Naughty Wife"—A Sunshine Comedy.
Next week—" When a Man Loves " —Earl Williams.

DETROIT

Adams—
Overture—" Light Cavalry."
Current Events—Compiled from Universal News Weekly, Pathe News and Detroit Free Press Film Edition.
Vocal—Emmons and Colvin.
Feature—" Hawthorne of the U. S. A."—Wallace Reid.
Next Week—" Jubilo "—with Will Rogers.

Broadway Strand—
Overture—" Lucia."
Current Events—Universal News Weekly.
Vocal—Michael De Stefano, violinist; Susan Rice, vocalist. " Because."
Comedy—" A Lady's Tailor "—Sennett.
Feature — " L'Apache " — Dorothy Dalton.
Next Week—" Red Hot Dollars "—Charles Ray.

Madison—
Overture—Grand opera fantasia.
Topical Review—Compiled from Pathe News and Free Press Film Edition.
Vocal—" My Last Waltz With You "—Strahdee, Estelle Carey, soprano.
Comedy—Charlie Chaplin in " A Day's Pleasure."
Feature—" His Official Fiancee "—Vivian Martin.
Next Week—" The Greatest Question."

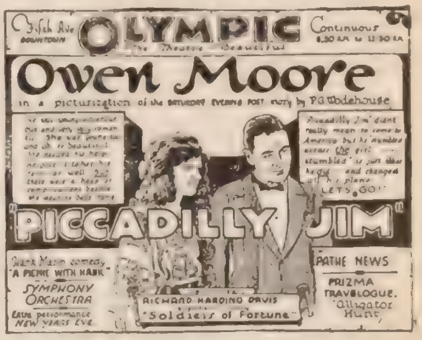
Washington—
Overture—" The Fortune Teller."
Current Events—Fox News.
Comedy—" Bumping Into Broadway "—Harold Lloyd.
Feature—" The Lincoln Highwayman "—William Russell.

CINCINNATI

Walnut—
Overture—Selections from " Tumble Inn."
Current Events—Pathe No. 104.
Scenic—" Out of the Sea "—Prizma.
Feature—" Mind the Paint Girl "—Anita Stewart.
Next week—" John Petticoats."

Strand—
Overture—Popular Airs.
Current Events—Pathe No. 105.
Half-Hour Masterpiece—" Winning His Wife "—Universal.
Feature — " The Thunderbolt "—Katherine McDonald.
Next Week—" Behind the Door."

Gifts—
Current Events—Gifts News Weekly.
Comedy—" The Floor Below "—Sunshine.


Fifth Ave DOWNTOWN
OLYMPIC
The Theatre Beautiful
Continuous 8.30 A.M. to 11.30 P.M.
Owen Moore
in a picturization of the Saturday Evening Post story by P.G. Wodehouse
LET'S GO!
PICCADILLY JIM
Hank Mann comedy "A PICNIC WITH HANK"
SYMPHONY ORCHESTRA
Extra performance NEW YEAR'S EVE
RICHARD HARDING DAVIS "Soldiers of Fortune"
PATHE NEWS
PRIZMA TRAVELOGUE. "Alligator Hunt"

The Olympic of Pittsburgh's display for "Piccadilly Jim" which is the current week's bill at this theatre. We should have made this cut two columns wide to preserve it's original appearance but it will serve to give you the idea

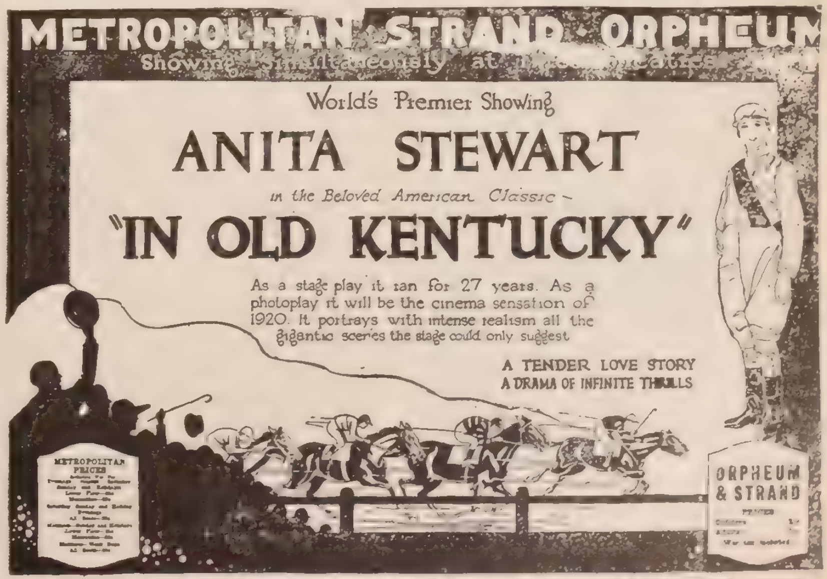
Feature—" Aladdin and His Wonderful Lamp."
Next week—" Wings of the Morning."

Palace—
Current Events—Literary Digest.
Feature—" Oh, Boy "—Pathe.
Vaudeville—Grenadier Girls; Resista, the girl no man can lift; Demarest and Doll, song and dance; Silver and Duvall, comedians; Prevost and Goelet, comedians; James Thompson & Co., in " Camoufleurs."
Next week—" A Regular Girl."

PITTSBURGH

Olympic Theatre—
Feature—" Piccadilly Jim "—Owen Moore.
Comedy—" A Picnic with Hank "—Hank Ham.
Current Events—Pathe News No. 103.
Scenic—" The Alligator Hunt "—Prizma.

Grand Theatre—
Feature—" When the Clouds Roll By "—Douglas Fairbanks.
Comedy—" A Schoolhouse Scandal " —Fox-Sunshine.
Scenic—Outing Chester.
Current Events—Grand News Weekly—Topics of the Day.


METROPOLITAN · STRAND · ORPHEUM
World's Premier Showing
ANITA STEWART
in the Beloved American Classic—
"IN OLD KENTUCKY"
As a stage play it ran for 27 years. As a photoplay it will be the cinema sensation of 1920. It portrays with intense realism all the gigantic scenes the stage could only suggest
A TENDER LOVE STORY
A DRAMA OF INFINITE THRILLS
METROPOLITAN PRICES
ORPHEUM & STRAND PRICES

Another Cleveland half page, designed by the three Gusdanovic houses all of which are showning "In Old Kentucky" this week

Key City Shows Week Ending January 3c

BOSTON

Park Theatre—

Overture—"Poet and Peasant."

Scenic—"Up the Wetterhorn Mountains"—Paramount.

Current Events—Pathe Weekly Nos. 108-109. Topics of the Day.

Comedy—"The Vagabond," Charlie Chaplin Re-issue.

Special Stage Setting—Gold Fibre Screen.

Features—"A Girl Named Mary"—Marguerite Clark. "Red Hot Dollars"—Charles Ray.

Next Week—"The Woman in the Suitcase." "Wanted, A Husband." "His Day of Pleasure" Charlie Chaplin.

BUFFALO

Shea's Hippodrome—

Overture—"The Forge in the Forest."

Special—Stage setting showing holiday tableau with Santa Claus and his reindeer train, decorated Christmas tree and large "Welcome, 1920" in colored electric lights.

Vocal—"Out of the Clear Sky." Sung by Leo Considine, tenor.

Feature—"Mind the Paint, Girl"—Anita Stewart.

Comedy—"The Speak Easy"—Mack Sennett. Accompanied by the Hipp Jazz Band.

Current Events—Hippodrome Review, made up of Universal, Fox and Gaumont News and Pathe Review and Pictograph.

Next Week—

Strand—

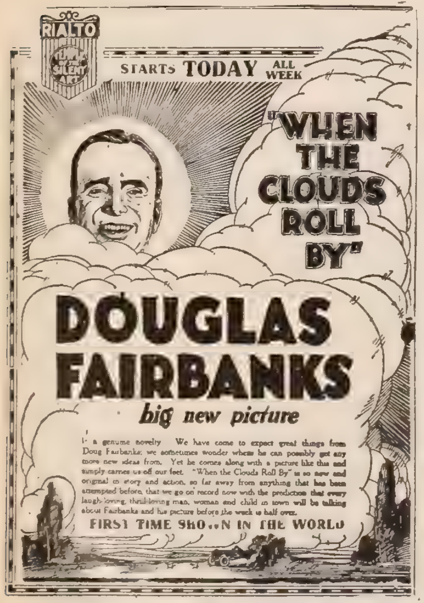
Overture—Selections from "The Little Blue Devil."

Current Events—Latest Pathe News.

Feature—"Blind Husbands"—Eric von Stroheim.

Comedy—"A Day's Pleasure"—Charlie Chaplin.

Next week—Eugene O'Brien in "The Perfect Lover" and Harold Lloyd in "Bumping Into Broadway."



It's a genuine novelty. We have come to expect great things from Doug Fairbanks; we sometimes wonder where he can possibly get any more new ideas from. Yet he comes along with a picture like this and simply carries us off our feet. "When the Clouds Roll By" is so new and original in story and action, so far away from anything that has been attempted before, that we go on record now with the prediction that every laugh-loving, thrill-loving man, woman and child in town will be talking about Fairbanks and his picture before the week is half over.

FIRST TIME SHOWN IN THE WORLD

This is the way the Rialto of Des Moines billed "When the Clouds Roll By" in a three column by nine space. Des Moines is a first run city and grabbed of the latest Fairbanks film pronto on release

ST. PAUL

New Garrick Theatre—

Overture—"En Bateau."

Current Events—New Garrick Digest.

Scenic—"Memory Lane"—Post-Paramount.

Special—"A Mite of Love"—Half Hour Masterpiece.

Feature—"Isle of Conquest"—Norma Talmadge.

Vocal—Helen Defresne in solos.

KANSAS CITY

Newman—

Overture—"The Sicilian Vespers."

Current Events—Newman News and Views.

Educational—"Tulagi"—Martin Johnson.

Vocal—Willard Andelin.

Harp solo—Michael Russo.

Feature—"When the Clouds Roll By"—Fairbanks.

Next week—"The Thirteenth Commandment"—Fairbanks.

Royal—

Current Events—Pathe No. 31.

Educational—Topics of the Day.

Feature—"Wanted, A Husband"—Viola Dana.

Liberty—

Overture—"L'Invitation a La Valse."

Current Events—Pathe No. 104.

Educational—"A Day with John Bull"—Prizma.

Comedy—"Tough Luck."

Feature—"Anne of Green Gables"—Mary Miles Minter.

Next week—"Back to God's Country."

Doric—

Overture—"My Old Kentucky Home."

Special Setting—Southern scene.

Current Events—Doric News.

Feature—"Heart o' the Hills"—Mary Pickford.

Regent—

Comedy—"Sea Sirens."

Feature—"Victory"—Paramount special.

DENVER

Rialto Theatre—

Feature—"Wanted—A Husband"—Billie Burke.

Current Events—No. 101-102 Pathe News, "Topics of the Day."

Comedy—"The Speak-Easy"—Sennet-Paramount.

Princess Theatre—

First Half of Week—

Feature—"Red Hot Dollars"—Charles Ray.

Rivoli Theatre—

Overture—"Martha."

Feature—"A Woman of Pleasure"—Blanch Sweet.

Comedy—"The Good Ship Rock and Rye"—Fox.

Current Events—International Weekly—Fox News—Pathe Review.

Last Half of Week.

Overture—"1812."

Feature—"The Broken Melody"—Eugene O'Brien.

Current Events—Fox News.

Scenic—"The Roof of America"—Prizma.

Comedy—"Tough Luck"—Pathe.

SEATTLE

Liberty Theatre—

Current Events—Pathe News No. 103.

Cartoon—"Out of the Inkwell"—Bray-Goldwyn.

Overture—"American Patrol."

Educational—Liberty Pictorial Review. Liberty Educational Weekly.

Special—M. A. Alexander appears in the songs which have been made famous by Caruso.

Feature—"A Virtuous Vamp"—Constance Talmadge.

Prologue—Just prior to the screening of the picture, two little girls appear on the stage. One runs across and the other acts the "vamp" in traditional "grown-up movie" style.

Strand Theatre—

Overture—"Light Cavalry."

Current Events—International News No. 52.

Cartoon—"The Sawdust Trail"—Educational.

Feature—"Soldiers of Fortune"—Dwan-Realart.

Clemmer Theatre—

Overture—"Serenade."

Comedy—"Moving Day"—De Haven-Goldwyn.

Current Events—Gaumont News—Fox News—Topics of the Day.

Scenic—"Eventide"—Ford.

Feature—"Are You Really Married?"—Lew Cody.

BALTIMORE

New Theatre—

Current Events—Pathe.

Vocal—Solo by Caesar Nesi.

Feature—"Heart of the Hills"—Mary Pickford.

Parkway Theatre—

Current Events—Pathe Weekly.

Educational—Paramount Magazine.

Scenic—Bray Pictograph.

Comedy—"Saturday"—Briggs.

Feature—"Hearts of the Hills"—Mary Pickford.

Wizard Theatre—

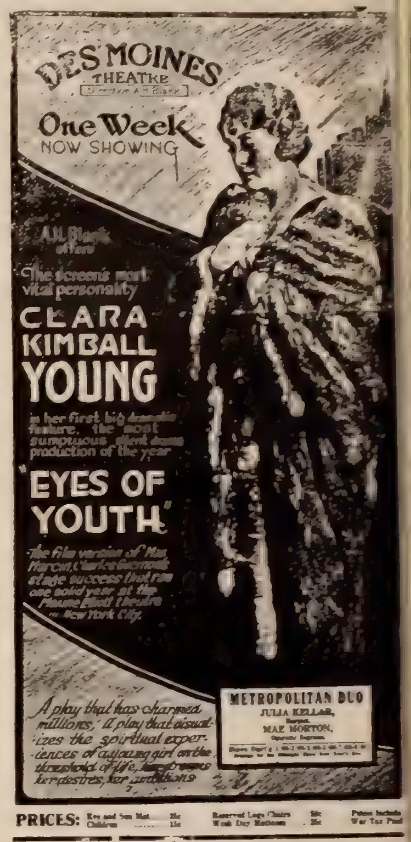
Overture—"Fluffy Ruffles."

Current Events—Fox Weekly, Topics of the Day.

Educational—Paramount Magazine.

Special—Photoplay Magazine Screen Supplement.

Feature—"Hawthorne of the U. S A."—Wallace Reid.


DES MOINES THEATRE
One Week
NOW SHOWING
A.H. Blank offers
The screen's most vital personality
CLARA KIMBALL YOUNG
in her first big dramatic feature, the most sumptuous silent drama production of the year
"EYES OF YOUTH"
A play that has charmed millions; a play that visualizes the spiritual experiences of a young girl on the threshold of life, her dreams her desires, her ambitions
METROPOLITAN DUO
JULIA KELLAR,
MAE MORTON,
PRICES:

A. G. Stolte, manager of the Des Moine theatre, Des Moines, was not stingy wit his advertising for "Eyes of Youth" buy ing space four columns by eighteen inche for the Sunday papers. We think this i a regular ad

WASHINGTON

Metropolitan—

Overture—"Vision of Salome"—Lampe.

Current Events—Universal News No. 53; Current Events No. 52; Topics of the Day No. 35.

Comedy—"Caves and Coquettes"—Vitagraph.

Feature—"Flame of the Desert"—Geraldine Farrar.

Next week's feature—"Eyes of Youth."

Palace—

Overture—"Cavalleria Rusticana."

Current Events—Pathe News Nos. 105 and 106; Topics of the Day No. 35.

Cartoon—"Mutt and Jeff."

Comedy—"The Speakeasy"—Sennett.

Feature—"Hawthorne of the U. S. A."—Bryant Washburn.

Next week's feature—"When the Clouds Roll By."

Rialto—

Overture—"Mignon."

Current Events—Pathe News Nos. 105 and 106; Rialto Local Re-ew No. 6, Topics of the Day o. 36.

enic — Adventure — Robertson-Cole.

omedy—"The Floor Below"—Pathe.

ature—"The Fear Woman"—Alice Brady.

ext week's feature—"Heart's Desire."

PHILADELPHIA

anley Theatre—

verture—"Tumble Inn."

ature—"When the Clouds Roll By"—Fairbanks.

omedy—"The Garage"—Fatty Arbuckle.

rtoon—"For Bitters or for Verse."

enic—"Memories"—Prizma.

opical Reviews—Special compilation from Pathe News, Current Events, Literary Digest, Gaumont Graphic.

ext week—"Eyes of Youth."

rcadia Theatre—

eature—"Hawthorne of the U. S. A."—Wallace Reid.

omedy—"The Garage"—Arbuckle.

cenic—Burton Holmes, No. 199.

urrent Events—Pathe News, Kinograms, Literary Digest.

alace Theatre—

eature—"Hawthorne of the U. S. A."—Washburn.

omedy—"The Garage."

urrent Events—Pathe News.

verture—Selected organ music.

ictoria Theatre—

verture—"Carmen."

eature—"The Cinema Murder"—Paramount.

omedy—"The Garage."

urrent Events—Pathe News.

cenic—"Archangel, City of Snow"; "The People in White."

egent Theatre—

eature—"His Wife's Friend."

omedy—"'Twas Midnight"—Elec.

ducational—Ford Weekly.

MINNEAPOLIS

ew Garrick Theatre—

verture—"Southern Medleys."

urrent Events—Pathe News No. 103.

ocal—"The Star" (a). "Your Eyes Have Told Me" (b). Soprano solos by Annette Lake.

cenic—"In Canadian Wilds"—Paramount Magazine. "Wild Nymths of the Bath." "Reflections of a Bachelor Girl."

eature—"The Beauty Market"—Katherine McDonald. Given with a scenic prelude and orchestral accompaniment.

ducational—Pathe Review.

pecial—Manager Johnson is presenting the entire second act of the original play, "In Old Kentucky," with the original pickaninny songs and dances and stage effects for his presentation of "In Old Kentucky" in film form.

Live Items From Correspondents

SEATTLE

Ray R. Kelsall, manager for the Johnson Company, has resigned his position and will probably go into business for himself as he is considered one of the best motion picture accessory men in the West. Mr. Kelsall has been with the Johnson Company for about four years.

Mr. William W. Lewis, traveling representative for the Nicholas Power Company, was a recent visitor in Seattle and other Northwest cities.

Mike Rosenberg, president of the De Luxe Feature Film Company, has taken a trip to New York and other Eastern centers.

John D. Howard has been appointed exploitation representative for the Famous Players-Lasky Corporation for the entire Northwest. Mr. Howard is working out of the New York office with headquarters in Seattle.

Lou Rosenberg, formerly connected with the De Luxe Feature Film Company, has severed his connections with this concern and is now one of the salesmen for the Universal Film Exchange.

There is an unconfirmed rumor that Sol Lesser of San Francisco, has purchased The Rex, in Seattle, from John Hamrick, and that John Hamrick has sold his interest in the Strand, which it is said he was to manage.

SPOKANE

Wellington Playter of the Playter Studios, Spokane, who has the heavy role with Nell Shipman in "Back to God's Country," a James Oliver Curwood production, appeared in person on the Clemmer theatre stage, where the picture was shown in Spokane.

A group of Mack Sennett Bathing Beauties, here with Bob Finley, comedian, assisted local society women in the "tag day" drive for the Social Service Bureau here, last week.

Paramount features are to be booked in conjunction with the vaudeville bills at the Hippodrome theatre here, as the result of a contract entered into between the Paramount Film Company and the Western Vaudeville Managers' Association.

PORTLAND

Negotiations which resulted in the sale of the Strand theatre, second largest cinema house in Portland, for a cash consideration of $125,000 were closed on December 15 by a Seattle syndicate composed of J. Aronson, capitalist; Mischa Guterson, musician; W. H. Butchart, merchant, and Frank Bayley and Carl Crowson, attorneys. The name of the house will be changed to the Rivoli and pretentious plans on foot will make it second to no picture theatre on the Coast.

L. E. Partridge manager of the Gem theatre, Tillamook, Oregon, was a visitor on film row in Portland early this week.

The Gresham theatre, which was closed about a year ago, has been reopened by Walter Adrian, of Portland, and the old Loyalty theatre, on East 28th and Burnside, has been reopened as the National by S. Bernstein, former manager of the Elite.

W. W. Von Metre has sold the victory theatre, in Redmond, Oregon, to C. H. Kelly, and W. J. White of the Arcade theatre, Cottage Grove, has leased the Bell, which he controlled in Springfield, to J. B. Peabody, formerly partner in the firm of Dickinson & Peabody, which manages the Rainbow, in McMinnville.

George Caldwell, who managed the Bijou in Grants Pass a year ago, has returned to the theatre business and is in charge of the Peoples in Clatskanie.

DETROIT

Sid Lawrence has resigned as manager of the Alhambra theatre, being succeeded by Charles H. Darrell, former manager and recently with Ascher Bros., Adelphi theatre in Chicago. Mr. Lawrence will manage the New Grand Cirfus theatre.

Stockholders of the Miles theatre are to vote on leasing the property to a large department store for a period of 69 years. The rental will enable the company to pay larger dividends and will give the company possession of the property for 15 years before its own lease runs out.

The Kleist Amusement Co. of Pontiac, controlling virtually all the theatres there, has incorporated for $350,000.

The Iris theatre, St. Johns, opened on New Year's Day with "The Birth of a Race."

The Michigan Motion Picture Exhibitors' Association has established temporary offices in the Flm Building.

M. A. Slepski, owner of the White Star and Free Poland theatres, has announced a new 2,200 seat house within a block of the Riveria on which construction work is beginning.

INDIANAPOLIS

Four new motion picture theatres are in prospect for South Bend, the rapidly growing metropolis of Northern Indiana. A vaudeville house and a new legitimate theatre also are planned.

A stock company is erecting the Blackstone theatre, a photoplay house of 2,600 seating capacity. C. J. Henry and H. Allardt, owners of the Orpheum, plan to turn the house into a movie palace and erect a new vaudeville home.

Jones, Linick & Co., of Chicago and Ezra Rhodes of South Bend expect to put up motion picture houses.

Rothacker Film Manufacturing Company of Chicago is preparing a three-reel educational film on the limestone industry of Indiana for the Indiana Limestone Quarrymen's Association.

The Crescent Theatre Company of Terre Haute and the Pastime Theatre Company of Hammond, both photoplay concerns, have filed preliminary certificates of dissolution with the secretary of state.

Theatres at Logansport, Ind., suffered because of the failure of the city electric power plant. The city was without light or heat from the plant for two weeks.

Gregory, of Scandinavia, Here on Visit

A. G. Gregory, General Manager of the Scandinavian Film Agency, Ltd., of Copenhagen, arrived in New York on December 30th. Mr. Gregory is making his headquarters at the office of Chester Beecroft, 501 Fifth avenue.

The Scandinavian Film Agency, Ltd., owns the European rights with the exception of England, for nearly all of the Roberston-Cole productions, some of the W. W. Hodkinson productions, Billy West and Billy Parsons Comedies, Helen Holmes and Masked Rider Serials, Post Travels and about one hundred selected independent productions.

The purpose of Mr. Gregory's visit to America is to close to his 1920 contracts with producers here, but as there is still considerable territory open on many of his most desirable 1919 subjects, he is putting in the first few days of his sojourn in New York negotiating sales with foreign buyers. The list of films which the Scandinavian Film Agency, Ltd., controls is in such keen demand in Europe that Mr. Gregory has already been besieged by interested buyers, and will probably have his list closed out very shortly. He purposes returning to Copenhagen about the middle of January.

Frohman Increases Capitalization

(Continued from page 593)

which we have been receiving from Exchangemen and Exhibitors to give them more 'Frohman Productions.'

"I am not prepared to name the stars or the stories that will form a part of our features and road show attractions that we are to make, excepting that deposited in my safe are options upon the services of two of the greatest stars whose names ever adorned a twenty-four sheet, and I have already acquired the rights to three popular novels, the names of which will be revealed at the appropriate time.

"I am not given to boastings or exaggerated predictions, but my conservative promise and statement to the motion picture industry, as well as the motion picture loving public, is that The Frohman Amusement Corporation, having reason to be a factor, will meet in fair competition with the biggest things the world can expect by way of the moving picture."

Live News from the Producers

United Artists' Initial Pickford

"Pollyanna" Announced for Release on January 18

UNITED ARTISTS CORPORATION announced this week that its first Mary Pickford production, the first Mary Pickford has produced independently since the inception of the "Big Four," would be "Pollyanna," the "glad" story from Eleanor H. Porter's novel, which has the reputation of being one of the country's real "best sellers," published by the Page Company, and which has been unusually successful on the stage, having been made into a four-act comedy by Catherine Chisholm Cushing.

Release date for the film is January 18th.

Mary Pickford's entrance into the independent field with Charlie Chaplin, Douglas Fairbanks and D. W. Griffith was one of the sensations in the motion picture industry in Nineteen Nineteen. The reason for the organization then of the "Big Four" was to give the leading artists of the screen their full freedom in matters of production and to enable them to deal direct with the theatres of the country. Only through their own organization was it possible for them to enter the independent field and rent their productions to exhibitors solely and singly upon their individual merits.

"Pollyanna" has proven to Miss Pickford that this change has given her the greater opportunities she sought. Miss Pickford has taken an unusually long time to finish "Pollyanna," but she has accomplished wonders, according to those who have seen the finished product. Under her new arrangement, from script to screen, she has had at her disposal every resource and aid available, absolute freedom for the full expression of her own inimitable personality, and unlimited financial means, and all have brought about a production of supreme quality.

In making the announcement of the first Pickford production Hiram Abrams of United Artists said: "There is no doubt in my mind, but that 'Pollyanna' should be a gold mine for the country's exhibitors. The philosophy upon which the story is based constitutes a theme which at the present time has an unusually wide appeal.

"There is a great craving at the present time on the part of the public, according to best informed showmen, for something more than mere entertainment. Of course, diversion is always the principal thing whenever amusement is considered, but at the same time people want something big and compelling—something that will drive home a few truths without preaching a sermon or spoiling the flavor of a show which is meant for entertainment. Such a story is 'Pollyanna' with its cheerful philosophy of gladness. Moreover, this production comes at a time when the country is upset by a period of readjustment. 'Pollyanna' points out that even when things are bad they might be worse. This thought, planted in the minds of people who are dissatisfied with wage conditions, or who think they are not getting a fair price for their goods, may tend to stimulate a line of mental activity which may possibly help a little in stabilizing conditions.

"In all my experience, I have never known a production that lends itself to such wonderful possibilities for the exhibitors of the country as this picture. Its exploitation possibilities are unlimited and there is looked for on this production unprecedented business everywhere."

In the titles Frances Marion, author of the script, is said to have done some of her cleverest work. Her adaptation of the story deserves the highest praise. She has kept all the quaint essence of the novel, with its unique philosophy of gladness, and at the same time has given due emphasis to the conflict and plot. Her intimate knowledge of Miss Pickford's art has enabled her to suggest situations which have been developed to the utmost.

Paul Powell directed the production and Charles Rosher, photographer, known as "The Van Dyke of the Screen," has registered effects with his lens which rival etchings of the masters. His work adds the final touch needed to stamp "Pollyanna" as one of the screen classics.

Metro Negotiates A Big Deal

Will Distribute Five Pictures Produced by S-L in 1920

IN a statement just issued Metro Pictures Corporation announces the completion of arrangements with Arthur H. Sawyer and Herbert Lubin, of S-L Pictures, whereby Metro will distribute five motion picture productions to be made by S-L during the coming year. The arrangement provides that the S-L organization will make these pictures in the Metro studios. The Metro report is reproduced in full in the following:

"The details of the negotiations for Metro to distribute the S-L productions have been quietly worked out for several weeks. It is now made public that work on the first of the S-L subjects to be released and distributed by Metro, will be started shortly after the first of the year.

"The five S-L productions will be picturized only from the biggest Broadway play successes or from novels having worldwide circulation and written by authors of international reputation. Messrs. Sawyer and Lubin state that the market will be scoured for the finest available material of this character.

"In order to afford exhibitors further assurance as to the box-office value of these productions, only all-star casts will be used in each vehicle, and all of them will be produced by directors of established reputation in the handling of super productions.

"The distribution of these productions will be made by the Metro exchanges in this country and, through their established distribution facilities, in Great Britain and on the Continent. This arrangement will insure the widest possible circulation in the leading photoplay houses in the world for the S-L Specials.

"A most elaborate and comprehensive publicity campaign will be worked out between the executives of S-L Pictures and the publicity and exploitation department of Metro, whereby such of the five special films will be accorded advertising particularly designed to not only attract the attention of the theatre-going public prior to release, but also to furnish the exhibitor with the proper material to publicize each picture so that the greatest box-office benefit possible will be derived therefrom.

"An unusual exploitation-sales scheme is planned whereby the salesmen of the Metro exchange will be furnished with information during the course of each production, and also after they have been completed, which will keep the exhibitor interested and enable the salesmen to show exact reasons why these S-L Specials will be first-run productions in the real sense of the word.

"For the initial picture in the series of five, great care is now being exercised in the selection of story, director, star and cast."

State Rights News On Pages 652-3-4

W. E. Atkinson, general manager of Metro Pictures Corporation

William E. Atkinson of Metro Will Go West

William E. Atkinson, general manager of Metro Pictures Corporation will start during the coming week on another trip to the Pacific Coast. As in the flying jaunt he made several weeks ago, Mr. Atkinson will, it is expected, cover considerable territory in connection with the business of Metro exchanges between New York and San Francisco, and will spend perhaps a fortnight at the Metro studios in Hollywood.

Mr. Atkinson plans to drop off, en route to California, at Chicago and possibly Salt Lake City, and in the Golden State will visit the San Francisco and Los Angeles exchanges, to give a word of advice and look over current activities.

"Why Women Sin" Almost Completed

The initial feature production "Why Women Sin," which will inaugurate the new policy of the Wistaria Company of screen versions of famous plays and books, is nearing completion. Burton King, vice-president and director-general of the Wistaria Company, after securing this play by Will C. Murphey, assembled a cast which includes Miss Anne Luther, Claire Whitney, Charles Gerard, Al. Har, Baby Ivy Ward, J. W. Johnston and E. J. Radcliffe.

Florence Reed Will Be Seen in "The Alibi"

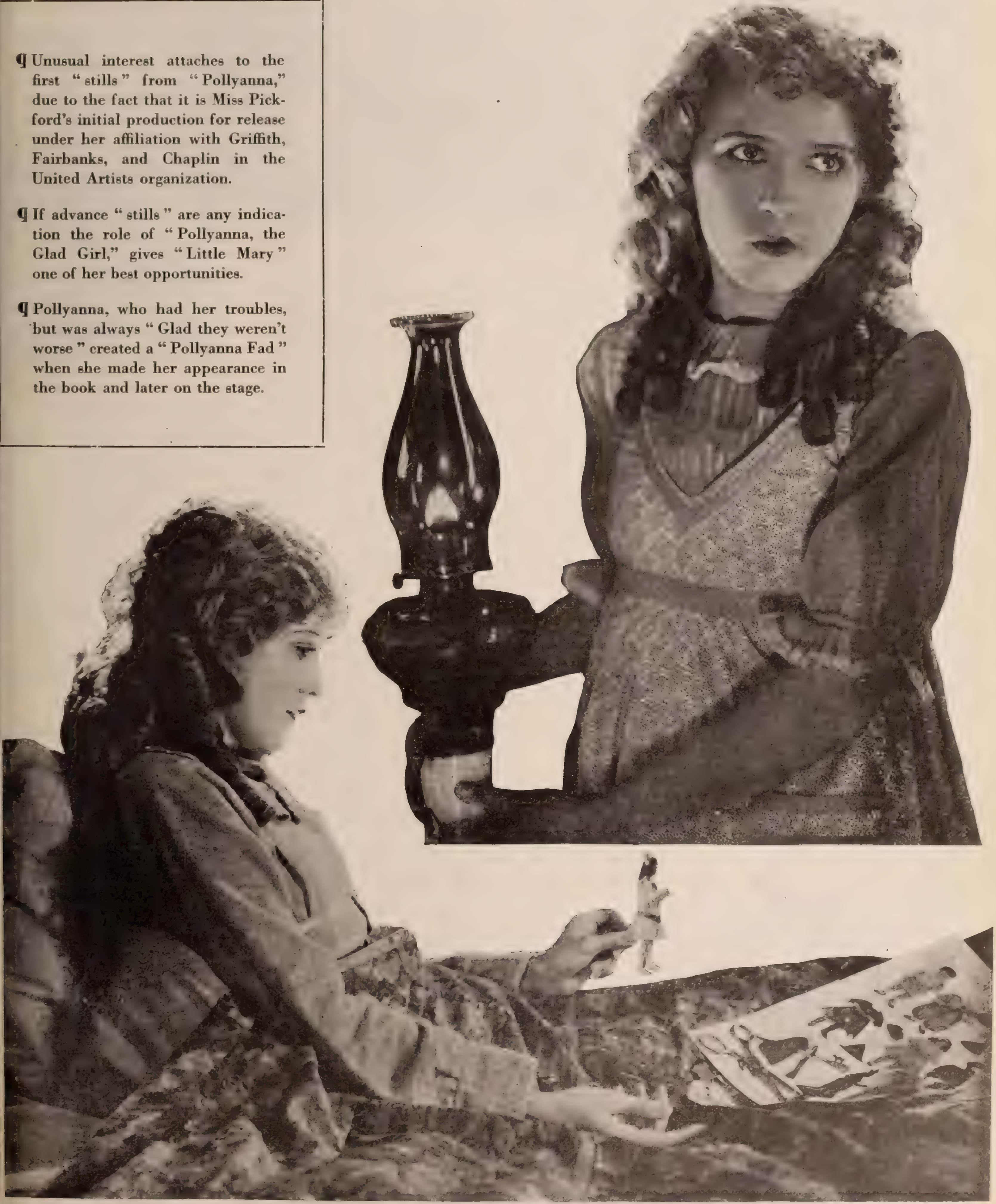
Following the release of "The Eternal Mother," Florence Reed, the United Picture Theatres of America star, will be presented in a modern story, which bears the working title of "The Alibi," written by Florence Dean. Several scenes for "The Alibi" have already been taken, and Miss Reed will begin work in the studio next week to film interiors.

First Scenes Published Showing Mary Pickford in "Pollyanna"

¶ Unusual interest attaches to the first "stills" from "Pollyanna," due to the fact that it is Miss Pickford's initial production for release under her affiliation with Griffith, Fairbanks, and Chaplin in the United Artists organization.

¶ If advance "stills" are any indication the role of "Pollyanna, the Glad Girl," gives "Little Mary" one of her best opportunities.

¶ Pollyanna, who had her troubles, but was always "Glad they weren't worse" created a "Pollyanna Fad" when she made her appearance in the book and later on the stage.



You will get an idea of what Thomas Mott Osborne's "The Gray Brother" is going to be like from this panel of scene stills from the production. Edward McManus, produce of "The Lost Battalion," is filming the story

Special Writer for Fox Star, Gladys Brockwell

From the Pacific Coast comes the announcement that William Fox has placed Barbara La Marr Deely under contract with Fox Film Corporation to write screen vehicles for Gladys Brockwell for the coming year. According to the terms of this contract Mrs. Deely is to equip Miss Brockwell with six original stories, the first one to be started in production at the Hollywood studios in January.

It is further understood in connection with the signing of this contract between the author and William Fox, that this first picture will mark a distinct change in the type of role essayed by the star, yet fitting her peculiar dramatic talents.

The first of the six stories has already been completed by the author. It is now known by the title "The Mother of His Children," and is based on an Oriental theme, furnishing Miss Brockwell with a dramatic role in which she will find suitable outlet for emotional force. This play will go into production shortly, and according to the present understanding, Edward J. LeSaint, who is directing the star in the Charles Reade story, "White Lies," will wield the megaphone for "The Mother of His Children."

Mrs. Deely, who will spend much of her time in Hollywood and vicinity during the term of her contract with the Fox company, is said to have studied the star's strongest points.

Title Given to Dempsey Film

Permanent Name for Pathe Release Is "Daredevil Durant"; Work Progressing

"DAREDEVIL DURANT" has been decided upon as the permanent title for the fifteen episode serial in which Jack Dempsey, heavyweight champion of the world, will appear as a Pathe star. The serial, under the working title of "Dead or Alive," is being produced at the Brunton studio at Los Angeles under the personal supervision of Robert Brunton.

As the athletic hero of "Daredevil Durant," the champion is going through as active a daily routine as any that preceded his bout with Willard in Toledo last July.

Among the early scenes in "Daredevil Durant" are a number taken on the football field of the college through which the hero is working his way. Dempsey is the star player of the eleven. As usual, the champion's work on the gridiron was watched by a group of celebrities that follow him about on location. Among them were "Big Bill" Tate, Dempsey's sparring partner during his tour with the Sells-Floto Circus; "Slim" Cole and Ivor McFadden, Spike Robinson, former British lightweight champion, and more recently trainer for Douglas Fairbanks.

This week the Dempsey company is working at Balboa Beach, where a number of dock and water scenes are being made. "Durant" is overpowered by a dozen or more of his enemies and shanghaied. He is taken aboard a ship, but manages to free himself and then proceeds to "clean house" for the entire crew. In previous fights his opponents were surprised to find themselves sound in wind and limb after their battles with the champion, but he explained last week that it took him many days of practicing before he was able to pull his powerful blows sufficiently to keep from knocking everybody out of the set. Now he has mastered the art, and there are no casualties.

"Going Some," Beach Next for Goldwyn

Samuel Goldwyn announces t the next release for Rex Beach w be "Going Some." This is a co edy of the Southwest written by R Beach from the stage success of same name and reproduced before camera under the direction of Ha Beaumont.

Four young women play equally go parts in "Going Some," and th comedians have a regular picnic through the picture. Cullen Lan who won fame for his acting in "T Girl from Outside," plays J. Wallin ford Speed. His trainer is Will Louis. Walter Hiers also figures what promises to be one of the fun est photoplays of the year.

The story begins at a big track m at Yale and carries over to the Sou west ranch life, where a spouting well finds its way into the plot. Th or four athletes figure in the sto one of whom is Speed and anoth Skinner the cook. Speed is in l with a girl named Helen Blake, and he fails to make good as a hero on ranch he hasn't much chance w Helen. His trainer, Glass, has b told by Willie that if his man sp loses the race, Glass can figure on wooden kimona."

In the cast of "Going Some" Ethel Gray Terry, Helen Fergus Lillian Hall, Lillian Langdon, K neth Harlan, Cullen Landis, Will Louis and Walter Hiers.

"Sacred Flame" State-Righted

Schlomer-Ross Production Will Score in Independent Market Says Manheimer

WORD has just been received from E. S. Manheimer, general manager Schomer-Ross Productions Ins., that the latest Schomer-Ross Production "The Sacred Flame," starring Emily Stevens, will be State Righted. "We have many inquiries from concerns desiring to purchase "The Sacred Flame" outright, but we have proven to ourselves and State Rights men that "The Sacred Flame" can secure far wider distribution with better returns to State Rights men by the state rights plan," said Mr. Manheimer. "This should prove interesting news to buyers of independent productions of this type as this 6-reel special is from the pen of the gifted author and producer, Abraham S. Schomer, to whom is credited a string of stage and photo dramatic successes of which any producer in the industry may well be proud. Among Mr. Schomer's biggest winners are, "Today," "The Yellow Passport," "The Inner Man," "Ruling Passions," and many others.

"In no picture of recent release, does Miss Stevens do such splendid character work as she does in "The Sacred Flame" as Rosalie the School teacher. Judging from advance reports of this special, the story value and production features are distinctly unusual and promise big box office returns to theatres where intelligent exploitation cooperation is given.

"In this connection," Mr. Manheimer says, "that a complete and decidedly unique exploitation, advertising and publicity campaign book has been prepared containing every conceivable type of exhibitor's help with ready prepared newspaper ads of unusual distinction, publicity stories, press helps, stunt ideas, alluring posters and other accessories.

Ora Carew, Universal star, dancing the "Joe Martin Crawl" with her leading man, Forrest Stanley

Wilton Lackaye now plays the lead role in Broadway's famous drama, "Pal Days," who was featured in "Trilb now being re-issued to be distribu by Republic

Jack Conant, Select manager at Cincinnati

A Rarity — Exchange Man Who Is Popular

"Happy" Jack Conant, Manager of he Cincinnati Select Office, has just et something of a record in popularity. Early in the morning of December wenty-second, the mail man started o bring Christmas greeting cards to Mr. Conant and this kept up until Saturday, December twenty-seventh, when a total count of 142 was regisered. These one hundred forty-two greeting cards were from exhibitors of he territory only and this shows a wonderful amount of popularity when one takes in consideration that there are only a total of a little over 500 heatres in the territory.

Triangle's Early January Comedy Releases

Triangle announces the release of he following comedies: On January 4th a one-reel Mack Sennett-Keystone Comedy entitled "A Lunch Room Romance," with Mabel Normand, Roscoe Arbuckle and Ford Sterling will be available to exhibitors. "Only a Farmer's Daughter," a two-reel Mack Sennett-Keystone, featuring Louise Fazenda and Charles Murray, will be released January 11th. On January 18th "Mabel's Speed Cop," a one-reel Mack Sennett-Keystone Comedy with Mabel Normand, Roscoe Arbuckle and Ford Sterling, is scheduled for release by Triangle.

Special Sales Drive on Triangle Releases

Announcement is made by Triangle that a special selling campaign will be inaugurated on the Taylor Holmes and Olive Thomas series of Triangle plays. These include Olive Thomas in "The follies Girl," "Love's Prisoner," "Totan," and "Prudence on Broadway." The Taylor Holmes series include "Upside Down," "A Regular Fellow," "It's a Bear," "Taxi," and "Three Black Eyes."

Associated Exhibitors' Report

Seventeen Franchises Are Already Issued Says Quimby

In a lengthy statement just issued by the Pathe Exchange, Inc., the results of Fred Quimby's extended trip throughout the country are set forth in detail. The Pathe statement, containing Mr. Quimby's report, is submitted in greater part in the following lines:

"The Associated Exhibitors, Inc. is now more than a mere name or an idea; it is an established fact. Thus Director of Exchanges, Fred C. Quimby of Pathe, sums up the results of his extended trip throughout the United States from which he has returned.

"Of the thirty-two franchises, seventeen have been definitely awarded. The calibre of the membership is shown by the mere mention of their names: Lubliner & Trinz of Chicago; Harry Crandall of Washington; Mike Shea of Buffalo; Paul Gustanovic of Cleveland; the Merrill Theatre Company of Milwaukee; Ruben & Finkelstein of Minneapolis; Harding & Coen of Omaha; America Theatre of Denver; Harris & Ackerman of Salt Lake, San Francisco and Los Angeles; Clemmer & Lambach of Spokane and Portland; the Clemmer Theatre of Seattle; Sam Harding of Kansas City; Olsen & Sourbier of Indianapolis; and J. H. Cooper of Oklahoma City.

"'The Association,'" says Mr. Quimby, "'is being formed for the purpose of buying big independent productions, contracting with stars and producers for their productions, etc. in order to fortify franchise holders' theatres with the best class of product and as a protection against possible pernicious combines,' added Mr. Quimby in discussing the new organization. 'The Association will have its general manager and the home office will be in New York. At this office will be conducted the business affairs of the organization. First meeting will be held in January, at which will be elected a president, a board of directors, and a purchasing committee. The purchasing committee will negotiate and contract with producers, stars and independent productions.

"'The Associated Exhibitors is a one hundred per cent. exhibitors' organization, controlled, owned, operated and with a policy fully outlined by its exhibitors. In each territory the franchise holder for that territory will sell franchises for that territory. These franchises will give to their holders exclusive right to show all productions released by the Associated Exhibitors, Inc. This means that eventually there will be eight or ten thousand franchise holders in the Associated Exhibitors, Inc.

"'The sole purpose of the Association is to eliminate the middle man by bringing the producer, star, director and independent seller of big States Rights features into direct contact with the exhibitor. And supplementary to this its object is to prevent, fight and overthrow any attempt at monopoly. Domination in this field seems to be the ambition of certain individuals. Such domination would mean that eventually the exhibitor would be compelled to turn over his theatre to the dominating element. It is obvious that with one concern in control of all the stars, producers and a large percentage of the theatres in the United States it would have those outside of the combination absolutely at its mercy.

"The Associated Exhibitors plan is to give the exhibitor, the star, the director or the producer with whom they contract, financial returns, commensurate with the drawing power of their productions. It is well known that often those who have shared the credit for wonderful productions have benefitted but little from the profits. It is the idea of the Associated Exhibitors that if a director, producer or star creates a master production, he or she is entitled to a fair share in the profits of that production. Therefore the launching of the new organization cannot but mean a new day for those responsible for quality productions.

"'Furthermore, under the Associated Exhibitors plan, exhibitors will have real money-making attractions at fair prices, these prices being based on a sane valuation of the negative. It is obvious that as a franchise in the Associated Exhibitors renders the holder independent of pernicious competition, ruinous bidding for big attractions will be eliminated to the benefit of the franchise holder. As rentals will be based upon a fixed and fair percentage basis, the big theatre and the little theatre will each have justice.

"'Where does Pathe come in on the organization? The Associated Exhibitors have selected us to handle the distribution of their product throughout the world, and this selection was made after a careful analysis of the methods of distribution of other concerns. Pathe has more branch offices throughout the United States than any other distributing concern in the business, operating on sound business principles such as obtained in the most successful businesses in other lines and financially powerful. Furthermore Pathe's broad-minded policies and fair dealing with exhibitors have come in for due recognition'."

Realart Releases R. Walsh Films

Contract with Mayflower to Become Effective Early in 1920

Realart is to release R. A. Walsh productions. The deal was concluded with Mayflower Photoplay Corporation last week by Morris Kohn, Realart treasurer. Mr. Walsh is now finishing his last picture for William Fox, it is said, and will enter upon his contract with Mayflower early in 1920. Realart, within a short time, will announce the name of its first R. A. Walsh Production and the probable date of release. The plan, as outlined in an official statement, is to provide the director with successful stories or stage plays and leave him unhampered in working them out.

Mayflower's contract with Mr. Walsh is said to have been signed several weeks ago, and to make provision for production along lines which insure the director complete freedom in his work. It was on this basis, it is pointed out, that "The Miracle Man" was made, and Mayflower believes the plan will result in the production of other exceptional pictures.

Credit for securing the release of Walsh productions is given to Mr. Kohn, who began conducting negotiations with Mayflower almost before the ink was dry on the Walsh signature to the new contract.

"Realart feels," says Mr. Kohn, "that a study of Mr. Walsh's work justifies implicit confidence in him. He is a young man, thoroughly abreast of the times, and yet a veteran in the motion picture business. He combines enthusiasm, imagination and a keen sense of dramatic values with an experience as broad as that of any director in the industry.

"He has just entered upon his career, and yet he has made many notable productions—pictures that give promise of a remarkable and highly profitable future. In no other business would we be likely to discover a person who could be classed at once as an old compaigner and a young man. Motion pictures have been of such rapid development that the pioneer still has to wear a wig when he wishes to appear gray-haired.

"Mr. Walsh is thirty-three, and yet he was with the old Biograph in that very ancient motion picture period when the 'close-up,' the 'dissolve' and the 'cut-back' were unknown. He traveled with the first Griffith caravan across the Continent. He has been part and parcel of the development of the industry—quick to take advantage of every new development and among the foremost contributors to that development. He has run the gamut of production—author, actor, scenario writer and director."

One among the many well-known pictures which Mr. Walsh has made is "The Honor System," released three or four years ago, but still reported to be in demand both here and abroad. "Regeneration" is cited as another of Mr. Walsh's pictures which has been reported as a consistent box-office producer. In a statement issued by Realart, citing a few of the Walsh productions, are included: "Carmen," "Blue Blood and Red" and "Evangeline."

According to Isaac Wolper, Mayflower's president, these, however, afford only a hint of what may be expected from Mr. Walsh in the future. "And there is good reason for making such an assertion," the Mayflower executive explains. "We intend to give Mr. Walsh the opportunity of his life. We will provide him with big stories, worthy of his best endeavor, and will back him to the limit on production. We will not undertake to do his casting, scenario writing or thinking; he is to have a free hand to produce the sort of pictures which his judgment and experience tell him the exhibitors of the country and the public want."

Special Organ Installed

One of the largest, finest and most expensive theatre organs in New England has been installed in the Gordon's Olympia, Washington street, Boston,

Woolworth Stores Exploit Cody

EVERY Woolworth Five and Ten Cent store in the United States is co-operating in boosting "The Beloved Cheater," the Robertson-Cole Special starring Lew Cody. This announcement was made following a conference with E. Z. Nutting, purchasing agent of the great chain of stores with exploitation experts employed by Robertson-Cole. Following the announcement, Mr. Nutting sent orders broadcast to every Woolworth manager to get in touch wth the various Robertson-Cole exchanges and arrange for a window display.

Officials of the Woolworth chain of stores were said to have been impressed with the song hit "The Beloved Cheater of Mine," written by L. Wolfe Gilbert and Edna Williams and inspired by the Robertson-Cole picture of the same name. Special editions have been printed and Mr. Nutting has assured Robertson-Cole executives that the popular song will be sold in every Woolworth store in the United States within the next ten days.

In addition to an elaborate window display consisting of lobby photographs and advertising specialties sent out on "The Beloved Cheater," Mr. Nutting has promised to have special men sing the song in the crowded stores. Three days prior to the showing of the love spectacle in a place, Woolworth will advertise the song hit in conjunction with the film.

"The Beloved Cheater" to Get Benefit of Song Publicity

Robertson-Cole exploitation men believe that the linking of the great chain of stores for the sale of the song hit and the mutual co-operation with the exhibitor and the Woolworth stores, is one of the biggest publicity stunts of the year.

Gilbert and Friedland, publishers of "That Beloved Cheater of Mine," have arranged with Mr. Nutting to allow the Woolworth stores exclusive selling rights to the song. In return, it will be nationally exploited.

So that the window displays will be as elaborate as possible, Robertson-Cole has sent to its exchanges a bountiful supply of poster material and special photographs of the star, Lew Cody.

Newspaper cuts and scene cuts taken from the twenty-four page campaign booklet will be used in advertising the melody in connection with the showing of the first special for the new year.

"The Beloved Cheater" already has been booked by many of the first run houses in the country and large film circuits are bidding for extended runs of the picture.

"We shall do everything possible to put the song over in keeping with the elaborate way in which Robertson-Cole has booked "The Beloved Cheater," said Mr. Nutting. "Of course, Woolworth will not tackle anything but a distinct hit and when we do accept a melody there is only one way out and that is an avalanche of sales. I have notified every store manager to co-operate to the fullest extent with the various Robertson-Cole branch managers in displaying advertising and publicity aids which will have a twofold purpose. No time will be lost in getting the songs to our stores."

"The Beloved Cheater" is heralded as the best advertised picture of the times. In connection with exploitation, prizes aggregating $500 are being offered for the best love letters sent to Lew Cody. To date more than 3,500 missives have been secured.

Goldwyn States Plans for 1920

"AS a result of carefully laid plans which have matured during the past six months," Goldwyn Pictures Corporation announces that it "is able to announce definitely what exhibitors will get during 1920. The element of chance is removed from the Goldwyn forecast, as most of the productions for the first half of the year have been completed and many of those to fill out the remaining weeks are underway.

"With the Eminent Authors Pictures, the Rex Beach productions, the contributions of Goldwyn's list of stars, the Booth Tarkington 'Edgar' comedies, and the high-class short subjects distributed by Goldwyn, including the Goldwyn-Bray Pictograph, the Ford Educational Weekly and the Capitol Comedies, the coming months will offer the biggest opportunity that exhibitors have ever known.

"The Eminent Authors, whose works will form an important part of Goldwyn's 1920 program, are Rupert Hughes, Gouverneur Morris, Mary Roberts Rinehart, Basil King, Gertrude Atherton and Leroy Scott. That the picturized versions of the novels may be in every way true to the original, the authors are spending much of their time at the Culver City studios.

"Rupert Hughes' first contribution is 'The Cup of Fury,' an intensely vivid and dramatic story directed by T. Hayes Hunter. Mr. Hughes went to California to assist in the presentation of his novel. The stirring narrative that proved such a sensation when published serially and in book form, comes through on the screen without loss of power.

"'The Street Called Straight' and 'Earthbound' will be Basil King's initial offerings for the coming season. Production of 'The Street Called Straight' has been finished under the direction of Wallace Worsley. 'Earthbound,' directed by T. Hayes Hunter, is now underway. Two penetrating studies of life in phases, seldom treated in photoplays, are contributed by Mary Roberts Rinehart in 'Dangerous Days' and 'The Amazing Interlude,' the first of the two productions scheduled having been completed recently by William Parke.

Earlier Releases Are Announced; Year Holds Big Opportunities

"Equally significant in their treatment of big themes are the two great novels by Gertrude Atherton, 'The Tower of Ivory' and 'Perch of the Devil.' The first of these unfolds the life story of a girl of the dance halls, who becomes a famous prima donna; the second goes to the western mining country for its scenes and presents a mountain girl as its heroine.

"'Partners of the Night,' recently completed in the East by Paul Scardon, is Leroy Scott's initial photoplay, taken from a novel which the editors of the Metropolitan Magazine pronounced the most successful serial published by them for four years. Included in the cast are Emmett Corrigan, Pinna Nesbit and William B. Davidson. Another story that proved a success when published serially is Gouverneur Morris' 'The Penalty.'

"Mr. Beach has followed 'The Girl from Outside' with another powerful daram of the great out-of-doors. It is called 'The Silver Horde.' 'Going Some,' a comedy, is to follow."

The Goldwyn report announces that its stars "never have had such an attractive list of pictures as that compiled for 1920. Following are given the names of the stars and the pictures which are selected to be their initial vehicles for the year just commencing: Geraldine Farrar, "The Woman,"; Pauline Frederick, "The Loves of Letty"; Mabel Normand, "Pinto"; Madge Kennedy, "The Blooming Angel"; Will Rogers, "Water, Water Everywhere"; and Jack Pickford, "The Little Shepherd of Kingdom Come."

"790"—The figure that tells the whole story. See Page 579.

"The Key to Power" Is Due for Release

E. W. Hammons announces that the five-reel feature production, "The Key to Power," is scheduled for immediate release in the United States and Canada. The trade will recall that the picture was nearly completed when the armistice was signed last November and that the sudden end of hostilities made it necessary to withhold it from the American market until the "war" atmosphere could be eliminated.

Hugh Thompson and Claire Adams are the leading members of the cast and the direction was in charge of WIlliam Parke. The story was written by Mr. Sheldon and Caroline Gentry. It was the first feature picture to be staged in the coal-mining districts of West Virginia, and no expense was spared to make the most of the rugged beauty of the region.

New Year's Eve Shows at Broadway Picture Houses

Hugo Riesenfeld gave a special midnight, New Year's Eve performance at both the Rivoli and Rialto theatres, commencing at 11:20 P. M. Wednesday. The complete bill was presented at both houses, with special music features. Douglas Fairbanks in his latest picture "When the Clouds Roll By," was the feature at the Rivoli. At the Rialto, Charles Ray in "Red Hot Dollars," was shown.

New Laboratory Concern in Philadelphia

The growing demand for an expert film laboratory in Philadelphia capable of coping with every phase of the motion picture industry, has resulted in the formation of a concern under the trade name of the W. S. D. Pictures, with offices at 1305 Arch Street.

Alice Brady and her leading man in her first Realart picture, "The Fear Market"

"Eyes of Youth" Billed for New Year's Show

Chicago, it is stated by the Equity Pictures Corporation, will celebrate the rrival of the year 1920 by midnight erformances at six of its theatres. Among the attractions staged for this ccasion is "Eyes of Youth," now ooked at the Woodlawn theatre. Its un at the Playhouse theatre and later t the Castle theatre is said to have roved very successful.

Following the engagement at the Woodlawn theatre, "Eyes of Youth" will be seen at the Peoples' theatre and Halfield theatre, and will play all theatres in the Ascher Brothers Circuit, he Trinz & Lubliner theatres, and the Balaban & Katz Circuits, it is stated.

"Topics of the Day" to Be Typed for Blind

Arrangements have been made whereby the weekly programs of *The Literary Digest* "Topics of the Day" will be printed in raised type in the Matilda Zeigler Magazine for the Blind, which is sent free to thousands of blind readers in all parts of the world.

This circulation of the popular screen paragraphs appearing in "Topics of the Day" follows the discovery that the witticisms had become a regular feature of the daily educaional program at the Red Cross Institute for the Blind at Baltimore.

Christie Girls Disport in Surf on Christmas

Bathing girls and Christmas trees!

The winter tourist in California were reated to another strange sight at Venice Sunday noon, when the entire studio forces of the Christie Film Company frolicked in the ocean and on the sands around a huge Christmas tree, California sunshine and ocean breezes being the substitute for the old-fashioned Eastern Christmas with sleigh bells and flakes of snow.

While the Yuletide season is being celebrated in the East around roaring fires, with Santa Claus doing the honors down an old-fashioned chimney, the film players from the Christie Comedies disport themselves in the surf and receive Christmas presents from the big tree.

Alice Eldridges appearing in conjunction with Hop Hadley's Movical Comedies

Simplex Deal Arouses Interest

Million Dollar Contract with Madame Scheupbach Stirs Equipment World

THE wave of interest aroused in the equipment world by the announcement from the Precision Company that E. M. Porter, general manager of that firm, had signed a million dollar foreign contract, has not died down. Mme. Scheupbach, of the Mundusfi'm Company of Paris was the representative who came to this country to sign the contract with Mr. Porter.

While in other branches of the motion picture industry contracts involving equal sums have been entered into with both parties thereto posing before battle lines of cameras, yet this one by which the Mundusfilm Company contracted to purchase thousands of Simplex was carried through with no blare of trumpets. Instead, the modest and quiet General Manager of the Precision Machine Company considered it merely from the business end and with the young attractive representative from Europe carried on the negotiations without recourse to publicity.

E. M. Porter whose activities in the film world are well-known to the captains of the industry has worked unceasingly for the establishment of an ideal machine distributing system since he came to his present desk over three years ago. He brought to the Simplex Company a wealth of knowledge gained in film field surveys and fresh from a pioneering survey of the South American Market for the Famous Players-Lasky Company, set about to devise a method of distribution of Simplex machines that would enable the distributor to maintain a high grade establishment and also assure the manufacturer of a yearly number of machine sales to justify the constant improving of the machine itself.

Mme. Schuepback of Mundus Film Co., Paris

The sole distributor of the Simplex Projector in Continental Europe for the past several years has been the Mundusfilm Company of Paris while J. Frank Brockliss, Ltd., has handled Simplexes in England and in the Scandinavian countries, J. L. Nerlien, Akt., handled the same machine.

Mme. Scheupbach arrived in New York several weeks ago making her headquarters with Sydney Garrett, her American representative, in the Godfrey Building. Mme. Scheupbach brought with her glowing reports of Simplex performance in Europe and was highly optimistic over the future machine business in that section of the world. She took steps at once, therefore, to renew the Simplex contract for Continental Europe.

It can well be said that the Mundusfilm Co., numbers among its officials the biggest film and financial men of France. The president is Edwarde Meunier, the chocolate king of Europe. Charles Scheupbach is general manager and Mme. Scheupbach takes care of all details pertaining to foreign business.

Mme. Scheupbach reports that at the present time the Mundusfilm Company has offices located in six cities in France. The main office is located at 12 Chaussee d'Antin, Paris. Other European offices are located and established as follows: In Italy, at Geneva and Rome; at Amsterdam, Holland, and at Barcelona, Spain.

The various conferences engaged in between Mme. Scheupbach and Mr. Porter finally resulted in the signing up with Simplex for the million dollars worth of equipment for distribution in Europe. Mme. Scheupbach expressed herself as highly gratified with the arrangements made and an active campaign was planned by which trade papers will be used to carry the name of Simplex throughout Europe.

Mme. Scheupbach was banqueted by the leading film men of New York and before sailing a feast was given in her honor by Richard Rowland of Metro. Mme. Scheupbach left for France knowing that the impression she had created here by her business sagacity and knowledge of foreign fields would aid the further exploitation of American products in European countries.

International Cast in Fox Film

Statement Is Issued on Filming of Story by Clemenceau

ACCORDING to a Fox report, recently received, "Internationally famous artists have been selected by Georges Clemenceau to interpret the chief characters in his only photodrama, 'The Strongest,' now being filmed under the direction of R. A. Walsh at one of the Eastern studios of Fox Film Corporation. From this country, from France, from Spain, from the West Indies has the cast of 'The Strongest' been chosen. Carlo Liten, the Sir Henry Irving of Belgium, who is now giving special performances of the works of Maeterlinck and other famous authors in New York, makes his screen debut as the marquis in the Clemenceau picture.

"It is not considered strange by those who know him that Harrison Hunter should have been selected to portray the part of the steel king of France. It will be the first appearance of that well-known actor on the silver sheet, but wherever the spoken drama has been given Harrison Hunter is known. At present he is the outstanding figure of the very successful Broadway drama, 'The Crimson Alibi.' It was because of his great success as leading man for Sarah Bernhardt that Mr. Hunter—who, but for the greatness of the production, would not have left the speaking stage for the screen—consented to appear in 'The Strongest.'

"Direct from the Follies Bergere, the Alhambra and the Casino in Paris comes Renee Adoree, who as the young and attractive heroine of the Clemenceau story will make an auspicious debut on the American screen. Mlle. Adoree is of a distinctive type of beauty for which the Parisian theatres are famous. She has the emotional ability of the French artist, and with this combines the bloom of youthfulness. Her screen career, according to R. A. Walsh, the director, is certain to be most successful.

"Jean de Trigny Gautier and his charming wife—an international union, for Jean Gautier is a Frenchman, born in Rheims, while his charming wife first saw the light of day in Brussels—are cast as the villain and the villainess. Gautier, after serving his country in the infantry, artillery and cavalry for twenty-two months, was thrice wounded and invalided out of the service. He came to the United States, and when this country declared war on Germany he served as aviation instructor in Mineola. He was educated at the Conservatoire de Paris, and made his last appearance in France at the Theatre Athenee in Paris, as leading man in 'I Am True to My Wife.' His wife was the star of the first motion picture actually made in South America. Her work on the French screen for Gaumont and Pathe in France has made her well known in the republic across the ocean.

"For the ingenue role R. A. Walsh has selected Miss Teddy Piper. She is making her screen debut in this picture, but has had a successful career on the stage. C. A. de Lima, a native of the West Indies and of Spanish descent, who appeared in the Theatre Antoine in Paris for more than ten years, has been entrusted with one of the main characters in the story. He is well known in Madrid as well as in the Capital of France, and is no stranger in the United States, where he has appeared in support of several well-known motion picture stars.

"The other characters of the great Clemenceau story have been chosen by R. A. Walsh, the director, and his assistant, James Marcus. The production by Fox Film Corporation will be in keeping with the story."

State Rights Open on Feature

M. Garsson Offers "The Blindness of Youth" with Genuine Alpine Scenery

ACCORDING to reports received inquiries from territorial buyers in all parts of the country are being received daily by Murray W. Garsson, general manager of the Foundation Film Corporation, who soon will place at the disposal of state right buyers the first of a series of productions, "The Blindness of Youth." The picture is virtually complete. It is stated that an announcement of the initial trade showing will be made within the next few days.

That independent distributors favor society plays, particularly a story of a modern society life, is said to be indicated by the demand created for "The Blindness of Youth." "This also proves that the form of advertising directed exclusively toward the exhibitor, which Mr. Garsson has inaugurated, is earning the favor of the territorial buyers," announces the report from the Garsson office.

The publicity and advertising work, which is being conducted for the purpose of paving the way for both the state rights buyers and the exhibitor, will be continued throughout the time the various independent buyers are carrying on their sales campaign, it is stated.

A press book, containing advertising and publicity helps for the exhibitor is in the process of manufacture and will be ready for distribution in the very near future. Various other kinds of exploitation aids will be at the call of exhibitors, including post cards, stickers, booklets, unique lobby displays and an excellent assortment of posters of all sizes, it is announced.

The "Blindness of Youth," is a distinct novelty as far as both story and photographic quality is concerned, Mr. Garsson says, and he verifies his statement with an assortment of "stills" that are said to be unusual. It is asserted that all the exteriors were photographed in the heart of the Alps, and all the splendor of the mountains is said to be portrayed faithfully.

The story is based on the love of two men, one an American of the girl's own social standing, the other a romantic youth of the mountains, the son of a hermit, for a young and pretty American society girl, who is spending her summer vacation in the mountains.

"An interesting and thrilling story is based on the adventures of true love and fate fighting the hypnotic powers of a man determined to avenge the death of his son, who had neither the power of will to face life's disappointments nor the power of resistance to resist the magnetic influence of a mysterious magic pool high up in the mountains," concludes the Garsson statement.

"Heads Win" Seen in Chicago

Industrial-Educational Film Shown on Basis of Direct-Payment Plan

WITHIN the last two weeks Chicago has seen "Heads Win," the industrial educational picture made by Harry Levey of the Universal for the International Correspondence Schools and distributed to the exhibitors as a special feature on the basis of the contract recently entered into between the company and the Motion Picture Exhibitors of America. Under this contract, or agreement, the exhibitors who run the picture receive direct payments, through the organization, and the organization itself receives a substantial percentage of the gross percentage.

It is stated that "Heads Win" has been played, or is being played, in almost every important theatre in the Chicago District from the Loop to the Prairie. The patrons of the theatres are said to have voiced their approval, and according to reports many of the theatres are arranging for additional bookings. This six-reel photoplay points a moral for every man, no matter what his station, who feels that he is about to enter the world of failures. Its story is intended to turn him from the rut into the path which leads to success.

According to the Universal report, many other star pictures showing the industrial life and progress of America will be ready for distribution early in the New Year. In every case distribution will be made on the direct payment basis arranged with the Motion Picture Exhibitors of America, Inc., but the arrangement includes all exhibitors who show the pictures no matter whether they are members or non-members of this organization, Universal states.

Harry Levey

790.
Figures That Talk.
Turn to Page 579.

Petite Constance Talmadge and some of her supporting players in "Two Weeks," to be released by First National

Jans Is to Star Olive Tel

B. A. Rolfe Will Direct "Love Without Question," Produced at Fort Lee, N. J.

JANS PICTURES, INC., announce as their first super-feature, "Love Without Question," in which Olive Tell will be starred under the direction of B. A. Rolfe. "Love Without Question" is a filmization of C. Wadsworth Camp's novel, "The Abandoned Room," which was published by Doubleday, Page & Co. Work on this feature has already begun, Jans Pictures, Inc., having taken over the Peerless studios at Fort Lee, N. J. The supporting cast has been engaged, and the filming of the scenes is going ahead rapidly, it is stated.

It is said that "Love Without Question" will provide Miss Tell with a role that is well suited to her talents. The story is reported to be a romance containing plenty of thrills and suspense. The locale is Long Islan N. Y., and New York City, with man cabaret and handsome estate scene that will make pleasing pictures.

Ivo Dawson has been engaged t play an important role in support o Olive Tell in "Love Without Question." Mr. Dawson recently played prominent part in the Paramount release, "The Miracle of Love," and i said to be a talented and experience young actor.

Jans Pictures, Inc., plan to giv "Love Without Question" an elaborate production. The scenario is b Violet Taggart Clark, while the production will be under the direction o B. A. Rolfe.

"The Inferior Sex" Is Delaye

Wash-Out Damages Negative—"Polly of the Storm Country" Made First Issue

ANNOUNCEMENT has come from the Louis B. Mayer offices that the initial release of "The Inferior Sex," starring Mildred Harris Chaplin, has been changed on account of an accident damaging the negative of "The Inferior Sex." The following telegram was received from the Louis B. Mayer Studios in Los Angeles at the Chaplin-Mayer Pictures Co., New York:

"Unfortunate experience at studio. Heavy winter rain washed out wall of temporary cutting room, badly damaging almost half of Inferior Sex negative, necessitating retakes, therefore cannot release early part of January as planned. First release will be 'Polly of the Storm Country.' Polly is a wonderful picture from every standpoint. Start your advertising accordingly."

It is reported that prior to the accident, "The Inferior Sex," in its completed form, was viewed by Mr. Mayer and all the members of his coast sta in addition to several outsiders considered competent to pass judgmen According to the report, the consens of opinion was that it was a remarkable production and should prove ideal vehicle in which to launch Mr Chaplin under the Louis B. Mey banner.

"Polly of the Storm Country which was intended as the second release of the Mildred Harris Chap series, was completed and in proce of cutting and titling. Mr. Mayer, is said, immediately wired Litt Brown & Co., of Boston, who a publishing the book by Grace Mill White, and finding that it would be sale all over the country the latt part of January, he determined make "Polly" the first release of t Mildred Harris Chaplin series.

"Polly" is being directed by Arth H. Rosson, from the scenario Frank M. Dazey.

ed J. Ireland, Pres. and director of the nerald Moving Picture Company of Chicago

. J. Ireland Is Busiest Man on Emerald Lot

All is activity at the Chicago stuos of the Emerald Moving Picture ɔmpany at present but the busiest an on the lot is said to be President rederick J. Ireland who, besides dicting the production of a two-reel lly West and Alice Howell comedy ch week, is writing comedies, designg and supervising the setting up of e scenery, and between times giving lvice to the electricians on lighting fects or seeing that the laboratory ork on the positives is O. K. In adtion to the above, Mr. Ireland is id to be planning some five-reel pictres he has in view as well as the oduction of some one-reelers, on hich he hopes to start work early in e new year.

During his apprenticeship on the ish stage and all through his career r. Ireland, it is stated, has been a eat student of stage craft in all its rms and by actual work has fitted mself so that he can design and set the most elaborate scenery as well direct the lighting or wire the house necessary.

Jnited Artists Officials Go On Trip

Hiram Abrams and Ralph O. Procr of United Artists Corporation, left ew York this week for a business ur of the country. They will visit e company's exchanges and meetings ith exhibitors in all the important nters are looked forward to.

Mr. Abrams in the past has always een in the closest possible touch with eatre men the country over, and his requent journeys and meetings with xhibitors have been most beneficial in aintaining a complete understanding f mutual problems.

More Franchise Holders in United Theatres

New members of United Picture Theatres of America's fast growing ist of franchise holders are:

Fred C. Martin, of the Pastime thetre, Wagoner, Okla.; Maki and Hanula, of the Rex theatre, Red Lodge, Mont.; R. K. Dunham, of the Rex thetre, Mt. Vernon, Wash.; O. W. Lamert, of the Orpheum theatre, Roundp, Mont. These exhibitors joined the Jnited family during the past week.

Prizma Contest Brings Results

Five Hundred Percent Increase in Business Is the Answer

A FIVE hundred per cent increase in business in sixty days was announced last week by Prizma Incorporated through Republic Distributing Corporation. This jump in bookings, it is made known, has been accomplished by the sales force of Republic, backed by Prizma, Incorporated, who produce nature's own colors on the screen.

As an added incentive to the sales force of Republic, prizes were awarded to various branches securing the highest percentage in bookings. The winners of these were announced this week.

Prizma and Republic were determined to do something to wind up 1919 with a bang and make Leap Year a truly leap year in business as well. So they inaugurated a unique contest for the various branches, which had for its object the building up of Prizma sales. Several thousand dollars in cash prizes were offered, with gold watches as a side inducement. The conditions were as follows:

A reasonable introductory quota was set for each branch office.

All offices reaching their quotas by December 15 were eligible to compete.

All business on the books and still in force on December 15 was credited toward the quota.

All the new business on which an advance deposit was received by December 15 and on which the first paying date was within thirty days thereafter, was credited.

Weekly revenue was credited in full on fifty-two weeks' service contracts or pro rata on shorter contracts, according to the length of contracts.

The contest was divided into four classes and there were three cash prizes or watches for each class. Class A was for the highest percentage business above the quota allotted. Class B for the highest average price per day in branches reaching quotas. Class C for branch managers reaching quota on or before midnight of December 15 and Class D a letter writing contest for salesmen.

J. F. Kimberly, Buffalo, winner of the Tiffany watch given as a prize for increasing Prizma bookings

The object of the letter writing contest was to get views from salesmen as to what constituted the best selling points of Prizma. Despite the fact that World and Republic were in a process of reorganization at the time, the men on the road took time to send in their ideas, which will prove helpful to their colleagues.

With the cards all set, the various managers and their force started in. And they put it over.

The winners of the contest have just been announced. Four Republic managers won Tiffany watches offered by Prizma for reaching their quotas assigned by midnight of December 15. They were J. F. Kimberley, Buffalo; W. B. Priest, Philadelphia; R. E. Flagler, Cincinnati, and C. A. Thompson, Cleveland.

In addition to the watches, $3,000 in cash prizes were awarded to the branches. The Class A prizes, totaling $15,000 were awarded to the three branches having the highest percentage of business above the quota assigned. The first prize of $750 was won by the Buffalo branch; the second prize of $500 was won by Philadelphia and the third prize of $250 went to Cincinnati.

The Class B prizes, totalling $1,500, were awarded to the three branches that secured the highest average per day. The first prize of $750 was won by Cincinnati, the second of $500 by Philadelphia, and the third of $250 by Cleveland.

In the letter writing contest, $100 was distributed. Ralph E. Peckham of Cleveland won the $50 first prize; George E. Jackson, Seattle, the second, $30.00, and H. D. Baumeister, Minneapolis, the third, $20.00.

Two offices won $1,000 each. The Cincinnati office not only won the $750 in Class B for the highest average per day but also carried away the third prize for the third highest average above the quota set. The Philadelphia office won both second prizes of $500 each, totalling $1,000. In recognition of their co-operation with Republic, Prizma also awarded Tiffany watches to the Select managers in Buffalo and Cleveland.

Triangle's Early 1920 Releases

Says Recreated Version of Former Hit Meets Public's Demand

THE Triangle Distributing Corporation has issued a detailed statement announcing the release dates of some of its big recreated features and asserting that the success of the Triangle reissues up to date is due to the fact that its brand of output best meets the widespread demand for better pictures, which is especially prevalent among the first-run houses. The statement is submitted below in full:

"In practically every important city, there are at least four or five first-run houses that must be supplied with a picture at least once each week," says Triangle. "At the present time, the production of features up to the necessary high standard has not kept pace with the growth of first-run theatres. It is this condition, the Triangle statement says, that is responsible for the large number of first-run bookings in the recreated plays. In practically every instance the theatres that played 'The Flame of the Yukon', Triangle's first release under the new plan, have signed up for the entire series. Triangle salesmen have found a strong selling argument in the fact that these pictures have already stood the acid test of the box-office and that, in their new form, they are better today than at the time of their original release.

"Every picture on the next Triangle program was supervised either by D. W. Griffith or Thomas H. Ince. The stars of the pictures already released or announced for release in the near future are Dorothy Dalton, Dorothy Gish, William Desmond, Louise Glaum and Roszika Dolly. A Constance Talmadge production along the lines of her latest plays is in course of preparation and will probably be released in the near future. Work is also under way on the best of the pictures made for Triangle by William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan. These pictures will be released one every third week beginning early in the spring.

"Triangle's first release for 1920 will be 'The Clodhopper,' Monte M. Katterjohn's masterful story of rural life, featuring Charles Ray. This production, made under the personal supervision of Thomas H. Ince, will be available on Jan. 4th. Triangle's second release for the new year will be 'A Gamble in Souls,' also an Ince production featuring Dorothy Dalton and William Desmond.

"Press books on 'The Clodhopper' and 'A Gamble in Souls,' showing how the exhibitor can readily cash in on these two Triangle productions with practically no expense, have been issued by the Company."

The Triangle statement concludes with the assertion that "the close of the year 1919 has seen Triangle strongly entrenched in the confidence of the exhibitor through its release of 'The Flame of the Yukon' and 'Betty of Greystone,' the Dorothy Gish feature directed by Allan Dwan under the supervision of David W. Griffith. These have proven money makers to many first run houses, and Triangle has set a fast pace for itself for 1920 with 'The Flame of the Yukon' and 'A Gamble in Souls.'"

¶ *790 is a big figure with a big meaning. See Page 579.*

Clara K. Young Starts on " Soul of Rafael "

Clara Kimball Young, having completed work on "The Forbidden Woman," her second Equity production, which will be released early in January, has started work on her next production "The Soul of Rafael," by the American author, Marah Ellis Ryan. Together with Miss Young, Mrs. Ryan will supervise all costuming and research work connected with the production, according to arrangements entered into between the author, and Harry Garson, producer, it is stated.

Mrs. Ryan is said to be engaged at present in an investigation of the locations in California where the exterior scenes of the picture will be taken.

Tyrad Plans Campaign for Johnny Dooley

The Tyrad Pictures, Inc., are making preparations for the distribution of the Johnny Dooley Comedies, of which they have secured the world's rights. The comedies are two reels in length and will be released each month on the state rights basis, commencing with "Some Mind Reader," scheduled for release January 15, 1920.

"We will release the Johnny Dooley Comedies as specials, for they are specials in every sense of the word," said Matthias Radin, president of the Tyrad Pictures, Inc., in an interview. "An extensive advertising campaign, an attractive lobby display and exhibitors' aids are being arranged."

Doris Kenyon Spends Very Busy Week

Doris Kenyon spent an extremely busy week immediately preceding Christmas. To begin with, there were the inevitable Christmas shopping tours to be taken care of. Next, Miss Kenyon was appearing nightly in the A. H. Wood's play, "The Girl in the Limousine." In addition, she made daily trips to Dutchess County with her director, J. Searle Dawley, to take part in a number of skating scenes which were filmed for the next Deitrich-Beck production, "The Harvest Moon."

H. B. Warner is star of "Haunting Shadows," a Robertson-Cole release

Two famous ladies meet and tell each other nice complimentary little nothings about each other's art. They are Clara Kimball Young and Madame Tetrazzini

Vitagraph Film No Sex Story

" The Sins of the Mothers " Has to Do with Gambling—Its Origin and Effect

VITAGRAPH makes the following announcement about its picture, "The Sins of the Mothers":

"Although the title of the Anita Stewart feature, 'The Sins of the Mothers,' which is being released by Vitagraph, would suggest a sex play, such an element does not enter into the story. There is no 'triangle,' no erring women so far as her morals are concerned. There is nothing in the picture which the youngest child allowed in a picture house should not see and which she could not understand. On the contrary, the picture should be welcomed by mothers as an object lesson to their daughters, and they can well take the moral home to themselves.

"'The Sins of the Mothers' deals with the evils of gambling, particularly as it relates to the initial step of cards for money at home and social gatherings. Beginning as a harmless amusement, the habit grows until it reaches out to roulette, horse betting and other get-rich-quick forms of diversion and becomes a vice. And it is the danger of this vice being inherited by the children of the victim that forms the basis of Miss Stewart's next feature and provides it with its name.

"As Trixie Graham, the daughter of a mother who had become such a slave to her passion for gambling that the husband and father killed himself, Miss Stewart has a powerful role."

The play was edited by Mr. and Mrs. George Randolph Chester and directed by Ralph Ince. Vitagraph has staged the picture in a lavish manner, it is said. Lucille Lee Stewart, sister of Anita Stewart, is also in the cast.

¶ Latest State Right News 652

¶ News of the Players and Directors. 661

¶ Helpful Service on New Theatre Construction and Other Equipment Matters 667

Tyrad Has Line of On Reel Nature Studies

Tyrad Pictures, Inc., announces tha it has ready for presentation a seri of single-reel nature studies under th general titles of "Wonders of Nature This series, according to the announce ment, will be released at the rate o one subject a week during the yea It is said that live exhibitors are no booking. these one-reelers ahead.

Among some of the first release the following appear on the list: "Be and Humans," which the Strand i reported to have booked as a pre-r lease for its humorous appeal; "A Aeroplane Trip to Heaven," "A Fis Story," which is said to contain som exceptional photography, and "A Antics," which is stated to reveal som intimate studies of the ant's life in a entertaining manner.

Tyrad asserts that the success America's foremost theatres is "due their program, which consists in th main of big feature films, set off these fine, snappily titled nature st dies."

"In Old Kentucky" Sai to Be Mid-West Hit

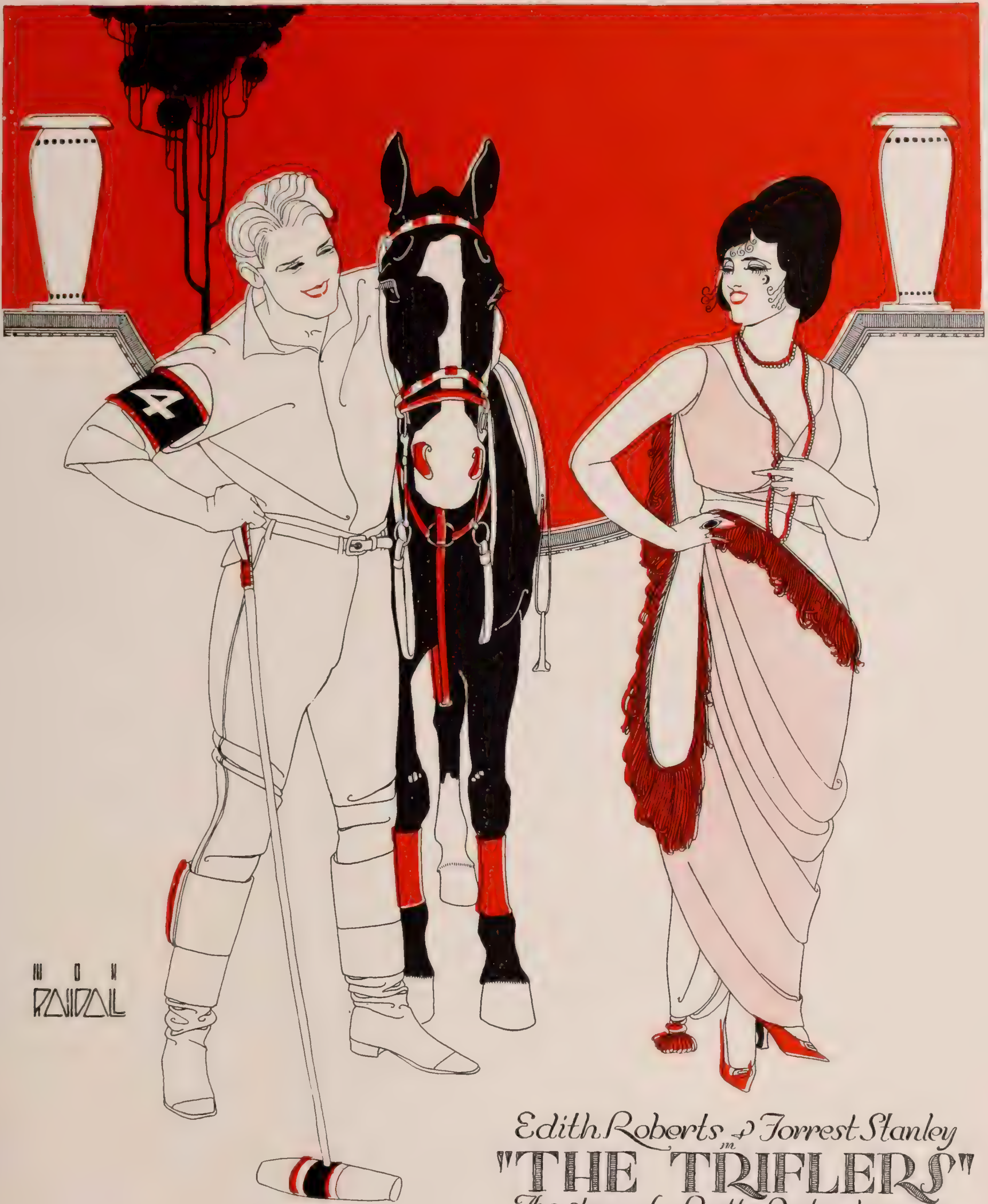
"In Old Kentucky," the Louis Mayer-First National release, starrin Anita Stewart, has inspired sever commendatory telegrams reported have been recently received at the o fices of the First National Exhibitor Circuit in New York. These message announce the success attending th opening of the Mayer picture at var ous locations. One from J. F. Cu berly, Branch Manager for First Na tional at Minneapolis, reads as fo lows:

"Opened 'Kentucky' in Duluth, S Paul, and Minneapolis today; pos tively broke records in all three town over any other attraction at similar ad mission stop. Picture pleased every body, and to me looks like sur winner."

Alfred Tanzer Appoint ed Manager in Detroit

Alfred Tanzer, who for over a yea has been on the staff of United Pic ture Theatres of America's Chicag office as Wisconsin representative, an who maintained a resident office i Milwaukee, has just been promoted t the managership of the Detroit offic of United by President J. A. Berst.

Marguerite Clark looks "quite the artist" in "Luck in Pawn," a Paramount-Art craft feature


4
H O K
RANDALL

Edith Roberts *in* Forrest Stanley

"THE TRIFLERS"

The story of a Pretty Pretender
Number **SIX** of your
'Big Money Twelve' !

Carl Laemmle

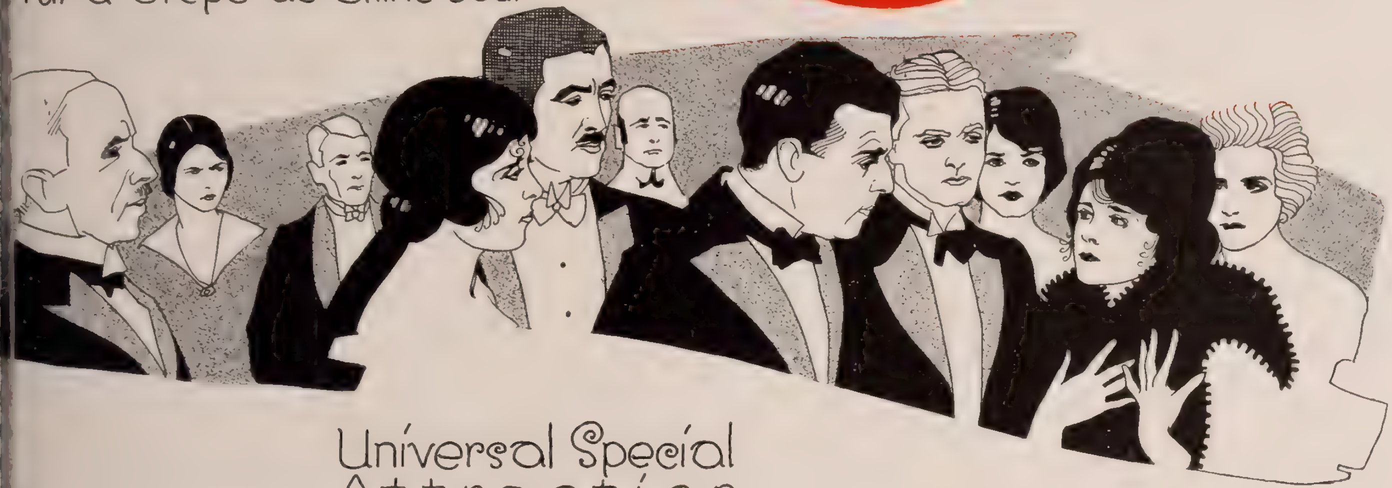
"Th

THIS picture of a pretty lit
pretender who worked h
way into High Society only to fi
it Low Society running on the hi
gear, will reach the sympathies, a
the risibles, of pretty nearly ever
body in your audiences. In the en
of course, Janet Randall goes ba
to the man she really loves—D.
Cassidy, the motor-cycle cop—
the struggle towards honesty, aw
from foolish ambition, is told in
new way in new settings and
many little touches added by inte
gent direction make this very mode
drama delightful entertainment. In
Edith Roberts shines as she shone
"Lasca"—and Forrest Stanley a
David Butler give her unexceptio
able support. Show "TH
TRIFLERS"—you'll like it throu
and through.

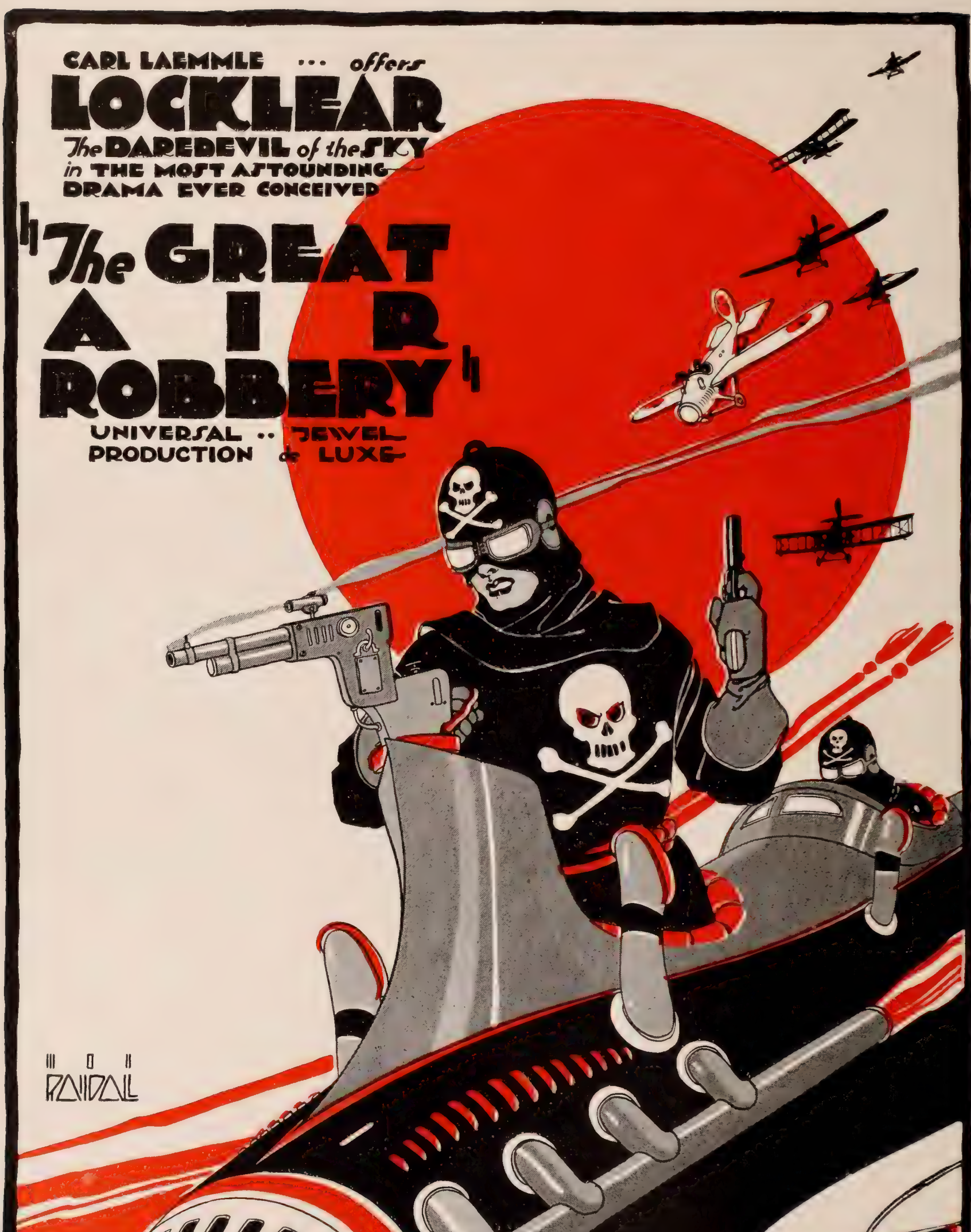
Featuring
Edith Roberts
with
Forrest Stanley ·
David Butler

TRIFLERS"

he Adventures of a Shop-Girl
Vith a Crépe de Chine Soul



Universal Special
Attraction
The Splendid Sixth
of your Big Money
Twelve


CARL LAEMMLE ... offers
LOCKLEAR
The DAREDEVIL of the SKY
in THE MOST ASTOUNDING DRAMA EVER CONCEIVED
"The GREAT AIR ROBBERY"
UNIVERSAL .. JEWEL PRODUCTION de LUXE

(*Continued from page 622*)

News of Producers

A strong moment from "The Little Shepherd of Kingdom Come," a Goldwyn production featuring Jack Pickford

"Other Men's Shoes" to Have a Strong Cast

In "Other Men's Shoes," the first of the series of photoplays produced by Edgar Lewis for Pathe, will be seen "one of the strongest casts ever assembled for a motion picture," claims the Pathe Exchange. Crauford Kent will play a dual role. His leading woman is announced as Irene Boyle. Harold Forshay and Bobby Connelly are also cast for important parts. Others in the large cast are: Edna May Spurl, Phil Sanford, Jean Armour, Stephen Radmun and Jack Shankey. Besides there is more than 1,000 extras were employed for the filming, it is stated.

"Soldiers of Fortune" Is Still Scoring

Opening at the Bijou theatre, Fall River, Mass., to "the biggest receipts the house has ever known," according to the telegram of L. M. Boas, manager, "Soldiers of Fortune," the Allan Dwan production, continued to pile up gratifying reports of its box-office activities last week, it is said.

The Realart feature is also reported to have set up a new house record at the Cabrillo theatre, San Diego, Cal., where, according to the confirming letter of R. E. Hicks, proprietor, the week's receipts put "Soldiers of Fortune" in the first place for normal times.

Warner Brothers Sell Serial for Canada

Word comes from the Warner Brother's office, where the distribution rights of Selig's big animal serial, "The Lost City" are for sale, that Charles L. Stephenson, of Toronto, Canada, bought the Canadian distribution rights. What is claimed to be a record price is said to have been paid for this territory.

Mr. Stephenson is one of Canada's pioneer picture men, and has acquired a reputation of putting things over in a big way. He formed the exhibitors Distribution Corporation, which is similar to the First National Exhibitors Circuit of this country.

"The Corsican Brothers" Scores

Critics Render Verdict of Favorable Tone on Elaborate Feature

ELATED over the favorable reports said to have been written by the various reviewers in connection with its feature, "The Corsican Brothers," the United Picture Theatres of America have issued a statement in which are summarized the verdicts of the critics on this new production. The statement is reproduced below in full:

"The motion picture critics were very complimentary in their opinions on 'The Corsican Brothers,' the United Picture Theatres of America feature in which Dustin Farnum plays the famous dual role of the twin brothers.

"The six-reel feature was shown for review last week and met with the undivided approval of all the reviewers. As one reviewer puts it: 'It is indeed a pleasure to see a company with the welfare of motion pictures so much at heart that they are willing to spend a fortune to film a masterpiece like 'The Corsican Brothers.' I cannot commend it too highly.' That is what the critic of one of the largest circulating popular magazines said after she had seen the Dustin Farnum feature.

"In the Exhibitor's Trade Review, Miss Helen Rockwell has this to say about United's latest photodrama: 'A praiseworthy photoplay has been made from Alexander Duma's well known novel. It was produced with infinite care and a special regard to detail. The settings are unusually attractive and quaint. It is an intelligent and satisfying production which will please theatre-goers. The acting leaves nothing to be desired. Dustin Farnum is splendid as the two brothers. The photography is excellent giving the final artistic touch to a well balanced production.'

"In the Motion Picture News, Laurence Reid writes as follows: 'Famous story and play makes a screen success. Alexander Duma's stirring story of Corsican love and vengeance, which served as dramatic fare for Robert Mantell upon the Speaking stage for many years, has found its way to the screen. 'The Corsican Brothers' contains enough ingredients to while away an interesting hour for any exhibitor's audience. It is not a misstatement when we declare it is one of the few costume plays that have proved worth while presenting. And the reason may be found in its assortment of dramatic elements, which embellish a vivid and vital story. It does not have to rely upon its atmosphere—rich as that factor is—nor upon the value of the author's name. Director Campbell has seemingly caught the proper perspective throughout. The double exposure work is commendable.'

"Peter Milne, one of filmdom's best known critics, has this to say in Wid's Daily: 'This is a carefully made and elaborate production of Alexander Duma's famous work and because of the peculiarity of the story and the picturesque costumes (which, however, don't put the curse of a costume drama on the production) it should appeal to many. * * * * As regards atmosphere of settings and costumes the director has in these respects scored excellently. The big exterior street scenes, the pretty garden shots and the interiors are all lavish and maintain a fine illusion. This should draw well, if handled properly. There are plenty of spectacular scenes to feature, such as the masque ball, the banquet scene and the two duels.'"

Pathe Prize Winners Announced

Branch Managers at Milwaukee, Buffalo and Indianapolis Win

IN a competition among Branch Managers which is reported to have brought the business of Pathe in every department to the highest totals ever recorded in its history, the following winners of the three big prizes offered during "Quimby Tribute Month," were announced this week by Paul Brunet, Vice-President and General Manager of Pathe:

W. A. Aschmann, Milwaukee, winner of first prize, a $1,000.00 platinum diamond ring, which under the conditions of the contest, went to "the wife of the Manager who secured during November the greatest amount of new business in proportion to the rating of his office, and the greatest increase in collections over the average collections for his office for the months of July, August and September."

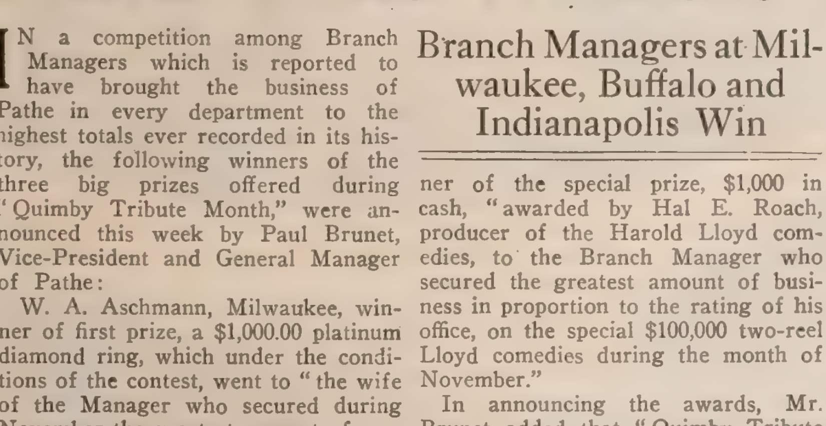
C. A. Taylor, of Buffalo, winner of second prize, a $500.00 platinum diamond ring "awarded the wife of the Manager whose showing was second best to the winner of the first prize."

R. S. Shrader, of Indianapolis, winner of the special prize, $1,000 in cash, "awarded by Hal E. Roach, producer of the Harold Lloyd comedies, to the Branch Manager who secured the greatest amount of business in proportion to the rating of his office, on the special $100,000 two-reel Lloyd comedies during the month of November."

In announcing the awards, Mr. Brunet added that "Quimby Tribute Month" was a success beyond comprehension. The November collections were by far the greatest in the history of Pathe, it is said, and they topped a figure the organization had long been striving to attain. Thirty-two Branch Managers participated in the competition and there was not a single office which did not surpass its best previous month, according to reports.

The prizes reached the winners in time to make Christmas Day brighter in their household than it might have been except for "Quimby Tribute Month." Fred C. Quimby, Director of Exchanges of Pathe, in honor of whose second anniversary the tribute month was arranged, joined Mr. Brunet in sending his compliments to each of the winners.

Manager Shrader of Indianapolis went so far over his quota on the new Lloyd special $100,000 comedies, that he outstripped his field, it is said. His first big booking was from S. Barret McCormick, managing director of the Circle Theatre, indianapolis. When "Bumping into Broadway" started a riot of laughter at the Circle, Mr. Shrader's task was made comparatively easy, for every exhibitor in his territory is reported to have eagerly sought bookings on the first series of six Lloyds.



Here are some Pathe prize winners in the Harold Lloyd big business contest recently closed. The man with the smile is M. A. Ashman, manager of the Milwaukee exchange. Centre is R. S. Shrader, manager of the Indianapolis office, and right is C. A. (Buck) Taylor, of Buffalo. Mr. Shrader won a thousand in cold cash, while Ashman and Taylor each got a platinum ring
'Tis said that "Buck" is going to swop his ring off for new buz buggy tires

First National Reunion in Louisville, Ky.

A First National Reunion was held in Louisville, Ky., Sunday, December 14, on the occasion of the presence of General Pershing in that city. Colonel Fred Levy, president of the First National Exhibitors' Exchange for Kentucky and Tennessee, and Lee L. Goldberg, the secretary, were hosts to several of the exhibitors who came to see General Pershing. They attended the banquet in his honor given by the Louisville Board of Trade.

Those present included J. Real Neth, of the Ada Meade theatre, Lexington, Ky.; Godfrey Kotzin, Lyric theatre, Covington; J. P. Masters, of the Crescent Amusement Company; C. O. Brown, Manring theatre, Middlesboro; Leo F. Keiler, Arcade theatre, Paucah, and Frank Dowler, of the Signal Amusement Company.

DRAMA

CARL LAEMMLE
presents
The UNIVERSAL
JEWEL
PRODUCTION
de LUXE

"THE GREAT AIR

UNIVERSAL

DRAMA

The four who joked with death

MILTON MOORE
Who shot the most astounding air pictures ever made by any camera

FRANCELIA BILLINGTON
Who plays the girl who was stolen by a bandit of the skies

JACQUES JACCARD
Who staged the only drama ever enacted in the clouds

LOCKLEAR

—the bravest of the brave

Actors and actresses have taken chances before—occasionally, the cameraman—almost never, the director. But in filming "THE GREAT AIR ROBBERY" the four people shown here deliberately accepted the greatest risks that players in pictures have ever taken since the gorgeous game began.

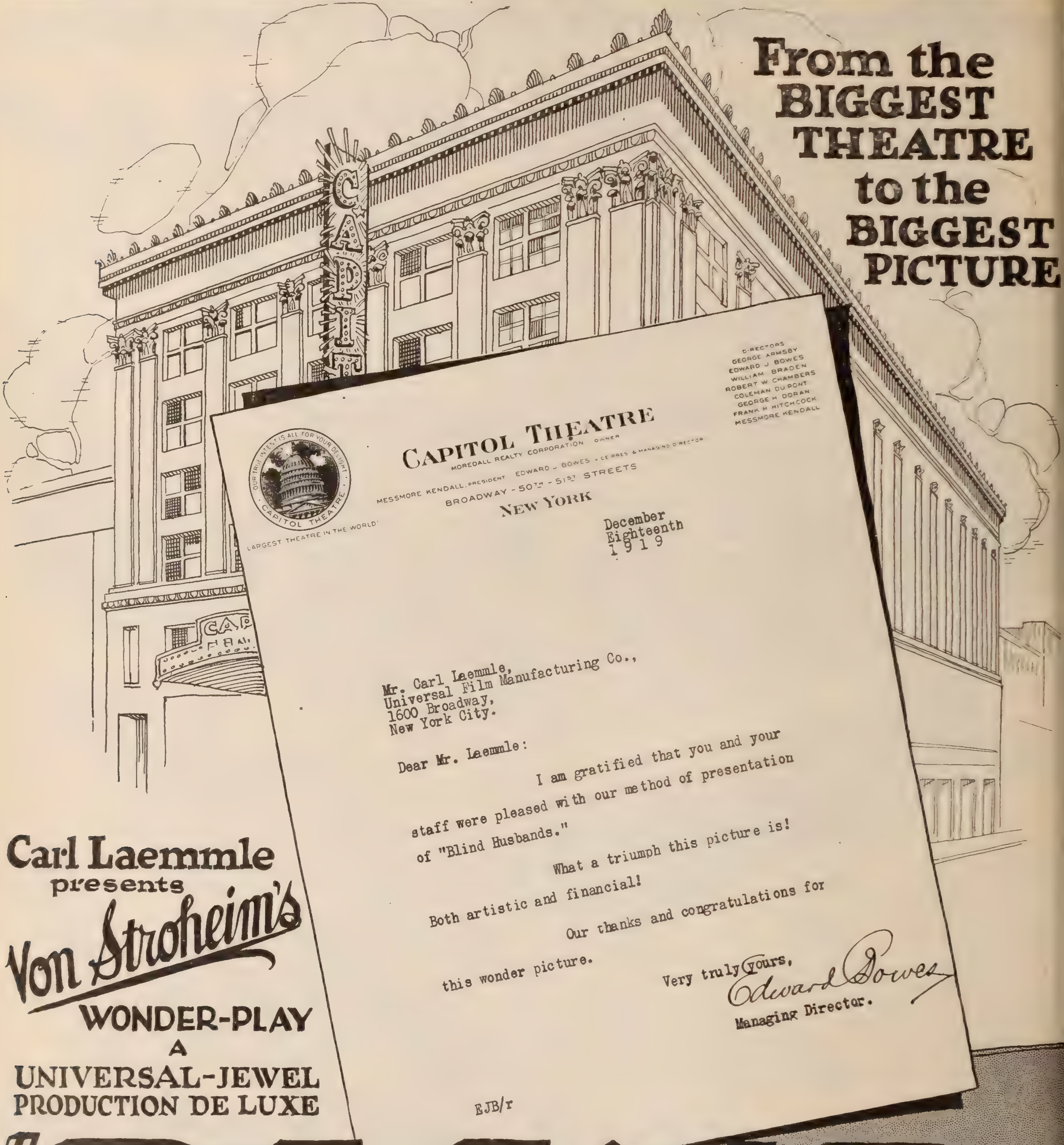
"*Breathless*" is the only word. One thrill—one only—but that one lasts *from beginning to end!* It begins with the U. S. Mailman's first hop into the air—mounts higher when the pirates soar—grows agonizing with the brave Sheriff's terrific parachute jump—drives you *frantic* when Locklear, *only fifty feet from you,* grabs the frail rope, leaps from his plane and sweeps on at a hundred miles an hour, a daredevil kicking against the mighty vault of the sky.

See it and marvel at this man's ice-cold nerve. See it and be glad you're safe on earth. *Book it* and thank your stars you read this advertisement!

ROBBERY"

PICTURES

DRAMA



From the BIGGEST THEATRE to the BIGGEST PICTURE

CAPITOL THEATRE
MOREDALL REALTY CORPORATION OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J. BOWES VICE PRES. & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

OUR TRUE INTENT IS ALL FOR YOUR DELIGHT · CAPITOL THEATRE ·
LARGEST THEATRE IN THE WORLD

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

December
Eighteenth
1 9 1 9

Mr. Carl Laemmle,
Universal Film Manufacturing Co.,
1600 Broadway,
New York City.

Dear Mr. Laemmle:

I am gratified that you and your staff were pleased with our method of presentation of "Blind Husbands."

What a triumph this picture is! Both artistic and financial!

Our thanks and congratulations for this wonder picture.

Very truly yours,
Edward Bowes
Managing Director.

EJB/r

Carl Laemmle
presents
Von Stroheim's
WONDER-PLAY
A
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

"BLIND

UNIVERSAL

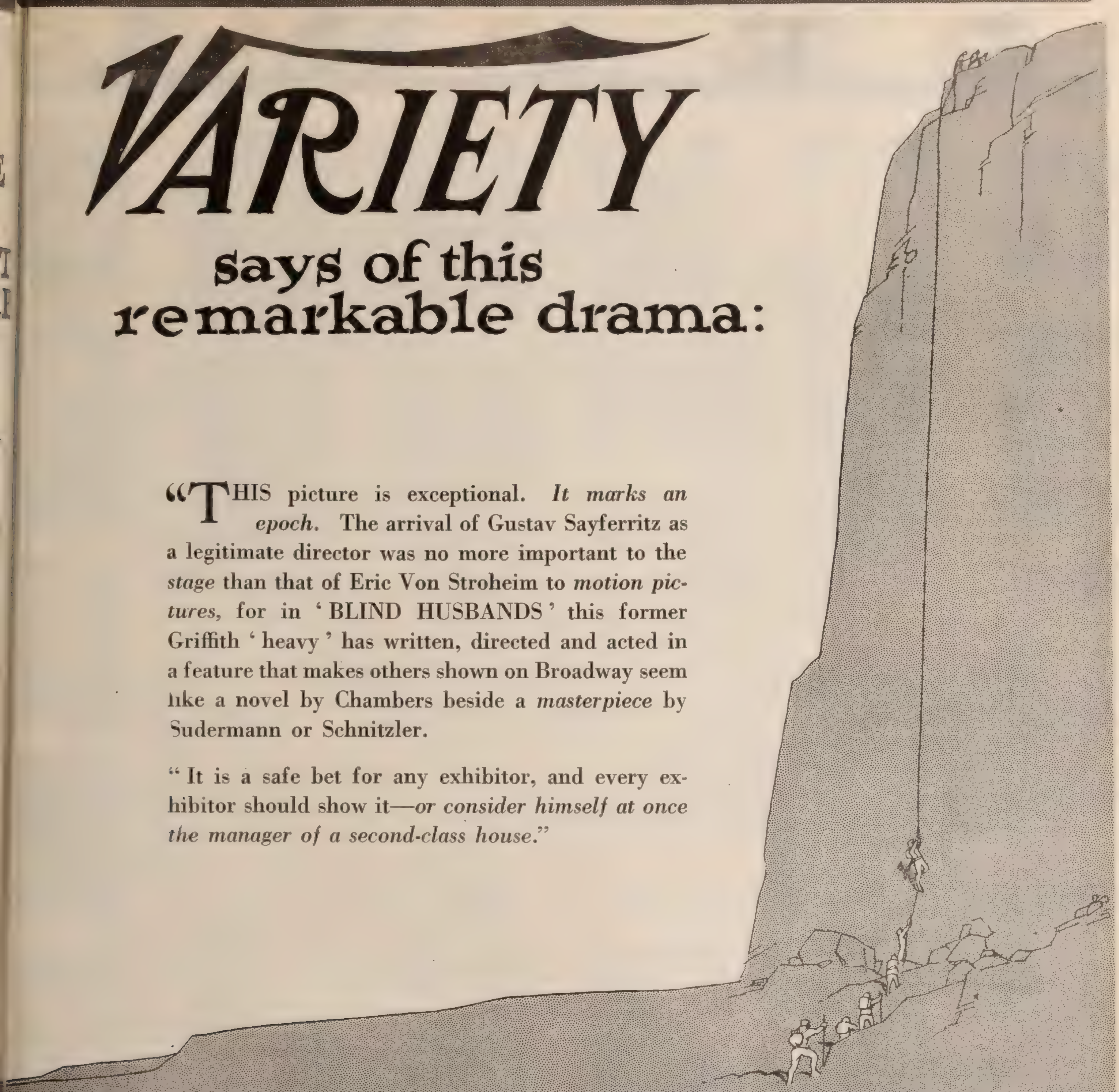
DRAMA

VARIETY

says of this remarkable drama:

"THIS picture is exceptional. *It marks an epoch.* The arrival of Gustav Sayferritz as a legitimate director was no more important to the *stage* than that of Eric Von Stroheim to *motion pictures,* for in 'BLIND HUSBANDS' this former Griffith 'heavy' has written, directed and acted in a feature that makes others shown on Broadway seem like a novel by Chambers beside a *masterpiece* by Sudermann or Schnitzler.

"It is a safe bet for any exhibitor, and every exhibitor should show it—*or consider himself at once the manager of a second-class house.*"



"These views of mountain climbing exceed anything hitherto shown on the screen!" MINNEAPOLIS JOURNAL

HUSBANDS"

PICTURES

DRAMA

NANCE O'NEIL

HENRY MILLER

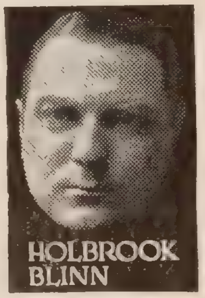
ELIZABETH RISDON

ENID MARKEY

MACLYN ARBUCKLE

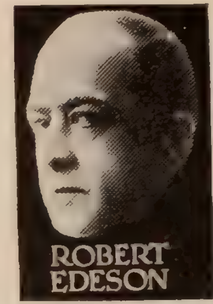
MABEL TALIAFERRO

CYRIL MAUDE


HOLBROOK BLINN

JOHN J. McGRAW

OTIS SKINNER


ROBERT EDESON

FLORENCE ZIEGFELD

BEN GRAUER

JEANNE EAGLES

JANE GREY

VIOLET HEMING

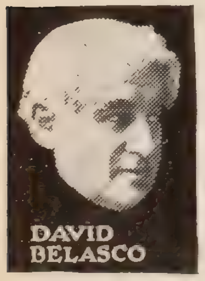
Carl Laemmle
has the honor of presenting the

STAGE WOMEN'S WAR RELIEF SERIES

Twelve Two-reel Photoplays de Luxe
featuring
The Foremost Stars of the World's Legitimate Stage

These half-hour masterpieces are now being shown in every locality by that locality's leading theatre

Released solely thru Universal-Jewel


DAVID BELASCO

SHELLEY HULL

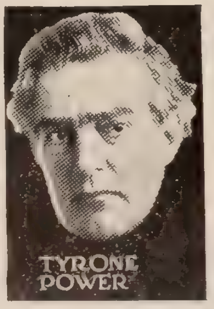
CONSTANCE BINNEY

JULIA ARTHUR

WM. COURTENAY

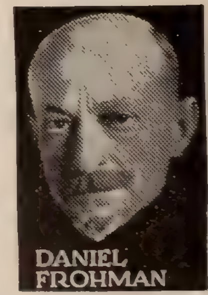
PAUL GILMORE

GAIL KANE


TYRONE POWER

HELEN MACKELLAR

JULIA DEAN


DANIEL FROHMAN

GALLI-CURCI

UNIVERSAL

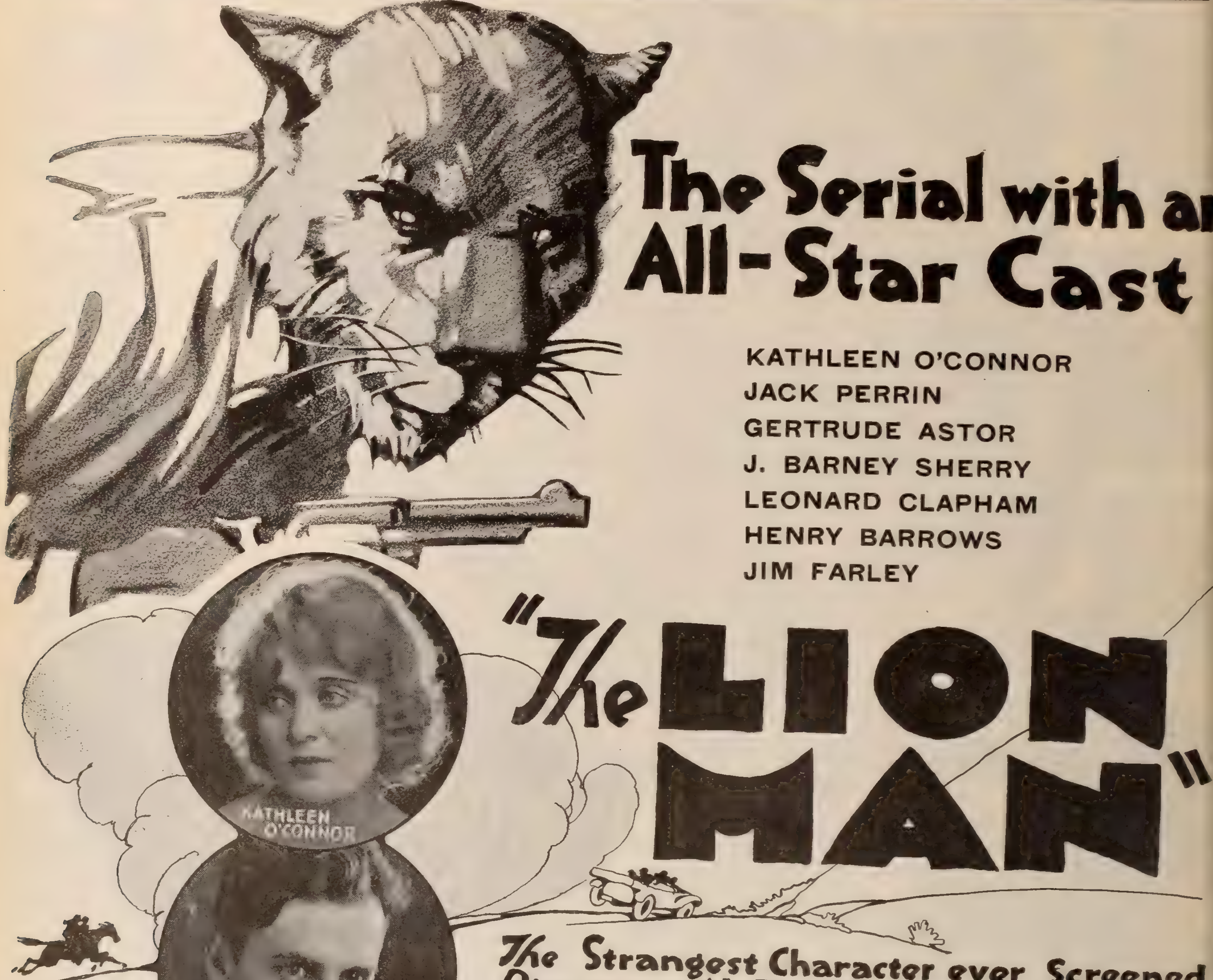
DRAMA

MILDRED
HARRIS
CHAPLIN
IN FOUR SELECTED
LOIS WEBER
JEWEL PRODUCTIONS
"HOME"
"BORROWED CLOTHES"
"FOR HUSBANDS ONLY"
"FORBIDDEN"

UNIVERSAL-JEWEL

PICTURES

SERIALS


KATHLEEN O'CONNOR
JACK PERRIN
GERTRUDE ASTOR
J. BARNEY SHERRY
HENRY BARROWS
LEONARD CLAPHAM

The Serial with an All-Star Cast

KATHLEEN O'CONNOR
JACK PERRIN
GERTRUDE ASTOR
J. BARNEY SHERRY
LEONARD CLAPHAM
HENRY BARROWS
JIM FARLEY

"The LION MAN"

The Strangest Character ever Screened
Directed by Al. Russell from the famous story
"The Strange Case of Cavendish" by Randall Parish

18 Episodes

UNIVERSAL

SERIALS

LIFT THEM OUT OF THEIR SEATS!

"Yesterday" writes the Reliable of Millvale, Penna., "we had the first episode of 'ELMO, THE MIGHTY'—and did more business than we have done with features that cost us $100 per day." What more do you want of a Serial? Watch for next week's announcement of Elmo Lincoln's coming triumph. Meanwhile—

LMO LINCOLN IN "ELMO THE MIGHTY."

The best dressed Serial on the market today also has for it's lead the most popular Actor-Athlete in America James J. Corbett in "The Midnight Man" is an absolute proven winner

"Everything that the best of Serials have ever had."

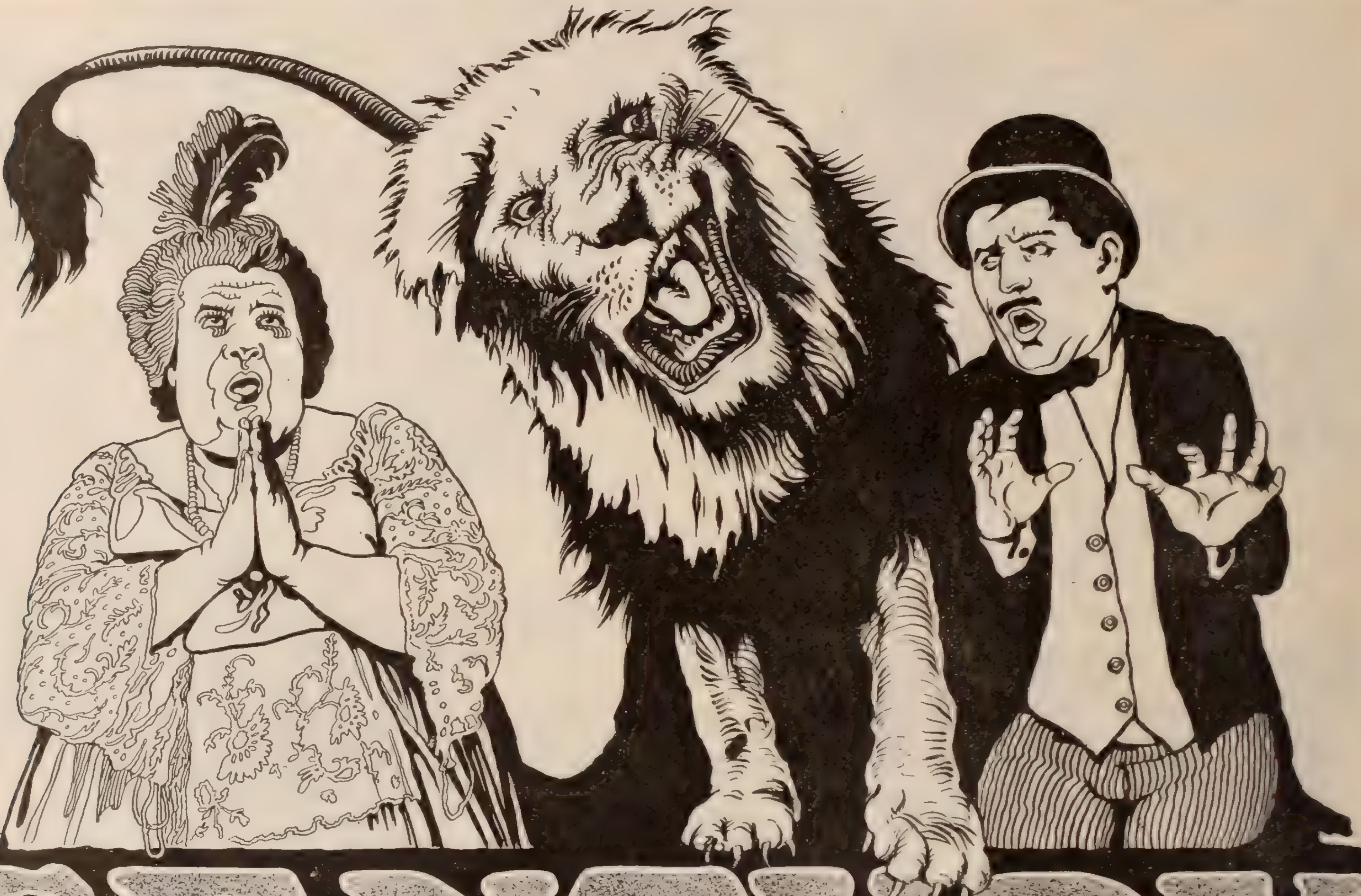
THIS sure does contain a thrill a second" says WID. "To attempt to portray what happens and include the details is next to impossible. *For action*, few productions have come up to it." And always in the center of the action is EILEEN SEDGWICK, the beautiful new *Queen of the Serials!*

EILEEN SEDGWICK
Cleo Madison and Bob Reeves
in the Sensation of the Season
Directed by Robt. F. Hill.

"THE GREAT RADIUM MYSTERY"

PICTURES

COMEDIES



CENTURY ANIMAL COMEDIES

NOTHING in recent years has made quite so instantaneous a hit as these Century-made Animal Comedies, directed by Fred C. Fishback, in which the world's foremost animal trainer, Charles Gay, turns his big cats loose to make the fun fast and furious. People are only kids grown up—give them a chance to shriek with joy! You have no less than ten sure-fire hits to pick from. See them at any Universal Exchange.

ALREADY RELEASED

"LOONEY LIONS AND MONKEY BUSINESS"
"FRISKY LIONS AND WICKED HUSBANDS"
"HOWLING LIONS AND CIRCUS QUEENS"
"A LION SPECIAL"
"LONESOME HUSBANDS AND LOOSE LIONS"
"A LION IN THE HOUSE"
"DARING LIONS AND DIZZY LOVERS"
"AFRICAN LIONS AND AMERICAN BEAUTIES"
"WEAK HEARTS AND WILD LIONS"
"NAUGHTY LIONS AND WILD MEN"

UNIVERSAL

COMEDIES

Brownie the—
Century
WONDER DOG

THE whole, wide world loves a smart dog and *here* is the cutest pup that ever drew the breath of life, something to make your audiences howl with laughter and gasp with amazement—"I don't see *how* he does it!"

"BROWNIE'S DOGGONE TRICKS"
"A LUCKY DOG'S DAY"

"OVER THE TRANSOM" with MRS. JOE MARTIN

"IF I gotta be an actor, I'd rather be a monkey," says Mrs. Joe. "They give me a pitcher with a hole in the top and push my cap down on my ears and yell, "*Register—register!*" Say! I'm hot enough to be a whole heating system of registers—the only thing this monk will ever register is a *kick!* And so will you, if you don't play:

"A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"A BABY DOLL BANDIT"
"OVER THE TRANSOM"

Universal Jewel

BETWEEN a Lyons-Moran Star Comedy and the common or garden farce there's just the same tremendous difference as between dress clothes and a suit of overalls—or vintage wine and a keg of 2.75—or between real fun and mechanical idiocies.

WITH that difference in mind, exhibitors have found, too, that Lyons-Moran Comedies are always clean—and that they attract a class of patronage that every shrewd showman wants more of every day. Book any one of them—*all* of them—they're all up-to-the-minute—all perfectly dressed. Start *now* with "SWEET PATOOTIE."

LYONS MORAN in "SWEET PATOOTIE"

PICTURES

Sylvia Breamer and Robert Gordon in Pathe's latest feature, "My Husband's Other Wife"

First-Run Call on Third of Lloyd's Series Grows

Coincident with the announcement that "From Hand to Mouth," third of Harold Lloyd's series of $100,000 two-reel comedies, will play the Strand and Rivoli theatres in New York the week of January 4, comes a statement from Pathe that first-run bookings on the comedies are still on the increase. Jensen and Von Herberg's Liberty theatre in Portland had been added to the Lloyd first-run list.

Gladys Leslie Plays in New Emotional Role

Gladys Leslie has an emotional role in "The Midnight Bride," her final Vitagraph feature, which will be an early January release. It was during the middle of last summer that Albert E. Smith, president of Vitagraph, decided that Miss Leslie had displayed a decided ability for serious roles, and that she should no longer devote her talents entirely to the lighter comedy roles.

Miss Leslie has the assistance of a good supporting company, which includes James Morrison, Gladden James, Nellie Spaulding, Roy Applegate, Denton Vane and Virginia Valli. William J. Humphrey directed the picture.

Print of Hough Story Arrives East

The Emerson Hough story, "The Sagebrusher," which has been put into film form by Benjamin B. Hampton, has reached the East, and the Hodkinson offices report it shows evidences of the months of pains given it in production.

Roy Stewart, Marguerite De La Motte and Noah Beery have leading roles.

Progress on New Fox Star's First Film

Rapid progress is being made on the screen production of "Her Elephant Man", in which William Fox will present Miss Shirley Mason for the first time as a star under his direction. Scott Dunlap, who is directing the picture, is said to be giving it a fine circus atmosphere and moulding a story of charm and distinction.

Strong Cast in "Whirlwind"

Allgood Serial has Two Daring Leads and Strong Support Cast Says Author

JOSEPH A. GOLDEN, author and producer of the latest Allgood Serial, "The Whirlwind," also author and producer of "The Great Gamble," announces one of the strongest cast of players for a serial he believes ever assembled. "I picked my players with three points in mind. First, for their ability to faithfully portray the story; second, for their fearlessness and daring in the performance of stunts and exploits, and lastly for their knowledge of what the public tastes are in chapter photoplays," he says.

"That I have been fortunate in securing that peculiar type of talent for 'The Whirlwind' can be plainly seen on the screen, the only place that exhibitors are interested in.

"In Charles Hutchison, we are giving the public not alone a popular and widely known star, but a player whose recklessness and daring has never yet been equalled by any serial star in the industry.

"Hutchison scorns a double, doing every hazardous stunt himself, taking risks that no star would even dream of taking.

"In scenes where he risked his life, such as crawling under a rapidly moving train, jumping off a cliff at Ausable Chasm, crawling up the side of a building precisely as the celebrated human fly performs, Hutchison has injected super-thrills into 'The Whirlwind' that makes this serial a super-thriller.

"In scores of scenes where absolute fearlessness was demanded, Hutchison has gone through the action with as much suavity as if he were eating his evening dinner. Likewise beautiful Edith Thornton, playing opposite Hutchison, runs through the thrill scenes as if the dangerous feats were nothing more than child's play.

"Every member of the cast has done his work in such a manner that would make any serial director feel as though he had chosen the star cast of all time. With such a cast plus a powerful story, 'The Whirlwind' brings to the screens of the world something bigger in serials than what has gone before. State rights are now being allotted for the United States through the Allgood Pictures Corporation, 815 Longacre Bldg., while the foreign territorial rights are being handled by Mr. E. S. Manheimer, 126 West 46th Street."

Moore Books Glaum's Picture

Washington Exhibitor Takes on "The Lone Wolf's Daughter" for Two Weeks

TOM MOORE, the Washington exhibitor and First National franchise-holder, has booked for a two weeks' showing at his Washington Strand Theatre J. Parker Read Jr.'s second Louise Glaum production, "The Lone Wolf's Daughter" by Louis Joseph Vance. Mr. Moore in closing his contract with the Hodkinson organization, the distributors, also announced his intention of holding open a third week at his Garden Theatre to give this production twenty-one consecutive days' presentation in the national capital.

"The Lone Wolf's Daughter" opens its Washington engagement on January 4, and Mr. Moore it is reported, cleared out other bookings to be the first eastern exhibitor to offer "The Lone Wolf's Daughter".

The heaviest bookings ever given a picture in the first three weeks of its sale in the Chicago territory is stated to have been given to this second of a group of productions, starring Louise Glaum under the auspices of J. Parker Read Jr. Every key city was booked in Illinois within ten days after the receipt of the prints by the Chicago office it is reported, and only one other picture in the past year has rivalled it for prices paid by exhibitors or for the number of days per contract, according to W. W. Hodkinson.

Expect Much of Carey Film

Universal Predicts that Harry Carey Will Surpass All His Previous Hits

UNIVERSAL announces that "Marked Men" shows Harry Carey in a leading role which will afford the admirers of the Universal star their fill of thrills. Jack Ford, who directed the production, also comes in for a round of praise, for his accredited success in the producing of this feature. Universal further points out that critics who have reviewed this picture have pronounced it as Mr. Carey's best effort and one which is due to put his work into the leading houses of the country.

In the picture Harry Carey appears as an outlaw who achieves freedom and happiness through a three-day-old baby. He is supported by a good cast, including, Winifred Westover, J. Farrell McDonald, Joe Harris, Ted Brook and Charles LeMoyne The night photography is said to add to the effectiveness of the big picture. The streets of the mining town, the exterior of the dance hall, the outer walls of the grim prison and the moonlit desert are offered as excellent examples of the newest developments in the cameraman's art.

Steps are being taken to give this picture exceptional exploitation, it is said.

William Farnum is star in "Wings of the Morning," a Wm. Fox production

Fox's Paris Agent Puts Over Quick Work

The Fox Film Corporation gives its Paris representative credit for a good bit of news enterprise. He took motion pictures of the American peace delegates leaving France, and dispatched his film on the same ship on which the delegates sailed. The peace commissioners, Frank L. Polk, Assistant Secretary of State; General Tasker H. Bliss and Henry White, formerly Ambassador to France, left Paris on December 10, and sailed from Brest on the transport America the following day.

In its release No. 23, shown December 24, Fox News gave not only views of the departure of the diplomats, but also pictures of their arrival in New York on December 20.

Universal News Reel has Interesting Scenes

In Universal Current Events news reel No. 52, several views of the newly arrived polar bears are shown, in their "apartment" at the New York Zoo. Slipping to the faraway Philippines, the camera man then shows us how Manila and its environs looked when heavy floods recently imperilled the lives of many of its inhabitants. Maurice Maeterlinck, the famous Belgian poet and Mme. Maeterlinck are seen arriving on the S.S. LaFrance. Admiral Sims also submits to be caught on the same film.

Tobogganing pictures at Bear Lake, California, show that the northern states are not the only ones to enjoy winter sports. The desperate measures employed to free the grounded steamer North Wind at Martha's Vinyard, Mass., are vividly portrayed.

Metro Reports All-Star Cast for "The Hope"

Jack Mulhall, Marguerite de la Motte, and Ruth Stonehouse have been engaged for principal roles in "The Hope," the melodrama of England, India and Italy that is to be made a Metro-Screen Classic production. With Frank Elliott, last week chosen to play the "heavy," these talented screen players will head what is reported to be an all-star cast that will picturize Cecil Raleigh's and Henry Hamilton's Drury Lane production.

"The Return of Zahzi" for Madge Kennedy

Lawrence McCloskey is announced as the latest contributor to the list of coming productions to be made and distributed by Goldwyn Pictures Corporation. It was announced this week that Mr. McCloskey's "The Return of Zahzi," an original story, has been purchased by Goldwyn and will be used as a starring vehicle for Madge Kennedy, who has just completed "The Blooming Angel" at the Culver City Studios. Within the next week the script will be turned over to a continuity writer.

The locale of the story is New York of the present day, and while the predominant tone is farce-comedy, there are touches of serious feeling in the presentation of the character to be interpreted by Miss Kennedy. "The Return of Zahzi" has won the emphatic endorsement of everyone in the Goldwyn organization who has seen the script, according to reports. Miss Kennedy wired her approval from the Coast before the contract was closed, it is stated.

"Captain Courageous" Has Storm at Sea

Universal announces that "Captain Courageous" is the temporary title given the screen version of "The Beach Comber," a story by J. G. Hawks. It is directed by Rex Ingram, and stars Elmo Lincoln.

One scene called for a storm at sea. A three-masted schooner was chartered and put to sea, and, after three weeks, it is said, a tempest was encountered with the result that "Captain Courageous" is reported to have some thrilling scenes of the "heavy seas" variety.

Elmo Lincoln support includes Mabel Ballin, Harry Van Meter, Frank Brownlee, Paul Weigel, Dick La Reno and Ethelyn Irving.

Frank Lloyd to Direct Pauline Frederick

Under the direction of Frank Lloyd, Pauline Frederick will begin work this week on her next Goldwyn picture, "Roads of Destiny," based on the stage success written by Channing Pollock from the story by O. Henry. The cast includes John Bowers, Richard Tucker, Grace Darmond, Hardee Kirkland, Maude George and Willard Louis.

Charles Ray is star in the Paramount-Artcraft production "Paris Green"

Selznick's Advertising Volume

Five Page Display in Saturday Evening Post Is Cited

IN a statement recently issued, Lewis J. Selznick declares his belief in the practical value of advertising and points to the extensive advertising carried on by the Selznick organization in a number of leading periodicals as the concrete expression of his opinions on that subject. The Selznick report calls special attention to the advertising done in the December 27th issue of the *Saturday Evening Post*, in which five pages are devoted to the exploitation of a Selznick production and the organization's stars. The most salient points of the Selznick report are given in the following:

"Page 91, the first of the five pages was devoted to Olive Thomas, Eugene O'Brien, Elsie Janis, Owen Moore and Elaine Hammerstein, Selznick's five popular stars. And the ad. said, 'These Are Your Stars—not Ours.' The 'your' referred to the public, and to the exhibitor. The exhibitor books a picture, starring one of these five persons; advertises it; exploits it; and sells the admission tickets to the public. The public comes and demands more such pictures. Therefore, they are the stars of the public and the exhibitor. No producer can make a star but the public can.

"Perhaps the most remarkable part of this remarkable advertising is that four pages of the total of five are devoted to advertising a one-reel feature of the Selznick productions. This is the 'Herbert Kaufman's Weekly.' This new feature brings to the screen and to the public, in picture form, the work of the world's greatest editorial writer. It is a big step toward the classic in pictures. Four complete pages to advertise this new release. Written in a clean-cut convincing style, this ad. will reach twice the number of subscribers of the popular weekly, and it is a known fact its circulation is the greatest of any weekly publication.

Betty Hilburn, appearing in the first Herbert Kaufman weekly released by L. J. Selznick

"Attention is called to the fact that this immense ad. was run prior to the release of the first of this series and thereby paves the way to a demand by the public. The 'Herbert Kaufman's Weekly' will not be unfamiliar to the public, when it is given its initial release. Meanwhile the public interest will have been aroused and the exhibitor obtaining the first release of this series will have given to his patrons a real service.

"The policy of national advertising in such periodicals as the *Saturday Evening Post, Pictorial Review, The Ladies Home Journal, The Country Gentleman,* the *Red Book* and *Motion Picture Magazines,* is only one of the many steps the head of the Selznick Enterprises is taking to co-operate with the exhibitor. Whether in New York or Oshkosh, the advertising of Selznick productions and Selznick stars, brings old and new patrons to the box office of the exhibitor."

Lewis J. Selznick further declares that the more you advertise a star, the more the public will want to see that star, provided the actor or actress has ability and is given the opportunity to demonstrate his or her talents in the course of a well-constructed and interesting story. Selznick believes the stars and stories offered by the organization have the necessary qualifications; and hence the next step, to back up its products by vigorous advertising, is entered upon with all possible energy and efficiency to attract the public and bring the exhibitor increasing receipts, concludes the report.

Karger Tells of Metro's Policy

New Year Will See Fulfilling of Fewer and Better Pictures

IN a lengthy statement just issued, Maxwell Karger, Director-General of the Metro Pictures, discusses Metro's policies for fewer and better pictures during the coming year, and declares that such a policy faithfully carried out must certainly lead to a higher standard of production, a more cultivated type of audience and eventually to greater receipts for the coffers of the exhibitor. The statement is herewith reproduced in full:

"Within the past two years there has probably been no greater progress in any sphere of industrial or artistic activity than that of the motion picture public. The progress shown has been educational—a steady upward trend toward a higher standard of artistic appreciation. This fact in itself is of vital importance to the business of motion pictures, inasmuch as no industry, no profession, and certainly no art can rise higher than the mental calibre of those who support it.

"This progress, so evident to the men in touch with the economic phase of the industry, means just one significant thing; and that is that a new clientele has been attracted to the theatres. The audiences that formerly were contented to sit through endless reels of mediocre trash, are now vastly augmented by a more exacting body of spectators, who demand that the pictures which they view shall be faithful, and not false, pictures of life as it actually exists.

"But the pictures, however, are the cause rather than the effect of this condition. In other words, the audiences commenced getting better when pictures got better, for the latter proved to be the guide leading the way to an improved condition of things. Toward this end a decided improvement in stories was registered, stories that were presented more humanly, and to achieve this it was finally recognized that only through the co-operation of producers, stars, writers and directors could any real and lasting success be obtained.

"Metro has proceeded upon the basis that this analysis of the present condition of things is correct. And to attain results that would meet with the changed standards of screen requirements as they exist today, Metro has pursued but one course of action. That course is its policy of fewer and better pictures.

"Metro knows that it is utterly impossible for any firm to produce annually a hundred pictures of real box-office value, or a hundred pictures a year of even average merit. It goes without saying that in any hundred productions probably not fewer than forty will be below par—be it story par, direction par, acting par, or, worst of all, entertainment par. Therefore, Metro has committed itself to making fewer pictures and making them the best.

"This is Metro's solution of how to retain for the exhibitor his old clientele, and incidentally, to attract new patronage to the motion picture theatre. The problem of the exhibitor has always been the problem of Metro, and it is in solving this mutual problem that Metro has gone to such great lengths in studying the picture business from the exhibitor's angle.

"Metro believes that the exhibitor can hold old and bring new patrons to his house only when, and if, he has stories of good advertising value to talk about; also, when those stories are humanly and entertainingly produced; and when the exhibitor can present those productions under conditions which give him not only a decent profit for himself in money, but, what is just as important, in the accrued good-will of his public, which he can alone secure by proving himself a faithful and dependable showman."

Winter Garden Girls in Film Cabaret Scene

Famous Players-Lasky Corporation announces that Harley Knoles has used a number from the Winter Garden to advantage in a cabaret scene of "The Cost," Violet Heming's newest picture for Famous Players-Lasky.

Pathe Releases "Fighting Cressy" January 11

Pathe announces the Jesse D. Hampton production "Fighting Cressy," starring Blanche Sweet, as its principal release on January 11. Robert Thornby, who directed the production, has selected the following to support the star: Pell Trenton, Russell Simpson, Antrim Short, Edward Peil, and Walter Perry. Others prominent in the large cast are Billie Bennett, Eunice Moore, and Georgie Stone, the child-actor.

For exploitation aids for the exhibitor's benefit Pathe issues the following advertising material: two styles three-sheet; six-sheet; twenty-four sheet; set of colored lobby photos; 1 col., 2 col., and three col. line ad cuts and mats; 22x28 colored scene from play; 22x28 star portrait; one and two col. newspaper cuts and mats; set of black and white star and scenes; two col. scene newspaper cut; especial two color window cards, and campaign book.

Ernest Shipman's Son Not Forgotten

Ernest Shipman is in receipt of a wire from Santa Monica, Cal., reading as follows:

"Am sending a roll of your kiddie and his schoolmates as a New Year's gift with a Scotchman's compliments. (Signed) Stuart Paton."

The kiddie referred to is Ernest and Nell Shipman's son Barry who, though but seven years of age, is the sergeant of the drill brigade at the Westlake Military Academy, Santa Monica.

"Ernie" Shipman is the recipient of many gifts this Yuletide season. His "Back to God's Country" after covering over $200,000 of its prescribed $600,000 journey under First National auspices, opens its New York engagement at the Capitol Theater, New Year's week, and has besides one hundred prints working to capacity audiences in all parts of the country.

The Dominion Film Company, Inc, has elected him on its board of directors, and he will act in an advisory capacity in connection with new productions to be undertaken by that company.

The Curwood-Carver productions are busy on the second Curwood production, entitled "The Yellowback."

Ever Hear of Greybull?

C. A. Stimson, general sales manager of the American Film Company, Inc., who is engineering a unique booking campaign on the "Flying A Specials," was brought to a halt in the midst of strenuous business by a demand from E. P. Briggs, that Greybull, Wyoming, be marked for the next sales conference. Greybull looked good to Briggs. Enclosing a photo of a gay exhibitors' banquet at "the" hotel of the town he gives the strong points in favor of his choice: "Greybull is one of the wild and woolly towns in Wyoming with the real Western atmosphere, where the boys wear high-heeled boots, and broad-brimmed hats. Crap games are numerous with these native six feet fours. The food is great, and we have plenty of elk and venison."

Blanche Sweet in "Fighting Cressy," the latest Bret Harte story to find its way to the screen through Pathe

Paul Brunet Goes to Coast

His Mission Is Not Explained; Pathe Producing Forces Are Hard at Work

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., left Saturday night for Los Angeles, on a mission which, it is said will have an important bearing on Pathe's future activities. For some days it has been rumored that Mr. Brunet would make the trip, but until now no definite confirmation of the report was forthcoming from Pathe. Mr. Brunet had no statement to issue before leaving.

At this time the activities of producing organizations affiliated with Pathe are reported to be at their height in California. Jack Dempsey, world's heavyweight champion, is in the midst of making a serial which, from all reports, will be a smashing success. Word from California indicates that Dempsey has readily adapted himself to his studio career, and is making a success as an actor.

Edgar Lewis, one of the foremost producers in the industry, only recently arrived on the West Coast to film his second Pathe special, to follow "Other Men's Shoes." The latter picture, adapted from the novel by Andrew Soutar, is to be released on Februay 1.

Frank Keenan is working on his own productions, the latest of which is temporarily titled, "Enter—A Vagabond." Ruth Roland, heading her own serial producing company, is completing "The Adventures of Ruth," considered one of the biggest continued story films ever issued by Pathe.

According to a Pathe report, it is probable that Mr. Brunet's trip will be partly devoted to the interests of the recently launched Associated Exhibitors, Inc., the organization of which is now virtually complete.

"The Boys" to Make Comedy Dramas

Eddie Lyons and Lee Moran, familiarly known in the west coast film colony as "the boys", have returned from New York with a new contract with Universal which provides they shall, in the future, make five reel comedy dramas instead of short comedies. Other details of the contract have not been made known, but it is understood a big series are to be made by these popular comedians.

Lyons and Moran have been with the Universal longer than any of this big company's present professional people, and during all of that period have played together continuously. Their first engagement was in 1913, and since that date they have appeared continuously in Universal released films. For the past two years they have been independent producers, filming comedies at Universal City which were sold to Universal for release.

"Flying A" Has Ad Aids for the Exhibitor

"Flying A" press sheets are reported to offer the local exhibitor "a big choice of advertising, all prepared for easy consumption." Even the mats are ready on order. In connection with "Eve in Exile," the exhibitor may select a "165 on 3," picturing Eve shrinking into the covering shade of a primeval forest, or he may prefer an "80 on 4," which adapted that clever cartoon, "The First Monday," which appeared in *Life* some years ago.

The local Pathe Exchanges, distributors for the American Film Company, Inc., handle these matrices, as well as line cuts or zinc etchings, which are specially adapted for use in the newspapers.

Arthur Kane is Feted on West Coast

Arthur S. Kane former President of Realart Pictures Corporation who is spending a short time in Los Angeles while on a tour of the country investigating conditions, has been a guest of honor at two dinners given in the past week. The first of these was by Harry H. Hicks, manager of the local Vitagraph exchange which was given to a number of local film exchange men who had formerly been identified with companies under the management of Mr. Kane. The second dinner was that given by Orin F. Woody, manager of Los Angeles Realart Exchange, where guests numbered more than thirty. At this dinner were theatre owners and managers, film exchange managers, representatives of motion picture periodicals and members of the Realart exchange staff, Miss Mary Miles Minter, star, her director, William D. Taylor, mother, Mrs. Margaret Selby and sister. Mayor Meredith E. Snyder and wife, of Los Angeles, were particular guests at the Woody dinner.

Wildcat or lynx at bay before the lens. Copyright by Rothacker Film Mfg. Co.

Edmund Breeze in a character pose in the Transatlantic production "The Empty Triumph"

Player of Tarkington's Boy Role Described

Judging from the number of letters received at the Goldwyn offices from exhibitors, who want to know what sort of a boy Booth Tarkington has created for his two-reel Edgar Comedies, now in production at the Culver City Studios, this screen character is destined to become a figure of some renown. A fair idea of Edgar may be gained from a detailed description of Johnny Jones, the youth selected by E. Mason Hopper from over two hundred applicants, it is said, to fill the role.

Johnny is the son of Edward J. Piel, an actor, and Etta Raynor, an actress. He was born November 18, 1908, in Beloit, Wis., and at the present time, with a height of 4 feet 10 inches, tips the scales at 79 pounds. His hair is brown and his eyes blue.

Metro Actress Badly Hurt in Accident

Marguerite de la Motte, now playing lead for Metro in the Drury Lane Melodrama "The Hope", was dangerously, if not fatally, injured late Tuesday, December 23rd, when an automobile in which she was riding to the Metro studios was struck by a Pacific Electric traction car at the Cahuenga street intersection of Santa Monica Boulevard The traction car was coming at thirty miles an hour when Miss de la Motte's father drove onto the tracks, not seeing the approaching car. At the present writing it is feared the actress is internally injured in addition to having a number of cuts and bruises, the most serious of which is on her left side. The father and mother, who were in the car, were also injured but not seriously.

Colored Photography in Goldwyn Pictograph

It is announced that colored photography will be introduced for the first time in the Goldwyn-Bray Pictograph in issue No. 7021, to be distributed through the Goldwyn exchanges, January 18. A considerable part of the leading subject, "Behind the Signs on Broadway," is done in colors, the remainder being in black and white and introducing Bray's animated drawings to explain the technical points of the subject.

Hodkinson Sums Up Producers

Reviews Successes Made By Various Producing Associates to Date

In the opinion of the W. W. Hodkinson Corporation, Benjamin B. Hampton's career as a producer of a group of author-supervised pictures from novels that have scored successes has, in addition, built for him the record of "the producer without a failure." "When one remembers," says the Hodkinson report, "how many failures there are among pictures that can also boast notable authors and how many half-way successes there are, it is a most unusual achievement for a producer to produce four such pictures as Stewart Edward White's The Westerners; Zane Grey's Desert Gold, Emerson Hough's The Sagebrusher, now ready for pre-release in the larger cities and Zane Grey's Desert of Wheat, now completed but held for later release by the Hodkinson organization because of the success of "Desert Gold" in all parts of the United States."

"The Sagebrusher" is from Mr. Hough's most recent novel. There is a slight and unintentional element of deception in the title "The Sagebrusher," prompting a surmise that it is a western picture, whereas but for the name, which is of course retained from the popularity the novel attained, the story might just as easily be laid in Vermont or up-state New York.

Mr. Hough, in building the story and in aiding Mr. Hampton in producing it to the point where he autographs the main title as a sign of his complete satisfaction with it, is said to have written a story that is independent of all environment. "The Sagebrusher" is the story of a poor girl in an Eastern town whose girl chum answers a matrimonial advertisement in her name and sends her West to marry the man who had advertised. The man was an uncouth, rough "no-account", needing the attention of a woman. On her way West the overworked girl loses her sight, never seeing the man she later married. The effect of this blind girl's presence upon the life of a big brute of a man long out of touch with civilization results in a most interesting drama of faith and love, it is said.

There undoubtedly will be both exhibitors and screen fans who will remark upon the development of another great story of love and faith such as was embedded in "The Miracle Man," but the theme and the treatment of the story by author, producer and director is reported to be along entirely different lines.

Roy Stewart, who was the hit of "The Westerners", is the Doctor Barnes of both the novel and its picturization of "The Sagebrusher", and Marguerite De La Motte is the pathetic Mary Warren. Noah Beery is the Sim Gage of the story. Other well known players in "The Sagebrusher" are Arthur Morrison, Betty Brice, Gordon Russell, Aggie Herring and Edwin Wallock.

"The Sagebrusher" is said to have been six months in the making in California. In its report on this picture, the W. W. Hodkinson Corporation says that "The Sagebrusher" "gives the Hodkinson organization an unbroken row of successes from its various producers such as Sahara, starring Louise Glaum from J. Parker Read, Jr., The Westerners and Desert Gold from Mr. Hampton; and now The Sagebrusher from the same source; The Lone Wolf's Daughter from Mr. Read; The Lord Loves the Irish, the most successful of all J. Warren Kerrigan pictures from Robert Brunton; The Bandbox, starring Doris Kenyon from Deitrich-Beck, Inc.; and As A Man Thinks, starring Leah Baird, from Artco Productions; with Cynthia-of-the-Minute now in production with Miss Baird as the star and The Harvest Moon, starring Miss Kenyon.

The Hodkinson sales policy of booking pictures singly on their merits has not been departed from in any instance it is said. "The Hodkinson selective system of picking productions for distribution with the same care that exhibitors select pictures for their theatres has within the brief period of half a year brought the Hodkinson organization very close to the top among the powerful first rank distributors of the industry," concludes the Hodkinson report.

A pretty girl, a nice location and Roy Stewart contribute in making this an interesting scene from "The Sage Brusher," produced by Benj. B. Hampton for distribution by Hodkinson

"The Helion" Makes Hit in Chicago House

The "Helion" proved a big attraction for a solid week at Chicago's Band Box during the bitter cold weather the early part of December, it is said. "In spite of the inclement weather," writes John Keane, manager of this popular downtown theatre, "'The Hellion' did a fine business. It's the best picture in which Margarita Fisher ever starred.

"There is a lot in the power of suggestion," adds Mr. Keane, "and 'The Helion' is just full of suggestion—the kind of suggestion that draws the crowds. I never had a picture that I could play up so well before the public. Why, those Madison street pedestrians blocked the sidewalk looking at the lobby display, when it went up, and when we opened the show they were standing in line."

Manager Keane instituted an extensive advertising campaign prior to, and during, the run of the picture. The circus exploitation and sensational posters he displaed were well adapted to the picture.

Hayakawa-Haworth Camera Man Is Inventor

It is announced that Frank D. Williams, cameraman, for the Sessue Hayakawa-Haworth Company, is the inventor of a method for undersea photography, which, according to the report, has been found to be highly successful. His equipment is said to be in constant demand by companies making this class of scenes. The undersea photographic outfit was completed by Cameraman Williams more than two years ago, and was first used in the making of "Queen of the Sea," which featured Annette Kellerman.

Nazimova Exploited One Month in Advance

The Merrill theatre in Milwaukee more than a month in advance of showing Nazimova's latest production, "Stronger Than Death," displayed in its lobby an electric sign with "Nazimova" in large letters, it is said.

E. C. Bostick, who manages the Merrill theatre, had a photograph of this display taken and a print of it has been received by Metro Pictures Corporation, which distributes all the Nazimova Productions.

New Humorous Theme for Hall-Room Boys Film

The surgical world has furnished a new idea to Jack and Harry Cohn, producers of the Hall Room Boys Comedies, to provide fun for a forthcoming release of the famous ballroomers. Percy and Ferdie Hall Room, suddenly decide they will take advantage of the kind offer, published by the warden of a western prison, to have new interstitial glands placed in their necks. That the glands were to be taken from the anatomies of prisoners, one a murderer and the other a burglar, dismayed them not one bit.

After the operation, Percy immediately becomes possessed of murderous tendencies, while Ferdie enjoys nothing so much as "lifting" silverware at his favorite restaurant. The real fun comes when the boys, posing as millionaires, are invited to a wonderful reception. Ferdie can't keep his fingers out of people's pockets and breaks up the party; Percy is refrained from killing him only by the interference of other guests.

Pathe Says Its Booking Policy Is Approved

Pathe has just issued a statement, submitted in part below, which is presented as evidence that Pathe's policy of booking on the open market is receiving the indorsement of the exhibitors:

"Eight weeks ago Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., stated that an increase of four hundred per cent. had been noted in feature collections for the months of July, August and September, over the best previous month in Pathe's annals. Topping this record, there followed an increase of twenty-five per cent. in October over September, and a further increase of twenty per cent. in November over October.

"Figures for December have not been tallied yet, but it is a certainty that in spite of the holiday season there will be a marked increase over November."

Melville Brown Engaged on Vitagraph Staff

Melville Brown, who has written and directed a number of comedies, has been engaged by Vitagraph to direct Montgomery and Rock in their future comedies. Before joining Vitagraph as a director, Mr. Brown was associated with Charlie Chaplin. He was co-director for Mabel Normand, and wrote the script for "The Pest," in which she starred.

"The Corsican Brothers" has 5600 not 6500 ft.

In a recent review of "The Corsican Brothers," appearing in the News, the length of the picture was reported to be 6,500 feet. The length should have been stated as 5,600 feet. The correction, therefore, is herein called to the attention of the News readers in accordance with a request from the United Picture Theatres of America.

Paul Mooney Completes Tour

Mayer's Sales Manager Sounds Exhibitors About Percentage-Booking Plan

Anita Stewart is featured in the First National release "In Old Kentucky"

PAUL C. MOONEY, general sales manager for the Louis B. Mayer Productions, starring Anita Stewart and Mildred Harris Chaplin, arrived in New York this week after a tour of the principal cities from New York to the Coast and back, arranging the special percentage presentations of "In Old Kentucky" and establishing the Mildred Harris Chaplin series which will soon be initiated as the new Mayer release through the First National Exhibitors' Circuit.

Asked regarding trade conditions, Mr. Mooney said:

"In addition to arranging the extended run presentations of Anita Stewart's big melodrama, 'In Old Kentucky,' and the initial showing of Mildred Harris Chaplin in Mayer-made First National releases, my object was to feel the pulse of the public regarding motion pictures in general and the making of big specials in particular.

"Mr. Mayer has expressed himself as believing in the policy of making bigger pictures—pictures that warrant putting behind them real showmanship, and capable of being played on a percentage basis in the larger cities. I had expected considerable opposition to the percentage idea, but was agreeably surprised by the opinion of a majority of leading first-run exhibitors, to the effect that they would welcome a percentage policy backed up with pictures big enough to warrant it. They feel that pictures sufficiently big to play percentage—such pictures, for instance, as 'In Old Kentucky'—can be handled much more advantageously on percentage, even from the theatre standpoint, because of the additional help put behind a local presentation by the presence of a good publicity man, and, secondarily, through the effect of other picture productions of the producer knowing that he is going to get paid what he is entitled to on a particularly fine picture. In other words, the percentage proposition is fair to both sides and theatre owners who are farsighted are quickly realizing that 'playing percentage' means more profit to them than a straight rental basis."

Author on the "Lot" Directs

This Plan Adopted in Production of "The Master Mind" Makes for Economy

JOHN GREY, president, and Arthur B. Reeve, vice-president of the Supreme Pictures, Inc., announce that they are producing "The Master Mind," a serial starring J. Robert Pauline, the hypnotist, at their studio in Flushing, L. I. In a statement recently issued the above officials devote considerable space to the star and the popularity with which he has been received on the vaudeville stage in his role as a professional hypnotist. "As for the star, says the Supreme Pictures report," J. Robert Pauline is the only man in the country who combined the necessary stage experience with a knowledge of psychology sufficient to put over the "Master Mind" serial idea. Pauline has an international reputation as a hypnotist, and he deserves it."

The statement also deals at some length with another accredited advantage of the picture; namely, the presence of the author of the story in the role of director, while the picture is actually being produced. This is what the statement has to announce about this phase of the production:

"With the author 'On the lot' he may get a bigger and better idea while the scene is being taken. How easily he can change it then and save retakes. He can see that full advantage is taken of every dramatic moment in the story. He may see a spot that needs a touch of color and can add a minor character picturesquely dressed or with an unusual make up to serve as a highlight.

"The author can devise odd and beautiful sets for his film for much of the fiction writer's success lies in his ability to describe the surroundings in which his characters live. With the author in the studio economy and efficiency are increased, for when he gets an effective set he will make full use of it, even re-writing to do so. The author-directed serial never keeps a company hung up for lack of sets. In our present serial, 'The Master Mind' we have had an example of this."

Vitagraph Star at Work on "Capt. Swift"

Earle Williams has begun active work on "Capt. Swift," Vitagraph's screen version of the play of English society life by C. Haddon Chambers.

Third Adventure Sceni at the Capitol

New York audiences last week sa Oregon as Clark and Lewis, famou blazers of the Northwest trail di through medium of the Robertson Cole Adventure Scenic, "Flaming Ice, which was at the Capitol Theatre, th recently opened largest motion pictur house in the world. Incidentally regular patrons of the Capitol got a thir taste of Adventure Scenics.

The Capitol booked the first ten o these pictures upon sight, and Manage Edward Bowes, after the showing o the first picture added an additiona bit of praise. "We decided strongl enough for the pictures to take the firs ten, after seeing the initial picture, he said. "Public showings of the firs has more than backed up our judgment. One of the strongest appeals o the pictures is contained in the fac that each tells a little human story which adds interest."

Says Read-Glaum Picture has Unusual Settings

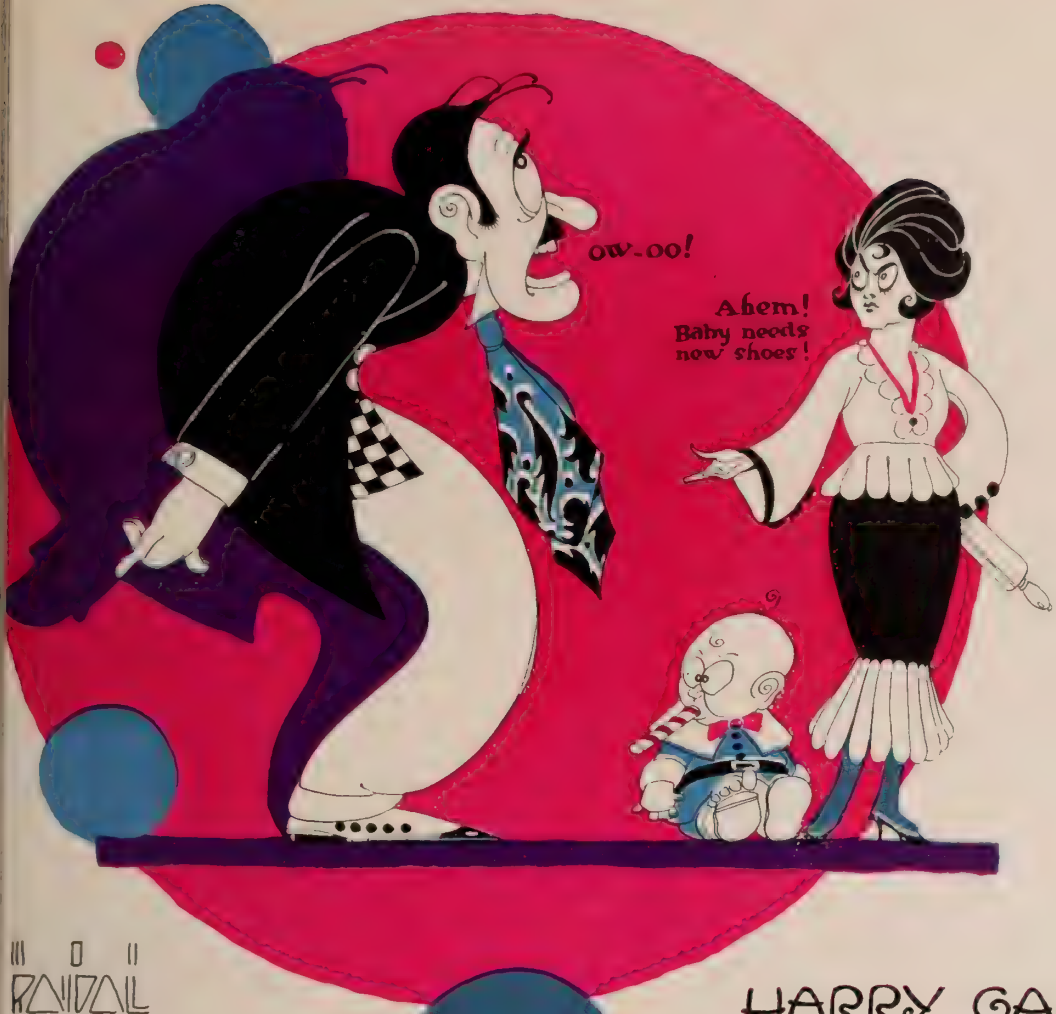
Louis Joseph Vance's "The Lon Wolf's Daughter," J. Parker Read Jr.'s Louise Glaum production, released by W. W. Hodkinson, is sai to be noteworthy for its settings which are described as "riotous i color and action."

Much of the action takes places i Soho, the French quarter of London the Cafe Mignon in the picture bein typical of the crudely appointed coffe shops where visitors from across th channel are wont to gather. Then th train of incidents shifts to The Re Moon, ostensibly a low-grade eatin house in Limehouse, the heart of London's underworld.

Campaign Book for Al Robertson-Coles

The twenty page illustrated pres advertising and campaign book whic was distributed by Robertson-Col with the release of "The Tong Man, the latest Sessue Hayakawa production met with such a success that hereafter Robertson-Cole will publish similar booklet on all superior picture and a book of even more deta and elaborateness for all specia productions.

Lucy Cotton soon to be seen in a Chautau production


ow-oo!
Ahem! Baby needs new shoes!
RANDALL

MOST MEN ARE
"CAVE MEN"
THEY "CAVE" WHEN
THEIR WIVES ASK FOR MONEY

HARRY GARSON --- presents

HOUSE PETERS

THE STAR OF A
THOUSAND EMOTIONS
in

"SILK HUSBANDS and CALICO WIVES"

The first of EQUITY'S SPECIAL PRODUCTIONS and a picture that every high class First Run House will welcome with enthusiasm, A Dynamic Drama of Domestic Differences that brings something big and fine ...the capacity Crowd Getting Character /

Distributed by

EQUITY PICTURES
CORPORATION
H K Somborn
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Treasurer
AEOLIAN HALL --- NEW YORK

Harry Garson Presents

CLARA KIMBALL YOUNG in "The Forbidden Woman"

the second of Equity's Clara Kimball Young productions from the famous book by Lenore J. Coffee

A lavishly staged, elaborately produced picture - - - unquestionably the highest form of de luxe entertainment, insuring exhibitors as sensational Box Office returns as "Eyes of Youth"

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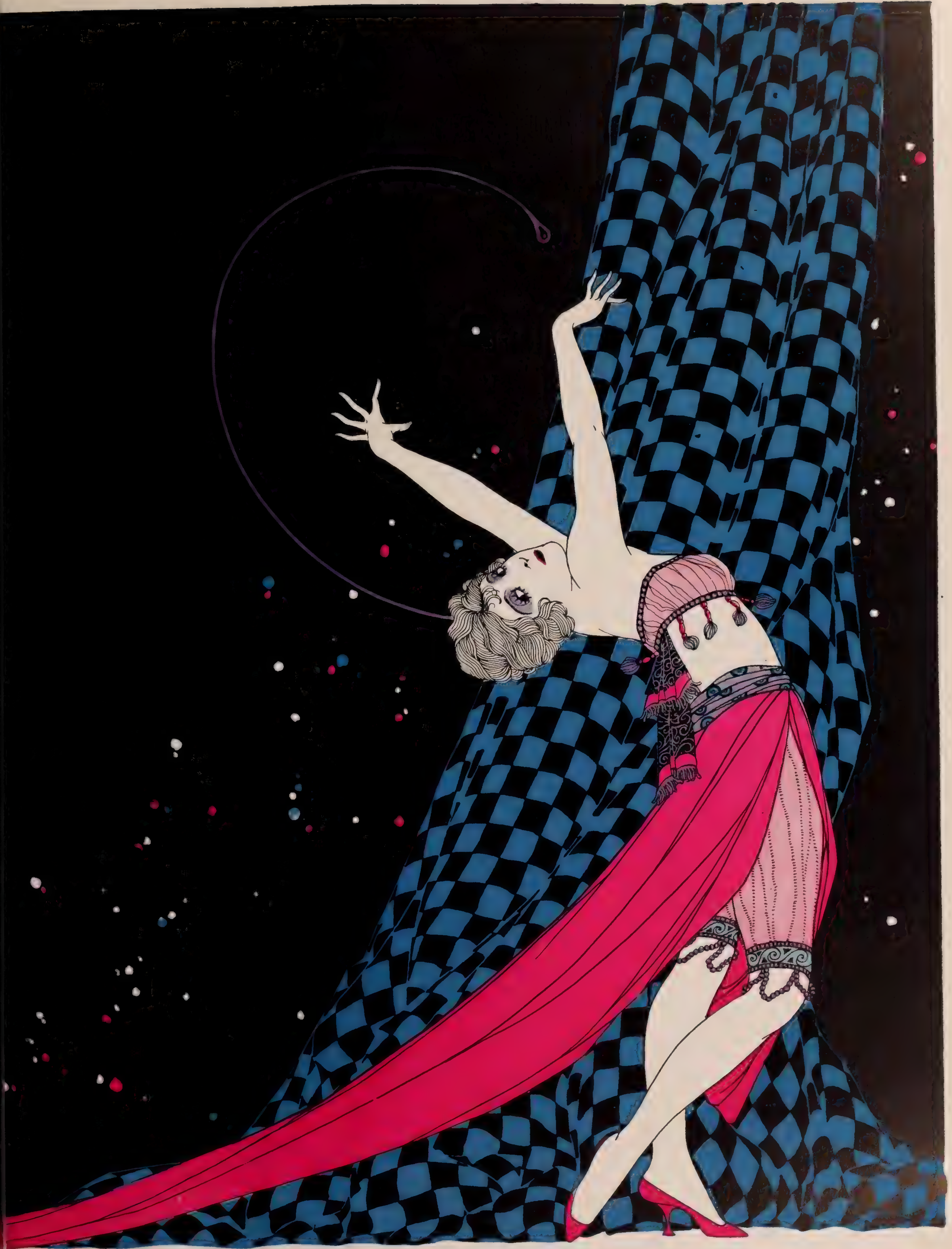

10,000
THEATER OWNERS
AGREE WITH YOU-MR. BRADY

Can't Make Stars With Electric Signs or Ad Space; Pictures Follow Stage

By WILLIAM A. BRADY
President National Association Motion Picture Industry.

TO me one of the significant signs of the times is that the motion picture is following the stage. On the stage today the play is undeniably the thing, and so on the screen is the picture. Of all the pictures produced this year five alone have stood out. "The Miracle Man," "Male and Female," "Eyes of Youth," "Soldiers of Fortune," and "Twenty-three and a Half Hours Leave" are the outstanding pictures of the year, and for an excellent reason.

TEN Thousand Exhibitors agree with you, Mr. Brady, in your selection of the five greatest film productions of the present season. Ten thousand exhibitors know you to be a theatrical manager of many years' standing and highly qualified to choose winning pictures as well as winning legitimate stage plays. We thank you for your compliment in choosing Clara Kimball Young in "Eyes of Youth" as one of the big five, and you will have the satisfaction of knowing before this picture has made its run that ten thousand delighted exhibitors agree with you.

CLARA KIMBALL YOUNG
in "EYES OF YOUTH" ..

PROOF positive that your selection of "Eyes of Youth" as one of the big successes of the season is evidenced by the following clipping reproduced from a Boston newspaper. All the advertising and publicity talk in the wide world, falls flat alongside of such a statement of fact from the Waldorf theatre. What has happened at the Waldorf is happening in hundreds of the finest houses in the country, and will continue to happen until "Eyes of Youth" has played them all. (Watch for our next week's announcement with statements on the tremendous box office success of "Eyes of Youth" in other theatres). In the meantime communicate with your nearest Equity franchise holder.

Waldorf Theatre

Owing to the great demand for seats the management of the Waldorf Theatre has decided to hold over Clara Kimball-Young's first big special production, "Eyes of Youth," for a second week at this house. "Eyes of Youth" is the first picture ever held over at this house for a second week. It has created a sensation in Boston, and despite the 3300 seats of the Waldorf, it has been impossible to accommodate the thousands of admirers of Miss Young.

EQUITY PICTURES
CORPORATION
H K Somborn
J I Schnitzer
AEOLIAN HALL ... NEW YORK

First glimpse of three forthcoming Goldwyn features. Will Rogers in "Water, Water Everywhere." Centre—Johnny Jones, who will play the lead in the Booth Tarkington stories, and right Madge Kennedy in "The Blooming Angel"

epublic Will Distribute for Enwood Co.

Among the important contracts en- ed into by Lewis J. Selznick, ad- sory director, and Briton N. Busch, esident of the Republic Distributing orporation, is one with the Enwood ature Picture Company through O. Woodward, president and general anager, whereby this organization ill produce and distribute through the epublic a minimum of six super fea- res each year, it is reported. The nwood Feature Picture Company has studios located in Denver, Colorado. he building and appliances are of modern character.

O. D. Woodward, president of the mpany is scouring the motion picture eld to secure talent among the direc- rs who have made pictures of such a aracter as were money-makers of the rst rank for exhibitors Negotiations re under way with several stars.

Stories and plays will be secured hose locales particularly lend themelves to production in and around enver. The wonderful scenic oportunities offered by Colorado will be tilized to the fullest degree in lending background to feature pictures.

Three Hodkinson Issues in Row at Big House

When Benjamin B. Hampton's Zane Grey production "Desert Gold" completed its two weeks' engagement at Tom Moore's Strand theatre, Washington, D. C., last week, it was followed in Tom Moore's playhouse by Leah Baird in "The Capitol," from the play by Augustus Thomas, and next week J. Parker Read, Jr.'s second Louise Glaum production, "The Lone Wolf's Daughter," opens at the Strand for two weeks with a third week held open for a continuation of the run.

Volume of Bookings on "Beckoning Roads"

"Beckoning Roads," Bessie Barriscale's latest picture for Robertson-Cole is claimed to be the most pretentious offering in which the star has ever appeared and has been heavily booked by first run houses. It was adapted from the book by Jeanne Judson, which was published in serial form in the Red Book under the title of "The Call of Life."

Feist Makes Promises for Future

"THE exhibitors are taking notice of the activity of the Goldwyn organization," says Felix Feist, Vice-President and Manager of Sales, "not only in regard to the Goldwyn Star Pictures and the Eminent Authors, but also the short reel subjects, the Goldwyn-Bray Pictograph, the Ford Educational Weekly and new subjects underway. More than seven thousand exhibitors are using these reels already, and the new year will find a country-wide call for these scientific and comic subjects that have a popular appeal.

"Besides the Goldwyn-Bray Pictograph, we shall shortly release the Goldwyn-Bray Comic and the Goldwyn-Bray Graphic as well as the Ford Educational Weekly which is covering industrial and scenic subjects with amazing success. We shall prepare a number of short reel films in color that will add a new angle of interest to these releases. No expense is being spared to get results and the best brains are being employed to make sure that these reels are entertaining as well as instructive.

"One of the greatest writers America has ever had is Booth Tarkington, and he is writing a series of two-reel comedies which Goldwyn will produce and distribute under the title of the Edgar Comedies. These are not slapdash, hit-or-miss comedies, but the work of one of the world's great humorists and the creator of boy characters who are already internationally famous in book and plays.

"We are keeping pace with the demand for high quality short subjects of Goldwyn caliber, in fact anticipating it. I do not agree with some film manufacturers who say the educational film is going to be the backbone of the industry, because the story and the drama, attractively presented as it is in Goldwyn Pictures will always command the greater audience. Where the exhibitor finds his patrons pleased with intelligent short reel subjects of the Goldwyn-Bray quality, he will find us ready to supply the best. If it is new and good, it's a Goldwyn."

Nineteen releases have already been announced on the Goldwyn-Bray Pictographs, ranging from "The Samoan Follies," the "Mysteries of Snow" and the extraordinary cartoon

Goldwyn Official Says More Top-Notch Subjects are Coming

series called "Out of the Inkwell." Three subjects are usually included in each release which runs one reel, in as for example the release of December 21, "Girl Pottery Makers of the Caribbeans,' "Trailing American Game Birds" and a Cartoon by the Bray Studios. For January 4 the release is a distinct novelty entitled "Tides and the Moon," a marvel of scientific accuracy and imagination. It is followed by a reel on "Hunting Wild Duck."

Goldwyn took over the distribution of Ford Educationals beginning with "What Uncle Sam Will do for 2 cents." In its weekly release it has covered an amazing field of interest. The titles themselves suggest a good deal and the pictures have established themselves with the patrons of several thousand theatres. Subjects included are of an industrial and scenic nature, ranging from "The Story of Steel" and "Good Roads" and "Panama Canal," to "Carrying Old Glory to the Seven Seas," "Northern Sports Under Southern Skies," "Nature's Echoes in the Canadian Rockies," "Islands of the St. Lawrence," and so on through fifty titles.

The two-reel Edgar Comedies are now in process. The first eight manuscripts have already been submitted by Booth Tarkington and enthusiastically accepted by Samuel Goldwyn.

First Robertson-Cole of Year

"The Third Generation" by Henry Kolker Described as a Smashing Offering

AS its initial release for 1920, the second year of its existence, Robertson-Cole announces "The Third Generation," a "Superior" production from the Brentwood Studios. This picture has been selected from among many to start off the new year. It is said that the film is one of the best ever released under the Robertson-Cole banner.

"The Third Generation" was written and directed by Henry Kolker, a man whose broad knowledge of pictures includes not only a general studio experience, but a foundation of twenty years on the stage, including fifteen years when he supported great stars, and was himself starred on Broadway. Mr. Kolker built his latest success around the rise, fall and regeneration of one of the famous "Knickerbocker Families."

He was not content in obtaining one star to carry the picture. He engaged what he considers an all-star cast. The leading feminine role is taken by Betty Blythe. The male lead, the part of Alden Van Dusen, who represents "The Third Generation," is taken by Mahlon Hamilton, who had a Broadway stage career before he went into pictures for Pathe, Artcraft and others. The second feminine part in the picture is played by Betty Brice.

Screenings of "The Third Generation" were the test which led Robertson-Cole to hurry out the publicity and other matter needed to release it in the first week of the New Year. Officials liked the picture so well that they saw in it, at once, a smashing way to start off the year. Of "The Third Generation" A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, said: "We are very proud to begin our year with "The Third Generation." Mr. Kolker has by no means overstepped in calling its appeal 'universal.' We have here a picture which will go over strong, pleasing both exhibitor and public."

State Right News
on Page 652

New Pathe Serial To Be Released on Dec. 28th

"The Adventures of Ruth," the new Pathe serial of which Ruth Roland is author, producer, supervising director and star, was released on Sunday, December 28. In "The Adventures of Ruth," Pathe offers the fastest-moving continued picture she has yet released, it is asserted.

The leading man is Herbert Heyes, who has a large following for his work in support of practically all the famous woman stars of the screen. Thomas G. Lingham, the heavy, is well known as the villain who pursued Helen Holmes through so many of her railroad and western serials. Charles Bennett, the mystery character of "The Adventures of Ruth," is a screen player of distinction. The remainder of the cast includes Helen Case, Helen DeLiane and William Human.

"Soldiers of Fortune" Makes New B'way Hit

In a return engagement to Broadway, "Soldiers of Fortune," the Allan Dwan production which has been doing big things for Realart, repeated past performances last week at B. S. Moss' Broadway theatre, according to the report of Moss officials.

It was a doubly important week for the young producing company, for at the same time Mary Miles Minter in "Anne of Green Gables" made her New York debut under the Realart banner at the Rivoli theatre, and proved to be an appealing holiday attraction, the last three days of the picture's run being distinctly notable from the Rivoli box-office point of view, it is said.

"Rouge and Riches" Is Tale of Show Life

"Rouge and Riches," the newest Universal production, starring Mary MacLaren, which has just been released is a story of New York stage life, and gives an intimate view of the goings-on behind the scenes of a Broadway musical show.

Harry Franklin directed. Miss MacLaren is assisted in the acting by Marguerite Snow, Wallace MacDonald, Robert Walker, Alberta Lee, Dorothy Abril, Lloyd Whitlock, Syn de Conde, Harry Dunkinson and Helen Sullivan.

From "The Third Generation," a Robertson-Cole Superior picture with an all-star Brentwood cast.

Bert Lytell as he appears in the leading character of "The Right of Way," a Screen Classics production for release by Metro

Three Films Begun Same Day

Metro Launches "Alias Jimmy Valentine," "Judah," and "Shore Acres"

THE photographing of three new Screen Classics, Inc., productions was started at the Metro studios in Hollywood on the same day last week, when "Alias Jimmy Valentine," "Judah," and "Shore Acres" were launched on Friday.

Five companies are now working at the studio. Bert Lytell and May Allison have started their new starring vehicles. Alice Lake has started "Shore Acres" and Emma Dunn is nearly half-way through "Old Lady 31," by Rachel Crothers.

The interior of the warden's office in Sing Sing prison furnished the setting for the initial scenes of "Alias Jimmy Valentine," in which Bert Lytell is starring. This famous play by Paul Armstrong was adapted for the screen by Finis Fox, and is being directed by Arthur D. Ripley, with Sol Polito doing the photographing.

An elaborate lobby of a European hotel was constructed it is said, for the opening scenes of May Allison's new picture, "Judah", a picturization of the stage drama by Henry Arthur Jones and put into scenario form by Arthur and Lois Zellner. Henry Otto directs the production.

On the outdoor stage at the Metro studios the interior of a country bank has been built. Here the first scenes of "Shore Acres", in which Alice Lake is to be featured, were taken. This stage-play, written by James A. Herne, was adapted for the screen by Arthur and Lois Zellner. Rex Ingram is directing with Stephen Norton doing the camera work.

Says "The Bandbox" Is Hit

W. W. Hodkinson Reports that the Star, Doris Kenyon, is Duplicating Success

DORIS KENYON'S first W. W. Hodkinson release, "The Bandbox," the Deitrich-Beck production of Louis Vance's gripping story, is reported by the W. W. Hodkinson Corporation to be winning the same favor in which she is held by New York theatre-goers as the featured player in the Broadway stage success, "The Girl in the Limousine."

"Though Miss Kenyon has appeared as star of several other screen vehicles it remained for "The Bandbox" effectively to bring out the charm, talents and beauty of this accomplished young artiste," says the Hodkinson report.

Though first-run exhibitors in the East, who have had profitable engagements with "The Bandbox," received material aid in the publicity given Miss Kenyon as a stage star, many of the big Western picture showmen report equal success with the Deitrich-Beck production solely on it merits it is said. One of these is E. J. Myrick, managing director of the Peoples Theatre, Butte, Mont., where "The Bandbox" has just completed a successful engagement. The New Yale, Muskogee, Okla., also reported business beyond the management's expectations in its holiday week engagement of "The Bandbox."

Two Indiana theatres, the La Salle, South Bend, and the Grand, Gary, found the Doris Kenyon picture a banner box-office magnet during holiday week it is stated. W. Waldo Freeman, managing director of the Palace, Great Falls, Mont., is now engaged on an exploitation and advertising campaign for heralding "The Bandbox," which he has booked for early January presentation.

SIMPLEX NOTES

ONE of the many visitors to the Simplex factory during the week was Mr. Lennard F. Hoffman, manager of the Maritime Offices of the Perkius Electric Company, Canada. He reports the recent installation of two Mazda Motor Driven Simplex Projectors in the Screening Rooms of the Famous Players Exchanges in St. Johns, Toronto and Winnipeg, respectively.

The adaptability of the Simplex Mazda for Screening Room purposes together with the fact that the Simplex is used generally by the Famous Players organization prompted Mr. McIntyre, the representative for the concern in question, to equip each Canadian branch office with Simplex.

Mr. Hoffman reports very big business being done by the Perkins Electric Company, and included in his statement the fact that a particularly large and well-known theatrical circuit in Canada is being Simplexized.

Mr. Hoffman is a former New York City boy and is remembered by old-timers for his activities with the Kinemacolor Company in whose interests he traveled from coast to coast from 1908 to 1912, and his connections with the Edison and Renfax Talking Pictures are also well-known. Mr. Hoffman has recently returned from four years' war service in Europe where he went in 1915 with the 38th Regiment of the American Legion branch of the Canadian Forces.

Messrs. Balaban and Katz, two of the best-known exhibitors of Chicago today, with five of their staff were in consultation with the Messrs. Edwin S. and E. M. Porter together with the Engineering Staff of the Simplex Engineers.

The Chicago party of seven went into details concerning the planning and equipping of the projection rooms of their two new proposed theatres, one of which is to be known as the Tivoli at 63rd street and Cottage Grove avenue, and the Capitol at State and Lake streets. Each of these houses will seat five hundred and will contain all that is new in theatre equipment.

Bearing in mind the success which attended the equipping of the Newman Theatre projection room at Kansas City, which, by the way, has become known as one of the finest in the world, the Balaban and Katz Company decided to follow the same lines as was the case with the Newman, and with that end in view they brought with them to the Simplex factory their architect, builder, electrical engineer and several others deeply interested in the construction of the new Katz houses.

The Balaban and Katz Company are at present operating two of Chicago's largest houses; namely, the Riviera at Broadway and Lawrence and the Central Park at 12th street and Central Park avenue, each of which is equipped with two Type "S" Simplex Projectors. Both these houses run daily from two o'clock in the afternoon until midnight and the machine service under these conditions has been such as to prompt the installation of Simplex in their chain of other Chicago theatres now operating, as well as those being planned.

Universal Takes Charge of Stowell's Remains

An item recently appeared in "The Motion Picture Weekly," a Los Angeles publication, in which it was stated, that admirers of William Stowell, the Universal leading man who was killed in a railroad wreck in South Africa, are raising a fund to bring his body back to America for interment.

Whatever may have been the cause of the publication of such an item is not known. The fact is, however, that any such action on the part of Stowell's friends is unnecessary, says a report from the Universal officers. Carl Laemmle, the Universal president, has taken personal charge of the matter. According to the report, Universal has done everything in its power to effect the immediate return of Stowell's body, but owing to a peculiar law of the locality in which the wreck occurred, this is impossible for six months, it is said, as the removal of a body from the country within that period after death is not allowed.

Trio of Sunshine Comics Coming

Three more Supreme Comedies will shortly be released by Robertson-Cole.

All three comedies were written by Frank Roland Conklin, and the first of these "Mollie's Millions," will serve to introduce the new Robertson-Cole comedy queen, Mollie Malone, formerly Roscoe Arbuckle's leading lady.

"A Four Cylinder Frame-Up" is the title of the second fun film and Teddy Sampson and Harry Depp have the leading roles.

"Mollie's Mumps," the third comedy, also stars Mollie Malone and James Liddy.

George Beban Will Tour with His Picture

Sol Lesser, who has formed a producing company to star George Beban, the delineator of Italian characters in a series of six pictures, announces that Mr. Beban will make a personal tour with his first picture, "One Man in a Million," now in the process of completion in Los Angeles. In this production Mr. Beban again appears in his popular characterization of the sympathetic Italian well known from his stage-play, "The Sign of the Rose."

A cast has been assembled which includes Helen Jerome Eddy, Lloyd T. Whitlock, Dorothy Gumin, George B. Williams and Jennie Lee.

Society Woman Has Big Part in Drew Film

Instead of being photographed in future by News Weekly cameras as has been her wont because of her social position, Mrs. Lewis Peck, a society figure, will make her bow on the screen in support of John Cumberland in "After Thirty."

Though "After Thirty" is Mrs. Peck's initial venture into filmland, she is enjoying her work immensely and is said to give promise of doing big things in an acting way under the careful and thorough tutelage of Mrs. Drew.

Some set. And all for a Fox Sunshine comedy, "Chicken a La Cabaret," the latest production from the Fox comedy studios

January List of Fox Releases

Six Big Productions to Be Launched During Current Month

FOR the first month of the new year William Fox has scheduled for release six selected productions which are heralded by Fox Film Corporation as "the greatest six pictures ever released by one producing firm in one month since the birth of the industry." Among these six pictures are the first Fox production, starring Shirley Mason, the swiftest Western story ever filmed with Tox Mix, as its star; and an appealing story with William Farnum as its central figure.

The name of Miss Mason's first vehicle for Mr. Fox is "Her Elephant Man." It is a screen adaptation of the story by Pearl Doles Bell. "Her Elephant Man" according to the schedule of the Fox advertising and publicity departments, "will be exploited along brand-new lines by the producer with a large quantity of most attractive paper. The press sheet on this picture it is promised will set a new mark for this branch of service and will be found the most complete aid of its kind ever offered."

The picture was directed by Scott Dunlap from Isabelle Johnson's scenario, and in it Miss Mason is supported by a cast which includes Albert Roscoe, Henry J. Herbert, Ardito Mellonio and Harry Todd.

Another of the six January releases which is said to have made an impression upon those who have seen it at the Fox offices is the first of the Tom Mix 1920 series, "The Daredevil." A notable feature of the production of "The Daredevil" is that the authorship and directorship are credited to Mix, who holds down the three important posts of author, star and director. "From the opening title to the fade-out 'The Daredevil' justifies its name. Speed sticks out all over it like quills upon a porcupine," says the Fox report.

Then comes a dramatic offering entitled "Flames of the Flesh" with Gladys Brockwell in the stellar role. This is a typical Brockwell picture which gives the star opportunity to display the many startling gowns in a character that puts to the severest test her ability and charm as an actress, it is stated by Fox officials. In "Flames of the Flesh" Miss Brockwell is directed by Edward J. LeSaint and supported by William Scott, Ben Deely, Louis Fitzroy, Harry Spindler, Mme. Rosita Marstini, Josephine Crowell and Nigel DeBrullier.

The Madlaine Traverse picture for January is "What Would You Do?" The solution of the problem as presented on the screen is said to be a daring one and is depicted in a series of graphic scenes. In "What Would You Do?" the star is supported by George McDaniel, Frank Elliott, Charles K. French, Lenore Lynard, Bud Geary, Edwin B. Tilton and Cornelia Callahan.

"Heart Strings" is the title of the William Farnum production for January. This Farnum vehicle also is being widely exploited by the Fox organization as "the most appealingly sympathetic role ever handled by this actor." J. Gordon Edwards again is associated with Farnum in the capacity of director. The scenes of the play are laid in and around Quebec and New York City. In the cast supporting Mr. Farnum are Gladys Coburn, Betty Hilburn, Paul Cazeneuve, Robert Cain, Rowland G. Edwards and Kate Blancke.

The sixth of the films listed for January is "The Shark" a story of the sea and sea ports with George Walsh in the title role, supported by a strong cast and directed by Dell Henderson. Supporting Mr. Walsh are Mary Hall, Robert Broderick, William G. Nally, Henry Pemberton and James Mack. Director Henderson also used several hundred extras, it is said.

With the six productions listed for January, there is also on schedule from the Fox studios a drama based on the only novel ever written by Georges Clemenceau, Premier of France. "The Strongest" is to be presented by Mr. Fox with a good cast directed by R. A. Walsh. This production will be released early in the year, and will be carried over the top by an extensive campaign.

The Fox Sunshine Comedy contribution to the January schedule consists of "two corking good laughing shows," "Chicken a La Cabaret" and "Hungry Lions and Tender Hearts." Bud Fisher's Animated Cartoons, co-starring "Mutt and Jeff" bring up the rear of the list four abreast, including "He Ain't Done Right By Our Nell;" "On Strike;" "Shaking the Shimmy;" and "The Rum-Runners."

Who's Who Among Players and Directors?

See Page 661

Hope Hampton, who is starred in Leonce Perret's new drama, "A Modern Salome." Wyndham Standing is Miss Hampton's leading man in this feature

Hope Hampton's First Play with Own Company

For her screen debut, which also marks the initial photoplay made by the company named after her, Hope Hampton, filmdom's latest star, has assembled a cast of well known players. Opposite the star is Wyndham Standing, recently seen on the screen with Norma Talmadge in "The Isle of Conquest" and with Lucy Cotton in "The Miracle of Love."

Another important name in the cast for "A Modern Salome" is that of Agnes Ayres, Vitagraph's young leading woman, who won note in the O. Henry series. Another popular Vitagrapher in Miss Hampton's support is Arthur Donaldson, a veteran of the silver sheet.

A national advertising campaign will back Miss Hampton's productions.

Selznick Has New Idea in Building of Sets

What is described as "an innovation in the erecting of sets for interior scenes of a house" is in evidence at the Selznick Fort Lee studios. An entire house has been built, it is said, to represent a home and the idea of its being furnished throughout as if a real home has been carried out to the last degree, according to report. This set will be used in the next Selznick production, starring Elaine Hammerstein, under the title of "The Woman Game."

This new Selznick set is comprised of six rooms. One room is done in Colonial style with antiques, family portraits, and spindly Windsor chairs. Still another room is furnished in Italian furniture with inlaid chests, candlesticks and beautiful mirrors.

"Find the Woman" Stars G. Walsh and D. Reid

William Fox's visualization of the novel "Find the Woman" with George Walsh as the star is under way at the Fox studios in College Point. The picture is being directed by George Beranger. Playing opposite the star, is Doris Reid, Pauline Garron is also in the cast, which includes L. R. Wolheim, Will Dudd, Walter Man, Jack Raymond, Warren Cook, Sedric Ellis, and Jack Hopkins.

National Film States Plans

Will Picture Eight Popular Magazine Tales Which Will Push Americanization

SCREEN plays adapted from eight popular magazine stories of 1919 will be produced by the National Film Corporation of America during the coming year, according to an announcement issued by Mr. I. Bernstein, production manager. "This policy will place the writer of short magazine stories and serial novels in a far different position than he has occupied heretofore, stated Mr. Bernstein, "as the National will produce film adaptations prior to the appearance of the story in book form, if a book is to be published."

While Mr. Bernstein says that the serial-novel makes the better photoplay, he is certain that the short magazine stories already purchased have the foundation for pictures that can be exploited as "specials" of the first water.

"Every picture to be made at the National studios on the west coast during the coming year will be an America First product, written by American authors, with American settings," stated Mr. Bernstein, who is said to have pledged the department of the interior practical support in its scheme for Americanization through motion pictures.

I. Bernstein, vice-president and production manager of National Film Corp.

The first production of the National's "America First" series will be "Mary Minds Her Business", adapted from the serial now running in the Ladies Home Journal story written by George Weston. "Mary Minds Her Business" will have an all-star cast.

Williamson Serial Sells Fast

"Woman in Grey" with Arline Pretty and Henry G. Sell Commands Attention

WHEN George H. Wiley acquired the screen rights to "A Woman in Grey," the mystery story by C. N. and A. M. Williamson, the authors decided to come to America to supervise the production of the serial. This plan was the fore-runner of the many present day author companies, which are now producing features. It was Mr. Wiley's plan to have the author in constant consultation with Walter Richard Hall, who adapted the story for the screen, so that the best possible picture results could be obtained.

The success of "A Woman in Grey," is pointed to as conclusive proof of the soundness of Mr. Wiley's theory of motion picture production.

Arline Pretty, the serial star, who has appeared in Vitagraph and Pathe serials, beside appearing as Douglas Fairbanks' leading lady, is the star of "A Woman in Grey," while Henry G. Sell, former leading man for Pearl White, heads the strong cast of supporting players among whom are such serial favorites as Fred Jones, Margaret Fielding, James Heenan, Jack Newton, Ann Brody and Walter Chapin.

James Vincent has given the picture a feature setting throughout. Neither time nor expense was spared in the attempt to make this photoplay a great serial. The choice of the cast has been made on a different basis from that of the old time serial. Genuine dramatic talent has been the first requirement.

This story which is being disposed of on the state right plan is said to be selling rapidly.

F.P.-Lasky Gets French Story

Cast Being Selected for New Feature George Fitzmaurice Will Be Director

GEORGE FITZMAURICE is reported to be now selecting his cast preparatory to beginning his second George Fitzmaurice Production for the Famous Players-Lasky Corporation. The title will be "The Man Who Killed" which was also the title of the French book and play. The play is by Pierre Frondaie, and is based on the novel by Claude Farrere called "L'Homme qui Assassina." This French play was translated into English by Gilbert Cannon and Francis Keyser as "The Right to Kill," and produced with success at His Majesty's Theatre, London, in 1915.

Ouida Bergere is at present working on the continuity of "The Man Who Killed." The story has to do with the Embassies in Turkey. Mr. Fitzmaurice has picked out a house of Turkish architecture built on one of the Keys off the coast of Florida where he expects to film the exterior scenes. Also some scenes will be taken at Miami, where he will take his company as soon as the cast is complete.

Briefs of Interest

The Selznick group of players was further strengthened this week by the announcement of Myron Selznick that he had signed a long term contract with Walter McGrail.

Myron Selznick, President of Selznick Pictures announces a strong addition to his scenario staff in Charles Belmont Davis, well-known author, traveler and contributor to the stage. Mr. Davis is a brother of the late Richard Harding Davis.

It is said that Albert Pesco, general musical director for D. W. Griffith productions, will conduct the orchestra at the Strand Theatre, New York, when "The Greatest Question," Griffith's initial attraction for First National Exhibitors' Circuit is shown at that theatre.

H. L. Conway, for some time assistant branch manager of the Cleveland office of Pathe Exchange, Inc., has just been appointed manager of Pathe's Des Moines headquarters.

"Why Go Home?" is the title of the new Rolin Comedy, released January 11 by Pathe, in which the "Pint sized comedian," "Snub" Pollard, is featured.

Betty Blythe this week completed work in Brentwood's production of "The Third Generation" by Henry Kolker. She planned to commence next week in "The Yellow Back," by James Oliver Curwood, for First National release, but on account of the heavy snows in the California mountains, where the picture is to be filmed, production has been postponed until early spring.

Milton Sills will be Viola Dana's leading man in "Eliza Comes to Stay" her new Screen-Classics, Inc., production. Maxwell Karger will supervise. "Eliza Comes to Stay" was adapted for the screen by A. P. Younger. It will be directed by W. A. Howell.

According to a wire just received from the Coast, Raymond Hatton has signed a long-term contract to appear exclusively in Goldwyn Pictures.

Vitagraph has found two actors who look sufficiently alike to double for each other in "Thimble, Thimble." John Walker and John Crane, who have frequently played together on the stage, have been engaged for the parts.

Molly Malone, the latest acquisition to Supreme Comedies, which are being released through Robertson-Cole, has started work in her first comedy, her support being James Liddy who has appeared frequently in the new Supreme releases.

Margaret Marsh is now Marguerite Marsh. The film star, who is now appearing in a series of features produced by Grossman Pictures, Inc., has decided to tell her real name with a frankness that is unusual to those of the stage.

Gladys Leslie in "The Midnight Bride" will be one of Vitagraph's January releases.

M'me Schuepbach Dined at the McAlpin Hotel

M'me Anny Schuepbach, one of the best known women in the motion picture industry of Europe, who handles all the leading American productions abroad as executive head of the Mundus Film company, Paris, who has been in New York for the last six weeks in connection with recently made contracts covering European distribution of features starring Leah Baird, Doris Kenyon and the J. Frank Brockliss list of American-made films, gave a dinner at the McAlpin Hotel prior to her sailing for home on the French liner Rochambeau.

The guests were M'me Schuepbach's intimate business associates in New York, including Leah Baird and Arthur F. Beck; Mr. and Mrs. Sidney Garrett; W. E. Atkinson, general manager of Metro, and Mrs. Atkinson; Mr. and Mrs. David Howells and Mr. and Mrs. Leon Perrett.

Fox Exchange Will Have Larger Quarters

With the time near at hand for removal of the main offices of Fox Film Corporation fast approaching, the New York exchange of that organization has secured new quarters which will be ready for occupancy by January 15.

The new home of the Fox exchange in New York will be in the same building as the main offices, 130 West 46th street. The exchange will occupy the entire tenth floor. This will give it 8500 square feet of floor space it is said.

New furniture will be installed, and the fitting of the display room will be of the latest design. This room will be equipped with a set of frames of the various sizes used by the theatre man in his lobby, and here the sales force will bring the exhibitors for the selection of paper, accessories and exploitation aids generally.

Edgar Lewis' Company Working Fast

Edgar Lewis, who is in Los Angeles at present working on his next picture for Pathe, "Sherry," from the novel of George Barr McCutcheon, took twenty actors and one hundred extra people, 150 miles or more into the wilderness of southern California last Sunday to make some special scenes. Mr. Lewis reports to Pathe that work is progressing splendidly on his picture and that he has already 10,000 feet of negative. Most of the scenes were taken in and about Los Angeles and Santa Barbara. Pat O'Malley is playing the Irishman of the story.

"The White Moll" Progressing Very Well

Pearl White, star of the William Fox feature, "The White Moll," has Richard C. Travers as her leading man. Work on "The White Moll" is progressing satisfactorily. Eddie Wynard, the cameraman, has already secured some very unusual shots it is reported.

The interiors of "The White Moll" will be completed within a week and the company then will spend much time on the lower East side of New York, where the scenes of the underworld called for in the story will be photographed.

A new photograph of Herbert Rawlinson, who is smiling over his latest picture to be distributed by Republic

Events of Week at Universal

AMONG Universal's accomplishments reported during the past week were the signing of a long-term contract with Edith Roberts to star in Universal productions and the purchase of the screen rights for three stories by popular authors. In connection with the contract just negotiated with Edith Roberts, Universal has issued the following statement:

"Miss Roberts, who is just eighteen years young, was born in New York and attended one of the exclusive seminaries up the Hudson in her very recent girlhood. She made her first theatrical appearance in vaudeville five years ago, when she had a small dancing and singing part in a musical comedy.

"After a year in vaudeville she was engaged for 'cute girl' parts in Christie Comedies. A little over two years ago she came to Universal City to play in the Lyons and Moran comedies, and her youth, ability, tireless energy and intelligence soon won her important roles in more serious photoplays.

"Featured roles soon followed in such Universal successes as 'The Love Swindler,' 'Beans,' 'A Taste of Life' and 'The Deciding Kiss.' In 'Lasca' she was co-starred with Frank Mayo. In her newest feature, 'The Triflers,' she has the stellar role, supported by David Butler.

"Miss Roberts is an ardent sportswoman. Aeroplaning, motoring, riding, swimming and tennis are her principal out-of-door diversions. She is the stepdaughter of Dr. Armstrong of Smithsonian Institute, who was lately killed in a railroad wreck in Africa, while filming the jungle for Universal.

"While no announcement has as yet been made as to what new pictures she will be featured in, it is understood that Carl Laemmle has already under consideration several stories which he believes will offer fitting vehicles for her peculiar talent."

Contracts with Edith Roberts; Buys Three Popular Stories

Edith Roberts who has enlisted under Universal's banner and will soon appear in features

Commenting on the purchase of the three popular stories just effected, Universal has the following to announce concerning the disposal of the stories secured:

"In keeping with Carl Laemmle's aim for bigger and better productions, Universal has purchased the screen rights for three stories by well-known authors, which have recently appeared in prominent periodicals. The first of these will be used as a vehicle for the starring of Eddie Lyons and Lee Moran. This story, 'Everything But the Truth,' was purchased from the Frank A. Munsey Co. It was written by Edgar Franklyn and will be the basis of the first five-reel Lyons-Moran comedy-drama to be produced.

"Frank Mayo, whose latest picture, 'Lasca,' is meeting with unusual success, will be featured as the hero in 'Luck,' a strong red-blood story of the far north. This story offers splendid opportunities for screen adoption and is from the pen of John Frederick. It ran as a serial in the Argosy Magazine. Franklyn is a *Saturday Evening Post* writer and already has four plays to his credit. Among them are 'Keep Her Smiling,' which was used by the Drews; 'Ready to Occupy,' 'Rescuing Ann,' to be produced by Edward Clark, and 'The Wicked Streak,' being produced by Lee Shubert.

"Through Julia R. Tutwiler, Universal purchased the screen rights for 'False Colors,' by Edwin Levin. Priscilla Dean has been selected to grace the stellar role of this production. Universal is also considering the purchase of several stories as a basis for the starring of Edith Roberts."

A Four Weeks' Run for "The World Aflame"

Pathe announces that Frank Keenan's picture, "The World Aflame," distributed by Pathe, will open a four-weeks' run at the Grand Circus theatre, Detroit, on January 11, backed by a big exploitation campaign. This booking, recorded last week, is said to be of the longest ever made on any motion picture feature in Detroit. The contract was signed by F. Emde, manager of the Central Theatre Company, proprietors of the Grand Circus theatre.

January Releases of F. P.-Lasky

A Straight Drama and A Comedy Are Scheduled for January 4th

STRAIGHT drama and comedy are offered by Famous Players-Lasky Corporation in its Paramount-Artcraft releases of January 4. They are Enid Bennett in the Thomas H. Ince production, "The Woman in the Suitcase," and Bryant Washburn in "Too Much Johnson."

In announcing these two releases for January, the Famous Players-Lasky Corporation issued the following statement in connection with the pictures:

"It is a homely little bit of domestic drama that is unfolded in the Enid Bennett picture. A unique feature, for motion pictures, is that the two leading figures in 'The Woman in the Suitcase' aren't a pretty girl and a man who is trying to marry her. Filial love is the motif this time—the affection of a resourceful boarding school miss for her father, and her efforts to free him of an entanglement into which a designing siren has led him.

"Miss Bennett is Mary Moreland, who, by accident, finds the photograph of a beautiful woman in her father's suitcase. An endearing message on the portrait is signed 'Dollie.' Mary is shocked to tears, and her dad is her ideal, but she sets out bravely to discover who the intriguing creature is.

"First she must have someone to accompany her to the places where Dollie may be found. Wishing a real husky and not desiring to make a confident of any of her men friends, she puts an ad in the paper for a professional escort. Billy Fiske, somewhat of an amateur adventurer, gets the job. Between them they hatch up a scheme that not only flabbergasts the vampirish Dollie but shows Papa Moreland the error of his ways.

"C. Gardner Sullivan wrote the story and scenario and Fred Niblo directed. William Conklin plays the part of Mr. Moreland, Dorcas Matthews has the vampire role, Roland Lee is Billie Fiske, Claire McDowell is Mrs. Moreland and Donald MacDonald and Gladys George round out the cast. Miss George, by the way, is worthy of more than passing mention. Not long ago she was playing the French maid in the Western 'The Better 'Ole' company, with De Wolf Hopper. She also created a part in Winthrop Ames' production, 'The Betrothal,' in New York. So impressed was Mr. Ince with her performance in the former play in Los Angeles that he offered her an engagement at his studio. With Charles Ray in 'Crooked Straight' she immediately made good. Her assignment to 'The Woman in the Suitcase' followed, and immediately afterward she was given the role opposite Mr. Ray in 'Red Hot Dollars,' which has just been released. Her work in the Ray picture is declared to be distinctly impressive.

"'Too Much Johnson,'' the Washburn picture, is a fitting successor to 'Love Insurance,' 'Why Smith Left Home' and 'It Pays to Advertise,' in all of which comedies Mr. Washburn has scored with picture fans.

"Lois Wilson is Mr. Washburn's leading woman; and the supporting cast includes Adele Farrington, Monte Blue, Clarence Geldart, Elsie Lorimer, Gloria Hope, George Hackathorn and Phil Gastrock.

The State Right Field

SALE BY EQUITY

EQUITY PICTURES CORPORATION announces the purchase by Joseph Skirboll, First National Exhibitors' Exchange, Pittsburg, of the rights to Harry Garson's special Production, "Silk Husbands and Calico Wives," starring House Peters, for the States of Western Pennsylvania and West Virginia.

The Rocky Mountain States, including Colorado, Wyoming, New Mexico and Utah have been bought by Walter and Sol Lichtenstein, of the Equity Distributing Company, Denver.

Sol Lesser Going in for Production is Report

Sol Lesser, who with the recent signing of George Beban and Annette Kellerman has fully launched forth as a producing factor, is going to feature Authors in the majority of productions, instead of director or star. According to reports, he is now negotiating for several plays of George Bernard Shaw, Sir James Barrie, and one by D'Annunzio, the famous Italian poet and patriot.

Lesser is reported to be now completing arrangements for the construction of a new, modern, fully equipped moving-picture studio, costing, it is said, $200,000. It will contain a laboratory, and completely stocked property rooms.

Ned Finley to Make 24 Short-Subject Films

The Ned Finley Productions announces that it is to make a series of two-reel productions. The short-subject films under contemplation will number twenty-four in all, according to the announcement. A company of players is reported to be going South to Esmeralda in the Blue Ridge Mountains region of South Carolina to make a picture of the "bandit" variety. This picture, it is stated, will play Dick Camp and Adele Kelly in the leading roles. John Sturgeon is also cast for an important part in the production.

Swiss Films Brought by Representative

Milton Ray Hartman, representative of the Swiss Eagle Film Enterprise, has just arrived from Berne, Switzerland, and taken up his residence at his uncle's, Mr. Edgar W. Gerke, 40 Beverly Road, Ridgewood, N. J.

He has brought with him a set of Swiss Nature films. Among them "Swiss Boy Scouts Mountaineering" which shows the life, work and play of the scouts, and will arouse great interest in the United States.

King Baggot and George Seigman in the Oriental costumes of their characters in the Burston serial "The Hawk's Trail"

Orient Seen in Burston Film

Chinese Sets Are Feature of "The Hawk's Trail"; Press Book Prepared

FROM the Advertising Department of Burston Films, Inc., comes the announcement of the early completion of all publicity and advertising plans for the third Burston serial, "The Hawk's Trail," starring King Baggot, featuring Grace Darmond and Rhea Mitchell, and directed by W. S. Van Dyke.

In this serial some of the sets and action take place in an early episode, the scenes representing the Chinese underworld and also the magnificent living quarters of the "boss" Chinaman, posing as a merchant, but in reality owner of a string of resorts. This interesting character is played by George Seigman, whose make-up is said to include costumes of lavish Oriental richness that harmonize fully with the magnificence of the Chinese interior in which the principal action takes place.

The nature of the story gives King Baggot a truly protean opportunity, inasmuch as he is required to play a different character in nearly every episode. This has been used to advantage in designing the twenty-four sheet stock-poster, which shows King Baggot "straight" as a heroic figure on the left, while along the lower border are arranged the various characters he assumes.

Special paper based on still photographs have been prepared for the episodes, it is said, and these include one-sheets, three-sheets and six-sheets. The variety of costumes and some of the handsome Oriental sets have been made to lend an infinite variety to the episode paper. Ready-to-use newspaper electros, publicity stories, and illustrations, player cuts, slides, lobby photos, banners and a page of "stunts" for the exhibitor are to be found in the exhibitors' book.

Northwestern Offers All-Indian Picture

What is claimed to be the only picture with an all-Indian cast ever produced has been completed by the Northwestern Film Corporation of Sheridan, Wyoming. It was produced by special permission of the government and was seven months in the making. The title is "Before the White Man Came."

More than 600 Indians took part in the picture, and many buffaloes were used. It is described as essentially a picture of the great outdoors, though it has a story in which the love and hate of the savage quicken.

William E. Wing is credited with the scenario, and John S. Maple directed. It is a state right offering.

Violet Clark to Write Script for Jans Film

Violet Taggart Clark has been engaged to do the scenario for the first super-feature of Jans Pictures, Inc. Miss Clark is now putting into scenario form the novel, "The Abandoned Room," by C. Wadsworth Camp. The screen version is to be called "Love Without Question," and Olive Tell will portray the leading role. B. A. Rolfe will be the producer. Work will begin at the Peerless Studios at Fort Lee, N. J., within a few days.

Curtis Productions Disbanded Until Spring

An announcement has been received to the effect that it has been found necessary to discontinue productions until the spring in order that similar lighting effects can be secured to complete the first of the Cathrine Curtis Productions. For this reason, the company has been disbanded for the present, it is said, with contracts providing for resumption of production early in April.

This plan was not decided upon until after the Curtis Company had been forced to discontinue productions at three different points because of snow and winter weather. They first worked at Spokane, Washington, where they waited two weeks, after winter set in, thinking possibly they could resume production. Later, they came to Pine Crest, California, and they here found snow the first day after they began work. From there they moved to Keene Camp and snow followed them to that vicinity a few days later. It is estimated the inclement weather cost the Curtis Company in the neighborhood of $40,000 because of the inability to work.

Lucy Cotton Stars in Bacon Production

Lucy Cotton, recently signed by Cosmopolitan Productions for series of special feature productions, is the star of Gerald Bacon's late six-reel production, "Blind Love," a screen version of Max Marcin's, playwright, story. Supporting Miss Cotton in Mr. Bacon's productions are: George Le Guero, Thurlow Bergen, Frank O'Connor, Bert Leigh, James P. Cullen and Eduardo Durand. "Blind Love" has been purchased recently by Nathan Hirsh, president of Aywon Film Corporation, for distribution on the open market.

Leah Baird in Person at Moore's Garden House

It is reported that Miss Leah Baird, star of the new Gibraltar Picture, "The Capitol," photodramatized from Augustus Thomas' Broadway success of the same name, is to appear personally at Tom Moore's Garden Theatre in Washington next week when the picture opens there for a full week's run.

Cloverio Comics Are Coming

Production is well along on the first of the Cloverio comedies which will be presented by Hector Cloverio. Billie Bingham, Joseph Grant Kelley and Ruby Benning are featured.

The first releases will be made ready in February and will be heralded by an extensive advertising campaign.

Dramatic action typifies "Lightning Brice" the Jack Hoxie and Ann Lytle serial production which is being released through Arrow Film Corporation

"Sky-Eye" Is a Six-Reel Feature; No Serial

The Sol Lesser organization wishes to correct a false impression about the "Sky-Eye" in the following:

"The Sol Lesser organization wishes to correct the impression circulating in the trade that 'Sky-Eye' is a serial. This is a feature in six reels that is being offered on the state-right market, and due to the fact that it has an extraordinary title, coupled with its sensationalism, has led many to believe it is a serial.

"Lieut. Russel J. Hunt, playing the part of 'Sky-Eye,' eclipses the heretofore dangerous stunts of jumping from one plane to another in his death-defying feat in jumping from a speeding plane to a rushing train. He proved that this stunt was not a freak, for he rehearsed it several times before finally getting it perfect."

In line with the advertising accessories prepared on this picture, a press book of sixteen pages has been completed for exhibitors' help.

Kerrigan Productions Sold for West Indies

The W. W. Hodkinson Foreign Department announces the sale of the entire series of J. Warren Kerrigan's Robert Brunton productions for the West Indies to Ramirez Torres, head of the Selection Film Service, Inc., of Porto Rico and Havana.

Johnny Dooley, star of Johnny Dooley Comedies to be released through Tyrad

Pioneer a Canadian Invader

Contracts with Sterling Films of Toronto for Five Years to Handle Output

WHAT promises to be an important step toward making the picture business safe for independents in Canada was the signing of a five-year contract between the Pioneer and the Sterling Films, Limited, of Toronto, last week.

The Sterling Films, Limited, is an organization composed of leading independent exhibitors of Canada, and representative business men in fields not affiliated with the picture industry. Starting conservatively with an exchange in Toronto they are now busily engaged in instituting offices in Montreal, and before many weeks plan to have a string of Sterling exchanges stretching across the Dominion from the St. Lawrence to Vancouver.

The Sterling interests are headed by H. Miller and D. Dunkelman, while the general management is in the hands of I. Soskin. Mr. Soskin, who is an authority on the picture needs of the Canadian exhibitor, speaking of the contract with the Pioneer said: "The Sterling Films, Limited, has a definite policy in regards to its future activities and development. We are here to serve the best interests of the exhibitor, not only in the matter of supplying him with the best of productions, but also in protecting him from the encroachments of the large monopolistic groups which is threatening to sound the death knell to the individual theatre manager," he states.

"We have in our company some of the foremost exhibitors in the Dominion, but at no time does the Sterling intend to enter into competition with its customers by operating theatres. Our exchanges were created as a protest against this practice."

The Sterling Films will handle the entire list of Pioneer features, as well as the Facts and Follies series of one-reel comedy novelties.

English Unit at Los Angeles

G. B. Samuelson, Accompanied by Actors of English Stage, Begins Productions

AN English film company headed by G. B. Samuelson is reported to have come to Los Angeles to begin the production of a series of pictures at that location. Mr. Samuelson, it is said, is accompanied by a number of well-known players of the English stage. Arrangements have been completed for use of stage space and offices at Universal City, and filming has already begun on the first of a series of six pictures to be made in this country. The first film to be made will be an adaptation from the story by Gertrude Page, "Love in the Wilderness," and work of making scenes for this has already been started.

Included in the number of players who accompanied Mr. Samuelson to Los Angeles are Miss Madge Titheridge, who was starred in New York in "A Butterfly on the Wheel," which ran for eight months at one of the leading theatres; C. M. Hallard, whose first starring role was in "School for Scandal"; Campbell Gullan, leading man in the original presentation of "Bunty Pulls the Strings," at the Comedy Theatre in New York; Miss Maudie Dunham, who is said to have made a reputation for herself on the musical comedy stage in London.

Since his arrival in Los Angeles, Mr. Samuelson is reported to have made a five-year contract with Miss Peggy Hyland, former William Fox star, and she is to be starred in Samuelson's films also.

Credit to Writer

In a recent issue of MOTION PICTURE NEWS in which the Katherine MacDonald feature for First National, "The Thunderbolt," was reviewed, no credit was given Daniel F. Whitcomb, who was co-author of this original creation.

Catherine Calvert Feature Is Progressing

Arrangements are said to be now practically completed for the southern trip of the Catherine Calvert company engaged in the first production of this former Famous Players-Lasky star for Films Incorporated. The elaborate settings caused some delay and a further delay was caused by the addition of new actors to the cast. In the meantime William W. Young, president of the producing company, has been casting about for a sea-going yacht which would exactly fit the description of the yacht in the story of the photoplay and has at last found this among the yachts of a New York millionaire.

In the studio, work is reported to have been progressing rapidly under the direction of Harry O. Hoyt and Lowell R. Stark, who have been forced to revise their plans several times because of additions to the cast and the desire to make the most of the talent available in the carefully selected personnel of the company.

Picture from Macgrath Novel Well Along

Studio reports from the Atlas Studio at Newton, Mass., where Harold MacGrath's novel, "The Place of Honeymoons" is being produced, indicate that the picture is well under way and will be completed on schedule time.

A scene caught from "The Blindness of Youth"

"The Gray Brother" Soon Released

Edward A. MacManus has almost ready for release his production, "The Gray Brother," a photodrama of prison life written by Thomas Mott Osborne and produced under the direction of Sidney Olcott.

A number of experts declare that Mr. MacManus has accomplished wonders with the story of Mr. Osborne's personal experiences with the criminal classes. Sixty-two interior sets were necessary to the visualization of the fifty odd principal characters that dominate a mass of thirty-five hundred people who were used to portray life in the underworld and within prison walls where Mr. MacManus and his camera experts penetrated to get real color hitherto denied visualization by prison managements.

Mr. Osborne is said to be highly gratified with the production.

Territory Still Open on Chaplin Reel

In "Lord Helpus," the Charlie Chaplin single-reel picture being released by Tower Film Corporation on the state rights market, Chaplin is given full scope for his funniest comedy antics. There are some territories still open for this production which promises to be a box-office receipts booster, announces the W. H. Productions Company.

Shake-Up Among Pioneer Branch Managers

Whether or not it comes as a result of the tour of inspection which M. H. Hoffman, general manager of the Pioneer, is now making cannot be definitely stated at the present time, but announcement has been made that the Pioneer exchanges will start off the New Year with new managers in charge.

I. Cobe, who has been in command of the Pioneer office in Buffalo for nearly a year, tendered his resignation recently. His successor as manager of the Buffalo Exchange will be R. T. Murphy, who has acted as Mr. Cobe's chief lieutenant for several months past.

The Cleveland office has a new head in D. S. Davidson, who succeeds C. R. Nelson Morris.

National Film Buys New Site in the West

Three acres of land adjacent to the little mountain town of Sunland, located about 35 miles from Los Angeles, has been leased by the National Film Corporation for general location purposes. The contour and situation of this property is well suited for general production purposes, according to I. Bernstein, National's general manager, as it lends itself to almost any sort of "atmosphere." Besides the National's production of "The Kentucky Colonel", Sunland is said to have furnished the best exteriors for Mary Pickford's "Heart o' the Hills" and Metro's "Old Lady 31". The National has built several semi-permanent "sets" on the property.

Re-Issues Tom Moore Series

Kalem Productions to Be Distributed by C. B. Price Co. and Clark-Cornelius

AN announcement from the Clark-Cornelius Corporation states that rights have been acquired to a series of eleven two-reel Tom Moore dramas and comedy dramas by C. B. Price Co., Inc. They will be released on a territorial rights basis. Domestic territory will be handled by Clark-Cornelius Corporation and foreign territory by C. B. Price Co., Inc.

These productions were produced by Kalem. Marguerite Courtot plays leading woman with Moore in the entire series with such persons as Robert Ellis, Paton Gibbs and Ethel Clifton in the casts.

The series includes the following pictures: "The Secret Room," "The Black Sheep," "For High Stakes," "The Prodigal," "The Adventure at Briarcliff," "The Cabaret Singer," "The Girl and the Bachelor," "The Black Ring," "In Double Harness," "His Inspiration" and "The Girl and the Explorer."

It is said that the series will be released to state right buyers at intervals of one a week backed by a trade paper campaign. According to reports, an elaborate list of advertising material will be issued on the series, including one sheets, three sheets, six sheets, lobby photos and cuts.

Zierler Buys "Sacred Flame"

Schlomer-Ross Production Starring Emily Stevens in Commonwealth Hands

SAM ZIERLER, manager of Commonwealth Pictures, Inc., who owns the rights for "Eyes of Youth" for the State of New York, has purchased the New York State and northern New Jersey rights for the latest Schomer-Ross production, "The Sacred Flame."

Speaking of "The Sacred Flame," Zierler says: "This picture, directed by Abraham S. Schomer, tells one of the most human stories I personally have ever seen on the screen. It's the kind of a story that the public wants because it rings true, and brings that character of entertainment that tends to raise the dignity and prestige of moving pictures. Miss Stevens' acting is superb throughout, she portraying the role of Rosalie in masterly manner, giving just the right shades of emotion and expression in those scenes that are tense and gripping. Her work on the screen has always been an inspiration to me for she is an actress of consummate skill whether legitimate stage or on the screen.

"Over the garden wall" with Elinor Field one of the all star cast of "The Kentucky Colonel" produced by National Film Corp.

"I purchased the rights to 'The Sacred Flame' for New York State and northern New Jersey for I recognize in this production those elements that make for successful exhibition in any and every type of theatre. The supporting cast is brilliant, including as it does the popular star, Muriel Ostriche and other well-known players."

The story was conceived, written and produced under the personal direction of Abraham S. Schomer, among whose former productions include such pictures as "Ruling Passions," "Today," "The Yellow Passport," "The Inner Man," and others that have scored heavily in the industry.

"The Sacred Flame," says Mr. Schomer, "brings to the screen one of the most human stories I have ever yet produced. Touch the hearts of your people and you have a winner. 'The Sacred Flame' goes to the very depths of emotion and up to enthralling heights, carrying the fan through every phase of human feeling."

"Candy" Industrial

In "The Candy Courtship" is a picture just completed for the Lowney Candy Company, the Industrial Department of the Universal Film Manufacturing Company. It is five reels in length.

State Right Sales

Jacob Wilk has sold the series of thirteen Alice Brady and eleven Robert Warwick re-issues to M. Feitler, 414 Ferry Street, Pittsburgh, Pa., for Western Pennsylvania and West Virginia and to the Reliance Film Evchange, Mather Building, Wash, D. C., for Maryland, Delaware, Virginia and District of Columbia.

Murray W. Garson of Foundation Film Corporation reports the sale of "Blindness of Youth" to Sol Lessor and Leon D. Netter of Masterpiece Film Corporation, for the state of Ohio. The subject was also disposed of for Northern New Jersey to Frank Gersten.

The Foreign Department of C. B. Price Co., Inc., has just closed with the American British Continental Film Company of London, England for the picture "LOVE'S LAW," featuring Gail Kane for the whole United Kingdom of Great Britain. This picture has also been sold to Mr. Max Glucksman of New York City for South American territory, Uruguay, Paraguay, Argentine and Chili.

Sennett Special Titled "Down on the Farm"

Word has just been received from the Mack Sennett Studio that the title of the big Sennett feature which has been in the course of production for the last six months is to be "Down on the Farm." The picture is five reels in length. Those who have had previews of this production are said to have expressed the opinion that it is the funniest picture Mr. Sennett has ever made. More than fifty thousand feet of film were taken in making the picture, it is said, and it is now being cut and edited to five reels by Mr. Sennett.

"Everybody's Business" Will Be Exploited

H. S. Piper, who control the rights to "Everybody's Business," for Michigan, the six-reel photoplay production being released by W. H. Productions Co., on the state rights market, advises some unique exploitation and publicity stunts to be used for that production. "The effects from this special exploitation will be felt not only in their own territory, but throughout the entire country," it is said by the W. H. Productions Co.

Special preparations are being made for the first showing in Detroit. This production is being scheduled to receive the co-operation of American Legion Posts in various parts of the country.

Rawlinson Terminates Oliver Contract

Despite reports which are circulating throughout the trade, Herbert Rawlinson announces the termination of his contract with Oliver Films Corporation, for which he has recently completed the filming of the Chief Flynn Secret Service stories that are to be distributed through Republic.

The Supreme Idea

The supreme idea means—the day of the cheaply made, poorly produced serial passed out with the year 1919 The supreme idea of 1920 is the author's supervision of his own work. ❧ ❧ ❧ ❧ This has already been accomplished in the feature field. It is as new as the year 1920 in the serial field ❧ As authors of serials Arthur B. Reeve and John W. Grey are recognized supreme ❧ The supreme idea is their personal supervision of their own work. ❧ ❧ ❧

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WITH

Lillian Walker

Story by ARTHUR B. REEVE
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THE FIRST

WITS *VS.* WITS

A FEATURE PHOTO-PLAY
DISTINCTIVELY DIFFERENT

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HALLMARK PICTURES
CORPORATION

In and Out of West Coast Studios

By J.C. Jessen

Fox Studio Doings

Half of the big William Fox studio in Hollywood is being used this week for circus stuff required for the initial Shirley Mason production, "My Elephant Man," being directed by Scott Dunlap. The settings include all kinds of tents to be found on a circus lot and the plot has a complete menagerie, the side show freaks and all other atmosphere-creating properties, such as peanuts and red lemonade.

The William Russell Company is home from a ten days' stay at Prescott, Arizona, where Director Emmett Quinn made the exterior scenes for "Ruth of the Circle A." The remainder of this film will be made at the Fox Hollywood Studio.

Director Howard M. Mitchell is making the final scene for the Madaline Traverse subject, "The Penalty." The scenario department has already completed the next script for Miss Traverse, but as yet no titles have been selected. It is probable that Denison Clift, who has been the head of the Fox scenario department for the past year, will direct or act as co-director in the making of this film.

Jacques Jaccard, who has been identified with the Universal since his return from the army and over-sea duty, has been engaged by William Fox to serve as director of Tom Mix. The first film to be made under Jaccard's direction has been given a temporary title of "One-Quarter Apache," and is from the pen of Alton J. Neitz. The cast selected for this film, which will go into production shortly after the first of the new year includes Francelia Billington, who has been featured in the past six months in a number of Universal subjects. Miss Billington appeared in the lead role in "Blind Husbands." Others for this cast are Eva Novak, Charles K. French, Lester Cuneo and Jack Curtis.

Director Charles Swickard is making the last scenes for the second Buck Jones film, "The Last Straw," and scenario is now being prepared for the following subjects, which will be started within a few days.

The F.P.-Lasky Studio

A most important announcement made this week by Jesse L. Lasky is that Roscoe Arbuckle will, for a short time, give up the making of two-reel comedies, in order that he may take the featured role in the George H. Melford production "The Round-Up." Mr. Arbuckle is now on his way to the coast from New York, where he has spent a few weeks, and immediately upon his arrival will begin work under Director Melford. The scenario for this film was prepared by Tom Forman and Mabel Juliene Scott will play the feminine lead. This will be Comedian Arbuckle's first appearance in anything but two-reel comedies, he having played continuously in that sort of film for the past five years.

Party of Prominent Mystic Shriners who recently visited The Famous Players Hollywood Studio

Dorothy Davenport, wife of Wallace Reid, who has been absent from the screen for the past two years returned to play an important role in the Artcraft special production "The Fighting Chance" now being filmed under the direction of Charles Maigne. The leads for this picture are Conrad Nagle and Anna Q. Nilsson. Bertram Grassby will appear as the heavy. The scenario was prepared by Wiil M. Ritchey.

William C. DeMille has started work on the filming of "The Prince Chap" with Thomas Meighan, Lila Lee and Kathlyn Williams as his leads and Bryant Washburn under the direction of James Cruze is now working in "Mrs. Temple's Telegram." The script for this provides a number of balloon scenes. Washburn has been taking lessons at the Government Balloon School near Arcadia, where some of these sets will be made. Elmer Harris is author of the Temple Telegram scenario.

Director-General C. B. DeMille is doing the final editing on "Why Change your Wife" and by the first of the year, he will be ready to start on a new picture. Up to this time, however, Mr. DeMille has made no announcement of his future plans.

"A Lady in Love" is the title of the next vehicle for Ethel Clayton, which will be put in production with Walter Edwards as director, about the first of the year. In the meantime, Miss Clayton is enjoying a short vacation during the holiday season.

Miss Bebe Daniels is playing the lead opposite Wallace Reid in "A Dancin' Fool." The scenario for this was written by Clara G. Kennedy, and the direction is in charge of Sam Woods, who is responsible for the most recently made Wallace Reid picture.

About Metro Players

With the return of June Mathis from New York, following her conference with Vicente Basco Ibanez, work of preparing for the filming of this author's famous story of the great war, "The Four Horsemen of the Apocalypse," was begun this week at the Metro studios. Miss Mathis will write the continuity, and filming will be started about the first of February. Author Ibanez comes to Los Angeles early in February on a lecture tour, and will spend some time at the Metro studios in conferences with the producing organization there in charge of making "The Four Horsemen of the Apocalypse."

Script is now being prepared by Albert S. LeVino on "Burning Daylight," the famous Jack London story. This subject will star Mitchell Lewis, and the filming will be started about the middle of January.

All Metro producing companies continue on their respective subjects: Viola Dana, under the direction of William A. Howell, in "Eliza Comes to Stay;" Director Henry Otto is in charge of filming "Judah," starring May Allison; Rex Ingram is directing Alice Lake in "Shore Acres;" John Ince continues work on "Old Lady Thirty-One," and Herbert Blache is directing, "The Hope."

Universal Newsettes

The last week of the year will see work started on several productions at Universal City. Director Rollin Sturgeon, who has just finished the editing of "The Breath of the Gods," starring Tsura Aoki, is working in the scenario department in the preparation of the script "Jewel." The cast for this film has not been announced, nor is it definitely known who will be the star.

Phil Rosen, who recently graduated from the ranks of cameramen and became a director, and who since has been making a number of two reel western films for Universal, is next to direct Mary MacLaren in a story at present known as "The Better Half." This story is still with the scenario department, but sets and scripts will be in readiness for filming before January first.

The final work on the most recent Allen Holubar made film starring Dorothy Phillips, "The Gorgeous Canary," has been completed and negative is ready for the laboratories. "The Devil's Pass Key," has also had its final editing in the hands of Eric VonStroheim and Al. Santell has given his latest comedy, "Lower Four and Upper Three," featuring Joe Martin, the ape, its final inspection. Tod Browning has perhaps one week's more work on "The Beautiful Beggar," starring Priscilla Dean, the company having spent the present week on making scenes on the Saint Sophia Mosque built from photographs of the original edifice at Constantinople.

The film adaptation from the Bayard Veillers story, "The Primrose Path," now being directed by Christie Cabanne, has been given the title of "Burned Wings." The cast for this is headed by Frank Mayo and Josephine Hill with Mae Busch, Beatrice Burnham and Rudolph Christians in the leading roles. William C. Dowlan is still at work on "Locked Lips," which stars Tsura Aoki as the Japanese girl living in Hawaii. Final scenes are being made for "The Forged Bride," by Director Douglas Gerrard, which is an adaptation from the J. G. Hawks story, "The Sins of the Father," and features Mary MacLaren.

Three short subjects have been started. Art Flaven is directing "Running Straight," a two reel western featuring Hoot Gibson. This will serve to introduce Virginia Faire, winner of the fame and fortune contest who has recently contracted with Universal. Another film has been put into the making by Edward Kull, who has Robert Burns and Peggy O'Dare in the leading roles. The title is "Kaintuck's Ward." Edward Sowders is filming the western playlet "A Sage Brush Gentleman."

Goldwyn

There is little actual production activities at the Goldwyn Studio, as most of the companies finished the subjects on which they were working during the past week and new film releases will not be taken up until after the holidays. Three of the Goldwyn stars are in New York for the holidays. Mabel Norman remains there until about the first of the year. Tom Moore and Jack Pickford left early this week for New York and will see Christmas and New Year on Broadway.

T. Hayes Hunter has begun the filming of the Basil King story, "Earth Bound," with a cast that is made up of Wyndham Standing, Naomi Childers, Mahlon Hamilton, Flora Revalles and Alec C. Frances. Frances is a former member of the Goldwyn Stock organization, and has just made another contract to remain with Goldwyn for the coming year.

Prior to the departure of Tom Moore for New York, the last scenes for the film entitled "Duds" were made by Director Tom Mills, who is now busy with the editing of this film. The last scene has also been made by Director Wallace Worth for "The Little Shepherd of Kingdom Come," and Director Reginald Parker will complete "Dangerous Days" within the next few days.

The complete cast for the Madge Kennedy picture, "Two Cents Worth of Humanness," includes Kenneth Harlan, Willard Lewis, Florence Shon and Richard Tucker. The film will be directed by Harry Beaumont.

F. J. Godsol, chairman of the Executive Committee of Goldwyn Pictures Corporation, arrived in Los Angeles this week for a short stay with Vice-President Abraham Lehr, who is in charge of production at the studio

Hampton

The New Year will see all effects of the Jesse D. Hampton Producing organization and all producing units at work at the new Hampton Studio, 7200 Santa Monica Boulevard. For the past several weeks, the Blanche Sweet Company, under the direction of Robert Thornby has been working at the new plant in the filming of "Simple Souls." This photoplay is adapted from the John Hastings Turner story of the same name by Fred Myton.

The William Desmond Company has completed the filming of "The Parish Priest," which is an adaptation from the Dan Sully stage play of the same name. In the making of this film, it was necessary for the Hampton Company to film a greater portion of the ordination ceremony of the Catholic church. Permission to do this and for forty priests to work in the picture was secured from the bishop at Monterey and Los Angeles, and in return for the services of the priests, Jesse D. Hampton filmed therefrom and made a complete picture which consists of five reels of the ordination ceremony and presented it to the church. Two weeks were required in the filming of this portion of "The Parish Priest."

William Desmond is next to work in "The Man from Make-Believe," which is an adaptation from the Saturday Evening Post story by Byron Morgan, and the cast for this has not been selected, but it is definitely announced that Josef Franz will direc the making of this film.

Jesse D. Hampton has arranged for the next H. B. Warner picture which will be "Uncharted Channels," adapted from the Kenneth Clarke novel of the same name by Eugene B. Lewis.

HOTEL
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STUDIO

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

HOKUM—HOKUM—CaCtch

Weather—earthquakish.

Carl Laemmle is in town.

Al Kaufman is in our midst.

Harry Caulfield's home from New York.

Roscoe Arbuckle is back from New York.

Mary Pickford got an airplane for Christmas.

Ben Schulberg's gum-shoeing about our town again.

Lew Cody has bid the women of Broadway "good-bye."

Sol Lesser made a flying trip to San Francisco via the Lark.

We again hear that Mary McLaren is going to leave Universal.

Walter McGrail has come out to work with the Harry Rapp-Selznick bunch.

The crop of Christmas cards was reported to be very good at all studios.

HOKUM had to buy a big waste basket to hold all the New Year resolutions.

Walter Hiers has consented to play with Famous Players-Lasky for five years.

Lyons and Moran have bid Broadway good-bye, and are back among the home folks.

Christmas has come and gone, and we may now expect to see liners "do your Christmas shopping early."

Julius Stern was seen in the Alexandria lobby Friday evening after Carl Laemmle arrived. (Adv. for the hotel.)

The Goldwyn publicity department is responsible for the information that "Will Rogers has finished 'The Strange Boarder'."

Charles Murray has gotten into the habit of acting as master of ceremonies again because of the various Christmas benefits.

Lila Lee and Lois Wilson went out and bought new automobiles for themselves for Christmas. No, the machines are not twins.

Madge Kennedy's hobby is collecting telegrams. No, she is not a high-priced messenger girl, but just keeps those that come to her

And now we learn that Beatrize Dominguez, the Universal Spanish beauty, has a castle in Spain, and is now playing in "The Moon Riders."

Now that Christy Cabanne's picture at U City has been renamed "Burnt Wings," causes one to inquire how it happened they didn't think of "The Singed Cat."

Louise Giaum has written a book on the subject "I Have Nots," in which the actress makes a frank confession that she hasn't done everything under the sun.

Tom Gibson's automobile was run down by a flivver that jammed the tail light up into the carburetor. Tom says the "J" in Jam should have the hard sound like "D."

Jacques Jaccard was trying to find his knife. "Where is the vanishing dagger?" said he. And then he thought that would make a good title, and that's how the serial was named.

The Chauncy Depew of the films has been discovered in the person of an innocent and 'umble press agent who answers to the name of "Buck," and whose real name is H. L. Massie.

Victor Schertzinger is back from Broadway, and Mabel Normand will come shortly. They did not like the weather back there for filming. (Echo of Chamber of Commerce laughing with glee.)

Viola Dana has an admirer who is an aviator at a local field, and every day he does his fancy didos over the Metro studio. Sad to relate, Miss Dana has been on location for several days.

Met a very interesting person this week named Victor Gibson. He's a close associate of Charley Fuhr, and is hard to find. In fact, nobody knows where Charley lives, or Victor either.

Herb Somborn is our blushing bridegroom this week, he having said "I do" in chorus with Gloria Swanson. Judge Crawford tied 'em up near the famous million dollar rug in the Alexandria lobby.

Wallace Reid finds work a pleasure, (old stuff in most instances) as about all he has to do in his coming dance picture, is dance, dance, dance. We use three "dances" here to give the Waltz time.

A visitor at the Goldwyn studios wanted to know who the boy was directing when he saw a group of lads together working in scenes for the "Edgar" stories. HOKUM advises that it was E. Mason Hopper.

Wallace Worsley made a scene of slap stick the other day for Goldwyn's "Little Shepherd of Kingdom Come," when a bumble bee workd on one of the actors just in the rear of the said thespian's ear.

Prissy Dean keeps the speed cops feeling good by finding a place for them in her pictures, and then a mean fellow rises to inquire what kind of a part can they give a speed cop in "The Beautiful Beggar" which is laid in Turkey.

Frank E. Woods has sought the quietude of an individual building for an office at the Famous Players-Lasky drammer factory, and now occupies the Japanese bungalow built especially for Mary Pickford to use as a dressing room.

BUSINESS NOTE: Wonderful Harry's place where beans are served for Metroites, is now owned exclusively by Wonderful Harry himself, Tom Kennedy having disposed of his interest to his partner, Wonderful Harry, whose last name is Greenish.

Rex Ingram finds it advantageous to be an artist. When he can't think of the character man's name, he sketches a picture for Metro Casting Director, Horace Williams, and the likeness is so true to life the casting director immediately knows who the director wants.

A house hunting tourist applied to Robert Brunton at the studio the other day to rent a set erected near the street for a coming Pickford United Artists release. Its a New England type house 40x60. Bob lost a tenant when said prospect discovered there were only two sides to the house.

"MR. DE MILLE SPEAKS."

When HOKUM sought the low down information regarding the why and wherefore of directors wearing puttees, information was sought from that dean of producers, C. B. De Mille, who is accredited with being one of the first to hide his trousers by the use of the leather slip-ons.

While Mr. De Mille did not state definitely, he inferred that the cause for donning puttees first was that Hollywood was more or less covered with bramble, when he came west to grow up with the country, early in December, 1913. In going from one set to the other—the Lasky Company had two sets, and a stage then—it was necessary to walk through this brush, and to be economic with his trousers, Mr. De Mille had them encased in leather.

Another excuse for the wearing of these detachable uppers of riding boots, is that a director is up and down, and down and up continuously, making it necessary to keep a valet busy if his trousers were to retain a respectable appearance. With puttees pushing the trousers up, no one can tell whether they are pressed or baggy at the knees.

So this first interview brought out information that may be of interest to everyone of the industry—economy and efficiency were introduced in one respect at least, as early as the year 1913.

HOKUM, not being thoroughly satisfied, intends to delve into this question of cause and creation, and maybe in the next issue we can give more definite details.

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Professional Section

Olive Tell

Soon to be Seen in Jans Productions

Photo by Campbell

Olive Tell, of Universal and universal fame, who is appearing in the picturization of C. Wadsworth Camp's novel, "The Abandoned Room," to be released by the Jans Pictures Corporation, Inc., under the title of "Love Without Question"

Here and There

Henry Kolker is now supervising the final cutting and titling of "The Third Generation," his first production as author-director for Brentwood. Betty Price has an important role, also little Peggy Cartwright, aged five years. Betty Blythe and Mahlon Hamilton have the leading parts.

Claude H. Mitchell in his picture "Seeing it Through" just finished for Brentwood has been rejoicing in the fact that his plot was laid in Southern California and therefore he was at liberty to choose the most beautiful and most typical bits within a fifty-mile radius of Los Angeles for all his location work. So we can look for undisguised and uncamouflaged "shots" of the same scenery we have frequently witnessed unawares in past films. It sounds attractive.

Edwin Stevens and Mayme Kelso have important parts in "Seeing it Through." Miss Kelso as the housekeeper of the character portrayed by Mr. Stevens, wears the identical costume which she wore as housekeeper of the boys' school in "Oliver Twist," and while the two pictures have nothing else of plot or characters in common, the atmosphere of Edwin Steven's house of mystery, together with the character portrayals of Stevens, Frank Hayes and Mayme Kelso, and the situations in which they are thrown are said to offer a striking contrast both dramatically and photographically for the warmth and love of the opposite group of characters surrounding ZaSu Pitts

Al Haynes, one of the Christie comedians, gets so exasperated when trying to drive a car through "Christie Corners," that he resolved not long ago, that the next time anybody disregarded signals, he would get right out and smash the driver in the jaw! He didn't care who it was, by gosh! It happened as per schedule, all except the smashing. Another driver failed to observe Haynes' arm sticking out of the Haynes family automobile. Al said "darn" or something and gave chase. The offending driver pulled up in front of a film laboratory half a block down the street. Haynes hopped out, eager for the fray. Then he paused, retreated, and said to his wife in a softer tone: "Drive on." The other driver was Jack Dempsey.

Baby Ivy Ward, whose latest screen engagement was with Wistaria Productions, under the direction of Burton King, recited "The Passing of Marmion and Douglas" at the Stage Children's Festival held at the Hudson theatre during Christmas week.

After nearly one year of hard work during which he has made seven important pictures for William Fox at the Hollywood Studios, Frank Beal will take a long vacation on his orange grove near San Bernardino. When he recuperates he will return to Los Angeles to make more pictures. During the past few months Mr. Beal has made "The Danger Zone," with Miss Madaline Traverse, one of the most successful pictures in which that star has appeared. He then went to Miss Gladys Brockwell, with whom he made "The Divorce Trap," "Chasing Rainbows," "Broken Commandments," "Thieves" and "The Devil's Riddle."

Selznick Engages Walter Hall

Walter Richard Hall, one of the most successful of present day photoplay dramatists, has been engaged by Myron Selznick to write the screen version of "Bucking the Tiger" which is to serve as Owen Moore's next feature vehicle under the Selznick banner.

"Bucking the Tiger," a comedy drama from the pens of May Tully and Achmed Abdullah, is also to be the first play produced by Selznick for the legitimate stage and is scheduled for an early opening in one of the leading Broadway theatres. Under this arrangement, motion picture exhibitors will receive the benefit, it is said, of the public approval and popularity of stage successes, coupled with the extra publicity which is assured in publication throughout the country.

In engaging Walter Richard Hall to make the picturization of "Bucking the Tiger," Myron Selznick, has secured the services of one of the most versatile of the present day crop of authors. Hall's past record of achievements in the writing of successful screen subjects of a widely varied nature places him in a class by himself.

The unusual originality of the plot and theme of "Bucking the Tiger" with its many novel twists and turns in the unfolding of the story which is rich in humorous situations and tense dramatic moments, caused both Myron Selznick and Owen Moore to comb the field for a writer capable of turning out an exceptional screen version. After days of considering the best screen authors available Hall's versatility and past record prompted an immediate decision in his favor.

Work on the screen production will be started at the Selznick Studios within the next few weeks and will be under the direction of Wesley Ruggles.

Walter Richard Hall

Personal and Otherwise

George Archainbaud, who has directed such stars as Gail Kane, June Elvidge and Montagu Love, and will be remembered most recently for his series of productions with June Caprice, has been selected to direct the next Selznick picture starring Elaine Hammerstein.

The hit made by Walter McGrail as the bored New Yorker in "The Country Cousin" is said to be directly responsible for his being signed by the Selznick Pictures Corp. for his exclusive services during a long term.

Eugene Mullin, Eastern scenario editor for Goldwyn, has entered into an arrangement with G. Marion Burton to handle some of the Goldwyn scenario work. Mrs. Burton has established a scenario department of her own, under the management of Arthur H. Jacobs from which she furnishes not only continuities on an independent basis, but also synopsis of books and plays with criticisms for screen purposes.

Roy W. Neill, who directed E. K. Lincoln in "The Inner Voice," finished work on that picture some days ago. It is now being cut, and Mr. Neill has commenced shooting interiors for Norma Talmadge's next feature.

Oscar Eagle has deserted the screen for the time being, and is supervising the initial performances of "Zip—Goes a Million," the musical version of "Brewster's Millions," which had its premier in Worcester, Mass., December 8th.

George LeGuere, who is now playing the juvenile lead in Arthur Hopkins' Broadway success "Palmy Days," will soon be seen opposite Lucy Cotton, in Gerald Bacon's late production "Blind Love," a screen version of Max Marcin's story. Oliver D. Bailey directed.

Billie Rhodes, National film star

On the Coast

William Beaudine has finished the direction of the next Christie Special, which is to present Eddie Barry in the role of a cannibal and Helen Darling as a missionary maid.

Thirty-five orphan kiddies who lost their fathers in the recent war saw "Anne of Green Gables" at Miller's New Theatre the other day, and howled with glee over the mischievous pranks of Mary Miles Minter, alias Anne.

While down on the boundary line of Mexico last week, Jay Morley, who is being featured by Vitagraph in the O. Henry story "An Afternoon Miracle" had occasion to fire a number of shots from his big Colt six-shooter in the making of a scene. He emptied the gun and stopped to reload, and instantly a curio merchant was at his side with a request for the empty discharged shells. He wanted to sell them, he said, to tourists as souvenirs of bandit raids and he only wished several more film companies would send their companies down to film "western" dramas. The newspaper accounts of Mexican hostility are slightly exaggerated, it would seem.

Director David Smith reported, however, that when he was at Tia Juana he had to show his script to all officials in the vicinity, who read it carefully, decided that it in no way reflected upon the Mexican people, and gave him full permission to make all the scenes he required.

Melville Brown, who wrote "Speed" and "Cleaning Up" and directed Al St. John in both of these two-reel comedies, has been engaged by Vitagraph to direct Montgomery & Rock in their future two-reel comedies.

Pending the arrival of Jean Paige, who will play opposite him in the newest Vitagraph serial, Joe Ryan has turned his attention to directing and starring in the O. Henry story, "The Passing of Black Eagle."

"The Red Terror" is the title of H. H. Van Loan's latest story for Tom Mix. The scenes are laid in Russia and were developed by the author from incidents witnessed by him while visiting the Bolshevik-infested land in 1914. Mr. VanLoan's story, "The Great Redeemer," is being prepared for production by Maurice Tourneur, who is said to be planning to make it a powerful feature production with an unexcelled Goldwyn cast. Furthermore, the Universal Company has already expended $200,000 on the Van Loan story "The Virgin of Stamboul," which is being magnificently produced by Tod Browning at Universal City. Carl Laemmle, president of Universal, told Mr. Van Loan that he liked "The Virgin of Stamboul" so well that he would be pleased to have him create another foreign feature story along similar lines. It seems to us that Mr. Van Loan can well afford to say: "This is a Van Loan month."

The filming has just been completed of the Bradbury Production of "Hollyhocks," an original story written and directed by Robert North Bradbury. Louis Gottschalk has transferred allegiance from D. W. Griffith's productions and is composing special music for "Hollyhocks," and it is claimed that the film is an innovation in feature-picture presentation.

SNAP SHOTS

Players who are bringing fans to the box offices of the country.

Directly above is Grace Davidson, who is scoring successes in Pioneer offerings. To the left is "The Cameo Girl," Dolores Cassinelli, and on the right is presented an attractive silhouette of Alice Lake who is scoring in drama as she did in comedy.

Evelyn Greely, in circle below, is now under the management of Edward Small. She is flanked on the left by R. Cecil Smith and on the right by Henry Mortimer.

A photographic Forum for Player, Director and Scenarioist designed to bring them in closer editorial contact with the Producers whose plays they make and the Exhibitor whose patronage they are responsible for.

Mitchell Lewis

announces

To The Film Industry

That he has no connection with any organization bearing his name.

Mitchel Lewis

"*Work*" *Is Van Loan's Creed*

ONE of William Shakespeare's best known young men albeit a dismal sort of a chap—"Hamlet" by name—was asked one day what he was reading. His answer was: "words, words, words."

H. H. Van Loan, one of the screen's best known writers today—a young man, too, but altogether different from that melancholy Dane, who, even in his time knew that "the play's the thing," says that work, work, work, makes the successful playwright.

Mr. Van Loan, whose first story was released only a year and three months ago, is a firm believer in work. He has worked hard all his life, and he's mighty glad he has had to do so. This is what he says:

"I believe that the man who has had to knuckle down and fight the uphill battle for existence, is the real fellow in life, for he is taught self-reliance and develops better both mentally and physically than the man who walks the path of roses. Some one has said there are men who boast they are self made, thus relieving the Lord of a great responsibility. Leaving these boasting individuals out, we must tip our hats to men like Charles Schwab and Henry Ford, who have attained remarkable success, only through their determined efforts, mixed with the hardest kind of work."

Mr. Van Loan says he spent many laborious months in his newspaper work in New York, important assignments frequently keeping him up all hours of the night. It was hard work, he says, but it was nothing to compare with what he experienced while representing the International News Service in London some years ago.

"Those experiences," said the author at his cosy little home in Glendale, California, a few days ago, "I am really grateful for, as they have proved invaluable to me in connection with my photoplay writing. From those experiences I have been enabled to develop numerous situations for the stories prepared for the screen.

"The years I served as publicity manager for the Universal Company in New York were also crowded with unceasing work, as the Big U had so many stars under its wing; it was making more serials than any other producing organization; and its multiplicity of activities both in New York and at Universal City made it necessary to turn out a tremendous amount of publicity matter. In addition to that the demands from all kinds of magazines and weekly publications were so constant that there was nothing to do but work, work, work."

Mr. Van Loan says that when he decided to enter the motion picture writing field, he knew that it would be some time before his efforts would bring any results. And he was right in his assumption. None of his first stories found acceptance. The producers gave him some encouragement—that was all. However, "praise without profit puts little in the pot." But the aspiring scenarioist was not downcast—only more determined to "win out." And he did, but only by "work, work, work."

His first story that found its way to the screen made an instantaneous hit. It was "Vive La France," released in October, last year, with Dorothy Dalton in the leading role. Thomas H. Ince made the play and it was admitted to be one of the best releases of 1918.

One of Mr. Van Loan's next best plays was "The New Moon," in which Norma Talmadge was starred. This was a Russian story, produced by Joseph Schenck, who was so enthusiastic over it that he asked the writer to make another for him.

During the past year Mr. Van Loan has sold fifteen stories, among them "When a Man Loves," and "The Highest Card," for Earles Williams; "Three Gold Coins," and "The Red Terror" for Tom Mix, and "The Great Redeemer," which Maurice Tourneur is to produce as a special feature. At the request of General Manager Sheehan of the Fox Film Corporation, Mr. Van Loan is preparing four additional stories for Mix.

One of the author's most pretentious stories is now being prepared for the screen by the Universal Company and will be its leading special feature for the early part of 1920. It is "The Virgin of Stamboul," in which Priscilla Dean plays the leading role—that of a Turkish beggar girl. Mr. Van Loan while in the employ of the International News Service, was sent to Turkey in 1912 to investigate conditions there for his organization. During his stay in Constantinople he witnessed incidents upon which he based his story of "The Virgin of Stamboul."

Notwithstanding the fact that his photoplay writing causes him to "make the night joint laborer with the day," in order to comply with the constant demands upon him for material for leading stars, Mr. Van Loan is writing a series of articles for the Los Angeles Express, one of the leading newspapers of the southland. These articles give advice to writers who aspire for fame as screen playwrights, and hundreds of letters are being received by the author from men and women, some asking for further advice and others thanking him for the helpful information contained in the articles he has written.

During the past few months Mr. Van Loan has been importuned by a number of his friends in New York to visit the big city, but he will defer his long-contemplated trip until the early part of 1920. At that time he intends to visit New York and witness the initial production on Broadway of "The Virgin of Stamboul."

HECTOR V. SARNO
FELIPPE LOPEZ—The Heavy—in "RIO GRANDE"
The Augustus Thomas story directed by Edwin Carewe
The "SIRGIUS" in "THE RIGHT TO HAPPINESS"
With DOROTHY PHILLIPS

Charles Maigne Directs "The Fighting Chance"

"The Fighting Chance," which is now being transferred to the screen by Famous Players-Lasky Corporation, with Charles Maigne as director, and Conrad Nagle and Anna Q. Nilsson in the leading roles, was the first of the Robert W. Chambers' series of books which dealt with the ultra-fashionable set, which in a sense has carried on the traditions of aristocracy of the Old World, such as fox hunting and the like, in the hills of Westchester County and other environs of Manhattan.

Constance Talmadge on Watch for a Comedy

Although no less than sixty manuscripts are submitted to the Constance Talmadge Film Company every week, it is said, it is exceedingly difficult to get exactly the right kind of comedy for this First National star. Very few writers have the deft pen of John Emerson and Anita Loos. Constance Talmadge wants comedies of manners, comedies that are funny because they delight one's sense of what is ridiculously human in the way of little everyday commonplace foibles and frailties—subtle comedies, not comedies of the slapstick variety.

Says Miss Talmadge: "I want comedies chiefly because I enjoy making people laugh; secondly, because this type of work comes easiest and most naturally to me. I am not a highly emotional type."

Scenario Dept. Reorganized

Metro Provides New Space for Scenarioists in the Longacre Building

THE Metro scenario-reading department has been reorganized at the New York offices of the company in the Longacre Building. About a month ago Col. Jasper Ewing Brady, the editor, was called from Hollywood to New York City to conduct the department in the East in view of the fact that most of the available screen material Metro decided was to be had in the metropolis.

To gain space for the department, new quarters were acquired for the Metro shipping department on Forty-eighth street, and the space so preempted in the Longacre Building was refitted for Col. Brady. Since his arrival Col. Brady has been busy selecting his staff of readers, which now is said to consist of Miss Edna Garden, Miss Carrington North and Miss Florence Wilstach.

Miss Edna Garden has been a reader in the Metro home-offices for a little more than a year, and after examining and obtaining material in New York had passed it along to Colonel Brady in Hollywood. Miss Garden was a student at the National Academy of Design several years ago and studied for the stage later under Madame Alberti.

Miss Carrington North has had a successful career as an actress. Although born in the United States she has lived variously in South America, Mexico and England. She studied for the stage at Sir Herbert Tree's dramatic academy in London and later appeared in several of his productions.

Miss Wilstach is a graduate of Sweet Briar College. She studied abroad for a year until the war broke out when she returned to this country and played with E. H. Sothern and Julia Marlowe. Before coming to Metro she was a member of the scenario department of Robertson-Cole pictures, it is said.

Fairbanks Made Director of War Savings

Recognizing the tremendous public following enjoyed by Douglas Fairbanks, Director Robert E. Smith, War Loan Organization, Twelfth Federal Reserve District, is reported to have appointed the United Artists' producing star, director of the War Savings for the Southern California zone.

Prior to making the appointment the Government official offered the screen star, it is said, the assistant directorship for the entire Twelfth Federal District, which comprises the seven States of the Pacific Coast. Owing to the great amount of time required for his studio work, Fairbanks preferred the smaller territory. He but recently finished "When the Clouds Roll By," and is now working on his third United Artists' picture.

Gouverneur Morris Gone West with Continuity

For the production of his first Eminent Authors Picture, Gouverneur Morris left New York last Sunday en route to the Goldwyn studios at Culver City with the continuity under his arm for "The Penalty," it is said. Governeur Morris has closed his estate at Bedford Hills for the winter and will spend the next six months in California. He will work at the Goldwyn studios in co-operation with the director and actors.

The Zellners' New Metro Scenario Writers

The Zellners—Arthur and Lois — have moved into offices in the administration building of the Metro studios in Hollywood and are now members of the Metro scenario staff headed by June Mathis. They are picturizuity for "Judah" and for "Shore ing "Fine Feathers" and "An Outsider", having completed the contin-Acres."

W. A. Howell Will Direct Viola Dana

W. A. Howell has been engaged to direct Viola Dana in the Screen Classics, Inc., production of the comedy, "Eliza Comes to Stay." Mr. Howell left the legitimate stage in 1910 to start producing comedies. He originated the Falstaff comedy series, which was issued for three years.

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Jottings From The Coast

King W. Vidor has begun the filming of "The Battle of Youth," which is to be his first picture for the First National, at 6642 Santa Monica Boulevard. During the past week he has had his Cameraman, I. H. Morgan and Location Man, Carrol C. Owen, looking over locations along the Sacramento River in Northern California where many of the scenes will be filmed. A crew of technical men have erected settings in the vicinity of Sunland, California where another portion of the picture will be filmed.

Among the more prominent of those associated with Vidor are the following: I. H. Morgan, cinematographer; R. A. Gausman, assistant director; Homer H. Hobson, technical director; William Parker and Agnes Parsons, Scenario Department; Wendell C. Willson, office manager; R. L. Collmer, Carrol C. Owen and Myrtle C. Reauveau.

Robert Bradbury, who is responsible for the story and production and direction of the first of a film titled "Hollyhocks," is now engaged in editing the picture which will be released as a Bradbury production. This subject features Edward Hearn and Patricia Palmer, and includes Gertrude Claire and William F. Moran as principals. The subject was made by the Mitchell Lewis productions.

This company has also organized a comedy producing unit which will make Clark productions, they being directed by Frank Howard Clark and feature Billy Brunton. These are to be of a polite farcical nature and each consists of two reels. The first has been titled "Monocled," and is from an English sketch. Interiors and exteriors are being made at a beautiful mansion in Brentwood Park.

The first subject filmed by the Alkire Producing Company titled "An Ace in the Hole," and starring Joseph Bennett, was given a view by a number of well-known men of the trade at Clunes Broadway in the morning of December 22. This six-reel comedy features a number of aeroplane flying stunts.

The most recent co-operative organization of the west coast film colony is that of the Motion Picture Art Directors' Association which is now composed of more than forty Art Directors connected with practically all of the local studios. The officers elected are: R. H. McCray, Vitagraph, President; R. E. Sibley, Lois Weber, Vice-President; E. C. Hartley, Universal, Secretary; Sidney Ullman, Metro, Treasurer. Quarters for the new organization have been secured at the DeHennasy Art Studios at the corner of Santa Monica Boulevard and Vermont Avenue. The new organization has already begun the collection of a library and at their bi-weekly meetings will discuss problems that confront the Art Directors in their studio work. Meetings are held the first and third Thursday of each month.

The first three releases of Mr. and Mrs. Carter DeHaven for the Paramount-Artcraft program have been completed and titled. These are "Teasing the Soil," "Hoodooed" and "In Spring." All were produced under the direction of Charles Parrott, and are from scenarios by Bennett Cohen, Robert MacGowan and Keene Thompson.

General Manager, Isadore Bernstein, has announced the policy of the National Film Corporation of America for the coming year will be to use only stories by American authors and having American settings and the first of the "America First" films will be "Mary Minds Her Business," which was written by George Weston and appeared in the Ladies Home Journal.

Flanagan and Edwards, featured comedians, of the Hallroom Boys series of two reel comedies with their director Harry Edwards, will go to San Francisco within the next few days where they will spend two or three weeks making exterior scenes for comedies which are to be finished at the National Studios in Hollywood. One week of the comedians' stay in the north, they will make appearance every evening at the Strand theatre where their pictures are being shown.

One more week of scene taking will be necessary for the second Clara Kimball Young release for the Equity organization. This picture is "The Forbidden Woman" adapted from the story of the same name by Lenore J. Coffee. Harry Garson, General Manager of the Garson Studios, where this picture is being filmed, is also serving in the capacity of Director, and has assembled a notable cast, who are playing in support of Miss Young. Conway Tearle is leading man, and the principals of the cast are Jiquel Lanoe, Heffron Adams, Winter Hall, Milla Davenport, Stanton Williams and John MacKinnon.

More than three hundred people took part in the scene made on "The Big Small Town Bet" at the Thomas Ince Studios, built especially for the Charlie Ray picture, "Homer Comes Home." This is from an original story by Agnes Christine Johnson. It is now expected that it will require Director Jerome Storm a few days of the new year to complete this film, and following that Ray will leave the Thomas Ince Company to become a producer for the First National.

Director Fred Niblo has a cast which includes Lloyd Hughes as leading man, Wade Botelar, Lucile Young, Edith York and Golden Mullen in support of Miss Bennett in the C. Gardner Sullivan story, "The Man in the Moon." Production on this film was started about a week ago. It has been found necessary for the Irwin Irvin-Willat-Hobart Bosworth-Ince Company to return to Catalina Island for the making of additional under-sea scenes for "Below the Surface." The company spent three weeks there, but because of heavy sea, it was found the films would practically all have to be retaken.

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Equipment Service

—Last Week We Met—

E. E. Fulton

E. E. Fulton

LEST good natured Mr. Fulton doubt our word after reading the caption to this column we should say that it was really several weeks ago that we had the fortune to spend some hours with him, his sons and their plant in Chicago.

After listening to an account of the various professions in which Mr. Fulton has had a part, one sort of wonders how he happened to arrive finally in the M. P. supply house business when he could have gone into so many more that should be more interesting. It must have been the hand of Fate plus a good bit of hard work, for he is oday one of the most successful supply men in the industry.

E. E. Fulton was born in Canton, Ohio, along back in 1861. After graduating from high school in Washington, Indiana, where his folks had migrated he took up telegraphy with the Western Union, later being sent all over the country on special assignments.

Leaving matters electrical for a while he entered the hay-and-grain business and gained a prestige which caused him to be known as the "Corn King of the Miami Valley." This title was helped along by the notoriety attendant to a shipment of corn aggregating some two and a half million bushels, which was the largest single consignment from that section of the corn belt.

Unfortunately a disastrous fire stepped in at this point and destroyed the wonderful business which he had built up. In order to show that he was not in the down and out class, "E. E." went straightway and married the girl he had in mind for some time.

Since that time Mr. Fulton has been engaged in several business ventures, including a grain brokerage, publisher of a trade journal, manufacturer of wire fence material and bale ties, also hay implements. In 1906 he went with the Enterprise Optical Co. as office manager. During his stay here the business broadened out and the Motiograph became one of the factors in the projector world.

In reality Mr. Fulton has been in the supply business only since 1911, when he leased some floor space at Lake and LaSalle streets, in Chicago. Under his skillful guidance the Fulco factory has expanded until today it either makes or handles every important piece of theatre equipment. Mr. Fulton is extremely fortunate in having three sons who have natural inclinations for the same kind of work. Thus the E. E. Fulton Co. finds it unnecessary to go outside the family for talent along any of the executive and manufacturing lines. And what is more strange than this is the astonishing fact that the quartet acts in perfect harmony with the "old man" as the boss.

But—all the boys say that "E. E. is a corking good man to work for." Could there be a better testimonial from one's working force?

W. R. Rutledge

HERE is another man who heard the call of motion pictures while working in another industry, followed a "hunch" and is now riding to a success with an idea of his own.

For a number of years, W. R. Rutledge was employed in the construction department of the General Electric Company. He put in several years in setting up G-E apparatus on the Pacific Coast, in Australia, South Africa, China, Japan, England and Canada.

Saying "good-bye" to the construction game, he was appointed chief engineer of the Central Minnesota Power Company located in Minneapolis. After a while at that position he became general manager and chief engineer of the Southern Minnesota Power Co. In these two positions of importance Mr. Rutledge spent the best part of 10 years. In the year previous to our entry into the war, he transferred his affections to the Northwest Utilities Co., of Mankato and Chicago, holding the same position as with the Southern Minnesota Power Co.

If we remember rightly he spent considerable time during 1917 and 1918 in Government work as consulting electrical engineer. Putting more energy into his work than his constitution could stand he was invalided home for a much needed rest and was about ready to return when the armistice was put across.

It was while he was at home recuperating that he became interested in Mazda projection. To his mind there seemed to be no facilities for the conversion of the carbon arc lamphouse into one to use the incandescent equipment. His years of experience in the electrical field had taught him what to look for in the correct equipment, so he spent six months doing it. He investigated every angle of Mazda projection until he was satisfied that he had the right grasp on all problems involved. Incidentally, during these investigations he convinced himself that the Mazda lamp as a source of light for the projector was here to stay. Then he designed the Project-A-Lite equipment to fulfill the necessary requirements.

W. R. Rultedge

At the present time Mr. Rutledge has control of the production and sale of the new Project-A-Lite transformer for reducing current to proper voltage and regulating it to proper amperage to insure accurate results with Mazda projection. He considers the adapter and the transformer as his own enterprise.

In talking over the general motion picture situation, it could be seen that Mr. Rutledge was decidedly an optimist. He believes sincerely in the future of the motion picture and, naturally, that the theatre of the future will be a distant cousin of the carbon arc but a very close relation of the Mazda lamp. Anyway, he can easily prove that his equipments are "getting across" in fine style and that is satisfactory enough when it is considered that they have been on the market but a short time.

NEWS ITEMS OF THE WEEK

THAT MAN HARRY HAKILU LUCAS of Atlanta, Georgiah, sir, has a personal follow-up system that beats the mails. A week ago we received a circular letter from him, which listed about seventeen hundred and eleven items in stock. The day following Marse Lucas showed up himself, merely, as he put it, to clinch the argument. He did.

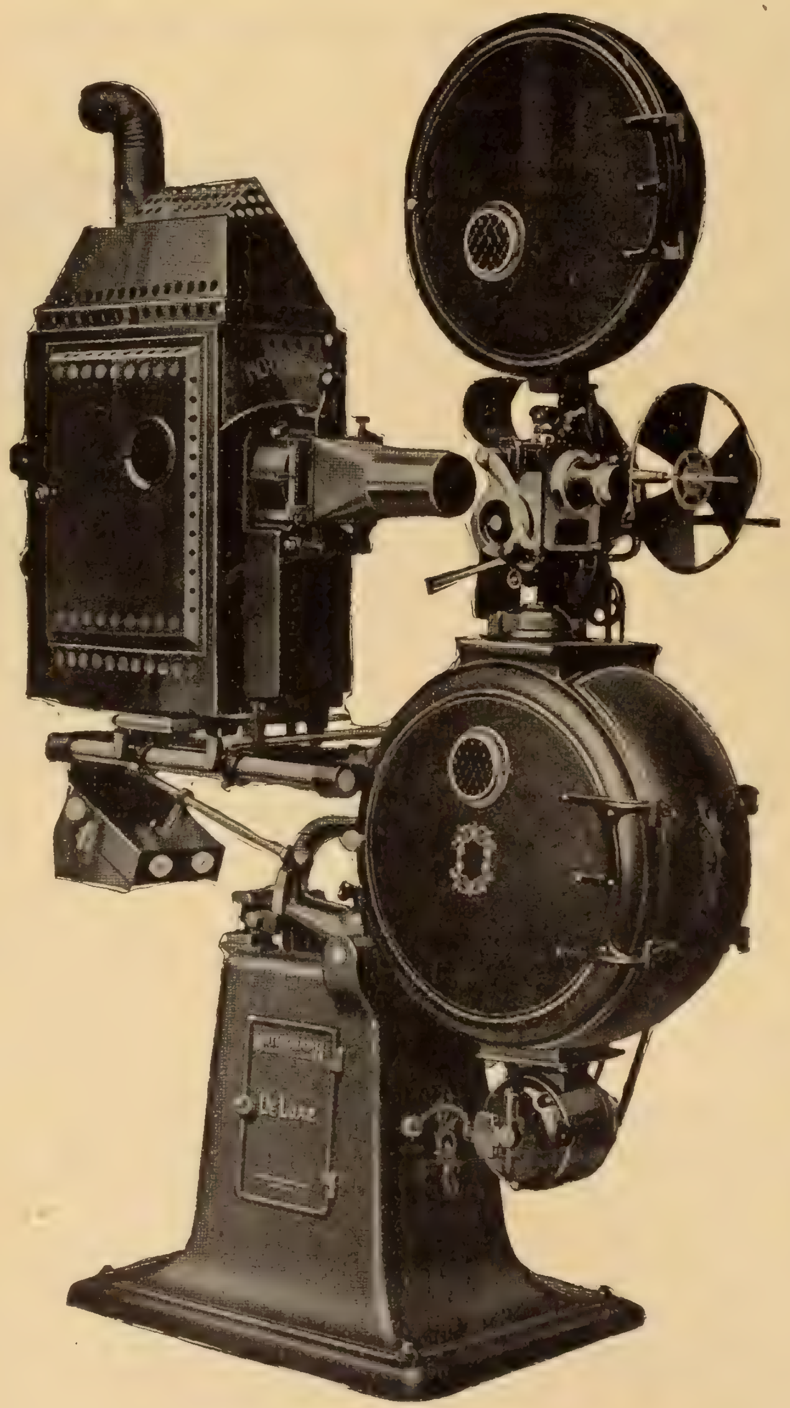
AND BY THE WAY, you patrons of Lucas in Georgia and vicinity, just ask Harry about that "Shrinking Viollette" he purchased on Broadway. The story is worth a good cigar any day in the week.

CARBON BILL KUNZMAN hoisted his flag last week in Milwaukee. The boy is considerable of a scene shifter. First it is in Texas and then in Canada. But wherever he goes perhaps he doesn't make 'em love National Carbons.

WE AGREE with you, Bill, on those ads your home office is inserting in the NEWS. They could only be improved by having more of 'em.

MR. AND MRS. LELAND of the Leland Motion Picture Supply Co., Montpelier, Vt., were in New York recently. Mrs. Leland is an active partner in the firm.

TWO CHICAGO LOOP THEATRES USE MOTIOGRAPH DE LUXE ON 24-HOUR A DAY GRIND



Recently the "ALCAZAR" and "CASINO"—prominent Chicago Loop Theatres—started on their new schedule, keeping open day and night, running their Projectors continuously twenty-four (24) hours per day.

To stand the heavy grind they selected

Motiograph DeLuxe

discarding the equipment they had used previously for the twelve hour per day run.

Why did they install MOTIOGRAPHS? There's a reason.

We say if you want definition of picture —and a projector that will stand the grind install

Motiograph DeLuxe

(Write for literature.)

THE ENTERPRISE OPTICAL MFG. COMPANY
CHICAGO, ILLINOIS

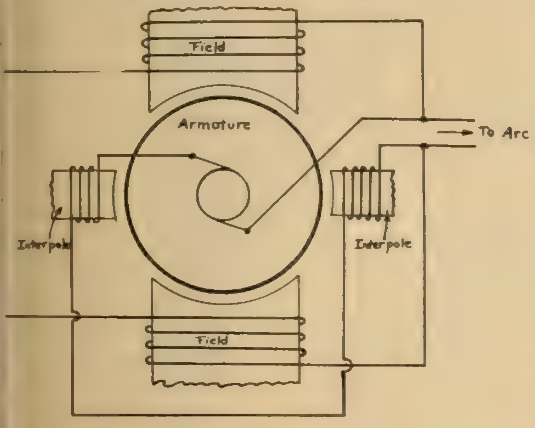
Equipment Operating Projection, Questions Answered

The Transverter—What it is' How it Works How it Differs from Others, and What it Does

A Complete Article on This Device with Dependable Data from a Personal Test

(Continued from last week)

A simple diagram will illustrate the principal onnections and general layout of a bi-polar shunt ound commutating pole type generator.



. 2. Wiring Diagram of Transverter showing relation of Main Field and Interpoles

Results obtained are not due to these particular onnections alone, but to the perfect balance of all ie elements entering into the construction of the onstant current generator. In addition to the conections themselves is the kind of material, the proortionate amount used in the several parts of the achine and the adjustment of one element in retion to the other. Final results are dependent pon the machine running at the speeds intended or the different loads. This latter is taken care f automatically if the unit is used on the AC ipply line service—i. e., proper voltage, frequency nd phase, for which it is built.

An examination of the transverter would show iat instead of having the interpoles placed at the o-called "neutral point" which is half-way beveen the two main poles, they are built so as to be djustable as to position. But the adjustment of iese poles is a very delicate matter and should ot be attempted by the projectionist. Their adistment plays a delicate part in the successful opation of the machine being the sole means of king care of commutation, and at the same time etermining the volt-ampere characteristics of the achine.

The position of these interpoles must not be ianged.

The exact function of interpoles in the operation f any generator will not be told here, but will be eated in another article because the explanation ould be a lengthy one going deep into the theory f induction and commutation. Moreover, this is general description of a definite machine and oes not call for a detailed analysis of its design.

What takes place inside the generator when arcs e manipulated will be discussed at length when ie details of the test are given, later on in the ticle.

VENTILATION

Transverters built prior to December, 1917, were uipped with a propeller type fan. In later maiines the fan is of the centrifugal type, providing rculation of air in greater quantity and greater locity. The fan draws fresh air through both the nerator and motor and discharges the heated r through the four slots about midway the height of the machine. Certain operation of the centrifugal fan is assured by its fastening to the coupling. As th diagram shows, the fan is set between the two halves of the couplings and keyed thereto by the same key that locks together motor and generator shafts. This new system of ventilation is much superior to the old, both in its mechanical features and in the results of its operation. This better ventilation means cooler operation without otherwise affecting the performance or rating of the machine, thus insuring longer life of the apparatus.

The main argument against any vertical machine has been the question of bearings. The horizontal machine by lengthening its bearings surfaces could be made to support practically any load without overheating. But the vertical machine is not thus favored. The entire weight of the rotating elements must rest on either a bottom bearing or be supported from the top bearing. One bearing must bear all or nearly all the weight of the rotating parts.

In the case of the Transverter a special self-aligning ball thrust bearing is provided in the machine for this purpose. It is stated that this thrust bearing has a load carrying capacity several times greater than any normal load that it will have to carry. Above this thrust bearing is an annular bearing which centers the lower end to the rotor shaft. There is a similar annual bearing in the center section, and a third at the top of the generator armature shaft. These three annular bearings hold the rotating parts in perfect alignment at all times.

Grease cups are provided for all the bearings. Care must be taken as to the quality of grease with which the cups are filled. An excellent grade of grease is supplied by the manufacturers, and this should be secured and used whenever possible. An inferior quality of grease and even some of the better grades may contain a trace of acid or elements which in time will form acid, thus damaging the polished surface of the ball races to such an extent that renewals of the bearing will be necessary.

CONTROL PANELS

There are two control panels which have been devised for use with the Transverter, known as Panel A and Panel B. The former uses the same arc control switches that come with the projection machine and generally mounted on it. The other panel is equipped with two single pole switches to take the place of, or supplement, those on the projector. With the exception of the switches, the panels are identical in instrument layout and connections. The manufacturers recommend the use of Panel A wherever possible, hence our description will be based on this panel.

Panel "A" as shown in the illustration is equipped with an ammeter, a voltmeter and a generator field regulator. The front face of this panel is 12" x 14" and 6" in depth. Inside the panel and operated from the outside is the generator field rheostat, which is used to regulate the current, the generator will furnish to the arcs. A current of only one ampere or less flows through this rheostat, which means that a negligible amount of energy is wasted. A relay for protecting the field coils of the generator in case the circuit through the lamps is opened is also provided. The contacts of this relay are so arranged that when the field current increases above that necessary for the generator voltage of 150 volts, the entire resistance of generator field rheostat is inserted in the generator field circuit, thereby making it impossible for the field coils to be subjected to a voltage greater than that for which they are designed, thus preventing any possible damage to these field coils.

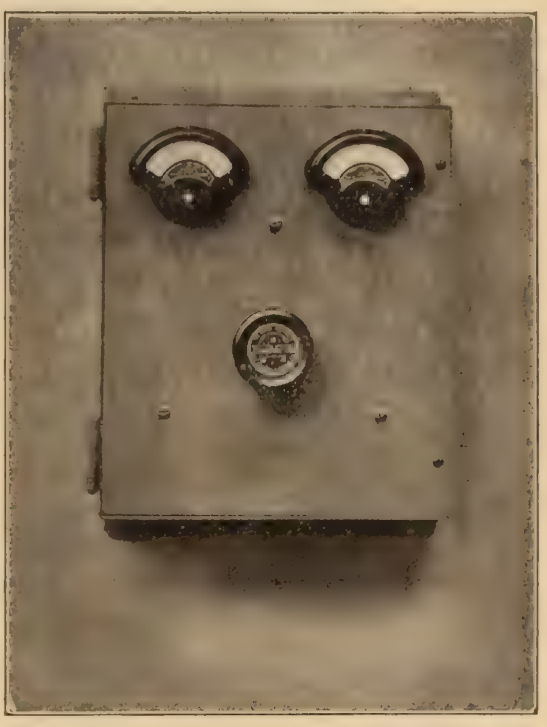


Fig. 3. Panel A

As soon as the arc is struck the relay contacts close and short circuit the part of the resistance not used in regulation of the amperes passing through the arc.

So much for the general description of the machine and the details of its manufacture. From the foregoing description it will be a simpler matter to follow the tests which were carried out.

We will now assume that the transverter under test has been run under load for the required time.

The connections used in this test were shown in Fig. 4, the only difference between the usual line up for motion picture projection, and for the test being in the insertion of meters in the a. c. lines.

After the over all efficiency was determined, the next step was the test for volt-ampere characteristics of the generator or what is known as the "generator performance curves."

First, the field rheostat was set to give 50 amps. at 55 volt, or for normal voltage at normal load. The load was then gradually increased without changing the settings of the field rheostat. Consequently as the current output varied the voltage varied with it. At each change in load, volts and amperes were measured. The results are given in the first column below. *(To be continued)*

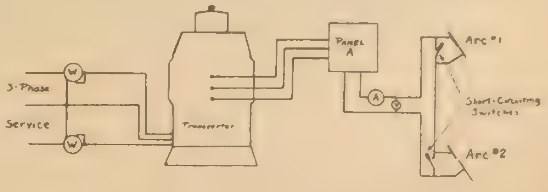


Fig. 4. Test Connections

Well Known Men in New Equipment Firm

Julian Speer W. H. Rabell

A NEW firm under the name of the Matthews Lighting Company has recently been incorporated with offices at 844 Seventh Avenue, New York City. Mr. W. H. Rabell is president of the corporation and Julian Speer, secretary. Both men are well known to the motion picture trade, particularly in and around the New York district. The Matthews Lighting Company will handle individual lighting sets for farm, home and theatre use, besides having the agency for some of the foremost motion picture equipment.

Mr. Rabell, the president, is owner and manager of the Independent Movie Supply Co., located in the Film Building. He entered the motion picture field about 14 years ago, remaining but a short time, then left to take up the work for which he was trained, that of an expert accountant. During his career as a chartered accountant Rabell audited accounts of the largest manufacturers in the country as well as those of the leading insurance companies.

Later he entered the employ of J. H. Hallberg and worked there for several years.

In March, 1917, Mr. Rabell started the Independent Movie Supply Co. with its line of Imsco products. He had a floor space in the beginning of but 250 sq. ft. At the present time his establishment covers an area of 5,500 sq. ft. with a payroll of 16 employees.

In addition to his usual duties as manager of the supply house, Rabell has designed and brought out various pieces of equipment and supplies, including carbon economizers, engine generating sets, film cement, projector oil and stereopticons.

During the Fourth Liberty Loan Mr. Rabell conceived the idea of using incandescent lamp equipments mounted on trucks and operated by Imsco engine generator sets. There were 14 these trucks in constant nightly use and thro their attention-drawing powers it is estimated t they were the means of selling $700,000,000 in bo of that issue.

Besides his New York office Mr. Rabell branched out into foreign fields until at the pres time has foreign distributors in India, China, Si Siberia, Russia and Australia.

Julian Speer, the secretary and manager of firm, is a graduate of Carnegie Institute Technology and has spent most of his time si then in the employ of the General Electric Co pany.

After graduation, Mr. Speer entered a sh career as an Exhibitor in his home town of F Wayne, being one of the first to operate a moti picture theatre in that vicinity. For two years continued as a theatre owner and manager duri which time he worked on and patented seve devices connected with motion pictures. One of t most successful of these devices was a film ren vator, the first of its kind. A number of these m chines are in active use in exchanges today. Si that time many other similar machines have ma their appearance but none that were of grea adaptability.

Leaving the theatre business Mr. Speer engag in the selling of automobiles which were then j coming to the fore. Only a year was spent in t work before he was called to the Fort Way Works of the General Electric Company to ta charge of the new department on motion pictu apparatus. His new work entailed a trip throug out the country with the idea of selling as ma compensares as possible. This required two and half years. He then was called to the New Yo Office of the same firm and has been there up to t time he left to become one of the partners in t Matthews Lighting Company.

Mr. Speer is known throughout the theatre tra in the New York District as an expert on moti picture electrical equipment, and all his friends this line will be glad to learn of his new and a vantageous connection.

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RADIO SLIDE
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--regardless of the price
you pay--you cannot use
a more effective slide.

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For Sale by all Leading Dealers

50 Radios $1.75
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SIMPLEX PROJECTORS
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MOTION PICTURES
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You can now avail yourself of the tremendous facilities of The American Film Company, Inc.—can have *your* negative developed and printed by the same experts that develop and print the entertainment films released by The American Film Company. Prices are reasonable. Positive prints returned quickly. Highest quality developing, printing, tinting, toning, and sub-titling guaranteed. Write for further information.

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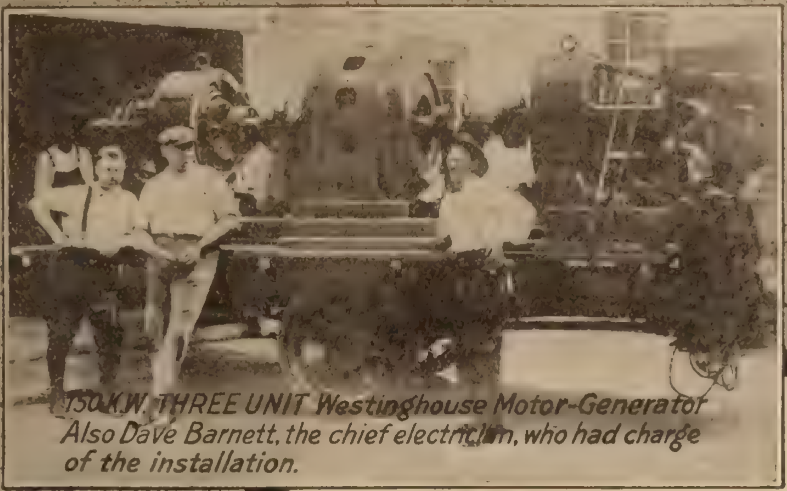
6227 Broadway Dept. E Chicago, Ill.

MOTION PICTURE CAMERAS
NEW AND USED
200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F: 3.5 lens. Slightly used................ $82.50
The latest Universal with Internal Shutter dissolve. Complete as listed at $512.00 for immediate delivery $467.00
400 ft. De Franne Studio or Field Camera. All movements. Complete with Tessar F: 3.5 lens........... $165.00
Everything for Motion Picture Making. Any camera shipped C. O. D. for examination.
FREE Bass Motion Picture Catalog. Expert advice. Eastman negative film $37.50 per 1000 ft.
BASS CAMERA COMPANY
Motion Picture Division
111 N. Dearborn Street, Chicago, Ill.



150 K.W. THREE UNIT Westinghouse Motor-Generator Also Dave Barnett, the chief electrician, who had charge of the installation.

At the Power Plant of
Clune's Studio at Los Angeles, Calif.
the Equipment is 100%
Westinghouse

Three Unit Motor-Generator

The **three unit** 150 kw Westinghouse motor-generator illustrated was installed and placed into operation five hours after the above photograph was taken. Undoubtedly quick work, but it is nothing unusual for motion picture studios where ability and efficiency are performing many unusual things.

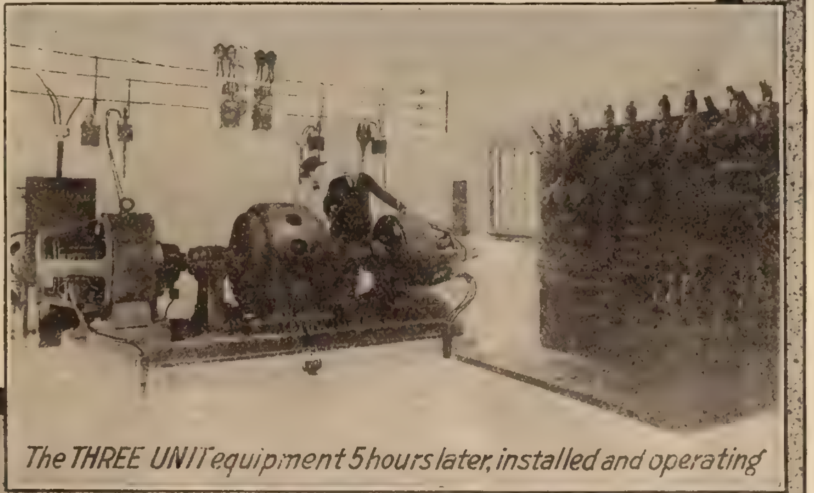
It is interesting to note that within three months of the time this installation was made, another three-unit 75 kw. Westinghouse motor-generator was ordered. This new equipment is to be operated in parallel on a common bus with the 150 kw. unit.

100% WESTINGHOUSE

It is significant to say that everything in the Clunes plant is WESTINGHOUSE.

**Westinghouse Electric
& Manufacturing
Company**
East Pittsburgh, Pa.

*Sales Offices in all Large
American Cities*



The THREE UNIT equipment 5 hours later, installed and operating

W
WESTINGHOUSE
ELECTRIC

Westinghouse

Reports on Conditions

O. W. Jastrum, Strand theatre, Pecatonica, Ill., writes:

"Well, I am glad to see that my recent letter to you in regard to advancement of 'small town' men has found some response. I knew there were many others who were anxious to get out of the small town class, if they could. And likewise I want friend E. H. Lilley to know that I have seen his article and appreciate his appreciation. Haven't any owners 'come to' enough yet to reply—or don't they read the News? From their attitude on small town affairs you might imagine them trying to get along without your paper—and 'get along' is about all they would do.

"As to conditions around here: Fair in small towns, but higher rentals threatening to put us on the bum. It is the absolute truth that we cannot pay more and make anything in smaller places near here. Rockford, Illinois, has three big shows.

"Ascher's Midway, excellent music, including a large pipe organ and 14-piece orchestra; pictures are good, including Select, some Paramount, Goldwyn, and specials, etc. Projection I would call poor, as we have much better here in my own little 250-seat house. Of course, they have an exceedingly long throw, but poor light and irritating jump in pictures at times. Expect something from a 2,000-seat palace, you know. I would rank it second of the three, considering all things.

"Orpheum is primarily an exponent of Fox pictures and specials. A nice place (formerly vaudeville), large stage, settings changed three times a year whether they need it or not. Maybe a small town manager would put that stage to use—but not so with their manager. They have a very good orchestra, from five to seven pieces, fine projection. But—all seven orchestra lights are about five feet from floor, on the edge of the stage, and shine directly in your eyes as you watch the picture. It's a pleasure when they turn them out for their rest period, although you hate to miss the music, too. Another little (?) thing overlooked by a big town manager. But at that, I believe the Orpheum comes first—especially in their advertising, although they verge toward the suggestive at times, especially on 'Girl Of My Dreams' and 'The Woman Michael Married.'

"The Palm is the third, and in one way the best. It has a quiet, restful air about it that neither of the others possesses. You know what I mean—that forget-your-worries and keep-cool atmosphere that is so hard to get. But the projection is mighty poor, mainly because they do not use enough juice, I guess. Steady and evenly illuminated, but so dim that in tinted scenes you can hardly see from the center of the house (1,200 seats) and their music is poor—nothing but a pipe organ, and an old one at that. In good shape, but tiresome for a steady diet. With an improvement in projection and music, the Palm would lead the bunch, according to my ideas. Paramount mainly, with Pathe and good specials.

"As I try to see every picture before I run it, I visit these three shows a good deal, and if I was to make any changes as a new manager, I'd be guided by the above. Just a few things that slipped by someone or else neglected.

"All shows appear to be doing mighty good business, and have right along, probably due to Camp Grant being located there.

"This time you can publish my name if you want to, and I'll be glad to hear from Brother Lilley or anyone else who wants to get up and get on in this game. Maybe we can help each other or start a National Association of Peppy Small-Town Pushers, or some such organization!"

Comment:

Very glad to get your report on conditions in your territory, even though you do rap some of your houses pretty violently. However, it is sometimes good for a man to see himself as others see him.

It is a fact that many managers have not been waked up to the importance of auditorium and stage decorations and settings. This seems impossible when one considers the space that trade papers have given to this subject. Although it may not be so in the case of the Orpheum, it is generally a fact that any manager who neglects such items as orchestra lights, obsolete stage settings, etc., has an eye only on the box office of today, forg ting that he should be building for an even lar attendance tomorrow. It all goes to show that the poor showmen aren't in the towns.

We haven't heard from Lilley since that ot letter. Perhaps after reading this reply of yo he will come to life again. We hope so, a way.

What More Could He Do

Ben. A. Dyer, Chief of Gem theatre, Mine Wells, Texas:.

"As a proud member of the N. A. M. L., I w to express my thanks for the good work t League is doing. Of course, we know there a many operators who have been putting off t good chance of being a brother to our 'Bette Work.

"I still can't give the Exchange very much cre as I certainly receive some bad films from th inspection rooms.

"Each film I ship I give my personal attenti to it, and inspect as well as repair it in every wa

"I keep extra reel spools and bands on hand all times—every damage receives repairs befo leaving my booth.

"As chief projectionist of the Gem theatre Mineral Wells, Texas, I give only the best of ski and my brother operators shall not suffer from a neglect an operator sometimes gives."

Comment: If all the chiefs were as thorough you seem to be there would be less trouble wit films where they travel on a lengthy circuit befo being recalled to the Exchange. Most certain you do all that you should be expected to do.

Local 150 Elects Officers

The officers of this local at the present time are Earl Hamilton, president; Fred Weaver, financia secretary-treasurer; M. S. Donnelly, recording se retary; W. L. Baynes, vice-president. We hol our meetings at midnight twice a month. Conditions are very bad here, and our accomplishment is very slow.

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TRANSFORMER AND ADAPTERS
Guaranteed to Give Satisfactory Service and adapted to either Alternating or Direct Current service.
WE GUARANTEE all our products to be free from mechanical or electrical defects.
Manufactured by
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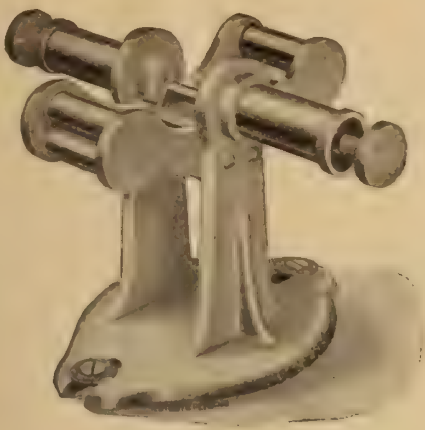
35 S. Dearborn St. CHICAGO

ATTRACTIVE THEATRES
ARE MONEY MAKERS
MAKE YOURS ATTRACTIVE BY USING
KON KEM KOLOR
The Brilliant, Transparent Colorings That Are Pleasing to the Eye
In All Colors
8-oz. $1.00 16-oz. $1.50 32-oz. $2.75
Sold by Your Dealer
CONTINENTAL DRUG AND CHEMICAL WORKS
107 Broadway, Brooklyn, N. Y.
Manufacturers of Velvet Film Cement, Atlas Developer, Frosting and Photographic Chemicals

FOR BETTER MUSIC
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City



(Patents Pending)
Price of Machine, Complete, $16.50
Including 10 Sticks of Compound

A SMALL INVESTMENT— LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
Keep in a Cool Place
Price, $1.00

Price per Box, $1.00
In Lots of 10 Boxes, 75c. Each
Over 1000 in Use

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

and

Saves the film from having **Oil** squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and **positively will not** spread wax onto the picture.

Wax always in position. Requires no adjusting.

The Werner Film Protector Manufacturing Co., Inc.
205 Rialto Theatre Building **St. Louis, Missouri, U. S. A.**

Every Motion Picture Should be Properly Projected

It is not the pictures alone that control your patronage and fill your theatre with a large, enthusiastic audience, for if the pictures do not appear on your screen clear and flickerless they lose half their value.

Give theatre-goers the joy of seeing *a perfectly projected picture.* You can easily do this by employing in your machine SPEER PROJECTOR CARBONS.

A size and style to meet the requirements of every operating condition.

Speer Carbon Company
St. Marys, Penna.

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by

THE EAGLE ROCK
MANUFACTURING CO.
VERONA, NEW JERSEY

Camera Laboratory — **Picture Making** — Studio Technique

Camera! An Article on the "How" and "Why" of Practical Cinematography

Explaining Many of the Technical Problems of the Assistant Cameraman

By William Barbarin Laub

(*Continued*)

ARTISTIC SENSE AND DRAMATIC INTUITION

It has been said that every cameraman should have some knowledge of art but while that might be of some value I think that it is enough to merely possess an artistic sense and appreciation.

It wouldn't hurt you a bit to know something about composition for some day, all directors may leave this to the cameraman.

It is the selection of the most artistic and beautiful subjects in backgrounds principally and the manner in which you treat and "place" the subject. The general rule in still photography, especially in landscape or waterscape work is to balance the picture; that is, not too much sky, not too much land and no preponderance of anything unless it is something to be emphasized. Composition which emphasizes an object is obtained by observing rules of suggestion as for example; we might be distracted from the picture of a very beautiful tree by a road which "tracks" our eye and makes us think of everything else but that tree. But composition in motion picture work is subordinate to one rule, namely, that the photographer always has a reason for making a picture. All other parts of the picture should be subordinate to the central idea the scene is to convey.

In all work, the artistic cameraman uses light just as an artist wields his brush and he can do just as much with his subject. The lighting of a face, for example, produces the "coloring" and shading essential to effects of beauty and often in close-up work, a wide angle lens thrown just a hairs-breath out of focus towards the film and used with a stop tending to slight over-exposure, will give us real portraiture effects on the screen. This "soft-focus" stuff however has been sadly overdone. It is effective and beautiful at times, but where it falls down badly is that it sometimes spoils the illusion of the picture. We see a character in a scene, everything sharp, as it should be, and then suddenly jump to a soft-focus close-up and it doesn't fit because there is no reason for it being "soft." Our minds immediately grapple with something that annoys us because it is not real and then the illusion of the picture is spoiled.

Study any portrait or painting of great beauty and you will find it entirely possible to secure the same light effects and composition with a motion picture camera. One of the most beautiful scenes the writer has even seen was the introduction to Joan d'Arc in a well known historical drama. It was typically Millet, a glimpse of a road, sunlet in places, shadowed by bordering trees in others and a flock of sheep with their shepherdess in their midst.

Nothing could be of more value to a cameraman than a visit to a public art gallery and a study of the reproductions (or originals of famous painters' works).

In general interior work, there is always an opportunity in every case to obtain artistic and natural effects. How would this room in reality be lighted. We should ask ourselves, or the technical director if we are not sure. If it is night, would there be brilliant flood light, dim gas light or soft shaded lights as from modern electric fixtures? Get the effect that should be there and then insist on the proper tinting in the positive film to complete your work. If it is daytime, any light effect should have a natural scource, for nothing is more inartistic than to see a character with a beam of sunlight playing through her hair when we know that it would have to penetrate thick walls to reach her. Directors of prison scenes please note.

The young cameraman should not feel discouraged upon being told that motion picture work in the future is going to demand photographers who are also directors and directors who are also photographers. But it is, and we are getting to it more and more all the time. In addition, the director of tomorrow is going to be a dramatist also, and more creative than in the past. Possibly he will be the man who can write his own scripts and he will be recruited from the ranks of the writers; all of which sets a higher mark for cinematographers if they are to stay abreast of the industry.

There are few really big directors today who don't know quite a bit about photography and the really successful cameraman is the man who also knows something about dramatic construction.

The real cameraman today is taking the place of the assistant director of yesterday who is now, a director's assistant, attending to details of business etc. It is the camera-director now who watches the minor people in a scene while he photographs it, discovers slips that the director, intent on his star, cannot see and makes the most helpful suggestions on getting over dramatic points that come up for question. He is the man who is asked by the director and the star if a certain bit of action "got over" and he can helpfully describe his impression of it because he has the intelligence to constructively criticize drama.

Naturally he is also competent to assist in cutting the picture and assembling it which is really "writing" with the scissors.

More successful pictures have been "built" out of miles of film with a pair of scissors and a bottle of film cement than have even been turned out of a scenario writer's typewriter. But alas, this has mainly been no fault of the writers. Their scripts have not always been followed and their subtlety is frequently lost in the direction of a scene.

Now do you realize why the field of successful cinematographers will never be crowded? We know of about two dozen men whom our description of a real cameraman will fit, though there may possibly be others. After all, many will say; our job is to get the stuff, and it is enough to do that, for many do not always get it. True, but why not be worth a bigger salary check?

ARTIFICIAL LIGHTING

It is almost impossible to give any hard and fast rules for lighting interior scenes. But every light used in motion picture studios is placed on a set with some definite purpose. It may be flood light, top light, side illumination and sun or moonlight effect. The lights used in studios are of two varieties, arc and mercury vapor tubes, usually constructed in banks, containing eight or a dozen tubes. The direct rays of an arc (or carbon gap light) produces hard lighting and heavy shadows, but studio arc lights are equipped with spun glass diffusers and plain ground glass diffusers which considerably soften their effect. The mercury vapor bank is a device in which the vapor of mercury is raised to incandescence by the passage of an electric current. These lights are highly actinic (That property of light which affects the sensitive surface of the film the most) rich in violet rays and are usually the foundation of all interior scene lighting. Arc lights in single and double "broadsides," "spots" and overhead domes are auxiliary lights, generally used for effects and flood lighting.

As in exterior photography, important action is emphasized or handled without distraction, but in interior work this is accomplished to a large extent with the use of lights and the shading of back-walls of a set and other unimportant things. Unless a cameraman is "tipped off" by a technical director (who is related to the big boss) that some bit of his handiwork is wanted in the picture, back and side wall of a set and its dressings are not featured. Technical directors as a rule are only too glad to have their work set forth in a picture, but unless the set has a dramatic value and a real part in the picture and does not merely provide a setting or atmosphere, it is desirable to subordinate it to the action, for shading it makes the figures of characters "stand out" and admit of better lighting effects. Besides, a set or interior scene should nover be more than atmosphere in a picture. It should be there, and not killed entirely by lack of sufficient flood light, but it should be like carefully arranged music in a motion picture theatre. We hardly realize the music is there, for it is a part of the story we are seeing, but subordinate to it always. On exterior stages and in studios where there is always considerable natural top-light from glass roofs, walls of sets have to be shaded by means of flats (oid sections of scenery) laid along the top of the set.

The lighting of a set or scene, largely depends upon the effect sought, the subject to be predominant and the space to be illuminated. Effects, such as moonlight entering a room through doors and windows are usually created with hard lights and spots.

The simplest way to tell anyone how a scene should be lighted for any particular effect is to advise their study of the same effect as nature creates it in any room. We should not try to originate such things, for nature is difficult to improve upon. What we strive to do is to imitate nature as closely as possible within photographic limitations. A room bathed in moonlight will not be lighted within by any other light, for then the light from the moon would be killed. Switch on the electric light in a moonlit room and observe that it obliterates the moonlight coming in the window. Therefore, in changing during a scene from moonlight effect to brilliant interior lighting, it is patent that we must "kill" the moonbeams, or the arcs producing them at the same instant we turn to interior lighting.

Somehow or other, in motion pictures, the moon always shines in full every night of the year. Possibly because every story has a lover or two. A character extinguishes a light in a room and instantly, moonlight fairly bursts through windows (and walls sometimes), bright enough to enable us to see his every expression. Outside, the ever-present moonlight reveals everything that goes on in exterior scenes, tinted for night effect. Real

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footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

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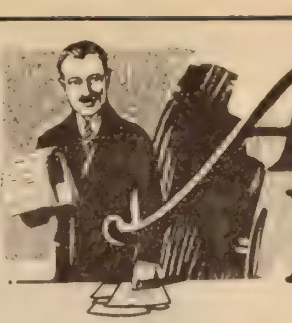

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has a record for making good on every claim we make for it, and we'll be glad to submit "absolute evidence" if you'll write for it.

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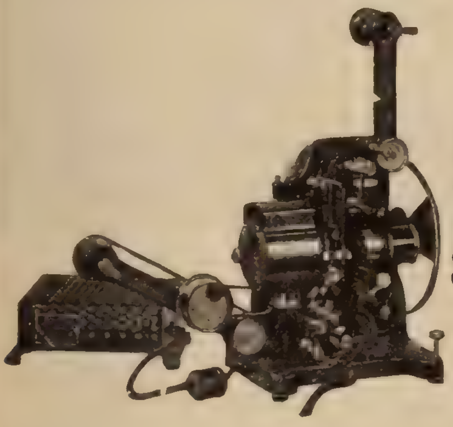

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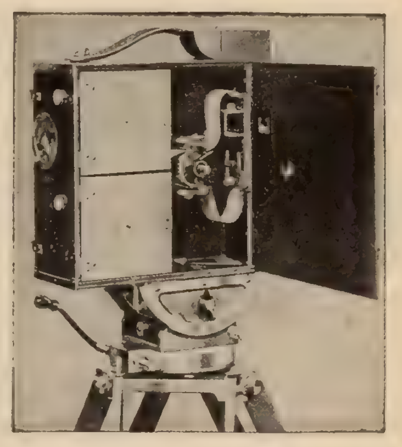

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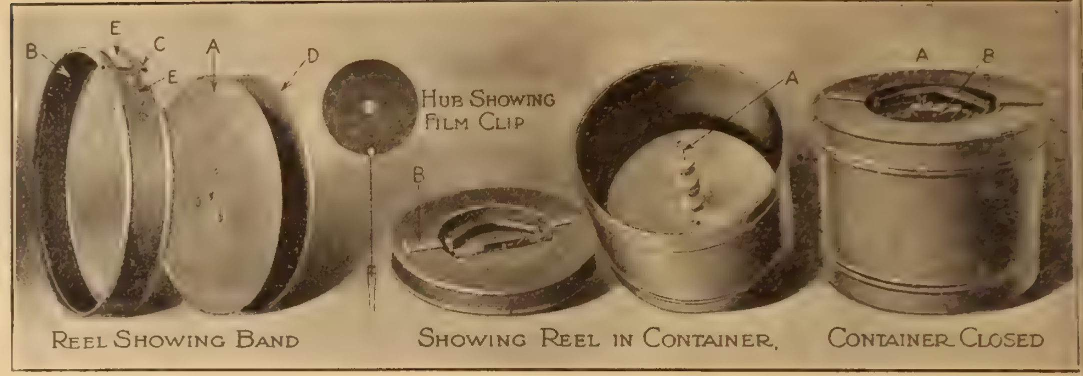
gloom now and then might add to the dramatic effect of things. With interior scenes, it is often possible to vary this order by having the actor carry a lighted match out of the set (as one does in going through a dark place) and this provides us with an excuse for keeping a small spot-light on his face. Else, the light from some source may enter the scene, as from another room, or a street lamp outside or from any natural source *previously established*. When we speak of previously establishing a thing of this sort we are getting into photographic dramatic construction.

(To be continued)

A Good Shipping Container

SOMETIME ago in these columns there was carried a story and photographs of a new film reel and container invented by Mr. A. B. Carter of Brattleboro, Vermont. At that time the new device created a lot of attention. But the inventor was not entirely satisfied with his product and set to work to improve it. This he has done. The container in its present form represents perhaps the most advanced article for use in shipping film that has been devised and put on the market. Several of the cases have been in use for some months, undergoing all the severe knocks and hard usage that film cases are subject to. And they have withstood every trial. A complete description follows.

This invention was perfected by a man of fifteen years' experience in the motion picture business, knowing the need of something to take the place of the present reels and shipping containers, which would not only protect the film to the utmost from fire, but also from wear and tear in transit, which destroys more films under the present method of shipping than the actual usage.



Reel Showing Band — Showing Reel in Container. — Container Closed

Fig. 1 — Fig. 2 — Fig. 3 — Fig. 4

Figure 1 in the cut shows the reel of the new invention, which is especially constructed, being solid on the sides, as shown at A, with a three-inch hub for the protection of both ends of film as it equalizes the tension. About each reel runs a movable steel band (B, Figure 1), the edges of which are bent around a heavy wire (C) in such a way that when the band is placed on the reel the flared edges (D) lock behind wire (C) of band and when pressed together is caught by an extra steel snap lock shown at E-E, making in itself a strong, durable and fireproof container and reel. The method of catching film to hub is shown (Fig. 2), which is a steel spring fastened to the end of heavy tape which extends beyond the edge of reel and cannot be pulled off from hub, as the illustration shows, which is one of the big features of this reel.

Figure 3 shows reel placed in container, which is round and has a metal rod (A) made into bottom of the container through a ¼-inch steel strip such as shown on cover at B. Fig. 3 shows one reel in a four-reel container with two spools slipped on central rod, when extra precaution is to be taken in shipping one or two reels in a large container, the spools holding the reels to the bottom.

Figure 4 shows container closed with cover in place and locked. It will be noticed that the cover is sunk in the center for the purpose of protecting the handle and lock from breakage and so that containers may be stacked, as there are no projections.

The lock (A, Figure 4) consists of a split washer
with a coil spring behind it and encased for pr
tection when cover is in place. The split washe
fits around groove of central rod at A, Fig. 3, an
the spring holds same in place. To remove cove
all that is necessary is to pull back on pin (I
Fig. 4) which runs through split washer and in
slot of cover of the lock. It is thus disengaged fro
central rod and cover may be removed. It will b
noticed that central rod (A, Fig. 3) extend
through lock (Fig. 4), and at which point a hol
is drilled in central rod for the purpose of sealin
container when cover is on and locked. The con
tainer is lined throughout with fibre board.

It is shown by this method of handling an
shipping motion picture film each reel of film i
in a separate fireproof container, and when place
in shipping case, they are all in another fireproo
container with an air space around each and ever
reel and space for photographs or lobby displa
around outside of reels, which cannot get damage
in any way, no matter how rough the handling, an
film is always in a fireproof case at all times excep
when running or inspecting, as the name of subjec
on reel and part number of film may be placed o
the outside of the metal band, thereby *doing awa*
with the *paper band* which is in present use, as wel
as old tin cans and covers.

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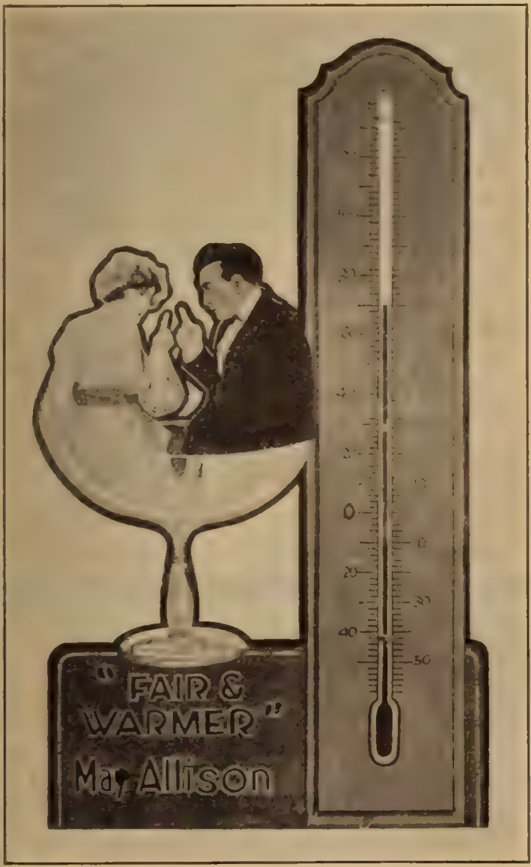
Stage Equipment — Theatres Worth While — Auditorium Lobby

Business Boosters

THE old geezer who said there was nothing new under the sun had a bum steer. He thought he knew all about everything, but I bet he never heard of a motion picture.

But now everybody knows a lot about motion pictures, and they take them as much for granted as they do their morning grape fruit.

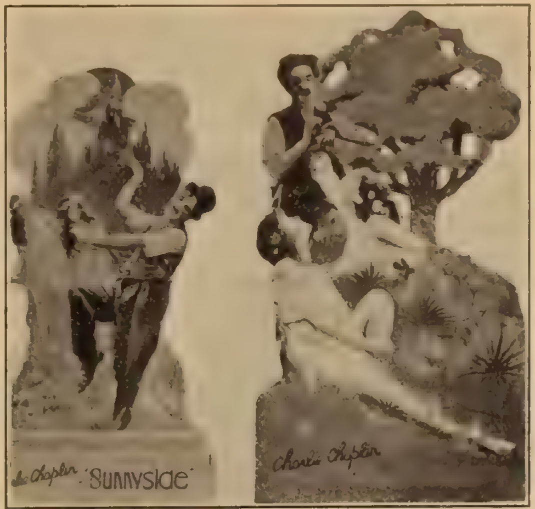
With the dawn of the motion picture industry, however, there has sprung up a lot of other industries, all of them allied to the production of motion pictures. These smaller industries are not so spectacular as the making of pictures, but they are very important to the man who has the exhibiting to do. One of the most important of these side industries is that of making signs and posters and theatre fronts to catch the eye of the passing throng and fill them with a desire to see what it's all about.



What would be the use of a producer making pictures if people did not see them? And how would the great, busy public know there were certain pictures to be seen if the sign man—the man behind the paint pot—did not so contrive to catch the eye as to excite curiosity?

There are many ways to stir up this little curiosity germ, but the surest and best way is to invoke admiration. Get something different. Either in size or color or effort. Above all things, let the signs used in connection with a photoplay fit the photoplay which it is announcing.

It is just six years since A. F. Luthi felt that there was a great, unploughed field in the picture business, waiting for someone to steer the plough. In fact, the call was so great that Luthi threw over a very lucrative position as expert accountant to a large local firm, in order to prove that he was right. He rented space in a small down-town store. He went out and got a job to make a sign for some nickle show, and then he went to his desk and made up the sign. He delivered it himself when it was done, too. And if he got fifty cents for the sign when it was done, he counted himself lucky.



But six years makes a lot of difference. And just as the picture business has advanced by leaps and bounds during that time, so have its attendant industries kept stride with it, until now the B. B. Sign Manufacturing Company is one of the best known purveyors of picture posters in this territory, supplying advertising material to exhibitors from one end of the state to the other.

"B. B." isn't anybody's initials. It stands for Business Boosters. And that's just what the B. B. Sign Manufacturing Company is. It boosts the other fellow's business. It is the great link between the public and the exhibitor.

There are many people making signs and posters to be used in connection with the exhibition of motion pictures. But Mr. Luthi claims to be the first man in Ohio to enter the business, and it is his proud boast that he and his army of workers have always aimed to bring motion pictures into high moral favor.

Mr. Luthi says that every B. B. poster and theatre front must be elevating. That is the first requirement. They must be artistic. They must reflect the spirit of the picture which they advertise, and they must be original. That's a pretty big order, but Luthi and the men who work with him don't think it too big for them. And when they get a special front all worked out for a special production, they don't peddle it around and cheapen it. After it has served its purpose they keep it as a sort of artistic memorial.

Here is a sample of the kind of work the B. B. Sign Manufacturing Company turns out. The Nazimova poster with the mushroom and the bunnies was immensely popular in Ohio. Mounted on board, and hand painted, it was a beautiful lobby display. And classy, too. The Ben Turpin poster was another big hit. It was all made in the B. B. Sign Manufacturing Company's shop. The tree, and the background was painted in by hand, by the company's special artist, Mr. Miller. The eyes were transparent. They were made of celluloid. And when a light was placed behind them, they sure did flash. The "Sunnyside" display is another sample of the work done by this progressive organization, showing what a strong factor originality is in the make-up of a poster. The girls in the big group were all assembled from other posters, and arranged in a graceful position. At least two of the girls in the one "Sunnyside" poster were taken from one sheets. But the third one was drawn in by Mr. Miller to complete the group.

Mr. Luthi says there are two distinct objects for him to pursue in his business. One is co-operation with the exhibitor. The other is the exploitation of ideas. And he hit on a simple, unique and effective method of succeeding in these pursuits. He gets the help of the exhibitors themselves. There are half a dozen prominent Cleveland motion picture exhibitors who act on a sort of advisory board for the B. B. Sign Manufacturing Company. Emery Downs, manager of the Knickerbocker; Tom Carroll, manager of the Standard; and Bill Friedman, manager of the Metropolitan, are a few who bring in their ideas to Luthi and Miller, who try them out, and adopt them if they prove practicable. C. E. Almy, local Metro manager, is another active worker on the advisory board and has offered many valuable suggestions.

"There's nobody knows more about the exhibition of motion pictures than the exhibitor," says Luthi. "So why shouldn't he have a voice in the manner in which pictures should be exploited?

"It's harmony that makes for big success in this world," Mr. Luthi went on to say. "Harmony between individuals. Harmony between industries. Harmony between the various branches of the same industry, and harmony in the application of one to the other. We try to have all of our posters and displays harmonize with the pictures that they represent, and by having faithfully followed these precepts we feel that we have rightfully earned our name of 'Business Boosters' to the motion picture exhibitors."

"CHECKERS"
ORPHEUM

New Office Opened for Typhoon Fans

THE Typhoon Fan Company, in order to give its large number of customers in the Central States quicker and better service, has opened an office at 64 W. Randolph street, Chicago, in charge of John P. Gleason, who for three years has been the company's representative in this territory and Thomas R. Wilson, formerly chief ventilation engineer of the Health Department of the City of Chicago.

The Typhoon Fan Company at present is installing their ventilating systems in the Pantheon, the New Panacea theatre at Kedzie and Madison and the New Stratford theatre at Sixty-third and Unity street, Chicago, as well as in a number of moving picture theatres in the nearby territory, and have just closed a contract with B. S. Shanberg of Kansas City, Mo., to install the Typhoon system in the big theatre he is erecting at Hutchinson, Kansas.

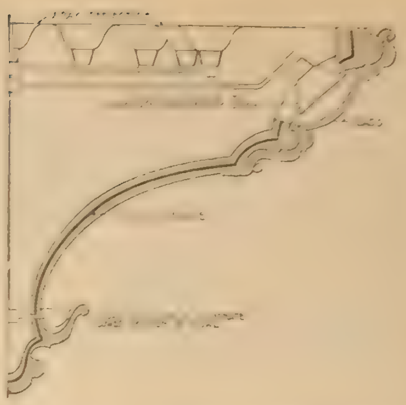
Ernst Glantzberg, president of the Typhoon Fan Company, at present is looking over installations in New Orleans and is expected to make a visit to the new Chicago offices this week.

An Excellently Lighted Theatre

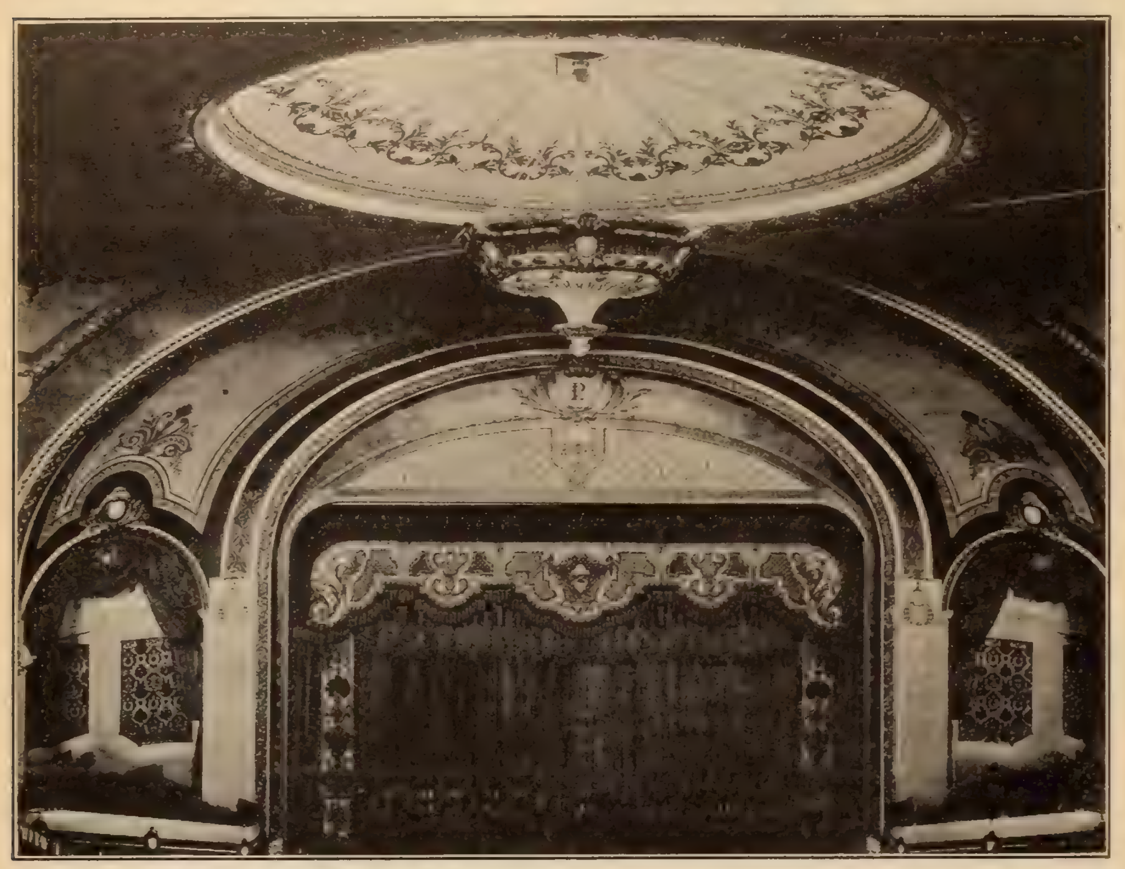
REPORTS from new theatres clearly indicate that owners are paying a great deal of attention to interior lighting. Manufacturers of lighting fixtures realize the factors to be considered in theatre illumination as is shown by specific instances that have come to view.

The New Palace Hippodrome in Milwaukee is an example of perfect lighting. In this theatre the lighting fixtures were considered—and properly so—as a part of the decorative scheme, carrying out the period of the design which was used by the architect throughout the building, thus harmonizing lighting arrangements and interior.

The large central fixture is twelve feet in diameter and eight feet deep. The fixture is made of composition reinforced with steel lath and conceals twenty-seven specially designed X-Ray reflectors for indirect lighting. Each reflector contains a 500-watt Mazda C lamp.



The lower portion of the fixture contains eight 60-watt Mazdas which are wired on a separate circuit. The lower lamps light the under portion of the fixture and will give a dim light throughout the auditorium at the time the pictures are on the screen. This arrangement is explained more fully by the cross section sectional view of the fixture.



New Palace Hippodrome, Milwaukee, is well lighted throughout house

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Dwyer Bros. Predict Great Year

THE Dwyer Bros. & Co., who are the Simplex Distributors for Southern Ohio and Kentucky, are among the pioneers to handle the Simplex Machine, which dates back to 1912, both Leo E. Dwyer and Fred P. Dwyer are very well known among the trade, due to their fair treatment with their customers, which accounts for them having a countless number of Simplex machines in their territory.

Their offices are located at 631 Walnut street, Cincinnati, Ohio, which is in the central part of the city, they are able to furnish equipment for the theatre from one end to the other, they also maintain a well equipped Repair Department, which is in charge of Mr. Geo. E. Raywood, a resident of Cincinnati, and who has many marks to his credit for his expert repairing.

Mr. Leo E. Dwyer was in charge of the Projection at the recent Columbus, Ohio Methodist Centenary, at which time he produced the largest picture the world has ever known. Simplex machines and Extralight Shutters were used.

In connection with Theatre Equipment, The Dwyer Bros. & Co. manufacture D-B Theatre Chair Covers, which are patented.

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Cue Sheets Latest Hits

MUSIC

Musical Equipment

How to Play "The Broken Melody," a Selznick Picture

THERE is no necessity to emphasize the fact that music for the Photoplay is as essential as good projection, especially for Photoplays where music is the basic foundation of the plot. In such a case it is absolutely necessary that consideration be given to the musical accompaniment.

"The Broken Melody," the film production for which the following music cue is intended, is in the strictest sense of the word a narrative based on the famous song bearing the same name. The song entitled "The Broken Melody" is employed several times throughout the picture, and in every instance it designates an important phase of the continuity, or is featured in close-ups as a vocal solo, or solo for cello. It is therefore important that the following instructions be carried out.

"The Broken Melody," song by Van Biene, should be played as Cue No. 1, in order to specifically indicate its relation to the picture. Cue No. 3 is a scene in which Stuart Grant is (to be exact) demonstrating his love to his girl, Hedda. At the same time, we see a close-up of Ivan playing "The Broken Melody" on his cello. The lovers listen to his wonderful playing until the end of the song, which is accompanied by the following verse:—

"A still sweet joy for just a little while
Then going—then forgetting. Then
In slow monotony of days that come and go."

This verse proves to be of great significance to the lovers. It is therefore very important that Cue No. 3 be played as a cello solo.

Cue No. 4 is a rehearsal of a musical comedy show—a comic opera extract played as a piano solo is the only proper accompaniment for this scene.

Cue No. 7, Hedda, the girl is singing a song of love—"Why?", a beautiful ballad song by Sol P. Levy is very appropriate.

Cue No. 10, Ivan is playing his composition, "The Broken Melody" on his cello and Hedda is singing the song. A back stage effect of a soprano solo with cello accompaniment is the perfect musical accompaniment for this scene.

Cue No. 13, Hedda is again singing the song, but without cello accompaniment.

Cue No. 15—it is essential that the Theme be played for this cue as a vocal solo with a piano accompaniment.

Cue No. 36—the Theme, "The Broken Melody," should be played ff with full orchestra, in "Tempo Pomposo," in form of a grand musical finale for the picture.

By carefully following the above instructions Exhibitors will insure a perfect showing of this excellent production, and will thereby place themselves in a position to give their patrons double value for their money. A wonderful picture, coupled with an excellent concert.

Review of Latest Musical Compositions

1—"Nobody Knows and Nobody Seems to Care," a one step, said to be the greatest melody in years. (Irving Berlin.)

2—"Smile, Dear," by Henry Gebel, a newly acquired fox trot in the Catalog of Shapiro & Bernstein.

3—"Where Lanterns Glow," a fox trot with the proper tempo. (Forster Pub. Co.)

4—"Patches," a new fox trot by Lee S. Roberts. It has a beautiful melody, character sentiment and enough pep. (G. Schirmer.)

5—"Love's Enchantment," by Irene Varley, Intermezzo D'Amour adaptable for picture playing. (Belwin, Inc.)

6—"In Your Arms," a ballad fox trot. (Richmond Pub.)

7—"Dramatic Allegro," by Christopher O'Hara, for wild west, mining town and ranch scenes. (Oliver Ditson.)

8—"In China," by Otto Metzan, a much talked of fox trot. (A. J. Stasny.)

9—"I Know What It Means To Be Lonesome," a waltz by Kendis, Brockman and Vincent. Arranged as a fox trot for Orchestra only. (Leo Feist.)

10—"Budding Spring," Romance Moderato by Eugene Platzman, a composition suitable for scenes of light character. (Belwin, Inc.)

11—"Because You Say Good-bye," a Concert Ballad, which won its way into the hearts of the people, because of its heart rending appeal. (Belwin, Inc.)

Music Cue For "The Broken Melody"

MUSIC CUE

Theme: "The Broken Melody" (Auguste Van Biene)

1—Theme (1 minute and 35 seconds), until—S: At Screening.

2—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 45 seconds), until—T: The studio in the little.

3—Theme (1 minute and 40 seconds), until—T: When life plays.

NOTE: To be played as a cello solo.

4—"Budding Spring" (Moderato Romance), by Platzman (1 minute and 15 seconds), until—T: The pathway of Spring.

5—"Musical Comedy Extract" (1 minute and 5 seconds), until—T: The busy rehearsal hour.

NOTE: Only to be played as piano solo.

6—Theme pp (1 minute and 15 seconds), until—T: "Do you think you're giving."

7—"Why?" (Ballad Song), by Levy (25 seconds), until—T: Working to make up for the.

NOTE: To be produced as vocal solo with piano acc.

8—Continue with orchestra (40 seconds), until—S: Girl stops singing.

9—Tacet (25 seconds), until—T: At last opportunity has.

10—Theme (45 seconds), until—S: Girl sings "The Broken Melody."

NOTE: As cello and vocal solo with piano acc.

11—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: Cello player stops playing.

12—"Hunkatin" (Half Tone Jazz), by Levy (55 seconds), until—T: The moment before the trial.

NOTE: Begin pp. then to action.

13—Theme (1 minute and 10 seconds), until—T: "This is the young lady."

NOTE: As vocal and piano acc.

14—"Love Song" (Moderato), by Puerner (1 minute and 10 seconds), until—T: "She's sure got the voice."

15—"Madriola" (Spanish Song, One-step), by Levy and Samuels (1 minute and 30 seconds), until—T: "Molly's one of the queer."

16—Light comic opera extract (2 minutes and 10 seconds), until—T: "This pup must have."

NOTE: To be produced as vocal solo with piano acc.

17—"Valse Divine," by Rosey (55 seconds), until—T: "Howard Thornby, others may."

18—"Alla Ballerina" (Valse Lento), by Braham (2 minutes and 55 seconds), until—T: After a few weeks of earnest.

19—Theme (6 minutes and 10 seconds), until—T: The budding of seeds of.

20—"Bleeding Hearts" (A Floral Poem), by Levy (3 minutes and 30 seconds), until—T: "We were selfish in our."

21—Theme (3 minutes and 5 seconds), until—T: "But I cannot throw away."

NOTE: To be played as cello solo.

22—"Intermezzo Francaise," by Franke (2 minutes and 10 seconds), until—T: "Paris, the place of great."

23—"Dramatic Narrative" (For Scenes of Reminiscence), by Pement (1 minute and 30 seconds), until—T: "Yes, a face from memory."

24—"Aurora" (Ballad Intermezzo), by Von der Mehden (50 seconds), until—S: Close-up of night scene on street.

25—Theme (1 minute and 10 seconds), until—S: Girl begins to sing.

NOTE: To be produced as vocal solo.

26—Continue with orchestra (45 seconds), until—S: Girl stops singing.

27—Golden Youth" (Valse Lente), by Rosey (1 minute and 45 seconds), until—T: And the Spring came.

28—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 30 seconds), until—T: At Mrs. Trask's home.

29—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 5 seconds), until—T: "They are saying things here."

30—"God Bless You, My Friend" (Song—Boosey edition) (40 seconds), until—S: Interior of girl's room.

31—"Poeme Symphonique" (And. quasi adagio), by Borch (2 minutes and 5 seconds), until—T: When a friend can be made.

32—Continue ff (3 minutes and 20 seconds), until—T: "So this is how you repay."

33—"Serenade Romantique" (And. con moto), by Borch (1 minute and 15 seconds), until—T: Once more the little house.

34—Theme (25 seconds), until—S: Close-up of cello player.

35—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 20 seconds), until—S: Cello player stops.

NOTE: As Cello solo.

36—Theme ff (45 seconds), until—T: "She comes here every."

THE END

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"THE MYSTERY OF THE YELLOW ROOM"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Dramatic Theme: "Dramatic Conflict" (Hurry Heroique), Levy

Mystery Theme: "Sinister Theme" (for scenes of impending danger), Vely

1—"Pomp and Circumstance" (Grand March), by Elgar (5 minutes), until—S: At Screening.
2—"Mystery Theme" (50 seconds), until—S: Night scene in garden.
3—Continue pp (35 seconds), until—T: In the bosom of wild.
4—"Fourteen Fathoms Deep" (Mysterious Tone Picture), by Lake (1 minute and 55 seconds), until—T: In a pavilion scarcely.

NOTE: Watch effect of cuckoo clock.

5—"Dramatic Theme" (2 minutes and 10 seconds), until—T: "Help, papa, murder!"
6—"Mystery Theme" (2 minutes and 35 seconds), until—S: Close-up of newspaper clipping.
7—"Dramatic Fantasy," by Bach (4 minutes), until—T: "I am Judge De Marquet."
8—"Heavy Mysterioso" (For general use), by Levy (4 minutes and 5 seconds), until—T: "I was asleep."

NOTE: "Watch shot."

9—"Mystery Theme" (4 minutes and 10 seconds), until—T: "You are right, the room."
10—"At Twilight" (Andante Moderato), by Golden (2 minutes and 55 seconds), until—T: The Inn "Dungeon."
11—"Dramatic Suspense," by Winkler (4 minutes and 55 seconds), until—T: "If you are looking for the."
12—"Dramatic Theme" (50 seconds), until—T: All this proves that.

NOTE: To action pp or ff.

13—Continue pp (1 minute and 35 seconds), until—T: There was no other way.
14—"Mystery Theme" (4 minutes and 5 seconds), until—T: The trap.

NOTE: Effects of meowing cat.

15—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (6 minutes and 25 seconds), until—T: "I thought I left him."
16—"Mysterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (5 minutes and 5 seconds), until—T: Two nights drag by.
17—"Romance D'Amour" (Moderato), by Schoenfeld (55 seconds), until—T: Not this—prohibition.
18—"Dramatic Reproach," by Berge (1 minute and 45 seconds), until—T: "Oh, God, have I been."
19—"Mystery Theme" (Produce effect), (2 minutes and 5 seconds), until—S: Close-up of meowing cat.
20—"Dramatic Theme" (1 minute and 45 seconds), until—S: Close-up of dagger.

NOTE: Watch shots.

21—"Cavatina" (Dramatic), by Bohm (3 minutes and 10 seconds), until—T: When morning came.
22—"Mystery Theme" (2 minutes and 25 seconds), until—T: At the September session.

NOTE: To action pp or ff.

23—"Erl King" (Dramatic Mysterioso), by Schubert (3 minutes and 25 seconds), until—T: Monsieur, le president.
24—"Dramatic Theme" (1 minute and 30 seconds), until—S: Fight in the yellow room.
25—Continue ff (1 minute and 30 seconds), until—T: Then at midnight.

NOTE: Watch shot.

26—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (2 minutes and 40 seconds), until—T: "Will you give the name?"
27—"Budding Spring" (Mel. Romance), by Platzman (1 minute and 25 seconds), until—T: The presbytery has lost.
28—"Allegro Agitato" (For general use), by Kiefert (55 seconds), until—S: The fight.
29—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (2 minutes and 55 seconds), until—T: "Never breathe a word."
30—"Flirty Flirts" (Melodious Intermezzo), by Levy (1 minute and 15 seconds), until—T: "Mr. Drazac, the court."

THE END

"LASCA"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mexican Kisses" (Melody), Robert

1—"Mexicana" (Characteristic), by Herbert (1 minute and 50 seconds), until—S: At Screening.
2—"Ola Padrida" (Allegro), by Puerner (3 minutes and 35 seconds), until—T: Just within the boundaries.
3—Theme (2 minutes and 5 seconds), until—T: Aunt Lizetta, survivor.
4—Continue pp (1 minute and 5 seconds), until—T: When the morning sun.
5—"Maraima" (Allegro Caprice), by Espinova (2 minutes and 50 seconds), until—T: "Oh, for the canter."
6—"Bella Mexicana" (Serenade), by Langey (1 minute and 55 seconds), until—T: "It was a trick of Ricardo's."
7—"Felipa" (Mexican Allegro), by Lorando (3 minutes), until—T: It was the hour of.
8—Theme (2 minutes and 40 seconds), until—T: Then a rose-tinted morrow.
9—"Los Colondrinas" (Paraphase), by Klugeschaid (2 minutes and 5 seconds), until—T: Little she cared.
10—"After Sunset" (Moderato), by Pryor (1 minute and 40 seconds), until—T: When the sun is like a.
11—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 55 seconds), until—T: The arrival of his visitors.
12—"Madriola" (song), by Levy & Samuels (1 minute and 35 seconds), until—T: With vespers came.

NOTE: To be produced as vocal solo with piano acc.

13—Theme (1 minute and 5 seconds), until—T: "The man is making a fool."
14—"La Paloma" (Spanish Serenade), by Yradier (1 minute and 45 seconds), until—T: Love is a game.
15—"Sinister Theme" (35 seconds), until—T: Felippe has misinterpreted.
16—Theme ff (5 minutes and 20 seconds), until—T: She cleverly turned.
17—"Dramatic Reproach," by Berge (2 minutes and 50 seconds), until—T: "Why, silly, don't you see."
18—"Pathetic Andante" (For general use), by Vely (1 minute and 25 seconds), until—T: Her little heart bursting.
19—"Half Reel Furioso," by Levy (4 minutes and 30 seconds), until—S: Storm approaches.
20—"Tragic Theme" (For fatal or mournful events), by Vely (55 seconds), until—T: Moreland recovered in.
21—"Allegro Agitato" (For disputes and excitement), by Andino (35 seconds), until—T: He met his man.
22—Repeat "Tragic Theme," by Vely (1 minute and 55 seconds), until—T: Seeking a woman's sympathy.
23—"Bleeding Hearts" (Intermezzo), by Vely (1 minute and 5 seconds), until—T: She realizes that instead.

THE END

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"GREAT AIR ROBBERY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Half Reel Hurry," Levy

MUSICIAN'S NOTE:

The character of this picture is a modern up-to-date dramatic love story. Practically the entire film is based on a love story between several aviation officers. Most of the action is portrayed on aviation fields and up in the air. Spectacular aeroplane flights and stunts are produced throughout the entire picture, and from a musical standpoint, 90 per cent of this film is 4/4 Allegro, with propeller effects.

The compiler of this music cue, therefore, suggests that musicians be very careful in handling this subject, as it very often happens that scenes flash from an exciting aeroplane hunt, 5,000 feet in the air, to the quietness of the boudoir, of the girl they love.

The entire picture necessitates synchronization in the strictest sense of the word, and very often galops will have to be played pianissimo and slow numbers, tempo allegro for the reason that scenes are so rapidly changed, that a change in music is a technical impossibility.

1—"Aces High" (Lively March), by Roberts (2 minutes), until—S: At Screening.

2—Finale "Ariele," by Bach (1 minute and 50 seconds), until—T: Larry Cassidy.

3—Theme (4 minutes and 50 seconds), until—T: "That boy isn't in condition."

4—Continue pp (55 seconds), until—T: "Take this mail through to."

5—"Impish Elves" (Intermezzo), by Borch (1 minute and 20 seconds), until—T: Forty miles away a house.

6—"Adieu" (12/8 Dramatic), by Favarger (4 minutes and 25 seconds), until—T: Viola Matthews, known as.

7—"Sinister Theme" (1 minute and 15 seconds), until—T: The Aerial Club not far.

8—Continue pp (1 minute and 20 seconds), until—T: While at Mission Oaks.

9—"Dramatic Agitato" (For general use), by Hough (1 minute and 45 seconds), until—T: There are no limits to the.

NOTE: pp. then to action.

10—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—T: "Since you're so anxious."

11—"Dramatic Reproach," by Berge (3 minutes and 25 seconds), until—S: Scene in garden.

12—Theme (1 minute and 5 seconds), until—T: Turning up the midnight.

13—"Dramatic Tension" (For general use), by Levy (2 minutes and 40 seconds), until—T: Back at Mission Oaks.

NOTE: Watch shot.

14—Theme (3 minutes and 10 seconds), until—T: From this secret hangar.

15—"Lion Chase," by Koelling (4 minutes and 35 seconds), until—T: "Come to Mission Oaks."

16—"Club Galop," by Laurendeau (4 minutes), until—T: U. S. Deputy Marshal.

17—"Half Reel Furioso," by Levy (3 minutes and 50 seconds), until—T: "I didn't kill him; I didn't."

18—Theme (5 minutes and 55 seconds), until—T: Instead of following Larry's.

NOTE: Watch explosion.

19—"Dramatic Conflict" (Hurry Heroique), by Levy (5 minutes and 30 seconds), until—T: "Watch this place while I."

20—"At Nod" (Galop), (2 minutes and 15 seconds), until—T: Seconds seemed like hours.

21—"Furioso" (Depicting conflict and riot), by Shepherd (3 minutes and 5 seconds), until—S: Girl coming out of closet.

22—Theme (6 minutes and 50 seconds), until—T: "Something is wrong with the."

23—"Lovelette" (Allegretto Crazioso), by Levy (7 minutes and 20 seconds), until—T: Life is checkered with."

THE END

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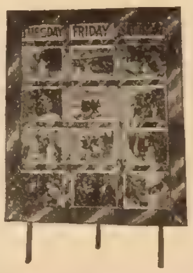

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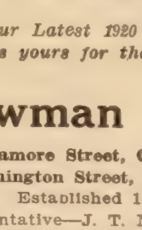

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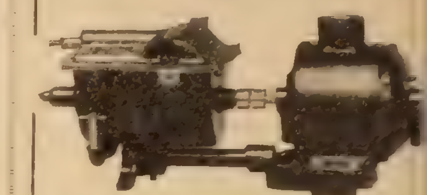

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Pictures Reviewed in Advance on This Page Every Week

"The Chilkat Cubs"

(Educational-Bruce Scenic—One Reel)

THIS Robert Bruce scenic takes the spectator to Alaska, particularly to that part of it known as the Chilkat Pass. Here it was in '98 that the gold-rushers took the easiest way to the interior of the country. It bordered the Chilkat River and so widely was it traveled that vegetation ceased to grow. There were no wild animals nor tame ones in its immediate vicinity. Now it is different. Which is the reason for this excellent scenic. It is more of a study in the character of the bear than a picture of landscapes or the Pass itself. A title states that the famous road has become overgrown with weeds the past twenty years, and that deers and bears are always close at hand.

Ralph Yarger, Mr. Bruce's photographer on this occasion, deserves the credit for presenting such an interesting close-up of the bears. Chilkat Cubs they are called. We don't recollect of having seen wild animals photographed so closely. Mr. Yarger has caught them at play and at war. Whether the bear is a stolid brute we don't know, but he does seem unmindful of the click of a camera. A story travels along with this number. "Woof," a female cub, is in search of her brother, "Wow." The latter growing tired of his sister's continual nagging, has gone to another clime. The female, a black cub, is heart-broken. Her lunch of ants and sap doesn't taste good. But in traveling the Pass she encounters her brother, a brown cub, meandering along as unconcerned, as if leaving relatives was an every-day event. "Woof" gives him a love-tap or three and when "Wow" doesn't respond, she shows how dangerous the female of the species can be when aroused.

Here is the number at its best. The camera is literally on top of the cubs and catches them in one of the most pleasing "shots" of a bear fight that one would want to see. Mr. "Wow" takes the count and grows repentant enough to accompany sister back to her happy hunting ground. The picture closes with one of the familiar Bruce moonlight vistas. The clouds are arrayed in fleecy formation and present a picture inspiring enough for a poet.—*LAURENCE REID.*

"Mutt and Jeff Nooze Weekly"

(Bud Fisher Cartoon—One Reel—Fox)

HERE are Mutt and Jeff with a Nooze Weekly of their own. And knowing how these freaks can cover the globe and catch vistas of this land and that, of this bird and that, of this quadruped and that, they stand a fair chance of having their Weekly booked. They have a trademark too. A globe revolves and the lanky shape of Mutt, in diaphanous costume, covers three quarters of it, while Jeff reposes in the lower left hand corner. Mutt, of course, has the easy job again. He is the man on the stage who does his work with his voice. Jeff is in the little booth turning the crank. And so the show is on.

They have caught some fairly good "shots" of themselves. It's strange how these freaks can capitalize their personalities. What care they for scenery and science? Outside of the ex-kaiser, they are the most photographed fellows in the world. So with every foot of film you see Mutt and Jeff. A fairly novel number, but we prefer them in some other occupation than the "fillum" business. Where is that bird, who shimmies when he walks, which they "caught" in Iceland? Perhaps he is in the laboratory being developed. Next time we expect to see him. There is only one field that the team hasn't covered, and that is topical tips from the newspapers. Perhaps they will show their humor along this direction yet. Who knows? The Nooze Weekly is a satisfying filler, although we have seen funnier cartoons.—*LAURENCE REID.*

"Red Cross Travel Series"

(Four New One-Reel Releases by Educational Films Corporation)

HIGH calibre is shown in these four one-reelers of the Red Cross Travel Series and if forthcoming releases are of such excellent merit generally they should be very much the vogue in all first-class theatres.

The reviewer must confess that he was quite agreeably surprised by the high-class photography, interesting sub-titles, and skillful laboratory work displayed in handling these subjects. They will be a very valuable adjunct to any screen program and will stand up by themselves when it comes to providing keenly interesting and instructive entertainment.

"The Tiny Kingdom of Montenegro" is shown with all its quaint dark-skinned peasants. A festival which is in progress gives the spectator a glimpse of the native Montenegrins in holiday array. Unique stalls are on the street where even clothes can be purchased and the peasants seem to be born bargainers. All the scenes first shown are supposed to represent the period previous to the Teuton Invasion of 1916. The work of the Red Cross does not dominate the picture but in the finale you realize the immense task confronting the workers.

"Archangel, City of Snow" shows Arctic scenes of imposing grandeur and the cameraman has managed some very long shots which show the picturesque region of icy mountains and forests. The soldiers are shown at their outposts in the bitter cold and snowshoes and dog sledges as the means of locomotion. These are the first scenes the reviewer has viewed of this region and should prove a sheer novelty for motion picture patrons.

"Marie, Queen of Roumania" will certainly captivate you. Her work among the destitute is a delight to witness. There is no doubt that the Queen is dearly loved by all her subjects because you cannot mistake the supreme adoration expressed by the citizens of all classes whenever Queen Marie is about. And she shows that she is a democratic Queen and not the least bit affected. The destitute are in good hands when Queen Marie and the Red Cross co-operate in this manner.

The fourth reel shown is entitled "Constantinople, Gateway of the Orient." This is thoroughly described by its title and will prove of as great an interest as the other three. All in all these one-reel "features" are not only highly entertaining but of great topical interest and history and geography combined. A credit to any theatre that uses them.—*TOM HAMLIN.*

"Behind the Door"

(Thos. H. Ince Special—Seven Reels—Directed by Irvin Willat—Released by Famous Players-Lasky Corporation)

THERE can be no doubt but that this Thos. H. Ince special is tremendous drama but it would have been more timely two years ago and also it cannot hope to find universal favor because it is so vividly brutal and cruel in many of its sequences and in its very dramatic plot. Presented before an audience of hard boiled reviewers and you would get unanimous enthusiastic praise. Shown to an audience of women, you would be liable to have to call in an ambulance to take hysterical females to a hospital. That is how horribly realistic Mr. Ince and his staff have made the scenes of this picture version of Gouverneur Morris' unusual story as published in McClure's Magazine.

And the point is that there are some millions of women who go to the theatre to be entertained. Will they be entertained with this "he" man story of Captain Krug's terrible revenge? Will they enjoy the unfolding of this drama, we might say tragedy, even up to the point where by the most skillful of direction and the most clever acting, you can in imagination see what happened "behind the door"?

No one can gainsay but that it is a wonderful picture. Wonderful from every viewpoint but the one we have mentioned. Hobart Bosworth who is starred as Captain Krug gives an exceptional portrayal of the rugged type of a seafaring man and he has been accorded support which merits our greatest praise. The production is exceptional in every detail and no expense has been spared in any scene.

It will be a picture which will make many friends and many enemies. Those who like it will come back a second time to see it just as they have to view "Broken Blossoms." Those who do not like it, will call it the most terrible, horrible picture they have ever looked at just as they did with the Griffith picture we mentioned. It is a picture for those who want something besides the saccharine Sunday school story of "and they lived happy ever after."

It is a picture for those who enjoy good acting. For such as we have mentioned, there will be no shudders of horror when Captain Krug with every primeval instinct aroused and a burning hatred for his enemy expressed in every line of his seamed face says to his mate: "I swore I would skin him alive but he died on me—damn him." This is the sort of stuff "Behind the Door" is made of.—*J. S. DICKERSON.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last seventeen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to June 8, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) .... DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13) .... OCT. 25
"Will Rogers scores in quaint comedy."—M. P. News.
Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days."
Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23) .... NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days."

ARE YOU LEGALLY MARRIED (ELK PHOTOPLAYS, INC.) CODY-THEBY (OCT. 5) .... OCT. 4
"Interesting moments on a vital theme."—M. P. News.

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27) .. NOV. 1
"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16) .... NOV. 22
"Picture is burdened with too much mystery."—M. P. News.

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) .... JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6) .. DEC. 6
"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19) .... NOV. 1
"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS .... DEC. 13
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) .. DEC. 6
"Breezy role for Desmond in Western."—M. P. News.

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16) ..... NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days."
Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (OCT. 5) .. NOV. 8
"Wholesome comedy drama is entertaining."—M. P. News.

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16) .... NOV. 8
"Humanities spoiled by illogical climax."—M. P. News.
Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14) ...... JAN. 3
"Will afford good average entertainment."—M. P. News.

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7) .... DEC. 13
"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD .... JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH .... NOV. 8
"Food for thought in this entertainment."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12) .. OCT. 18
"Andersen scores in symphony of darkest Russia."—M. P. News.

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) .... JAN. 3
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30) .... NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2) .... NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days."
Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2) .... NOV. 1
"A typical Francis Ford melodrama."—M. P. News.

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9) .... NOV. 1
"Will suitably entertain majority."—M. P. News.
Exhibitor Comment—"A good picture. Big to average business two days." "Business big all week. Story very good, photography excellent throughout. Production as a whole remarkably fine."

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12) .... OCT. 25
"An exquisitely charming comedy."—M. P. News.
Exhibitor Comment—"A good program picture. Fair business."

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23) .... DEC. 6
"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) SPECIAL CAST (DEC. 21) .... DEC. 20
"Will entertain average audience."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST .... NOV. 15
"Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big business four days."

DRAGON PAINTER, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (SEPT. 29) .... OCT. 4
"A drama of beauty and artistic values."—M. P. News.
Exhibitor Comment—"Star and story good, photography good. Big business one day, average five days and poor business one day."

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23) .... NOV. 29
"Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28) .... OCT. 11
"Pleasing light comedy with prize fight punch."—M. P. News.

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16) .... NOV. 22
"Human characterizations make this interesting."—M. P. News.

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20) . DEC. 20
"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28) .. DEC. 27
"Spectacular appeal in this rich production."—M. P. News.

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26) ..... NOV. 15
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business due to blizzard. Average business two days." "Very good, big business."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27) .... NOV. 1
"Rollicking farce makes satisfying picture."—M. P. News.
Exhibitor Comment—"A picture that is every bit as good as the play. Titles are funny and stick to the originals. Patrons never stopped laughing from the time the cocktail scene started until the picture was over. First reel rather slow. Big business."

FALSE CODE, THE (KEENAN-PATHE) FRANK KEENAN (SEPT. 21) ..... OCT. 4
"Keenan has dominant role in interesting drama."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7) .... DEC. 20
"Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE .... NOV. 22
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11) .... DEC. 6
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9) .... NOV. 8
"Conventional story is rich in color."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL .... JAN. 3
"Gladys Brockwell takes up vampire's burden."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29) .... DEC. 13
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30) .... DEC. 27
"This picture is just pleasantly entertaining."—M. P. News.

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16) .... NOV. 22
"One of the most human pictures ever shown."—M. P. News.

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30) .... NOV. 15
"Satisfactory entertainment for majority."—M. P. News.
Exhibitor Comment—"Not up to standard. Poor business."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16) .... NOV. 22
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'"
Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19) .... NOV. 15
"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30) ... DEC. 27
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE .... OCT. 25
"Gladys Leslie in mystery melodrama."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) .... DEC. 6
"Not enough action for Carey here."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) .... NOV. 29
"Elaborately presented, affording enjoyment."—M. P. News.

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) .... DEC. 13
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6) ..... DEC. 13
"Obvious story of a Romany romance."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19) .... OCT. 25
"Florence Reed's latest is shown."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26) .. NOV. 15
"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26) .... OCT. 18
"Vivian Martin comes forward with a captivating comedy."—M. P. News.

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26) .... NOV. 8
"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2) .... NOV. 22
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5) .... OCT. 18
"This comedy will entertain generally."—M. P. News.
Exhibitor Comment—"A fair picture to poor business two days."

Box Office Reports continued on page 686

"THE LINCOLN HIGHWAYMAN"
(FOX)

Russell Has Entertaining Mystery Melodrama

YOU can put down "The Lincoln Highwayman," William Russell's newest offering, as one of most entertaining mystery melodramas of the season. So dominant is its note of mystery, so suspensive is its line of action, and so well conceived and executed are its plot and characterization, that the picture cannot help but please the most critical audience. It looks to us like the best piece of work that Director Emmett Flynn ever turned out. Of course, he was fortified with a workable plot, and a star who is adaptable to most any kind of vehicle, but just the same he was its guiding spirit and brought it forward with a plethora of entertaining highlights.

One is in doubt concerning the identity of the highwayman, who in an up-to-date manner, practises his hold-up game on the Lincoln Highway with the aid of a speedy motor car. You suspect that the star is the guilty culprit, and also the Secret Service man, and you are indeed surprised to find that he is a motor-cycle policeman. It is Mr. Russell's privilege to keep his company guessing and also his audience. And this he does to complete satisfaction. The girl in the case, possessing a romantic nature, naturally falls in love with the supposed criminal, and he knows a thing or two about keeping a woman interested by not playing into her hands. The hero has a fast car and a garage and the action carries him along under suspicion all the time. But he is only endeavoring to win a reward.

The climax brings a happy surprise and a good solution of an interesting plot. Mr. Russell is supported by a canine actor who is as intelligent as a human, and Lois Lee, an actress of considerable charm and vivacity. Edward Piel also contributes a clever performance as the Secret Service agent. His poise and repression make his work conspicuous. The picture is well staged in every particular.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jimmy Clunder	William Russell
Marian Calvert	Lois Lee
Captain Claver	Frank Brownlee
Mack	Jack Connolly
Steele	Edward Piel
Danny Murphy	Harry Spingler
The Governor	Edwin Booth Tilton

By Paul Dickey.
Scenario by Emmett J. Flynn.
Directed by Emmett J. Flynn.
Photographed by Clyde DeVinna.

PRESS NOTICE—STORY

The main attraction at the ——— next ——— will be "The Lincoln Highwayman," the Fox feature, with the popular William Russell as the star. This picture is an adaptation of Paul Dickey's play of the same name and it affords Mr. Russell with excellent opportunities to reveal his talent and personality. Perhaps it is not a misstatement when we declare it to be the best vehicle he has ever had. It is essentially a melodrama of speed and the plot runs through many exciting incidents before the pseudo-highwayman finds a happy ending to his six-cylinder romance. The story concerns a mysterious bandit who is operating on the Lincoln Highway. The Governor of California assigns Captain Claver, of the Sacramento police force, to the job of capturing him. Mr. Steele, of the Secret Service, is also interested in the case. But the highwayman continues his daring robberies despite the long arm of the law.

Jimmy Clunder, a young oil operator, is suspected by Marian Calvert when he carelessly drops a gem stolen from her guardian. Naturally she falls in love with him because of his daring exploits, although he tells her that he is not the bandit. Jimmy turns bandit the next day just to prove to Steele that he is not a coward and as Marian is with him she gets first hand evidence of his courage. But Jimmy is only attempting to win the reward for the capture of the real bandit and this is accomplished when he masquerades as the paymaster of a copper mine. The girl, the Governor, and the police captain and his assistant are at Jimmy's garage to accuse him with the crimes when he turns the tables on the policemen and arrests them as the bandits. So Jimmy is cleared in Marian's eyes and they are left to work out their romance. The picture is well acted by a competent cast and cleverly staged.

CATCH LINES

Do you drive your own car? Would you know how to act if held up by an auto bandit? See the popular William Russell in a stirring melodrama, "The Lincoln Highwayman."

The fastest moving photoplay of the year. That's "The Lincoln Highwayman," the latest picture to present William Russell. A story of an auto bandit—a story of fast moving action and thrills and romance. The picture travels on six cylinders all the way.

William Russell and man's best friend in "The Lincoln Highwayman," a new Fox picture written by Paul Dickey

PROGRAM READER

There was a bold, bad highwayman at large in California. He owned a fast car and his base of operations was the Lincoln Highway. A much traveled road, still so efficient was he in carrying on his profession that the minions of the law were baffied. Finally the Governor, becoming exasperated over the failure to catch him, sent his most trusted police officer to the Highway and told him not to come back until he had the bandit in his power. Now Jimmy Clunder was suspected of being the highwayman and he didn't try very hard to establish his innocence. Because of a certain girl who just adored bandits—they made her feel so romantic. But Jimmy was after the rich reward for the highwayman's capture. How he wins it after leading everyone to believe that he is guilty, how he found romance too and took advantage of it are the main factors in this most exciting story—a story that holds one in breathless suspense throughout its incidents. The star is the popular William Russell, supported by Lois Lee and other capable players, and the picture is "The Lincoln Highwayman," an adaptation of Paul Dickey's play of the same name. At this theatre next ———.

"TIN PAN ALLEY"
(FOX)

License Taken with Truth in This Sentimental Tale

THIS picture is a glorification of the street of popular song publishers and a glorification of false sentiment. It does not sound much truth. A young man rises from poverty through composing a surefire "hit" after the style of "Smiles." Unable to stand prosperity he soon dissipates his royalties until he is at the bottom of the ladder again. Truth is violated in his inability to find a job. The inference is given that his publisher is responsible for this in order to save him from himself, but the conclusion is not arrived at according to Hoyle.

The hero's failure is not genuine, for once having composed a popular hit, rival publishing houses would surely make a bid for his services. And he played a violin in a cabaret before he turned to composing, and he could become a musician again without having to break bakery windows for bread. The sentiment is overdone, which factor, with the false pathos, robs the picture of its charm. The feature is a reminder of the co-stars' earlier release, "Words and Music By," but it lacks the ingredients that made this latter offering acceptable. The romantic interest is neglected in order to capitalize upon the value of the title.

You see a girl attempting to save a man who is really not worth the effort. And the sentimental publisher puts him back on his feet. The title editor has overstepped the mark in emphasizing its humor, and some of his efforts make the picture appear almost ridiculous. The titles, however, are far better than the story. And why give a press agent the name of John J. Curfew, who writes stories about an actress named Ringer? The sticky sentiment and the overworked satire spoil what otherwise would be an interesting theme. Too much liberty has been taken with the original. George Hernandez stands out among the players.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Tommy Breen	Albert Ray
June Norton	Elinor Fair
Simon Berg	George Hernandez
Blake	Louis Natho
Mrs. O'Brian	Kate Price
Mona Merwin	Ardito Mellonino
Moriarty	Frank Weed
Fred Martindale	Thomas H. Persee

By William Charles Lengel.
Scenario by J. Anthony Roach.
Directed by Frank Beal.

PRESS NOTICE—STORY

Albert Ray and Elinor Fair, the Fox co-stars, will appear at the ——— theatre on ——— of ——— week in their newest photoplay entitled "Tin Pan Alley."

It tells of the struggle of a youth to make a success musically, of how he finds the true source of inspiration in the center of the music publishing houses—the street commonly known as "Tin Pan Alley." Tommy Breen has been discharged from a factory because he thought more of his violin playing that he did of his work. In his boarding house he meets June Norton, a cigarette girl in a restaurant and through her influence he turns his talent to song writing. The "hit" earns him a position in the cabaret in the restaurant and eventually the leading song publisher in New York makes him a member of his staff.

Prosperity turns his head and he soon forgets June, preferring the company of Mona Merwin, the musical comedy queen. But June doesn't give up hope and she visits the publisher, entreating him to use his influence in halting the youth's course. The sales on the song become smaller and when he is requested to write a song of the home and make another hit, he fails. So Tommy is dismissed and, without funds, he soon embraces the ways of poverty again. June hears of his trouble and makes another plea with the publisher—who now has an idea for Tommy's future. He sends the young man to the country for a rest and when he arrives at his destination he finds that it is a "comfy" cottage with June waiting for him. In that atmosphere Tommy is inspired to write his song of the home. This is a story of the sorrow and happiness of any young man's life—particularly when he is trying to make a name for himself. It is rich in sentiment and pathos and humor. The stars are capably supported.

CATCH LINES

A fascinating story of love and home—an interesting story of a youth's ambition and the will to succeed—an entertaining story of sentiment and romance—that is "Tin Pan Alley." See it.

He wrote the most popular "hit" of the day, but success turned his head.

SUGGESTIONS

Here is a clever title which can be exploited for its full value. Everyone has heard of "Tin Pan Alley"—that it is the street that houses the publishers of popular songs. First then tell that this picture brings home the methods of the publishers to establish a popular song. Bring out that it features the home in a delightful manner—and that the home and the heart are inspirations for popular songs. Tell that a youth wrote a popular "hit" and couldn't stand prosperity. When he attempted to duplicate his first effort the inspiration wasn't there. Use catch lines asking the reason for his failure. You have a picture here for lobby display. You can link up with your music store and feature some popular song in your lobby in return for the music dealer featuring your picture.

You can arrange your musical program so that it includes the most popular hits of the day. And feature your music as a medley of hits from "Tin Pan Alley." Play up the stars and tell that they are always splendid in pictures of home and sentiment and sweet romance.

William Fox presents Albert Ray and Elinor Fair in "Tin Pan Alley," which is titled by the producer as "a musical duet in pictures"

Exhibitors' Own Box Office Reports

(*Continued from page 684*)

PICTURE BRAND STAR RELEASED PLAN BOOK

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY..................NOV. 15
"Morey in conventional satisfactory story."—M. P. News.

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5)..................OCT. 25
"Augustus Thomas' play effectively picturized."—M. P. News.
Exhibitor Comment—"Just a pleasing picture to average business three days."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JAN. 3
"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19)............OCT. 25
"A good average comedy drama."
Exhibitor Comment—"A poor picture to poor business." "Big business three days." "Exceptional heart interest. Extra big business three days, big business four days."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)..................NOV. 22
"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13)..................DEC. 27
"Mabel Normand appears in eccentric comedy."—M. P. News.
Exhibitor Comment—"A light picture but drew well. A picture the children will enjoy. Extra big business two days."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)..................NOV. 15
"Hart is humorous as well as human here."—M. P. News.

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)..................DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days."
Consensus—"Excellent picture, big puller."

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12)..................OCT. 18
"Light material for Bessie Barriscale's talent."—M. P. News.
Exhibitor Comment—"Bessie Barriscale not up to standard in this one. Extra big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days."

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)..................NOV. 29
"Famous poem makes fairly pleasing picture."—M. P. News.

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DEC. 27
"Lewis has characteristic role here."—M. P. News.

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5)..................OCT. 11
"Most excellent entertainment of great merit."—M. P. News.

LOMBARDI, LTD. (METRO) BERT LYTELL (OCT. 12)..................OCT. 4
"Lytell scores as modiste in unique picture."—M. P. News.
Exhibitor Comment—"A real production splendidly acted by the star and exceptionally good entertainment. Pleased our patrons immensely. Big business one day to average two."

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) LOUISE GLAUM (DEC. 14)..................DEC. 20
"A stirring melodrama that will register."—M. P. News.

LONG ARM OF MANNISTER (NATIONAL FILM) HENRY B. WALTHALL (NOV. 16)..................NOV. 8
"Good dramatic production should satisfy."—M. P. News.

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)..........OCT. 11
"Aristocratic story of blue bloods and horses."—M. P. News.
Exhibitor Comment—"Pleasant screen entertainment. Well produced; no fault to find." "Better than we expected. Average business."
Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN..................DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)..................DEC. 13
"This photoplay will undoubtedly satisfy."—M. P. News.

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19)..................NOV. 8
"May slightly amuse average audience."—M. P. News.
Exhibitor Comment—"A fine little picture but went over their heads. Subtitles full of modern wit that they could not appreciate. Average business." "Good program picture. Good business."

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12)..................OCT. 25
"Entertaining farce, lavishly mounted, has charm."—M. P. News.
Exhibitor Comment—"Everybody delighted with this pleasing picture. Reid's best. Extra big business."

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12)..................OCT. 18
"Pronounced an average program picture."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)..................NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16)..................DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week."

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)..................DEC. 27
"This is a mighty good picture."—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)......NOV. 15
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10)..................DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Big business one day to average three."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23)..................JAN. 3
"Strong flavor of romance in picture."—M. P. News.

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16)..................NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MISS CRUSOE (WORLD) VIRGINIA HAMMOND (SEPT. 29)............OCT. 4
"An average World program picture."—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19)..................NOV. 1
"Will entertain in many localities."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)..................DEC. 20
"Ethel Clayton scores as polite vampire."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)..................DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19)..................NOV. 1
"Absorbing mystery melodrama defies solution."—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12)..................OCT. 25
"Novelty quite apart from general run."—M. P. News.
Exhibitor Comment—"A poor picture to poor business."

PICTURE BRAND STAR RELEASED PLAN BOO

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)..................JAN.
"Excellent entertainment for majority."—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....OCT.
"Plenty of mystery and suspense here."—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)............OCT.
"Sets off Viola Dana's personality."—M. P. News.
Exhibitor Comment—"Dana well liked; her work in this great. Extra big business two days." "A fair picture to average business."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..DEC.
"May please the MacLaren admirers."—M. P. News.

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16)..............NOV.
"Novel characterization in Elvidge's latest.'—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) FLORENCE VIDOR (OCT. 26)..................NOV.
"Carries a few entertaining moments."—M. P. News.

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21)..................DEC.
"Desmond appears in comic opera plot."—M. P. News.

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......NOV.
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days."

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........OCT.
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NOV.
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NOV.
"Dramatic meat in heart interest story."—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)..............OCT.
"Dramatic story of army life entertains."—M. P. News.
Exhibitor Comment—"Average business." "Pleased very much. Big business."
Consensus—"Good picture, good puller."

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NOV.
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30)..................NOV.
"Splendid melodrama of olden golden West."—M. P. News.

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........OCT.
"This picture stumps the reviewer."—M. P. News.

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..NOV.
"Conglomeration of plots looks like a serial."—M. P. News.
Exhibitor Comment—"The best picture of Fox's for big productions. Story is very interesting; business only fair three days."

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20)..................JAN.
"Star and director put picture over."—M. P. News.

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)..........OCT.
"A typical Madlaine Traverse picture."—M. P. News.

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV.
"Sure fire at box-office end as entertainment."—M. P. News.

SOMEONE MUST PAY (ABRAMSON-GRAPHIC) SPECIAL CAST (SEPT. 28)..................OCT.
"The best Abramson picture to date."—M. P. News.

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)..................OCT.
"Topsy-turvy story offers mild entertainment."—M. P. News.
Exhibitor Comment—"Plenty of speed in this picture. Big business one day, average two."

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT.
"A very good Olive Thomas picture."—M. P. News.

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24)..................DEC.
"Will satisfactorily entertain generally."—M. P. News.

STEPPING OUT (PARAMOUNT-ARTCRAFT) ENID BENNETT (SEPT. 21)..................OCT.
"Pleasingly planting a good thought."—M. P. News.
Exhibitor Comment—"Pleased but did not draw." "This is the best picture Bennett has ever been in. It pleased all classes. Extra big business three days." "A very good feature. Extra big business two days, average one."
Consensus—"Good picture, good puller."

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19)..................OCT.
"Madge Kennedy has a charming role in unique comedy."—M. P. News.
Exhibitor Comment—"Poor business." "Pleased. Big business."
Consensus—"Pleasing picture, good puller."

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2)..................DEC.
"A high class mystery story with thrills."—M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week."
Consensus—"Good picture, average puller."

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)..................NOV.
"Gladys Brockwell stars in crook melodrama."—M. P. News.

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23)..................NOV.
"Powerful strokes in this vital drama."—M. P. News.

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20)..................DEC.
"A very entertaining photoplay."—M. P. News.

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)..................DEC.
"Hayakawa in different role that scores."—M. P. News.

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)..................NOV.
"Well knit drama of crooks and mystery."—M. P. News.
Exhibitor Comment—"A pleasing picture to extra big business one day." "A very good picture. Extra big business."
Consensus—"Good picture, good puller."

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16)..................NOV.
"Farce will agreeably entertain majority."—M. P. News.
Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program."
Consensus—"Good picture, good puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)..................JAN.
"Heavy drama with a mystery element."—M. P. News.

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16)..................NOV.
"Best comedy offering of the season."—M. P. News.
Exhibitor Comment—"Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week." "Excellent picture, good action and comedy. Big business two days, average one."
Conseusu—"Excellent picture, big puller."

Box Office Reports continued on page 688

"WHEN THE CLOUDS ROLL BY"

(UNITED ARTISTS)

Sure Fire Winner with Any Audience

DOUG'S latest is farce comedy of the variety which made him famous back in the old Triangle days. It opens with a subtitle and some scenes which lead you to believe that the story is to be taken seriously, but which later is found to have been used only to make plausible the stunts which the star executes and to excuse superstition in a man.

Inside of five minutes Doug is in the midst of a continuing series of his kind of athletic stunts and for fully four reels the picture keeps up its farce comedy tempo with a laugh in every foot of film. It then slows down long enough to allow Frank Campeau to bring on the plot, same being of the w.k. idea of the villain trying to trim the heroine's father out of valuable oil property, with the hero being falsely accused, etc., and then gets a running start for another couple of thousand feet of still better athletic action and convincing mechanical effects, which wind up with a flood which would make Noah green with envy. "After the clouds roll by" Doug is discovered up a tree, with his lady fair floating down toward him on the roof of an uprooted house.

He then changes his temporary residence to the approaching roof, there to explain that all the trouble, including the flood, which we will suppose was of the villain's planning. This done, a church with a parson clinging to the steeple comes floating by and the knot is about to be tied as the last scene fades out.

Fairbanks, cameraman and director are entitled to full credit for producing a picture which will stand as a masterpiece of its kind for many a day.—Length, 5700 feet.—*J. S. Dickerson.*

THE CAST

Daniel Boone Brown	Douglas Fairbanks
Mark Drake	Frank Campeau
Curtis Brown	Ralph Lewis
Dr. Metz	Herbert Grimwood
Hobson	Albert MacQuarrie
Lucette Bancroft	Kathleen Clifford
Bobbie DeVere	Daisy Robinson

Directed by Victor Fleming.

Assisted by Ted Reed.

Original Story and Scenario by Douglas Fairbanks, assisted by Lewis Weadon and Tom Geraghty.

PRESS NOTICE—STORY

Douglas Fairbanks, premier screen comedian and without doubt the most popular male star of the day, will present his second picture for "Big Four" release, "When the Clouds Roll By" at the ——— theatre for a ——— day run beginning ———.

Farce comedy of the best sort with the star's athletic stunts always to the fore sums up this latest picture from the Fairbanks studio.

Doug is named Daniel Boone Brown in the feature, a healthy, normal young man with a job in his uncle's office. To tell you all about this picture would spoil part of your enjoyment and also monopolize the newspaper for it is a full hour and a half of rushing dramatic action with a laugh every minute and some spectacular stuff which has never been surpassed.

There is a flood which rivals the biblical description of the one in which Noah played the leading role. Some of the cleverest camera work ever attempted in a photoplay is evidenced. The star shows his athletic prowess to as great advantage as in any feature he has ever made. And the story will hold interest for itself alone.

In support of the star are such well known players as Frank Campeau, Kathleen Clifford, who plays the part of Doug's sweetheart, Ralph Lewis and others. The picture is in six parts, every reel of which is entertainment of the highest type.

PROGRAM READER

It is with more than usual pleasure that we announce Douglas Fairbanks in his latest photoplay, "When the Clouds Roll By" for next week. To begin with everyone wants to see America's foremost comedian and actor and especially will this be true of his latest contribution to the screen, a picture which all agree is the best he has ever done.

If you remember "His Pictures in the Papers" the feature which was largely instrumental in building Mr. Fairbanks' fame, you will appreciate the entertainment gem in store for you when we say that "When the Clouds Roll By" is even better although in construction they somewhat resemble each other.

Doug has the same sort of likeable role which permits him to do the foolish, laughable athletic stunts which everyone enjoys and the "bits of business" and titles are highly original. We cannot praise this picture too highly. If it doesn't break all records we are going to be disappointed.

SUGGESTIONS

In the exploitation of this picture you should feature the fact that it is Fairbanks at his best, that the story is original and was written by the star himself and that no expense has been spared to make a picture which will stand as a masterpiece of its kind.

There is a strong tinge of superstition in the early part of the offering which makes permissible stunts in advertising and the use of catch lines and selling talk, touching on this subject. You might talk about black cats, walking under ladders, finding horse shoes, the unlucky opal rings, the bad luck of breaking mirrors, etc., for all these things are touched upon in the scenes of the feature.

If you desire to consider the picture seriously, you can start a discussion of the effect a studied attempt to inculcate a belief in the supernatural and to make a person superstititious will have on the physical and mental person, for such a thought was the foundation idea of "When the Clouds Roll By."

One of the most spectacular sequences in the film is a flood caused by the breaking of a fictional dam.

You can get reading attention by referring to the famous Johnstown flood and it might not be out of place to talk about Noah and his flood.

In newspaper advertising, this feature like all others with Fairbanks as a star should feature the actor's name and a good likeness of him since you are selling primarily Fairbanks with the story and all other angles secondary.

In this you will be aided by the producers who have prepared some very good line cuts and also have excellent stills ready for you.

In window displays there is a very nice opportunity to tie up with jewelers in an opal sale since an opal ring figures in the scenes of the story quite largely.

For a contest, there is a chance to pull some good stunts with essays on the subject of superstitions, from the angle the person who will name superstitions which some particular profession believes in like, actors or sailors among whom a strong belief of what is good and bad luck exists. Another essay contest idea would be to offer a prize for the best story of a "nightmare dream" which the person writing had experienced. Quite a lot of the scenes in the picture are projected as a nightmare which the star is experiencing.

CATCH LINES

He broke three mirrors, walked under a ladder, and ran into all sorts of bad luck predictions but all the same he won the girl of his choice after "going through fire and water," mostly water.

How would you like to be married on the roof of a house by a parson who clung to the steeple of his church, as both church and house floated about in the flood waters following the bursting of a dam. See "When the Clouds Roll By."

"ROUGE AND RICHES"

(UNIVERSAL)

Often Told Tale Makes Obvious Picture

THE story of the proud and poor girl of aristocratic parentage, who adopts a career upon the stage as a member of the chorus, is one of the most familiar formulas in photoplay production. The only variation in the construction is noticeable in the pattern which it follows. Usually the theme is developed around a comedy base. In this instance "Rouge and Riches," as the title implies, is constructed upon a sentimental premise, and the idea is so single track in its conception and execution, that it offers no sustaining value in regard to romance, action, suspense, characterization and other ingredients.

One cannot sympathize with the heroine inasmuch as her motive in becoming a chorus girl is purely a mercenary one, and she is extremely fickle besides. The old tale of the girl who would marry a millionaire and maintain her virtue at the same time. In the course of events she learns to appreciate that riches, do not bring love and so she finds happiness with an actor not blessed or cursed with wealth. A melodramatic flourish is attempted in the latter reels, but it fails to score because it is so obviously introduced to add a belated bit of action.

A typical story book picture one without much reflection of reality. Certain scenes of rehearsals are depicted in a lifelike manner. These constitute the points of interest in a feature not calculated to make even an amateur picture goer enthuse to any extent. The title sounds like something Laura Jean Libbey might have conceived and the text goes back to her day. Mary MacLaren is quite appealing as a chorus girl, but her talent is never given an opportunity. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Becky	Mary MacLaren
Aunt Lucia	Albert Lee
Jefferson Summers	Robert Walker
Kattens Dalmayne	Dorothy Abril
Tom Rushworth	Wallace McDonald
Dodo	Marguerite Snow
Jose	Syn de Conde
Carter Willis	Lloyd Whitlock
Max Morro	Harry Dunkinson
Jane Hamilton	Helen Sullivan

By W. Carey Wonderly.

Scenario by Hal Hoadley.

Directed by Harry Franklin.

PRESS NOTICE—STORY

A human tale of a chorus girl is offered in Mary MacLaren's new picture, "Rouge and Riches," which comes to the ——— theatre next ———. The picture is an adaptation of one of W. Carey Wonderly's stories which appeared recently in Live Stories Magazine and is the charming and spirited recounting of the events in the life of Becky, the last of an impoverished Virginia family, who adopts a career on the stage in order to recoup some of the misspent fortune. Becky has read in the papers of chorus girls marrying millionaires and her object in taking up the life behind the footlights is purely a mercenary one. She leaves her fiance behind and comes to New York and as she possesses the necessary requisites for the stage she is offered a position in the chorus of a musical show.

A Wall Street magnate is attracted to her and offers her marriage but her mercenary motive is forgotten because she falls in love with Tom Rushworth, one of the masculine members of the troupe. She is about to accept Willis, the millionaire, when she learns that Tom has been arrested for the murder of a former sweetheart. He has been given the third degree for refusing to talk about his actions at the hour of the crime, the reason being that it would involve Becky's reputation. However, she comes forward and furnishes the much needed evidence to establish his innocence and then the thought comes home to her that happiness can be gained without money. So she accepts Tom's love in preference to Willis' wealth. The picture is richer in stage incidents than that found in the usual story of theatrical life and the fact that it contains a touch of the human and the genuine serves to make it thoroughly interesting. Miss MacLaren plays the part of Becky with her customary charm and she is supported by Wallace McDonald, Marguerite Snow and others.. Harry Franklin directed.

CATCH LINES

She put on rouge to gain riches. She became a chorus girl in order to catch a millionaire and after she caught him she found that his money could not bring love. What happened? See Mary MacLaren in "Rouge and Riches."

She was a chorus girl and the prettiest member of the company. She had three suitors—one was a playwright from her old home town, one was a millionaire, and the other was an actor. Which one did she choose? See "Rouge and Riches."

She read the papers and found that chorus girls have a way of marrying millionaires. So she went on the stage. Follow her adventures in "Rouge and Riches," the latest Mary MacLaren picture.

Did you ever have a desire to go on the stage and marry a millionaire? Does a rich marriage bring love? See "Rouge and Riches" and find out. A clever picture of the home and the stage.

PROGRAM READER

Some girls go on the stage to receive the plaudits of the world. Others go on to seek fame and fortune in their art. And a certain few go on to meet and marry millionaires. They know they are in the public spotlight and that the business man will worship at their shrine when his day's work is over. Such a girl was Becky, who came from the old Dominion. She was the last of her people and in order to save the estate and keep the wolf from the door she came to New York and found a position in the chorus. Her motive was to meet a millionaire and so intrigue him that he would ask her to be his wife. But when she had thoroughly charmed him, she suddenly woke up to the fact that riches and love do not necessarily go together. A less fortunate man attracted her. He offered her nothing but his heart, but it was sufficient. Better to have a loving husband than the clothes that money might bring. Such is the outline of this most interesting story of the stage and home as offered in "Rouge and Riches," which comes to this theatre next ——— with Mary MacLaren.

SUGGESTIONS

Here is another picture of a chorus girl and it carries enough points of interest to make good advertising copy. Take the title for instance. It suggests the make believe world and the life behind the footlights. Play it up for it is a winner. Do not go to any length in exploiting the theme because it is anything but original. Simply feature it as an entertaining story of the stage and a girl's ambition to gain wealth. She belonged to the chorus and she knew that it appealed to the busy business man. Play up the fact that the picture generates a deal of heart interest and sentiment and capitalizes the power of love. What of the catch lines? Surely a good angle. We have written some for your teaser campaign.

Tell your audience that Miss MacLaren has a picture which brings out her charm and talent. Acquaint your patrons with the fact that the picture is a romantic drama of the stage—of the life behind the footlights. Use stills of the stage scenes.

The Index to The Complete Plan Book

(Continued from page 686)

PICTURE BRAND STAR RELEASED PLAN BOOK

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28)........................OCT. 11
"This will be generally acceptable."—M. P. News.

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23)...........NOV. 22
"Will pleasantly entertain generally."—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23)............NOV. 29
"Patriotic note may carry this picture by."—M. P. News.
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16)..........................NOV. 29
"Heart interest and atmosphere here."—M. P. News.

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE........NOV. 15
"Good suspensive dramatic photoplay."—M. P. News.
Exhibitor Comment—"Extra good. Extra big to big business two days." "Story weak. photography good, star better than her last two releases. Average to poor business all week."
Consensus—"Good picture, good puller."

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30).......DEC. 6
"An absorbing heavy calibre drama."—M. P. News.
Exhibitor Comment—"Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled."

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16)..........................NOV. 29
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28)..........................DEC. 27
"Registers as highly amusing comedy."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)............DEC. 27
"Nothing here to cause you worry."—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9)..........................NOV. 1
"Picturization of an average drama."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business." "A dandy picture. Extra big to big business three days."
Consensus—""Excellent picture, big puller."

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23)..........................NOV. 22
"Captivating farce registers high class."—M. P. News.

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2)......OCT. 25
"Should register big with majority."—M. P. News.
Exhibitor Comment—"A fairly good picture. Big business two days." "Pleased; big business two days."
Consensus—"Pleasing picture, good puller."

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19)..........................OCT. 25
"Meritorious farce amusingly entertaining."—M. P. News.
Exhibitor Comment—"Big business three days." "Pleased more patrons than any picture I have shown in a year. Extra big business three days."

WIDOW BY PROXY (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK (SEPT. 28)..........................OCT. 4
"Should captivate star's followers."—M. P. News.
Exhibitor Comment—"Played this one a full week with Sennett's 'Salome vs. Shenandoah' to extra big business all week." "Broke all records with Arbuckle comedy on bill. Extra big business four days, big business three days."
Consensus—"Good picture, good puller."

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE............NOV. 1
"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24)......DEC. 6
"Farnum followers will like this one."—M. P. News.
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days."

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13)..............OCT. 25
"Presents Elvidge in an unsympathetic role."—M. P. News.

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26)..........................NOV. 22
"Should exploit as a big production."—M. P. News.
Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days."

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16)..........................NOV. 29
"Entertaining production, should satisfy."—M. P. News.

"Flashbacks" on Earlier Releases

"Checkers" (Fox)—"Packed them in three days to extra big business."

"Rough Riding Romance" (Fox)—"Great Mix picture. Big business three days.

"Daddy Long Legs" (First National)—"One of the most enjoyable pictures I hav ever seen. Broke house records for two days."

"The Spite Bride" (Selznick)—"Nothing extra, but pleased. Good business tw days."

"Girl in Bohemia" (Fox)—"Average picture. Big business one day."

"Twin Pawns" (Pathe)—"A good picture. Extra big business."

"The False Code" (Pathe)—"Only fair. Average business two days."

"Forbidden" (Universal)—"A satisfying production well liked by all Averag business."

"Her Purchase Price" (Robertson-Cole)—"Not up to star's average. Poor bus ness."

"The Thunderbolt" (First National)—"A first class picture. Just the kind th people want."

"The Glorious Lady" (Select)—"Good picture, pleased them all. Big to averag business two days."

"Red Head" (Select)—"Splendid picture. Alice Brady at her best. Big to aver age business two days."

"Kingdom of Dreams" (First National)—"This production has great array o stars but did not do well. Poor business."

"Amazing Impostor" (American-Pathe), "Nothing worth while about this feature Average business."

"Poor Rich Man" (Bushman-Bayne)—"The kind of picture that builds patronage.

"Auction of Souls" (First National)—Broke all records for attendance. Extra bi business for a week."

"Loves of Letty" (Paramount-Artcraft)—"Excellent picture to extra big busines three days."

"The Hellion" (Pathe)—"Very good picture. Lots of action. Star does best worl of any picture yet."

"Unpardonable Sin" (Harry Garson)—"A fine picture to extra big business."

"Eternal Magdalen" (Goldwyn)—"Very ordinary. Big business one day."

"Last of the Duanes" (Fox)—"A regular 'shoot 'em up.' Good business."

"Chasing Rainbows" (Fox)—"Best Brockwell for some time, but star didn't draw.'

"Speed Maniac" (Fox)—"A good picture full of action."

"Lost Princess" (Fox)—"Not much to it."

"Luck in Pawn" (Paramount-Artcraft)—"Just a pleasing picture. Big busines four days."

"Broken Commandments" (Fox)—"A very good picture. Average to poor busines two days."

"Mary Regan" (First National)—"A good picture that pleased. Big to averag business two days."

"Burglar by Proxy" (First National)—"Fine pleasing picture. Big business tw days."

"Wolves of the Night" (Fox)—"This feature is well worth playing. Big busines two days."

"Temperamental Wife" (Select)—"Fine picture, but Constance Talmadge has n drawing power here."

"The Spender" (Metro)—"Good comedy drama. Average business."

"The Brat" (Metro)—"A great picture. Went over big."

"Destiny" (Universal)—"Ordinary picture to average business."

"Blue Blood" (Goldwyn)—"A good picture to big business two days."

"Burglar by Proxy" (First National)—"A pleasing picture to big business."

"Midnight Patrol" (Select)—"A fine picture; will please any audience. Extra big business three days."

"One Woman" (Select)—"A good picture to average business two days."

"Lone Star Ranger" (Fox)—"A great picture to extra big business."

"Miracle Man" (Paramount-Artcraft)—"A wonderful picture to extra big business two days and big business one day."

"Man Who Turned White" (Robertson-Cole)—"Big to average business two days."

"Perfect Lover" (Selznick)—"Average to poor business two days."

"Hornets' Nest" (Vitagraph)—"A good picture but did not get over. Average business three days."

"The Hoodlum" (First National)—"A masterpiece of direction. Played it three weeks to big business."

"Her Kingdom of Dreams" (First National)—"Good picture; not star's best. Big business."

"Man Who Stayed at Home" (Metro)—"A pleasing picture to average business."

"Modern Husbands" (Henry B. Walthall)—"A fair picture to poor business."

"Pettigrew's Girl" (Paramount-Artcraft)—"Patrons liked it. Average business."

"The Hoodlum" (First National)—"A good picture, but not as good as 'Daddy Long Legs.'"

"Gates of Brass" (Pathe)—"Patrons like Keenan. Average business."

"Almost Married" (Metro)—"Patrons liked this one very much. Average business."

"Upstairs" (Goldwyn)—"Best Normand so far. Average business."

"City of Comrades" (Goldwyn)—"A fine picture. Star drew big business two days."

¶ With printing troubles completely at an end, Exhibitors' Box Office Reports and Index to The Complete Plan Book will hereafter be a permanent feature of Motion Picture News.

“THE SAGE BRUSHER”

(HAMPTON-HODKINSON)

Reviewer Pronounces This a Wonderful Picture

“WONDERFUL” is the word that accurately describes this screenization of Emerson Hough’s great story, and it is an artistic achievement that reflects credit on the entire motion picture industry. A photoplay masterpiece demands many essentials, and Benjamin B. Hampton’s picture qualifies in every respect.

First it has the appealing story interpreted by a notable cast. Every member of the cast is the perfect type for his or her respective role. And they are clever artists and do not overact. The story contains charming romance in two channels, villainy thwarted, comedy, pathos, and thrills with the “melo” made realistic. The direction is exceptionally well done, and the photographer has cleverly caught some excellent long shots of beautiful scenes.

The sequences, replete with thrilling incidents, are skillfully sewed together by a silver thread of sweet sentiment. One marvelous incident shows a kitten struggling in the water after the awe-inspiring flood breaks from the dam and sweeps everything before it. A dog heroically leaps from a log and, seizing the kitten, swims with her to safety. From every angle, a screen masterpiece.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and tremendously pleasing; Elite, strong puller and exceptionally pleasing; Family, big puller and wonderfully pleasing; Workers, strong puller and tremendously pleasing.—*Tom Hamlin.*

THE CAST

Dr. (Major) Barnes	Roy Stewart
Mary Warren	Marguerite De La Motte
Sim Gage	Noah Beery
Annie Squires	Betty Brice
Wid Gardner	Arthur Morrison
Big Aleck	Gordon Russell
Waldhorn	Edwin Wallock
Charles Dornewald	Thomas O’Brien
Mrs. Jensen	Aggie Herring

Story by Emerson Hough.
Directed by Edward Sloman.
Photographed by John Seitz and Clark Bond.

Roy Stewart doing some love making in “The Sagebrusher,” the latest Benj. B. Hampton feature, distributed by Hodkinson

PRESS NOTICE—STORY

Emerson Hough’s novel, “The Sagebrusher,” has been screened by Benjamin B. Hampton for the W. W. Hodkinson Corporation and will be shown at the ——— theatres for ——— days beginning ———.

Edward Sloman directed the production and it is said to have been highly eulogized by the critics as one of the outstanding film productions of the year. One of the tremendous scenes described is the flood which sweeps everything before it. One of the many happy sidelights is said to be the rescuing of a kitten struggling in the raging waters. A dog leaps from a passing log and brings the kitten to safety.

A refined girl is persuaded by her friend to go west in response to an advertisement that states a Western rancher desires a housekeeper, object, matrimony. When she arrives the girl is blind, having lost her sight on the trip. So she does not see the rancher in all his ugliness. He tenderly cares for her in his shack with the aid of a neighboring woman and although he feels that he is not worthy of her he decides to marry her in order to protect her.

The young doctor arrives in time to witness the wedding and the big-hearted rancher persuades the young doctor to kiss her after the ceremony in place of the groom. The blind girl of course thinks that her husband kissed her and wonders for weeks why he evades her afterward.

Another romance is on its way when her girl chum arrives from the east and meets the neighbor of her husband. The visitor is amazed when she glimpses the lazy, untidy and ugly husband. But when the plotters break the dam and let loose the flood of waters through the valley, one of the many outstanding feats of heroism was performed by the rancher as he made the great sacrifice.

And two romances promised a happy future when the young doctor restores the sight of the young bride, now widowed, and wins her for himself.

PROGRAM READER

Emerson Hough is a great author.

“The Sagebrusher” is an intensely interesting and popular novel.

And Benjamin Hampton persuaded Edward Sloman to direct the filming of “The Sagebrusher” for W. W. Hodkinson Corporation.

This combination of powerful names naturally means something.

According to the unanimous eulogies of the screen critics the results have been simply wonderful.

Two fine love stories are told in the book and faithfully depicted in the picture. They have the great human appeal. And then there are melodramatic incidents galore. Something to stir the most blase.

In the great climax of the swiftly moving photoplay a dam is dynamited and a flood of water rushes furiously down the valley carrying houses, churches and all before it with the resultant loss of life pictured in the catastrophe.

And a blind bride recovers her sight. And a dog saves the life of a struggling kitten in the raging waters. And———.

But what’s the use. We cannot begin to describe it.

“The Sagebrusher” will be shown at this theatre next week.

SUGGESTIONS

When you book this picture you will at once realize that it must be exploited to the very skies in order to secure a good opening the first day. After that you can simply relax your efforts because the word-of-mouth boosts will certainly pack your house for the balance of the engagement. Use the name of the author, the title of the book which is the same as the photoplay, also mention that Benjamin B. Hampton is the producer of Stewart Edward White’s “The Westerners,” and Zane Grey’s “Desert Gold.”

“RED HOT DOLLARS”

(PARAMOUNT-ARTCRAFT)

Wholesome, Entertaining Comedy Drama

THIS is a comedy-drama that can be cheerfully described as one of those wholesome and pleasantly entertaining photoplays, and the youthful star appears in a typical Charles Ray role, the kind that won him most of his popularity, although not so simple a type as some he has portrayed.

He appears as a young machinist who is adopted by his employer in reward for a heroic deed, and who afterwards settles a feud between his foster father and the grandfather of his sweetheart, thereby winning a charming girl. This is a lively photoplay from start to finish with never a lagging moment.

There are several high spots in the comedy that will bring hearty laughter and the star is surrounded by a good cast and favored with splendid direction. Charles Mailes gives a very excellent characterization of the dour old Scotchman, and Mr. Ray is quite irresistable in his role which is rich with quaint humor.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and highly pleasing; Family, good puller and very pleasing; Workers, good puller and very pleasing.—*Tom Hamlin.*

THE CAST

Tod Burke	Charles Ray
Janet Muir	Gladys George
Angus Muir	Charles Mailes
Peter Garton	William Conklin
Cornelia Garton	Mollie McConnell

Produced by Thomas H. Ince.
Story by Julien Josephson.
Directed by Jerome Storm.
Photographed by Chester Lyons.

Charlie Ray and his “Scotch lassie” in the Thos. H. Ince feature, “Red Hot Dollars,’ released through Paramount-Artcraft.

PRESS NOTICE—STORY

Charles Ray in his latest Thomas H. Ince production, “Red Hot Dollars,” is the Paramount-Artcraft picture to be shown at the ———theatre for ———days beginning———.

The star appears as a young machinist, Tod Burke, and is employed in the great machine works owned by Peter Garton. One day when his employer is inspecting the mill the youth heroically shoves him out of the way of a falling crane but in saving his employer the young man is severely injured.

Peter Garton takes him to his own home and becomes so attached to him that he tells his society sister that he will adopt the boy. The sister tries to introduce the boy into society and many laughable situations are presented.

When the boy goes to tell his sweetheart the good news he is surprised to find that she is not overjoyed. And when her dour old Scotch grandfather finds out that Peter Garton is the youth’s foster father he orders the boy from the house. It seems that the old man was still running his small machine shop and was gradually being crowded out by the Garton concern. He was very bitter against Peter Garton although they were once the best of friends.

It began to look as if a sweet little romance would be nipped in the bud. When the youth secured his sweetheart a position as stenographer in the office of Peter Garton they did not let the old Scotchman know. But he found out when he discovered a portion of his grandchild’s pay envelope. And that happened to be the very day that Peter Garton entered the office and found his adopted son dancing with the stenographer.

She was discharged by Garton and when the old Scotchman heard of it he flew into a rage and made his way to the Garton residence where the two old enemies were soon cooped in by the youthful lovers and finally forced to make-up and not interfere with romance.

PROGRAM READER

One young machinist wins a father and a fortune by a deed of heroism, but thereby stands a chance of losing his sweetheart.

Of course she was glad that he had a brilliant future before him but her grandfather was a deadly enemy of the boy’s new foster-father.

This young and budding romance was simply going to be nipped in the roots before it hardly started to bloom.

His sweetheart’s grandfather was a dour old Scotchman and remembered that his former friend was the president of the Iron Foundry which threatened to crush his little machine shop.

So the old Scotchman simply chased the young lover out of the house. The only way to smooth love’s path was to effect a reconciliation between the two old enemies.

And that is the task that confronts Charles Ray as Tod Burke the machinist Romeo.

“Red Hot Dollars,” is the Thomas H. Ince Paramount-Artcraft picture to be shown at this theatre next week and Charles Ray is in one of his charming roles which is bound to win universal favor.

SUGGESTIONS

After this picture is booked you have three good names besides the title. The Charles Ray following can be captured by displaying the star’s name at every opportunity. And the producer, Thomas H. Ince, has made many of the most successful productions of the screen, so his name should be mentioned in all your announcements. Then the picture is a Paramount-Artcraft brand, well advertised and not to be neglected in preparing your advertising copy. Outside of these three powerful adjuncts you should use the title with catch lines.

CATCH LINES

What does it profit a man if he gains untold wealth and loses his sweetheart?

Money proved a barrier to one budding romance, but love as usual finds a way.

In order to win his sweetheart he faced the tremendous task of reconciling a dour old Scotchman to a hated enemy.

When his foster father found the youth dancing with the pretty stenographer during business hours, she lost her job but finally gained a loving husband.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(*See Pathe Exchanges*)

CHRISTIE FILM COMEDIES

(*At State Right Exchanges*)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)..........2
Dec.—Go West Young Woman (Fay Tincher)..........2
Nov.—A Roman Scandal (Colleen Moore)..........2

SINGLE REEL COMEDIES

Kidnapping Caroline..........1
Two A. M...........1
All Jazzed Up..........1
Settled Out of Court..........1
Bobby's Baby..........1

GAYETY COMEDIES

His Fatal Bite..........1
Cursed by His Cleverness..........1
Are Floorwalkers Fickle?..........1
Calling His Bluff..........1
Love Sick at Sea..........1

EDUCATIONAL FILM CORP.

(*Through State Right and Educational Exch.*)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play..........1

RED CROSS TRAVEL SERIES

The Relief of Poland..........1
Constantinople, the Gateway of the Orient..........1
America's Watch on the Rhine..........1
Belgium, the Broken Kingdom..........1
Marie, Queen of Rumania..........1
Archangel, City of Snow..........1
The Tiny Kingdom of Montenegro..........1

BRUCE SCENICS

The Chilkat Cubs..........1
Wanderlust..........1

SPECIALS

The Why of a Volcano..........1
The Second Chance..........1
War Spruce..........1

EQUITY PICTURES CORP.

Silk Husbands and Calico Wives (House Peters)..........6
Eyes of Youth (Clara Kimball Young)..........7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Dec. 30—Everywoman (Special Cast)..........7
Dec. 28—Red Hot Dollars (Charles Ray)..........5
Dec. 28—Wanted, a Husband (Billie Burke)..........5
Dec. 21—A Girl Named Mary (Marguerite Clark)..........5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)..........5
Dec. 21—His Wife's Friend (Dorothy Dalton)..........5
Dec. 14—Behind the Door (Ince Special)..........5
Dec. 14—The Cinema Murder (Cosmopolitan)..........5
Dec. 7—More Deadly Than the Male (Ethel Clayton)..........5
Dec. 7—Victory (Maurice Tourneur)..........5
Dec. 7—An Adventure in Hearts (Robert Warwick)..........5
Nov. 30—Scarlet Days (D. W. Griffith)..........7
Nov. 30—Counterfeit (Elsie Ferguson)..........5
Nov. 23—The Miracle of Love (Cosmopolitan)..........5
Nov. 23—It Pays to Advertise (Bryant Washburn)..........5
Nov. 23—The Invisible Bond (Irene Castle)..........5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May)..........5
Nov. 16—Male and Female (DeMille Special)..........9
Nov. 9—What Every Woman Learns (Enid Bennett)..........5
Nov. 9—Crooked Straight (Charles Ray)..........5
Nov. 9—Lunch in Pawn (Marguerite Clark)..........5
Nov. 2—L'Apache (Dorothy Dalton)..........5
Nov. 2—Turning the Tables (Dorothy Gish)..........5

PARAMOUNT-ARBUCKLE COMEDIES

Nov. 16—The Hayseed (Arbuckle)..........2

PARAMOUNT-SENNETT COMEDIES

Dec. 21—Love, Honor and Behave..........2
Dec. 7—A Lady's Tailor..........2
Nov. 23—Down on the Farm..........2
Nov. 9—His Last False Step..........2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning..........1
Dec. 21—Those Distant Cousins..........1
Dec. 7—After the Circus..........1
Nov. 30—Oh, Man..........1
Nov. 23—Wonder What a Baby Thinks About..........1

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 28—King Rama at the Royal Wat..........1
Dec. 21—In Brittany..........1
Dec. 14—A Scenic Classic..........1
Dec. 7—Push Car Trails in Formosa..........1
Nov. 30—In the Basque Country..........1
Nov. 23—The Salt of Anping..........1
Nov. 16—Uncle Sam, Salvager..........1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz..........1
Dec. 14—Down the Strand in Lond..........1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle..........1
Dec. 7—Memory Lane..........1
Nov. 23—Sunshine and Shadows..........1
Nov. 9—A Night in June..........1

PARAMOUNT MAGAZINE

Dec. 28—Camera Surf Studies..........1
Dec. 21—In the Canadian Wilds..........1
Dec. 14—Clouds and Sunsets..........1
Dec. 7—A South American Niagara..........1

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex)..........2
Dec. 14—Speed (Al St. John)..........2

FILM MARKET, INC.

(*At State Rights Exchanges*)

The House Without Children..........7
The City of Purple Dreams..........6
Who Shall Take My Life?..........7
Zongar, the Dare Devil of Romance..........5
The Natural Law..........6
The Grain of Dust..........6
The Lust of the Ages..........6
Has a Man the Right to Kill?..........5
Beware of Strangers..........5

FIRST NATIONAL EXCHANGES

Jan. 5—A Daughter of Two Worlds (Norma Talmadge)..........6
Dec. 29—The Greatest Question (D. W. Griffith's)..........6
Dec. 15—In Old Kentucky (Anita Stewart)..........7
Dec. 1—The Beauty Market (Katherine MacDonald)..........6
Nov. 17—Heart o' the Hills (Mary Pickford)..........6
Nov. 10—Mind the Paint Girl (Anita Stewart)..........6
Nov. 3—A Virtuous Vamp (Constance Talmadge)..........6
Oct. 20—In Wrong (Jack Pickford)..........5
Oct. 6—The Thunderbolt (Katherine MacDonald)..........5
Dec. 22—A Day's Pleasure (Charlie Chaplin)..........2
Dec. 22—A Twilight Baby (Henry Lehrman)..........3

FLORIDA FILM CORPORATION

(*At State Right Exchanges*)

A Dumbwaiter Scandal..........2
A Pool of Peaches..........2
Fabulous Fortune Fumblers..........2
His Conscience His Guide..........2
Fred's Fictitious Foundling..........2
Work and Win 'Em..........2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)..........7
Evangeline (Special Cast)..........7
Kathleen Mavourneen (Theda Bara)..........6
Checkers (Special Cast)..........7

WILLIAM FARNUM SERIES

The Adventurer..........7
Heart Strings..........7
Wings of the Morning..........7

THEDA BARA SERIES

Lure of Ambition..........5

TOM MIX SERIES

The Daredevil..........5
The Cyclone..........5
The Feud..........5

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse)..........5
Her Elephant Man (Shirley Mason)..........5
Tin Pan Alley (Ray and Fair)..........5
The Square Shooter (Buck Jones)..........5
Flames of the Flesh (Gladys Brockwell)..........5
Shod With Fire (William Russell)..........5

SUNSHINE COMEDIES

Training for Husbands..........2
A Light Weight Lover..........2
The Great Nickel Robbery..........2
The Heart Snatcher..........2
Her Private Husband..........2
Her Naughty Wink..........2

MUTT AND JEFF CARTOONS

Chewing Gum Industry..........½
The Price of a Good Sneeze..........½
Putting on the Dog..........½
The Chemists..........½
The Rum Runners..........½

FROHMAN AMUSEMENT CORP.

(*At State Right Exchanges*)

TEXAS GUINAN SERIES

Just Bill..........2
The Boss of the Rancho..........2
The Spirit of Cabin Mine..........2
The Heart of Texas..........2

MACK SWAIN SERIES

Nimrod Ambrose..........2
Ambrose and the Bathing Girls..........2
Ambrose in Bad..........2
Ambrose's Winning Ways..........2

GARDINER SYNDICATE

(*At State Right Exchanges, Albany and Buffalo*)

Yankee Doodle in Berlin..........6
Mickey..........7
Birth of a Race..........10
The Bargain (Wm. S. Hart)..........6
The Bandit and Preacher (Wm. S. Hart)..........5
The Hell Hound of Alaska (Wm. S. Hart)..........5
Staking His Life (Wm. S. Hart)..........5
Satan's Pawn (Bessie Barriscale)..........5
The Straight Road (Chas. Ray and Bessie Barriscale)..........5
One Day..........5

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Flame of the Desert (Geraldine Farrar)..........7
The Loves of Letty (Pauline Frederick)..........5
Jubilo (Will Rogers)..........6
The Gay Lord Quex (Tom Moore)..........5
Jinx (Mabel Normand)..........5
Bonds of Love (Pauline Frederick)..........5
Strictly Confidential (Madge Kennedy)..........5

GREAT AUTHORS PRODUCTIONS

The Cup of Fury (Rupert Hughes)..........
The Girl From Outside (Rex Beach)..........7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)..........5
Aug. 15—High Pockets (Bennison)..........5
May 11—The Road Called Straight (Bennison)..........5
Mar. 23—Speedy Meade (Louis Bennison)..........5
Jan. 5—Oh, Johnny (Louis Bennison)..........5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)..........2
Dec. 28—Two Dollars, Please..........2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)..........2
Nov. 30—A Much Needed Rest (Parsons)..........2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)..........2
Nov. 2—His Own Medicine (Parsons)..........2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making..........1
Nov. 16—Nature's Echo..........1
Nov. 9—Net Profits (Catching Salmon in Skeena River)..........1
Nov. 2—Rocks of Ages (Granite Quarries)..........1

GOLDWYN-BRAY PICTOGRAPHS

Dec. 6—Reformed Saloons..........1
Nov. 30—Passing of the Old West..........1
Nov. 23—Department Stores on Wheels..........1
Nov. 16—How Time Flies..........1
Nov. 9—Ponchos from Peru..........1
Nov. 2—A City of Kings..........1

HALL ROOM BOYS PHOTO PLAYS

Dec. 29—The Lovable Scamps..........2
Dec. 15—Taming the West..........2
Dec. 1—The Chicken Hunters..........2
Nov. 17—Pretty Soft..........2
Nov. 3—A Howling Success..........2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)..........5
The Heart of a Gypsy (Florence Billings)..........5
The Phantom Honeymoon (Marguerite Marsh)..........5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)..........5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt..........2
A House Divided (Sylvia Breamer)..........6
The Littlest Scout (Violet Blackton)..........6
Wanted for Murder (Elaine Hammerstein)..........6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)..........6

SERIALS

The Trail of the Octopus (Ben Wilson, Neva Gerber).......... 15 Episodes
The Sign of the Rat (Clair Anderson, Harry Carter).......... 15 Episodes

CHAPLIN CLASSICS

Dec. 28—The Vagabond..........2
Nov. 16—The Fireman..........2

HODKINSON CORP., W. W.

(*Releasing Through Pathe Exchanges*)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)..........7
The Westerners (Stewart Edward White's)..........7

ZANE GREY PICTURES, INC.

(*Benj. B. Hampton and Eltinge F. Warner*)

The Desert of Wheat (Zane Grey's)..........6

J. PARKER READ, JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)..........7

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)..........6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)..........6
Cynthia of the Minute (Leah Baird)..........6

ROBERT BUNTON PRODS.

The Lord Loves the Irish (J. Warren Kerrigan)..........5
The Joyous Liar (J. Warren Kerrigan)..........5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)..........6

IVAN FEATURE PRODUCTIONS

(*At State Right Exchanges*)

Life of Honor (Leah Baird-James Morrison)..........7
Human Clay (Mollie King)..........5

Release Information Continued on Page 692

"THE GREATEST QUESTION"

(FIRST NATIONAL)

Photoplay of Sadness, Artistically Produced

D. W. GRIFFITH'S first production for First National will no doubt keenly interest everybody, although it is not pleasant entertainment. It is a photoplay of sadness, and here is just barely enough sweetness in it to partially offset the lust displayed by one of the characters.

It touches somewhat on the occult and the theme may appeal to Spiritualists and be scoffed at by Atheists. But away from this angle it is melodrama in a home-spun atmosphere, portrayed by a cast of most excellent types. Brutal passions are shown as well as ragedy. It is not a picture suitable for children and may not generally be considered up to the Griffith standard, but it is intensely interesting, very unusual, and has the happy ending.

Lillian Gish is the child of a roving peddler, and when her parents pass away she takes employment around the house of a quarreling couple. When the man tries to assault her she recognizes him finally as the vague haunting figure that in her early childhood she saw murdering a woman. In the meantime her kind neighbors rescue her and the spirit of her neighbor's son apparently returns to let hem know there is oil on the farm.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and generally pleasing; Elite, strong puller and fairly pleasing; Family, good puller and fairly pleasing; Workers, good puller and generally pleasing.—*Tom Hamlin.*

THE CAST

Nellie Jarvis	Lillian Gish
ohn Hilton	George Fawcett
Mrs. Hilton	Eugenie Besserer
Jimmie Hilton	Robert Harron
ohn Hilton	Ralph Graves
Mr. Scrubble	George Nichols
Mrs. Scrubble	Josephine Crowell

Produced by D. W. Griffith.

PRESS NOTICE—STORY

D. W. Griffith's first production for First National Exhibitors will be shown for —— days at the ——— theatre beginning ——.

"The Greatest Question" is the title, and the theme is occultism, although it is a drama that portrays the hopes, griefs and joys of plain everyday folks.

The producer of "Birth of a Nation," "Intolerance," and other great screen successes has placed many of the Griffith favorites in the cast. Lillian Gish, Robert Harron, George Fawcett, Eugenie Besserer and Josephine Crowell are principals.

As the little girl rides about in her father's wagon she remembers at times rather vaguely of witnessing a murder. Her father is a peddler and after his death the mother soon follows him. The girl has now grown, but is a mere slip of a girl and hardly understands why she is alone in the world.

When a kindhearted but poor family take her in charge she does not want to impose upon them and accepts an opportunity of becoming a hired girl to the neighboring couple. This same neighboring couple are very brutal people. Their appearance brings back vague memories to the girl but nothing definite.

The eldest son of the kind neighbors is swept from a submarine while away at war and the mother feels that his spirit is near her. When the brutal employer of the girl tries to force his attentions upon her she is horsewhipped by the ugly wife.

And the youngest son of her kind neighbors rescues her when the wretch tries to grasp her for the second time. It is this scene that she recognizes her brutal employers as the murderers of a girl. She had witnessed the crime at the age of four.

Oil is discovered on the farm of her good neighbors after the mother had visited her son's grave in the cemetery. She declared that the spirit of her departed son bade her not to sell the farm. The oil was discovered shortly after. The younger son of the good neighbors is deeply in love with the girl and happiness appears to be on the way.

PROGRAM READER

"After Life Comes—What?"

Whether you believe in Spiritualism, the occult, mental telepathy, palmistry, astrologists, phrenologists, fortune tellers, clairvoyants, etc. etc.—You are keenly interested in "The Greatest Question."

And "The Greatest Question" is a great film production scheduled to appear on the screen of this theatre next week.

D. W. Griffith is the producer, and it is a First National picture. It was this same producer who was responsible for the greatest artistic triumphs of the screen, among them being "Birth of a Nation," "Intolerance," "Broken Blossoms," etc. etc.

Lillian Gish, Robert Harron, George Fawcett, Eugenie Besserer and Josephine Crowell are in the cast and they are artists you never forget.

This is a masterful drama of the hopes, griefs and joys of plain everyday folks and has the happy ending.

And thrills are supplied as well as romance. The theme will keenly interest you.

SUGGESTIONS

After you book this picture your best bet is, of course, the producer. Mention that the artistic genius who produced "Birth of a Nation," "Intolerance," "Broken Blossoms," and other great screen successes has delivered his latest as the first production contributed to the First National Exhibitors' Circuit. Tell of the cast and mention the names of Lillian Gish, Robert Harron, George Fawcett, Eugenie Besserer and Josephine Crowell. Use the catch lines but always carry this one line in all your advertising: "A masterful drama of the hopes, griefs and joys of plain everyday folks."

CATCH LINES

Do you believe in ghosts? After life comes —what?

One wanderer sleeps all night in a graveyard and the colored gentlemen passing immediately threw into high.

Have you ever seen a brutal couple that not only fight among themselves but continually battles with the world at large?

Occultism sways a mother's faith and her departed son returns in the spirit to comfort her.

Zena Keefe "behind the bars" of Central Park Zoo

"THE WEB OF DECEIT"

(CAREWE-PATHE)

The Dual Role Seen Again

A FATHER is called upon to recognize his daughter whom he has not seen since she was a mere child. And an impostor comes into his life to bring him happiness and to use up his wealth until the obvious climax when the real heiress is introduced and her rival is given her just deserts. The girls are supposed to be cousins but the father, who must have had an inkling concerning their close resemblance, doesn't stop to investigate. He accepts everything for granted.

The story is not the kind of material that is being turned out in this modern day. As much as truth is violated in the plot the development of it, to fit the screen, does not bring forth any appreciation of that virtue. Too much liberty is taken with the characters and they are manipulated about like so many puppets. It is melodramatic in action, naturally, since it has to do with crime, but it doesn't solve anything. No moral is presented; very little romance is offered, and as far as dramatic highlights are concerned, they are nowhere visible.

The picture seems to have but one purpose which is to give the star an opportunity to differentiate a dual role. And the characters are not sufficiently contrasted to permit such a course. As it is, the two characters impersonated by Miss Cassinelli keeps you perplexed so constantly does one follow the other. The backgrounds of the feature—the scenery, etc., are first rate. The direction is up to the mark.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Wanda Hubbard	Dolores Cassinelli
Lucille Hubbard	
Emily Ann Hubbard	Letty Ford
"Red" Smith	Hugh Cameron
Major Andrew Clark	Franklyn Hanna
Roger Burney	Mitchell Harris

By Finis Fox.
Directed by Edwin Carewe.

PRESS NOTICE—STORY

Dolores Cassinelli returns to the ——— theatre on ——— of ——— week in her newest picture entitled, "The Web of Deceit." This is a forceful drama that turns the light on a cross section of a woman's heart. In writing the story Finis Fox, the scenarist, designed a dual role for the star that gives her every opportunity to display her talent as an emotional actress. Very few characters are required to tell this powerful tale. Mitchell Harris, Letty Ford, Hugh Cameron and Franklyn Hanna being the principals in support of Miss Cassinelli. Edwin Carewe is both producer and director of "The Web of Deceit," the action of which takes place on a New England farm and in New York City and Long Island. The star makes the picture doubly interesting by portraying the dual role of two girls who closely resemble each other, but have different temperaments.

In her part of Wanda Hubbard, the adventuress, the star is introduced as the sweetheart of a crook. They rob a safe and while hiding in the house overhear a conversation about a long lost daughter. A few days later while visiting her mother and her "sister," Lucille, the former confesses that the girls are really cousins, but that Lucille is the daughter of a wealthy army officer—the man Wanda had robbed. So the adventuress palms herself off as Lucille and enjoys several months of all the happiness and the love that her "father" could give her. Then, Lucille, innocent of the plot, meets a friend who notices the remarkable resemblance between the two girls. In due time her identity is established. So the girls change places. The picture contrasts the craving for a good time and beautiful clothes that leads a girl along the primrose path and the virtue of contentment that makes another girl honest and sincere.

PROGRAM READER

Everyone has a drama in his or her life. Each one of us weaves a web of our thought and actions. Sometimes they are just fancies—sometimes they take form and lead us into temptation. Take Wanda Hubbard for example. She had day-dreams just like every girl. She wanted to go straight. True, she loved a crook, and love has worked wonders. But temptation whispered and it was so easy to listen to it. So she spun a different kind of web than she intended. She robbed a house, deceived her mother and enmeshed herself and her "sister" in a maze as intricate as a woman's heart. Did she deceive because she loved, or because she was weak and couldn't help it? You will find out in this most interesting photoplay, "The Web of Deceit," which brings Dolores Cassinelli to the ——— screen. It is a woman's life drama and has an array of heart questions that have come up in your own life. The star is supported by capable players. You'll enjoy this drama; it is entertaining all the way.

Dolores Cassinelli, star of "The Web of Deceit"

SUGGESTIONS

This picture can be exploited on the program reader and catch line angle. We have written several for your benefit. Then there is the contents of the story. Make emphatic that it deals with temptation that comes into a woman's life. Why did she deceive? Was it because of her love of pleasure or finery? You can use such questions as these in your copy and they are bound to arouse a lot of interest. Make mention that it offers Miss Cassinelli in a dual role—as a good girl and as an adventuress. Mention the star's other releases, such as "The Virtuous Model," and "The Right to Lie." Be emphatic about her beauty and tell that she is one of the most photographed actresses in the world.

Describe the plot in teasers, but don't give it away entirely in any of your advertising. You might use Scott's famous lines for a teaser campaign—"Oh, what a tangled web we weave, when first we practise to deceive." Use stills of the star. Perhaps you haven't played her pictures before. This is all the more reason why you should make your audience acquainted with her beauty and talent.

Advance Information on All Film Releases

(*Continued from page 690*)

KREMER FILM FEATURES, VICT.

(*Released on States Rights Basis*)
The Land of Long Shadows (Jack Gardner)............5
Efficiency Edgar's Courtship (Taylor Holmes)...........5
The Misleading Lady (Henry B. Walthall).............5
Open Places (Jack Gardner)..........................5
The Little Shepherd of Bargain Row (R. Traverse)......5
The Range Boss (Jack Gardner).......................5
The Alster Case (Bryant Washburn)...................5
The Man Trail (Richard Traverse)....................5
Men of the Desert (Jack Gardner)....................5
Little Shoes (Henry B. Walthall)....................5
Broncho Billy Dramas................................1

CHAPLIN REISSUES

A Burlesque on Carmen...............................4
Feb. 1—The Champion 2
Mar. 1—Jitney Elopement 2
Apr. 1—Work 2
May 1—By the Sea 1

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Mar. —The Hope (Special Cast) 6
Mar. —Alias Jimmy Valentine (Bert Lytell)...........6
Feb. —Juda (May Allison) 6
Feb. —Eliza Comes to Stay (Viola Dana) 6
Feb. —Shore Acres (Alice Lake) 6
Feb. —Old Lady 31 (Emma Dunn) 6
Jan. —The Walk-Offs (May Allison) 6
Jan. —The Right of Way (Bert Lytell) 6
Jan. —The Willow Tree (Viola Dana) 6

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova) 7
Jan. —Stronger Than Death (Nazimova)................7
The Brat (Nazimova).................................7
The Red Lantern (Nazimova)..........................7
Out of the Fog (Nazimova)...........................7
Eye for Eye (Nazimova)..............................7

TAYLOR HOLMES PRODUCTIONS

Mar. —The Very Idea (Taylor Holmes)................6
Dec. —Nothing but the Truth (Taylor Holmes)......6

MISCELLANEOUS

(*State Right Features*)
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.)........
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features)........................
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture. ....
Franklyn Farnum in twelve 2-reel westerns (Canyon Pictures Corp.) ....
The Adventures of Helen Series (Helen Holmes) Ayon Film Corp. ....

COMEDIES

Jolly Comedies (Film Specials)......................2
Bobby Burns Comedies (Jaxon Film Corp.).............2
Jester Comedies (Territorial Sales Corp.)...........2
Ham and Bud (Jans Prods., Inc.).....................1

OUTING-CHESTER PICTURES

(*At State Right Exchanges*)
Mr. Outing Gets a Soup Dream........................1
The Simple Life 1
Editorial Horseplay 1
The People in White 1
No Coma in Acoma 1
Temple Bells and Wayside Shrines 1

PATHE EXCHANGES

Feb. 1—Other Men's Shoes (Craufurd Kent).........7
Jan. 18—The Web of Deceit (Dolores Cassinelli)......6
Jan. 11—Fighting Cressy (Blanche Sweet).............6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) 5
Dec. 14—The A-B-C of Love (May Murray)............6
Dec. 7—Brothers Divided (Frank Keenan)............5
Nov. 16—The Right to Lie (Dolores Cassinelli).......7
Nov. 9—A Woman of Pleasure (Blanche Sweet)......7
Nov. 2—The Gay Old Dog (John Cumberland)......6
Oct. 12—A Damsel in Distress (Caprice-Hale).........5

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).
Jan. 25—Twelfth, The Chance Trail...................2
Jan. 18—Eleventh, The Death Studio..................2
Jan. 11—Tenth, The Inn of Dread.....................2
Jan. 4—Ninth, Webs of Deceit.......................2

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)
Dec. 28—Tenth, Hopley Takes the Liberty 2
Dec. 21—Ninth, A Homeless Princess 2
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2

THE ADVENTURES OF RUTH

(Fifteen Two-Reel Episodes Starring Ruth Roland and William Human)
Jan. 25—Fifth, The Bank Robbery....................2
Jan. 18—Fourth, The Stolen Picture..................2
Jan. 11—Third, The Bewitching Spy 2

"FLYING A" (SPECIALS (American)

The Hellion (Margarita Fisher) 5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)..............5
July 27—The Tiger Lily (Margarita Fisher)...........5
July 13—Yvonne from Paris (Mary Miles Minter)......5

ROLIN COMEDIES

Jan. 4—Red Hot Hottentots (Snub Pollard)...........1
Dec. 28—The Floor Below (Snub Pollard) 1
Dec. 21—Tough Luck (Pollard—Davis) 1
Dec. 14—Looking for Trouble (Snub Pollard)..........1

ROLIN TWO REELERS

Jan. 18—Slippery Slickers (Snub Pollard)............1
Jan. 11—Why Go Home? (Snub Pollard).................1
Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis) 2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels) 2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels) 2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)......2
Oct. 12—Daddy Number Two (Baby Marie Osborne)..2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
July 27—Fifteenth, The Tiger Face...................2
July 20—Fourteenth, At the Pistol's Point............2
July 13—Thirteenth, The False Idol..................2
July 6—Twelfth, The Two Amazons....................2

BLACKTON PRODUCTIONS

Jan. 4—My Husband's Other Wife (Breamer—Gordon).6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)......6
Oct. 19—The Moonshine Trail (Breamer-Gordon)......6

NEWS REELS

Sundays—Topics of the Day..........................
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(*At State Right Exchanges*)
The Boomerang (Henry B. Walthall)...................
Virtuous Sinners (Wanda Hawley).....................
Sins of the Children (Alma Hanlon)..................
Wives of Men (Florence Reed)........................

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)..................7
The Mystery of the Yellow Room (Chautard's)........6

STAR PRODUCTIONS

Anne of Green Gables (Mary Miles Minter)...........6
Erstwhile Susan (Constance Binney)..................5

REPUBLIC DIST. CORP.

Nov. 24—The Steel King (Elvidge-Love)..............5
Nov. 17—You Never Know Your Luck...................5
Nov. 10—The Poison Pen (June Elvidge)..............5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)......5
Oct. 27—Arizona Cat Claw (Edythe Sterling)..........5
Oct. 20—The Black Circle (Creighton Hale)...........5

SPECIALS

Mar. 16—The Better 'Ole 5
Feb. 10—What Shall We Do With Him?..................5

CUCKOO COMEDIES

The Sultan of Djazz (Bobbie Burns-Jobyna Ralston)....2
The Shimmy Jim (Burns-Ralston)......................2

CISSY FITZGERALD COMEDIES

Cissy's Financial Flivver 2
Cissy's Sassy Stockings 2

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Dec. —The Golden Hope (Edith Storey).............5
Dec. —The Tong Man (Sessue Hayakawa)............5
Dec. —Beckoning Roads (Bessie Barriscale)..........5
Dec. —Where There's a Will (Brentwood)..........5
Nov. —A Fugitive from Matrimony (H. B. Warner)..5

SPECIALS

Dec. —The Beloved Cheater (Gasnier's)..............5
Nov. —The Broken Butterfly (Tourneur).............5
Oct. —The Open Door (Special Cast)...............5

SUPREME COMEDIES

Dec. —Struck Out 1
Dec. —Good Night Judge 1

MARTIN JOHNSON PICTURES

The Home of the Hula Hula...........................1
Through the Isles of the New Hebrides...............1
Tulagi, A White Spot in a Black Land................1

ADVENTURE SCENICS

I and the Mountain 1
Just Over Yonder 1

SELECT EXCHANGES

Dec. —She Loves and Lies (Norma Talmadge)......5
Oct. —Isle of Conquest (Norma Talmadge)..........5
Sept. —A Scream in the Night (Special Cast)........5
Sept. —Faith of the Strong (Mitchell Lewis).........5
Aug. —The Undercurrent (Guy Empey)..............6

SELZNICK PICTURES

Jan. —The Imp (Elsie Janis)........................5
Dec. —Greater Than Fame (Elaine Hammerstein)....5
Dec. —The Broken Melody (Eugene O'Brien).......5
Dec. —Out Yonder (Olive Thomas).................5
Nov. —Piccadilly Jim (Owen Moore)...............5
Oct. —The Glorious Lady (Olive Thomas)..........5
Oct. —Sealed Hearts (Eugene O'Brien)............5
Oct. —The Country Cousin.........................5
Sept. —A Regular Girl (Elsie Janis)................5

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover ....
Public Defender ....
Carmen of the Klondike..............................
The Grain of Dust...................................
Hearts of the World.................................
The Crucible of Life.................................
Nine-tenths of the Law...............................

DOO LEE FILM COMPANY, INC. (N. Y. STATE

Aug. 27—When Arizona Won (Shorty Hamilton)........
Aug. 15—The Pen Vulture (Shorty Hamilton)..........
July 29—The Snail (Shorty Hamilton)...................
July 15—The Ranger (Shorty Hamilton)...............
July 1—Denny from Ireland (Shorty Hamilton)........
Aug. 6—Miss Arizona (Gertrude Bondhill)............
July 22—The Profiteer (Alma Hanlon)..................
July 8—When the Desert Smiles (Neal Hart)...........
Feb. 22—His Daughter Pays (Gertrude McCoy).........

TRIANGLE EXCHANGES

Jan. 5—A Gamble in Souls (Dorothy Dalton).........
Jan. 4—The Clodhopper (Charles Ray)..................
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore).
Nov. 23—The Flame of the Yukon (Dorothy Dalton)....

MACK SENNETT KEYSTONE COMEDIES

Dec. 28—Fast Trains and Slow Women (Syd. Chaplin)..
Dec. 21—Keystone Babies ....
Dec. 14—Crashing Through (Ford Sterling) ....
Dec. 7—The Life of Reilly (Ford Sterling)............

TYRAD PICTURES, INC.

Broken Hearts ....
It Happened in Paris................................
Human Passions ....

UNITED ARTISTS CORPORATION

Dec. 29—When the Clouds Roll By (Douglas Fairbanks).
Oct. 20—Broken Blossoms (D. W. Griffith).............
Sept. 1—His Majesty the American (Douglas Fairbanks).

UNITED PICTURE THEATRES

The Eternal Mother (Florence Reed)...................
The Corsican Brothers (Dustin Farnum)................
A Man's Fight (Dustin Farnum).........................
Her Game (Florence Reed).............................

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Triflers (Edith Roberts-David Butler)...........
The Day She Paid (Francelia Billington)...............
The Pointing Finger (Mary MacLaren)...................
A Gun Fightin' Gentleman (Harry Carey)................
Lasca (Edith Roberts-Frank Mayo)......................

JEWEL PRODUCTIONS, INC.

Jan. 12—A Baby Doll Bandit (Joe Martin-Jimmy Adams)2

CENTURY COMEDIES

Jan. 14—Naughty Lions and Wild Men (Century Lions).2
Dec. 22—Weak Minds and Wild Lions (Adams-Nelson and Wild Lions) 2

STAR COMEDIES

Jan. 12—Some Shimmiers (Lyons-Moran)..............1
Jan. 5—Sweet Patootie (Lyons-Moran) 1
Dec. 22—In the Good Old Days (Lyons-Moran).........1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)....................1
Dec. 29—Seeing Things (Neal Burns)..................1
Dec. 1—Tailor Maid (Neva Gerber)...................1

STAGE WOMEN'S WAR RELIEF SERIES

Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)..2
Dec. 22—She's Everywhere (Enid Markey-Montagu Love)2

WESTERN AND RAILROAD DRAMAS

Jan. 12—West is Best (Gibson-Hill)..................2
Jan. 10—The Jay Bird (Hoot Gibson and Josephine Hill)
Dec. 29—The Line Runners (Arnold Gregg-Helen Howard) 2
Dec. 22—The Counterfeit Trail (Magda Lane-Ed. J. Hennessy) ....
Dec. 15—The Double Hold-Up (Hoot Gibson-Josephine Hill) 2
Dec. 8—The Lone Hand (Gibson-Hill) 2
Dec. 1—The Kid and the Cowboy (Moore-Accord).....2

RAINBOW COMEDIES

Jan. 5—Adam and Eve a la Mode (Bathing Beauties)..2
Dec. 1—A Barnyard Romance (Charlie of the Orient)..2
Oct. 27—A Popular Villain (Charlie of the Orient)....2

THE LION MAN

(*Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin*)
Jan. 12—Third, The Kidnappers........................2
Jan. 5—Second, The Rope of Death...................2
Dec. 29—First, The Flames of Hate 2

VITAGRAPH EXCHANGES

The Birth of a Soul (Harry T. Morey)..................6
Human Collateral (Corinne Griffith)...................
The Midnight Bride (Gladys Leslie)....................
The Sins of the Mother (Anita Stewart)................6
When a Man Loves (Earle Williams).....................
Pegeen (Bessie Love)..................................

VITAGRAPH SPECIALS

Slaves of Pride (Alice Joyce).........................
The Vengeance of Durand (Alice Joyce).................
The Climbers (Corinne Griffith).......................

BIG V SPECIAL COMEDIES

Pipe Dreams and Prizes (Harry Mann)...................2
Dames and Dentists (James Aubrey).....................2
Throbs and Thrills (Montgomery and Rock)..............2

LARRY SEMON COMEDIES

The Head Waiter.......................................2
Dew Drop Inn..2

WILK (JACOB) FEATURES

Series of thirteen five-reel Alice Brady re-issues.
Series of eleven five-reel Robert Warwick re-issues.

790

Plain Figures Tell Their Tale. The "News" in 1919 carried just 790 more pages of paid advertising, including professional advertising, than any other trade paper.

Putting it in another form, the "News" in 1919 more than doubled its 1918 lead of 352 pages over any other trade paper.

Growing! Plain, unvarnished figures are an unfailing barometer.

The News Covers The Field

The Fiction Mart

A Service Department for Producers and Studio Executives

The World of Wonderful Reality

By E. Temple Thurston

Character of Story: Society drama.
Theme: Life versus ideals.
Characters: John Grey; Jill Dealtry; Mrs. Dealtry, her mother; Mr. Dealtry, her father; Mrs. Rowse, John's housekeeper; Monsieur Defautin, cafe proprietor; Madame Defautin, his wife; Charles Henry Wuirk, musician; Matteo Allievi, musician; Skipwith, rich and in love with Jill; Amber, the other girl.

The Plot: This is a sequel to "The City of Beautiful Nonsense" in which John Grey, an impecunious author, after many amusing adventures, became engaged to Jill Dealtry whose parents clung to the aristocratic fringes of Prince of Wales Terrace. The present story opens with the return of the lovers from Venice and their consequent meeting with the practical side of life—especially as applied to their own prospective marriage. John is essentially a Bohemian by nature—thinking only of the wants of the moment and much better suited to be the companion of his old friend, Amber, than to move in the near-society circles frequented by Jill's parents. Upon their return to London it is apparent that things do not look the same in London by daylight as they do in Venice by moonlight and pressure is soon brought to bear on Jill by her father and mother who want her to marry Mr. Sopwith, a rich old bachelor who will enable Jill's father to live without working—a life-long habit which he fears he may be forced to abandon if the family funds are not immediately replenished. Naturally when the parents learn that Jill is contemplating a marriage with a penniless author who makes companions of equally penniless musicians, they bring pressure to bear upon Jill. Jill fights nobly for her ideals for a time but when it comes to the actual question of facing a life made up of dodging bill-collectors and eking out an existence which affords only make-believe luxuries, she wilts and writes John a letter to the effect that she cannot go on with it. John, meanwhile, has persuaded himself that Amber is not really in love with him—though she is—and that Jill, left to her own devices, would be thoroughbred enough to take the bad with the good. He is grieving for Jill when she writes him another note asking him to come to her. Thinking she has reconsidered he rushes to her home to find that Skipwith has died and left Jill all of his money so that neither Jill nor her parents can see any further obstacle to Jill's marriage to John, provided John will abandon his Bohemian ways of life and come to life in the stuffed bird atmosphere of near-society. This convinces John that Jill puts a much higher value on her physical and social necessities than on her spiritual aspirations and he refuses the offer to take him into the bosom of the Dealtry family. The story ends with John and Amber on the way to one of their favorite restaurants where they play at being rich—a state which would, in real life, bore them to extinction.

Locale: London.

Picture High Lights: This story, though slight in plot, has theme and could be developed into a good picture on the order of "Lord and Lady Algy."

Neptune's Son

By Rupert S. Holland

Character of Story: Adventure.
Theme: Pusuit of pirates.
Characters: Captain Nathaniel Burgess, retired sea captain; Capt. Ben Libby, another; Jim Burgess, Nathaniel's grandson; Jerry Grantham, an author; Mary Burgess, Jim's mother; Captain Flanders; Perkins, seaman; Slim Sam Pigeon, pirate; Red Derek, pirate captain; Sampson, another pirate; Haj Putali, a Buddhist priest; sailors, pirates, natives.

The Plot: Jim Burgess, the son and grandson of sailors is anxious to go to sea though his mother prefers to have him go into business. Jerry Grantham,a magazine writer who seeks out Jim's grandfather to get material for his stories persuades the family that Jim ought to have a chance to try sea life before settling down to anything else. He succeeds in this and Jim sails with him in a few days on the Barnacle, ostensibly a trading ship bound for San Francisco around the Horn, but really a boat sent in pursuit of Red Derek, a pirate who has been preying upon ships along the coast of South America and whose most recent exploit has been the looting of a ship of the same company which owns the Barnacle, stealing, among other things, the ruby which has been the eye of a Buddhist idol in Delhi—a stone which was stolen by one of the sailors on the looted ship. The chase leads the adventurers into many strange ports along the Southern coasts and finally lands them on a desert island where the hero and two others are marooned, having fallen prisoners to the pirates. They escape, however, and finally land in Chili where they fall in with Haj Putali, a priest from Delhi, who has come in search of the eye of his god and who joins them in their efforts to run down the pirate. They have learned by now that Derek makes his headquarters in Chili and that he has brought his loot there to dispose of it. There is some further fighting before the crew of the pirate ship are persuaded to desert their captain and turn him over as prisoner. The priest recovers the eye of his idol and then goes to San Francisco with the hero and his friends to see America before returning to his own country.

Locale: A port in Maine and South American ports.

Picture High Lights: No love interest is supplied in this story which is full of action and adventure. It also needs more complication in the plot.

The Bridegroom Cometh

By Barker Shelton

Character of story: Comedy.
Theme: Unpremediated matrimony.
Characters: Steve Gilder, young attorney; William Stone of Stone & Macullar, attorneys at law; Andrew Macullar, junior partner of the same firm; Eben Burnett, bookkeeper; Agatha Macullar, Andrew's daughter; Pierce Bullard, auctioneer; duns, bill collectors, clerks and clients.

The Plot: Steve Gilder is a young attorney in the employ of Stone & Macullar. Although a clever and promising young lawyer, he has an annoying habit of being absent for two days at a time and then turning up red-eyed and with ragged nerves, which convinces both partners in the firm that he drinks. As a matter of fact Steve has a bad habit of buying first editions and rare books, which he piles on the shelves in his bachelor apartment. Into this vice goes all his money, so that his bills begin to accumulate and he is threatened with dire action upon the part of his creditors. Steve is so harassed by these creditors that he finally gets up his nerve to approach Eben Burnett, the old bookkeeper of the firm and ask him to advance him $450.00 with which to pay his debts. After some argument and much admonition Burnett agrees to do this and gives Steve the money. Steve goes to an auction where he finds there is offered a choice specimen known as the Whitehall Bible. He bids for this. A young girl on the opposite side of the room is the only bidder who keeps up with him and she clings to the last when the book is finally knocked down to him at $430.00. Forgetting his creditors Steve goes home to his room, telephones the office and says that he will not be down the next day. Then he builds a fire in the grate, takes the telephone receiver off the hook to make sure that he will not be disturbed and settles down to examine his treasure. Macullar misses Steve and decides that he has gone on another tear. Macullar is entirely in favor of firing him, especially as some of his creditors have come in trying to attach his salary. Stone takes a more kindly view of the matter and says that he believes that Steve has good stuff in him if he could only be made to settle down. The next day when Steve comes in Burnett warns him that he must settle his bills at once since the firm will not stand for anything more; certain parties have been in the office telling tales about him. He receives a summons to Stone's office and goes in fully expecting to be discharged. To his surprise Stone tells him that he understands that Steve is about to be married. This is a step which the firm approves and, as is their custom, they will make him a wedding present. Stone gives Steve $500.00. Steve sees that this will save his situation but does not know what to do about the marriage. He pays his bills and decides to sell some of his books to pay back Burnett. Casting about for a likely girl, he recalls the one at the auction. Looking her up he finds she is Macullar's daughter. He calls upon her to show her the Whitehall Bible. They become friends at once being enthusiasts on the same subject. He confesses his predicament and she agrees to help him out. Macullar receives a wire stating that they are married and all ends well.

Locale: New York.

Picture High Lights: In view of the plot a better title would seem to be "Collectors."

The Shyster-At-Law

By George Allan England

Character of Story: Crook story.
Theme: Shyster law practices.
Characters: John Hartwell, machinist; Ethel, his daughter; Everett Syme, manufacturer; Norriston Wolfe, attorney; Frederick Higgins, his assistant; Egbert Stevens, an attorney; Brenton Hastings; Pendleton, contractor; Gross, a gambler; "Bricky," a thief.

The Plot: John Hartwell, machinist in the factory of Everett Syme, is arrested for assault upon his employer who has insulted his daughter, Ethel. While in jail he falls into the hands of Norriston Wolfe, a shyster lawyer, who bleeds him for all the ready cash he has and finally obtains his freedom after blackmailing Syme with some pretended affidavits of girls whose names were secured through Hartwell. Wolfe employs Ethel as stenographer in his offices. Pretending to act as his friend and attorney, Wolfe blackmails Brenton Hastings who is in danger of arrest on a charge of conversion of funds. Hastings has gotten into the clutches of Gross a gambler and partner of Wolfe's. Hastings meets Ethel and falls in love with her. Warned by Pendleton, a contractor, that Wolfe is robbing him, Hastings endeavors to warn Ethel and her father but her father will not, at first, listen to anything against the man whom he regards as his benefactor. Hastings discovers that Wolfe has stolen from the library of the apartment which Hartwell rents, two valuable books and substituted other books in their place. Bricky, a thief, whom Hastings has befriended, steals the books from Wolfe and thus secures the evidence against him. Hastings threatens Wolfe with exposure. Wolfe suspects Ethel of complicity in the plot against him and locks her in his office where he attacks her. She is rescued by Pendleton who declares that he will make Wolfe pay back every cent he has blackmailed from others and that he will not let him get away. Wolfe makes two attempts to escape but is caught by Pendleton and forced to return and continued to disgorge his ill-gotten gains. Even Frederick, his clerk, gets evidence that he has no legal right to practice law and makes Wolfe sign over to him his law practice and motor car. Gross refuses to aid him and tells him that Frederick is now his attorney. The gambling house of Gross is raided and while Gross is attempting to escape, Wolfe shoots and kills him, afterward shooting himself. Frederick is arrested with the other persons found in the raid. Hastings and Ethel are married with the blessings of her father whose property has been restored to him.

Locale: Any factory city.

Picture High Lights: Melodrama with a somewhat new touch.

Tired

By Edgar Franklin

Character of Story:
Theme:
Characters: Bradley Rush; E. Prentiss Merriam, financier; Blossom, Merriam's secretary; John Foale; Fay Ronalds; Ronalds, her father; Beatrice Stanton; Arthur Stanton; Stevens, a butler; Henry, footman; Dr. Forrest.

The Plot: Bradley Rush, a once rich young man who has tried to be a wizard of Wall Street, has his last forty thousand dollars in International Boat stock and has been bothering E. Prentiss Merriam, the heaviest stockholder as to whether or not the latter will stay with the stock while it weathers a storm. Merriam, eccentric and with other things on his mind, declares that if Rush does not stop bothering him he will intentionally knock the bottom out of the stock if it costs him a fortune to do it. Rush is warned by Merriam's secretary to stay away. A friend tells him of a Western millionaire who wants to buy a car and who wants to take a three day trip to try it out. This man will pay $2,500 for Rush's $7,000 car if it suits. Rush down to his last $90 and forced to pay that out as soon as he gets it on a forgotten race wager, agrees to make the trip. Fay Ronalds, a beautiful girl is in the party and Rush falls in love with her at first sight. Foale insists upon trying to pass a fast gray car on the road. At Albany Rush learns this car belongs to Merriam and that if Merriam sees him he will be ruined. He persuades the party to drive on to take dinner in the country. His tires are practically worn out and he has no money for new ones. Foale insists upon trying rough roads and they have two blow-outs, landing squarely in front of Merriam's country residence—a new one, just opened. Foale is mistaken for Merriam by the new butler. He tells Rush he intends posing as Merriam. Rush protests and Foale says Merriam beat him out of $50,000 once and that now he will have his revenge and take it out of Merriam's hide. The butler confesses that he has taken in two young people who said they were friends of Merriam's and whose car has broken down. These two, Henry and Beatrice Stanton greet Foale as Merriam and evidently do not know the substitution has taken place. The servants appear nervous and declare there has been a ghost in the house. Miss Stanton insists upon a champagne night cap. All drink but Rush and Fay. Rush finds spare tires in the basement and plans to get away and warn Merriam. He finds himself locked in. Fay is also locked in. Rush takes off the hinges of his door, and releases Fay. He surprises the Stantons and Henry the second man escaping in an auto. The others are all drugged. Merriam arrives to find Rush limping into the house after the fight with a bag which fell out of the car, the three having escaped in the motor. This bag contains Merriam's family jewels and he promises Rush a reward of $50,000 and also tells him his stock has earned him another $40,000. Merriam says he will be far away when Foale awakes. Fay regrets that Miss Stanton was a crook since Foale was flirting with her and Fay wants Foale to get over the idea of marrying her. Rush decides to take the advice of Merriam: "When you see what you want, grab it and hang on." He does so.

Locale: New York and the Albany Road.

Picture High Lights: Good complications, lots of action, humor and love interest. Good feature material.

Lostman's Key

By Perley Poore Sheehan

Character of story: Adventure.
Theme: Love.
Characters: Alice Arden, a swamp maiden; Wade Benjamin, society man; Cicely Gorth, his fiancee; Jimmie Harjis, his rival; Hockey Tom, Alice's Uncle; Sam Taylor, guide; Tobe, sheriff; Mrs. Benjamin, Wade's mother; Benjamin, his father; Gorth, Cicely's father; a minister.

The Plot: Wade Benjamin, society man, is lost in the Florida Everglades while hunting. He is bitten by a moccasin just before he is discovered by Alice Arden, a daughter of the swamps, who is on her way to Lostman's Key—an ancient haunt of pirates, supposed by the natives to be haunted. Alice gives Wade first aid to the injured and brings him to a cabin nearby where she nurses him. She tells him that she is the ward of Hockey Tom who is a sort of uncle to her and an Indian trader. Hockey Tom, meanwhile, has been robbing a bank in a nearby city to get the means to send Alice away to college and arrives at the cabin wounded mortally. Jimmie Harjis, another society man, reading of Wade's disappearance makes love to the girl to whom Wade was engaged and spurred by her contempt when she learns of Wade's situation, he organizes a rescue party. Posses meanwhile are tracking Hockey Tom to the cabin. Wade and the girl find a skeleton locked away in one of the upper chambers of the cabin. This Wade knows is the skeleton of the girl's mother who had been locked in the room and left there to starve. When Hockey Tom comes, he explains to Wade that he has been wounded in the raid on the bank and tells him the story of Alice and her mother. Alice's father had come to Florida from Honolulu where he had known them. Arden was a missionary with a young wife and baby. Hockey Tom, was, or had been, a pirate, belonging to a band headed by a Spaniard named Gomez. The band had been broken up by the loss of their ship and the treasure buried on Lostman's Key by Gomez. Arden died suddenly of sunstroke and Gomez made love to the widow, finally carrying her away leaving a letter for Hockey Tom which broke the latter's heart. Tom followed and killed Gomez. He went to the cabin and called the woman but when she did not answer, went back to care for the abandoned child whom he made his ward. This story has just been told when the first posse, headed by the sheriff arrives. Wade warns them that they must not disturb Hockey Tom who is dying. One of the possee attempts to shoot Wade in the back and is himself wounded. The sheriff agrees to hold off his party but another posse arrives and the first posse joins them with the exception of the sheriff who decides to help Wade keep the old man's last hours free from intrusion. Then come motors carrying Wade's family and the Gorths, Jimmie Harjis and others. When the old man is dead, Wade tells them that he will marry Alice. His family protests and she tries to dissuade him but he insists and they are married by the family clergyman who has come with the party.

Locale: Florida Everglades.

Picture High Lights: By playing both mother and daughter a part would be made for an actress of some ability in this.

A Man Named Jones
By Charles B. Stilson

Character of Story: Romance.

Theme: South Sea adventure and love.

Characters: Robert Lauriston Jones, idle rich; the mad Martian; Grimshaw, a sea captain; Kinsella, dealer in curios; Katherine Manning, Queen of Zaumouti; Foyara, Queen of Bomanvalu; Nambe, an interpreter; sailors, savages, etc.

The Plot: Jones, a rich and idle young man, entertains at his apartment a friend named Cooper who tells strange tales of South Sea islands and of emerald mines in Mexico. Jones awakens after a night of drinking to find Cooper dead on the floor with a strange kind of dog keeping guard over his body. The coroner declares that Cooper died of exhaustion and turns over his effects to Jones as the dead man's only friend. Jones finds one emerald worth $10,000 and a photograph of a South Sea island with a white girl surrounded by native warriors. He falls in love with the girl in the picture. He finds a mad man who declares that he is an immortal inhabitant of Mars and decides to take him along on a journey of discovery. Arriving at San Francisco Jones tries to find the location of the island of Zaumouti—the name on the back of the photograph—and is finally lured to a water front dive and attacked by sailors who pretend to have the information in order to rob him. Jones beats them off. He is next approached by Kinsella, a dealer in Oriental curios who says his partner, an old sea captain, knows the location of the island. Kinsella proposes a joint expedition in search of it and they set out taking the Martian along. At the island of Bomanvalu the Queen, Foyara, falls in love with the Martian and it is agreed that on the return trip he will stop and marry her. The ship arrives at Zaumouti and the white girl is on the beach. She is the daughter of a naval officer who came to the island on a scientific expedition. She has been stranded there and has become the ruler of the natives. She warns the party off, declaring that she knows Captain Grimshaw and his wickedness of old. Jones hears old Grimshaw plotting with the mate to do away with him and escape by jumping overboard and swimming to the island. He is attacked by a native but overcomes his assailant and reaches a cliff above the village. He witnesses the attack of Captain Grimshaw on the village—the Captain bringing ashore a cannon and machine gun. Jones picks off some of the attacking party from his point of vantage and is recognized as a friend by the natives and the white girl. He is permitted to come into their camp. His party is forced to retire to a cave and he is wounded. The Captain lures Katherine out with a flag of truce and takes her prisoner. Jones attempts to rescue her and is also taken prisoner. The Martian, left on board with two other sailors, seizes the ship and runs back to Bomanvalu where the Queen provides him with a small army of warriors. He returns and rescues Katherine and Jones. Grimshaw is left marooned on the island with the promise that his partner shall be notified. The partner prefers the business without Grimshaw and leaves him there. The Martian marries the Queen of Bomanvalu. Jones marries Katherine and though they learn the whereabouts of the emerald mines they are too busy being happy to trouble to hunt them up.

Locale: New York and South Seas.

Picture High Lights: Plenty of excitement and opportunity for scenic effects.

(Music Cues continued from page 682)

"THE INVISIBLE BOND"

(Irene Castle-Paramount-Artcraft)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantemnt' (Mod. con moto), Varley

1—Theme (1 minute and 40 seconds), until—S: At screening.

2—Continue to action (1 minute and 35 seconds), until—T: Curtis Jennings a clever.

3—" May Dreams," by Borch (Mod. Romance), (1 minute and 50 seconds), until—T: In the city Leilla.

4—" Birds and Butterflies," by Vely (Intermezzo), (1 minute and 20 seconds), until—T: That happiest time of the

5—Continue pp. (1 minute and 40 seconds), until—T: The night of Marcia's.

6—" That Naughty Waltz," by Levy (Valse Unique), (1 minute and 40 seconds), until—S: Interior of reception room.

7—Continue pp. (1 minute and 55 seconds), until—T: In the rosey alcoholic.

8—" The Vampire," by Levy (Dram. theme), (2 minutes and 45 seconds), until—T: Leila's plan was.

9—Theme (1 minute and 50 seconds), until—T: The almost inevitable.

10—" Serenade Romantique," by Borch (And. con moto), (2 minutes and 30 seconds), until—T: For a day or two.

11—" Love Song," by Puerner (Moderato), (2 minutes and 35 seconds), until—T: Not as a wounded wife.

12—Continue to action (45 seconds), until—T: I don't care what your.

13—" Poeme Symphonique," by Borch (Dramatic), (5 minutes and 10 seconds), until—S: Girl knocking at door.

14—" Love Song," by Flegier (Dramatic), (3 minutes and 20 seconds), until—T: Daybreak found Wasson.

15—Theme (3 minutes and 35 seconds), until—T: Having made her decision.

16—" Dramatic Recitative," by Levy (for intensive and dramatic situations), (1 minute and 20 seconds), until—T: Marcia is going to apply.

17—" Capricious Annette," by Borch (Caprice Int.), (1 minute and 40 seconds), until—T: Two years of the dreary.

18—Continue to action (3 minutes and 15 seconds), until—T: Leila's latest victim.

19—" Flirty Flirts," by Levy (Int. rubato), (1 minute and 35 seconds), until—T: Mrs. Dorothy Macoin.

20—" Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: Marcia's home next.

21—" Dramatic Reproach," by Berge (4 minutes and 10 seconds), until—T: Be still you are the.

22—" Dramatic Conflict," by Levy (Hurry Heroique), (1 minute and 25 seconds), until—T: This passenger wishes.

NOTE: Tympany rumbles off during fall of auto.

23—" Tragic Theme" (for fatal or mournful news), (2 minutes and 15 seconds), until—T: With the new came.

24—Theme (2 minutes), until—T: Marcia they told me.

THE END

"THE ISLE OF CONQUEST"

(Norma Talmadge-Select)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—" Because You Say Good-Bye," by Levy (Sentimental Ballad), (1 minute and 15 seconds), until—S: At screening.

2—" Serenade Romantique," by Borch (And. con moto), (2 minutes and 55 seconds), until—T: For nearly a year.

3—"Melody," by Huerter (Moderato), (2 minutes and 15 seconds), until—T: Mrs. Harmon was not the.

4—" A La Mode," by Rosey (One-step), (1 minute and 35 seconds), until—T; The Cafe Madrid.

5—"Hunkatin," by Levy (Half tone Jazz), (55 seconds), until—T: The end of a perfect.

6—Theme (3 minutes and 45 seconds), until—T: The end of all hope.

7—" Serenade," by Drigo (And. Mod.), (2 minutes and 45 seconds), until—T: Some weeks later.

8—" Capricious Annette," by Borch (Caprice Intermezzo), (1 minute and 5 seconds), until—T: At Ardsley Inn.

9—Continue to action (2 minutes and 20 seconds), until—T: After months of grooming.

10—" Savannah," by Rosey (Western one-step), (1 minute and 5 seconds), until—T: Dinner time.

11—Theme ff (3 minutes and 15 seconds), until—T: Far away in New York.

12—" Birds and Butterflies," by Vely (Intermezzo), (45 seconds), until—T: One of the events.

13—" Iris," by Raynard (Mod.), (35 seconds), until—T: As time went on.

14—" That Naughty Waltz," by Levy (Valse Unique), (1 minute and 30 seconds), until—T: The first anniversary.

15—" Dramatic Recitative," by Levy (for intensive and heavy dramatic situations), (2 minutes and 30 seconds), until—S: Close up of Ethel near fireplace.

16—Theme (1 minute and 30 seconds), until—T: Ethel, darling I am.

17—" Irvina," by Cobb (Int. Mod.), (2 minutes and 5 seconds), until—T: A month later.

18—" Three Graces," by Herman (Allegro), (1 minute and 30 seconds), until—T: Come Thel.

NOTE: With effects of running steam engines.

19—" Madriola," by Levy and Samuels (One-step), (1 minute and 55 seconds), until—T: The event of the voyage.

20—" Half Reel Furioso" (2 minutes and 15 seconds), until—S: Submarine in view.

NOTE: With effects of heavy explosion.

21—" Evening Breeze," by Langey (Char. Allegretto), (2 minutes and 45 seconds), until—T: Morning.

22—Theme (1 minute and 55 seconds), until—T: You wait here while.

23—" Adieu," by Favarger (12/8 Dramatic), (2 minutes and 15 seconds), until—T: Horrible sounds.

24—" Budding Spring," by Platzman (Moderato Romance), (2 minutes and 45 seconds), until—T: There is no place in.

25—Continue to action (1 minute and 40 seconds), until—T: So I am not to be a man.

26—Theme (2 minutes and 50 seconds), until—T: At last came a day.

27—" Pastel Menuet," by Paradis (3/4 Melodious Allegretto), (3 minutes and 20 seconds), until—T: And they don't know that.

28—" Suspense," by Winkler (2 minutes and 40 seconds), until—T: Mother and your husband.

29—" Agitato Appassionato," by Gastill (depicting passionate agitation), (1 minute and 30 seconds), until—T: No, you shan't touch.

30—Theme ff (2 minutes and 20 seconds), until—T: After a year of silence.

THE END

"FLAME OF THE DESERT"

(Geraldine Farrar-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Oriental Theme" (Andante Mod.), Levy

1—Theme (1 minute and 50 seconds), until—S: At Screening.

2—" Under the Leaves," by Thome (And. con moto), (1 minute and 20 seconds), until—T: With the end of the world.

3—" Ye Merry England," by Tobani (Valse Lente on English Airs), (2 minutes and 5 seconds), until—T: The week-end at.

4—" Dramatic Suspense," by Winkler (1 minute and 35 seconds), until—T: You don't come to my.

5—" Flirty Flirts," by Levy (A Mel. Novelette), (1 minute), until—S: Flashback to garden scene.

6—Continue pp (1 minute and 5 seconds), until—T: Surely you will listen.

7—" That Naughty Waltz," by Levy (Valse unique), (3 minutes and 45 seconds), until—T: The Peace Ball.

8—Theme (3 minutes and 5 seconds), until—T: The Cairo appointment is.

9—Continue to action (1 minute and 10 seconds), until—T: Essad Pasha has convinced.

10—" Nubiana," by Ascher (Oriental Int.), (1 minute and 20 seconds), until—T: In the land of.

11—" Shadows of Night," by Borch (Oriental scene), (2 minutes and 30 seconds), until—T: Where white men seldom.

12—" Sunrise and Incantation," by Borch (Oriental Andante), (1 minute and 30 seconds), until—T: The guile of the Orient.

13—" Mauresque," by Boccalari (Allegretto Caprice), (3 minutes and 20 seconds), until—T: Where East meets West.

14—Theme (1 minute and 45 seconds), until—T: The spell of the Egyptian.

15—Continue to action (1 minute and 5 seconds), until—T: The eternal enchantment.

16—" In the Sudan," by Selek (Weird Oriental Chorus), (50 seconds), until—S: Servant playing Oriental clarinet.

17—Theme (3 minutes and 30 seconds), until—S: Horse rider arrives.

18—" Clematis," by Tonning (From Boutonniere Suite), (4 minutes and 5 seconds), until—T: The unexpected visit.

19—" The Caravan," by Borch (Oriental Characteristic), (1 minute and 20 seconds), until—T: What of they tribesman.

20—" Mysterious Nights," by Berg (Valse Dramatique), (3 minutes and 20 seconds), until—T: Unable to escape his evil.

21—Theme (1 minute and 15 seconds), until—T: Of course you thought of.

22—" Patrol Orientale," by Kiefert (Characteristic), (2 minutes and 15 seconds), until—T: Procession of the Holy.

23—Continue to action (1 minute and 35 seconds), until—T: Store the rifles in the.

24—Theme (1 minute and 30 seconds), until—S: Close-up of Lady Isabel.

25—" Love Song Orientale," by Kiefert (Characteristic), (3 minutes and 10 seconds), until—T: The first night of the.

26—" Poems Symphonique," by Borch (And. Quasi Adagio), (2 minutes and 45 seconds), until—T: Here is Isabel in.

27—Continue pp (15 seconds), until—T: I'll take it to him.

28—" Danse Arabe," by Rschaikowsky (1 minute and 35 seconds), until—T: The tent of Aboul Pasha.

29—" Dramatic Conflict," by Levy (Hurry Heroique), (50 seconds), until—T: It is not money I want.

30—Continue ff (2 minutes and 45 seconds), until—T: Enough of pretense.

31" —Agitato," by Minot (for scenes of tumult), (2 minutes and 40 seconds), until—T: Christian lady in tent.

32—" Dramatic Reproach," by Berge (1 minute and 5 seconds), until—T: It was the only way to.

33—" Half Reel Furioso," by Levy (5 minutes and 25 seconds), until—T: Ride to your barracks.

34—" Tragic Theme," by Vely (for fatal or mournful events), (55 seconds), until—S: After the battle.

35—" Fighting Tommies," by Boulton (English Triumphal March), (2 minutes and 20 seconds), until—S: Close-up of London Gazette.

THE END

ADDITIONAL MUSIC CUES ON RECENT FEATURES

"HIS DIVORCED WIFE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Moderato Intermezzo D'Amour)' Varley

1—"The Village Blacksmith" (Characteristic), by Puerner (2 minutes and 25 seconds), until—S: At Screening.

2—"Intermezzo" (Mod.), by Huerter (2 minutes and 15 seconds), until—T: Jethro Hawes, an aristocrat.

3—"Allegro Agitato" (For general use), by Kiefert (1 minute and 50 seconds), until—S: Man falling over toy horse.

4—Theme (2 minutes and 5 seconds), until—S: Girl talking to blacksmith.

5—"Lovelette" (Mel. Int.), by Levy (3 minutes and 5 seconds), until—T: Into this land of rural.

6—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: On the outskirts of the.

7—Continue pp (55 seconds), until—T: Kindness when he had only.

8—Theme (1 minute and 25 seconds), until—T: Waiting at the altar.

9—"Anvil Chorus," Verdi (1 minute), until—T: Days merge into weeks.

10—"Sparklets" (Mod.), by Miles (55 seconds), until—S: Blacksmiths having meal.

11—"Wedding March," by Mendelssohn (50 seconds), until—T: Then that joyous hour.

12—"Old Fashioned Lancers," followed by "That Naughty Waltz," by Levy (1 minute and 15 seconds), until—S: Close-up of dancers.

13—"Melody" (Mod.), by Kretschmer (1 minute and 10 seconds), until—T: Months elapse.

14—"Lento Allegro" (From Symphonette Suite), by Berge (1 minute and 50 seconds), until—T: And then while little.

15—"Dramatic Agitato" (For general use), by Hough (3 minutes and 50 seconds), until—T: "I always reckoned."

16—"Poeme Symphonique" (Dramatic), by Borch (5 minutes and 30 seconds), until—S: Interior of Sheriff's office.

17—"Capricious Annette," by Borch (1 minute and 30 seconds), until—T: The years slip by.

18—Theme (2 minutes and 40 seconds), until—T: "The boy needs a father."

19—"Dramatic Suspense," by Winkler (3 minutes and 20 seconds), until—S: Prisoners at work.

NOTE: With ad. lib. pp. snare drum, marching effects, during scene where prisoners march.

20—"Tragic Theme" (2 minutes and 35 seconds), until—T: "I ain't heard from Nance."

NOTE: With effects of rapid running cutting machines.

21—"Agitato Appassionato" (Depicting passionate agitation), by Borch (1 minute and 10 seconds), until—S: Scene of accident.

22—Theme ff (3 minutes and 20 seconds), until—T: Once more his coming.

23—"Dramatic Tension" (For strong tense emotional scenes), by Shephard (2 minutes), until—T: "I am no longer your wife."

24—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 55 seconds), until—T: Living with the sweet.

25—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 55 seconds, until—S: Ash meets Attorney.

NOTE: Watch shot.

26—Continue pp (1 minute and 15 seconds), until—T: "I could have killed."

27—Theme (25 seconds), until—T: Once more on the altar.

THE END

"ANNE OF GREEN GABLES"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Anne of Green Gables" (Song), by Heelan & Haskins

1—Theme (1 minute and 20 seconds), until—S: At Screening.

2—"Babillage" (Entr' Acte), by Castillo (1 minute and 40 seconds), until—T: When the wonderful gift.

3—"Golden Youth" (Mel. Waltz), by Rosey (2 minutes and 30 seconds), until—T: Marilla's brother.

4—Theme (1 minute and 5 seconds), until—T: "There is our home."

5—"May Dreams" (Romance Moderato), by Borch (2 minutes and 40 seconds), until—T: "What's that, Matthew?"

6—"Capricious Annette" (Caprice Int.), by Borch (3 minutes and 30 seconds), until—T: "Well, they didn't pick."

7—"Love's Enchantment" (Intermezzo D'Amour), by Varley (1 minute and 45 seconds), until—T: As the days pass by.

8—"Three Graces" (Allegro Int.), by Herman (2 minutes and 45 seconds), until—T: The village is quite.

9—Theme (2 minutes and 20 seconds), until—T: When a young boy.

10—"Lovelette" (Allegretto), by Levy (1 minute and 45 seconds), until—S: Anne looking out of window.

11—"Flirty Flirts" (Mel. rubato), by Levy (1 minute and 15 seconds), until—T: Gilbert to revenge himself.

12—"March of the Toys" (Char.), by Jessel (3 minutes and 30 seconds), until—T: The day dawns on.

13—"Impish Elves" (Intermezzo), by Borch (3 minutes and 5 seconds), until—T: "Dear God, if you've."

14—"Butterfly" (Mod. Int.), by Johnson (2 minutes and 40 seconds), until—T: "Will you please tell me."

15—"Erotik" (Dramatic), by Grieg (3 minutes), until—T: "However, the wages of this."

16—Theme (1 minute and 55 seconds), until—T: The months scurried into.

17—"Balarino's Vision" (Valse Lente), by Praham (3 minutes and 5 seconds), until—T: Let's imagine we're."

18—"Comedy Allegro," by Berg (1 minute and 45 seconds), until—S: Boys fighting.

19—"Hurry" (For pursuit and races), by Minot (1 minute and 50 seconds), until—S: Anne afloat on water.

NOTE: Begin pp then to action.

20—Theme (1 minute), until—S: Boy kisses Anne.

21—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 10 seconds), until—T: Another flight of years.

22—"Bleeding Hearts" (A floral poem), by Levy (3 minutes and 40 seconds), until—T: But a shadow was doomed.

23—"Serenade Romantique" (And. con moto), by Borch (1 minute and 10 seconds), until—T: With the new responsibility.

24—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 10 seconds), until—T: The smallest slice.

25—"Poeme Symphonique" (Dramatic), by Borch (3 minutes and 40 seconds), until—T: The following day Anne.

26—"Dramatic Suspense," by Winkler (3 minutes), until—T: When the day arrived.

27—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—T: By the time Anthony.

28—Theme (1 minute and 5 seconds), until—T: "That was after he ran."

THE END

"BLIND HUSBANDS"

(Eric Von Stroheim-Universal)
Specially selected and compiled by M. Winkler

Theme: "Poeme Symphonique" (And. quasi adiago), Borch

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (1 minute and 5 seconds), until—S: At Screening.

2—Continue to action (25 seconds), until—T: Last.

3—Continue pp (30 seconds), until—T: One of the most frequent.

4—"Souvenir De Laucerne," by Keler-Bela (Swiss Waltz Song), (50 seconds), until—T: Beneath the blue sky.

5—Chimes effect only (10 seconds), until—T: The seventh day.

6—Organ improvise to action (15 seconds), until—T: And the people.
Scene: "Interior of Church.")

7—Continue pp (10 seconds), until—S: People leaving church.

8—"Kaerntner Song Medley," by Seifert (1 minute and 5 seconds), until—T: The wine room.

9—"Alpine Fantasia," by Tobani (1 minute and 30 seconds), until—S: Close-up of mountain rocks.

10—"Wine and Woman," by Strauss (song waltz), (1 minute and 15 seconds), until—T: Lieutenant Von Steuben.

11—Continue pp (1 minute and 15 seconds), until—S: View of town square.

12—"Flirty Flirts," by Levy (Intermezzo Rubato), (4 minutes and 55 seconds), until—T: The next morning.

13—"Evening Breeze," by Langley (Char. Idyll), (2 minutes and 25 seconds), until—S: Officer coming downstairs.

14—"Dreamy Moments," by Ehrich (Char. Lendler), (2 minutes and 50 seconds), until—T: That night was the.

15—Continue to action (1 minute and 25 seconds), until—T: I love you.

16—"Because You Say Good-Bye," by Levy (Song Ballad), (45 seconds), until—S: Close-up of piano.

Note: to be produced as piano solo.

17—Continue as violin and piano solo (25 seconds), until—S: Officer playing violin.

18—Theme (1 minute and 5 seconds), until—S: They stop playing.

19—"Tyrolean," by Parlow (Folk Song Fantasia), (3 minutes and 25 seconds), until—T: I love you.

20—"Andante Dramatic," by Herbert (for impending danger), (25 seconds), until—S: Girl arguing with officer.

21—Theme (2 minutes and 20 seconds), until—S: Interior of bedroom.

22—Repeat "Andante Dramatic," by Herbert (40 seconds), until—S: Change of scene to exterior.

23—"Warbles Farewell," by Tobani (Tyrolean Fantasia), (3 minutes and 15 seconds), until—T: Daybreak.

24—"Omnipotence," by Schubert (Dramatic), (1 minute and 5 seconds), until—View of mountains.

25—Theme (1 minute and 45 seconds), until—T: You were created.

26—"Birds and Butterflies," by Vely (Intermezzo), (15 seconds), until—S: Close-up of twins.

27—"Springtime," by Kiegler (Char. Overture), (55 seconds), until—T: In the rose glow.

28—"Dramatic Recitative," by Levy (for intensive and heavy dramatic situations), (1 minute and 45 seconds), until—T: Ready to bring aid.

29—"Sleeping Rose," by Borch (Valse Lente), (1 minute and ten seconds), until—S: Doctor's wife in room.

30—Theme (1 minute and 35 seconds), until—S: Doctor's wife crying.

31—Repeat "Springtime," by Ziegler (Char. Overture), (25 seconds), until—T: Higher and higher went.

32—Sinister theme by Vely (for scenes of impending danger), (4 minutes), until—T: Morning and somewhere.

33—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—T: Suppose my husband.

34—Theme (25 seconds), until—S: Lieutenant leaves.

35—Continue pp (15 seconds), until—S: View of rescuing party.

36—Strong chimes only with ff tremolo on strings and ad. lib. tympany rolls (2 minutes and 10 seconds), until—T: I call the living.

37—"Cantilena," by Lee (Char. Cello Solo), (4 minutes and 10 seconds), until—S: Interior of bedroom.

38—"Love Song," by Flegier (Dramatic), (3 minutes and 15 seconds), until—T: Cortina had been left.

39—"Sunrise in the Mountains," by Borch (char.), (1 minute and 15 seconds), until—T: And just below the timber.

40—Tympany rolls followed by "Mountain Song," by Borch (Classic), (3 minutes and 10 seconds), until—T: Night and drifting fog.

41—"Dramatic Fantasia," by Borch (5 minutes and 30 seconds), until—S: Doctor's wife in her room.

42—"Erl King," Schubert (Dramatic Mysterioso), (3 minutes and 30 seconds), until—S: Close-up of Doctor sleeping.

43—"Blissful Dreams," by M. Helmund (Introduction Flute solo only), (40 seconds), until—T: Glorious—skywashed.

44—Continue to action (35 seconds), until—T: The pinnacle one of the.

45—"Le Cid Aragonaise," by Massenet (Dramatic Allegro), (2 minutes and 15 seconds), until—T: Lifting itself to.

46—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: A Platoon of Austrian.

47—"Characteristic Tremolo," by Lovenberg (35 seconds), until—T: The pinnacle at the very.

48—"Dramatic Tension," by Shephard (for strong, tense emotional scenes), (3 minutes and 45 seconds), until—T: Sepp! Sepp!

49—"Misterioso Dramatico," by Borch (depicting mystery and agitation), (3 minutes and 15 seconds), until—T: I am going to give.

50—"Agitato Appassionato," by Borch (depicting passionate agitation), (2 minutes and 50 seconds), until—S: Doctor climbing down.

51—"Tragic Theme," by Vely (for fatal or mournful events), (3 minutes and 10 seconds), until—T: Doctor Armstrong.

52—Theme (55 seconds), until—S: Doctor opens his eyes.

53—"Dramatic Agitato," by Minot (for subdued dramatic action), (1 minute and 15 seconds), until—S: Officers crying for help.

54—"Auf Weidersehn," (song), (1 minute and 5 seconds), until—T: The spirit of the mountain.

55—Theme (2 minutes and 10 seconds), until—T: Be good to her.

THE END

"THE GLORIOUS LADY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (1 minute and 5 seconds), until—S: At Screening.

2—"Flirtation" (Intermezzo), by Helmund (2 minutes and 25 seconds), until—T: The Duke of Loame.

3—"Lovelette" (Mel. Int.), by Levy (1 minute and 35 seconds), until—T: For 200 years the Bensons.

4—Continue pp (1 minute and 5 seconds), until—T: In castle and cottage.

5—"Aces High" (Lively March), by Roberts (1 minute and 50 seconds), until—T: The great day in Loame.

6—"Galop No. 7" (Characteristic), by Minot (50 seconds), until—S: Race commences.

7—Theme (2 minutes and 50 seconds), until—T: In castle and farm house.

8—"Budding Spring" (Moderato Romance), by Platzman (4 minutes and 25 seconds), until—T: Loame is calling on the.

9—"Love Song" (Dramatic), by Flegier (1 minute and 50 seconds), until—T: "Please don't disgrace us."

10—"Wedding March" (As organ solo to action) (20 seconds), until—T: And so before the summer.

11—"Weird Oriental Theme," by Levy (50 seconds), until—T: Then while on their honeymoon.

12—"Bleeding Hearts" (A floral poem), by Levy (6 minutes and 5 seconds), until—T: With the near approach.

13—"That Naughty Waltz" (Valse unique), by Levy (1 minute and 30 seconds), until—T: The guests at the anniversary.

14—"Why? Because I Love You Dear" (Ballad Fox Trot), by Levy & Pement (3 minutes and 45 seconds), until—T: "Soon, dear, our."

15—Theme (1 minute and 50 seconds), until—T: "What s'matter, can't?"

16—Repeat "WHY?", by Levy & Pement (20 seconds), until—T: Her desperate means.

17—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (2 minutes and 20 seconds), until—S: Guests stop dancing.

18—"Last Spring" (Dramatic), by Grieg (2 minutes and 5 seconds), until—T: Now that she has publicly.

19—Continue to action (3 minutes and 20 seconds), until—T: Pretending deep sympathy.

20—"Babillage" (Entr'Acte), by Castillo (4 minutes and 35 seconds), until—T: "I am the Duchess of Loame."

21—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 35 seconds), until—T: And so the trap was set.

22—"Hunkatin" (Half Tone Jazz), by Levy (1 minute and 40 seconds), until—T: The party is to celebrate.

23—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 35 seconds), until—T: "Steady, Babette, remember."

24—Theme ff (2 minutes and 40 seconds), until—T: Many days of tender.

25—Continue ff (30 seconds), until—T: Years have passed and it.

THE END

Directory of New Theatres

MINNESOTA

Duluth—Frank N. Phelps, general manager of Cook Brothers' enterprises, has leased the St. Louis Hotel property, and is to erect a new theatre on the ite.

MISSOURI

St. Louis—A new picture house is to be contructed at Grand and Virginia avenues. It will eat 1,600.

MONTANA

Bozeman—T. B. and Nelson Story, Jr., are contructing a new picture theatre on West Main treet next to the Golden Rule. It will be named he "Ellen," and cost about $100,000.

NEW YORK

Greenpoint—The new picture house, to be rected on the site of the old Masonic Hall, at Lorimer street, Normand and Meserole avenues, as been leased to B. S. Moss.

Williamsburg—A moving picture and vaudeville heatre to seat 3,500 and to cost about $600,000 is be built in the neighborhood of the Williamsburg Bridge Plaza by a syndicate, at the head of which s William Small.

Utica—B. S. Moss is planning to build a new audeville and picture house, it is said, in this town s part of his projected up-State and New England ircuit. At present sites have been selected, it is eclared, for seven houses. The locations besides Utica are: Quincy, Mass.; Bangor, Me.; Lewison, Me.; Portland, Me.; Brockton and Springeld, Mass.

Batavia—Plans for the new community theatre which will run pictures and dramas have been ompleted. It will seat about 1,500. Harry D. Crosby promoted the project.

New Rochelle—It is rumored that parties are egotiating with Cohen and Ginsburg for their roperty at the northwest corner of Main street nd Centre avenue, with a view of building a new icture house.

Lackawanna—John V. O'Connor, corporation ouncil, and Michael McDonald are to construct a new picture theatre on the site occupied by the John Dehn Auto Company.

Brooklyn—The Gates Avenue Theatre Corporation is to construct a new theatre at Broadway, Gates and Ralph avenues.

Bay Ridge—Marcus Loew is to construct a new theatre at a cost of $400,000. It will seat 2,500.

New York City—B. S. Moss is to construct a new picture and vaudeville theatre in the block bounded by Tremont, Webster and Carter avenues and East 176 street.

Brighton Beach—The Robinson Amusement company is to erect a new theatre on the site of the Brighton Beach Casino. It will seat about 3,000 and be used for pictures and musical comedies.

NEW JERSEY

Newark—Three new picture theatres are in course of construction. The Fabian-Zucker-Steiner Company is constructing a 3,200-seat house on the site of the *Star-Eagle* building; a New York syndicate headed by Travis H. Whitney will begin erecting as soon as the present tenants vacate the buildings at Broad and Rector streets, and the new Rialto theatre on Broad street opposite the City Hall is said to be nearing completion.

Paterson—Max Bizer is to erect a new picture house with a seating capacity of 1,200 at 246-248 Clay street. It will be known as the "Clay."

New Brunswick—B. A. Levine is erecting a new theatre.

NORTH CAROLINA

Charlotte—The Buffalo theatre has been selected as the name for the new theatre for colored people, to be erected by the Independence Theatre and Amusement Company. It will be located on Second street between Brevard and College streets.

OHIO

Wierton—John Samaras is to erect a new picture house with a seating capacity of 1,000 on upper Second street.

Kenton—The Kenton Amusement Company plans the erection of a new picture house, with a seating capacity of 1,000.

PENNSYLVANIA

Philadelphia—A new picture theatre is to be erected at Fifth and Rockland streets.

Allentown—Wilmer and Vincent's new theatre is being constructed on the site of the former Hotel Hamilton.

Philadelphia—Felt Brothers, it is announced, are having plans prepared for the construction of a new picture theatre, to be erected on the south side of Market stret, west of Fifty-second street.

Lancaster—Mr. and Mrs. Robert Albert are to manage the new picture house now being built on Central avenue. It will have a seating capacity of 800.

Philadelphia—Daniel E. Hyman is to erect a new picture house on the north side of Elmwood avenue west of Seventieth street.

TEXAS

Dallas—G. R. Wright, owner of the Blue Bird theatre, is to construct a new picture house at a cost of $35,000 near the corner of Jefferson and Tyler streets.

WASHINGTON

Raymond—George Reisner is to erect a new picture house at a cost of $50,000. It will be known as the "Tokay" and seat about 500.

Seattle—With the help of the E. A. Johnson company, H. C. Bruen is to construct a new picture house on the corner of 14 N. E. and E. 45 streets. It will cost $75.000 and seat 1,000.

Seattle—It is announced that Jensen and Von Herberg, who control fourteen theatres in the northwest, will build new picture houses in Everett, Yakima and Bremerton.

Spokane—It is rumored that Jensen and Von Herberg may construct a new picture house here.

Centralia—The new Rialto theatre in the Central building opened here recently.

"Common Property" is the story of a Russian who struggles to save his wife and daughter from becoming common property under the Soviet decree

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¶ *Motion Picture News* in 1919 carried 657 more pages of advertising than any other trade paper in the industry.

¶ In the total of our nearest competitor we have charitably included the once-a-month "international" advertising carried at reduced rates.

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The News Covers The Field

L. XXI No. 4

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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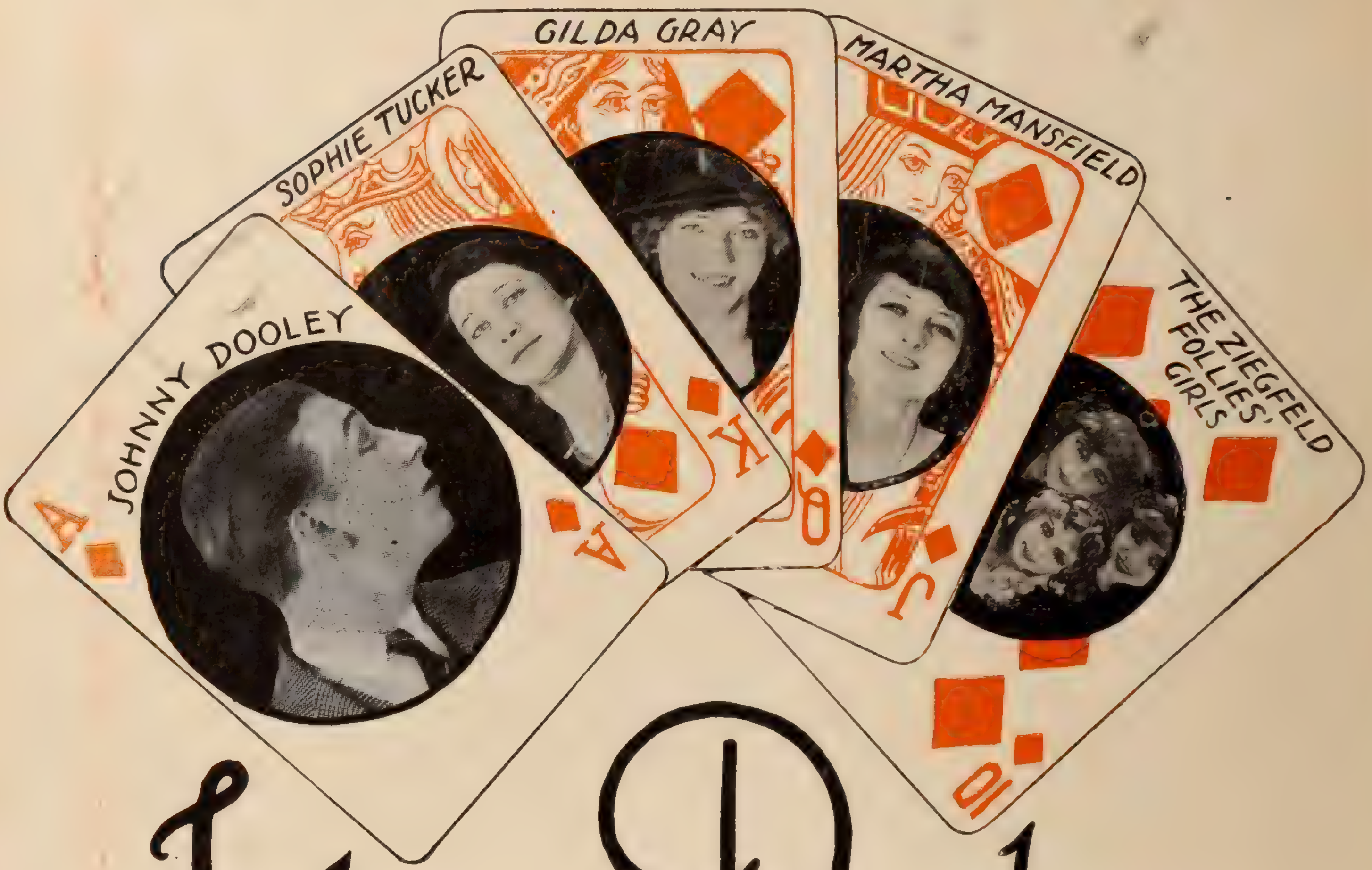
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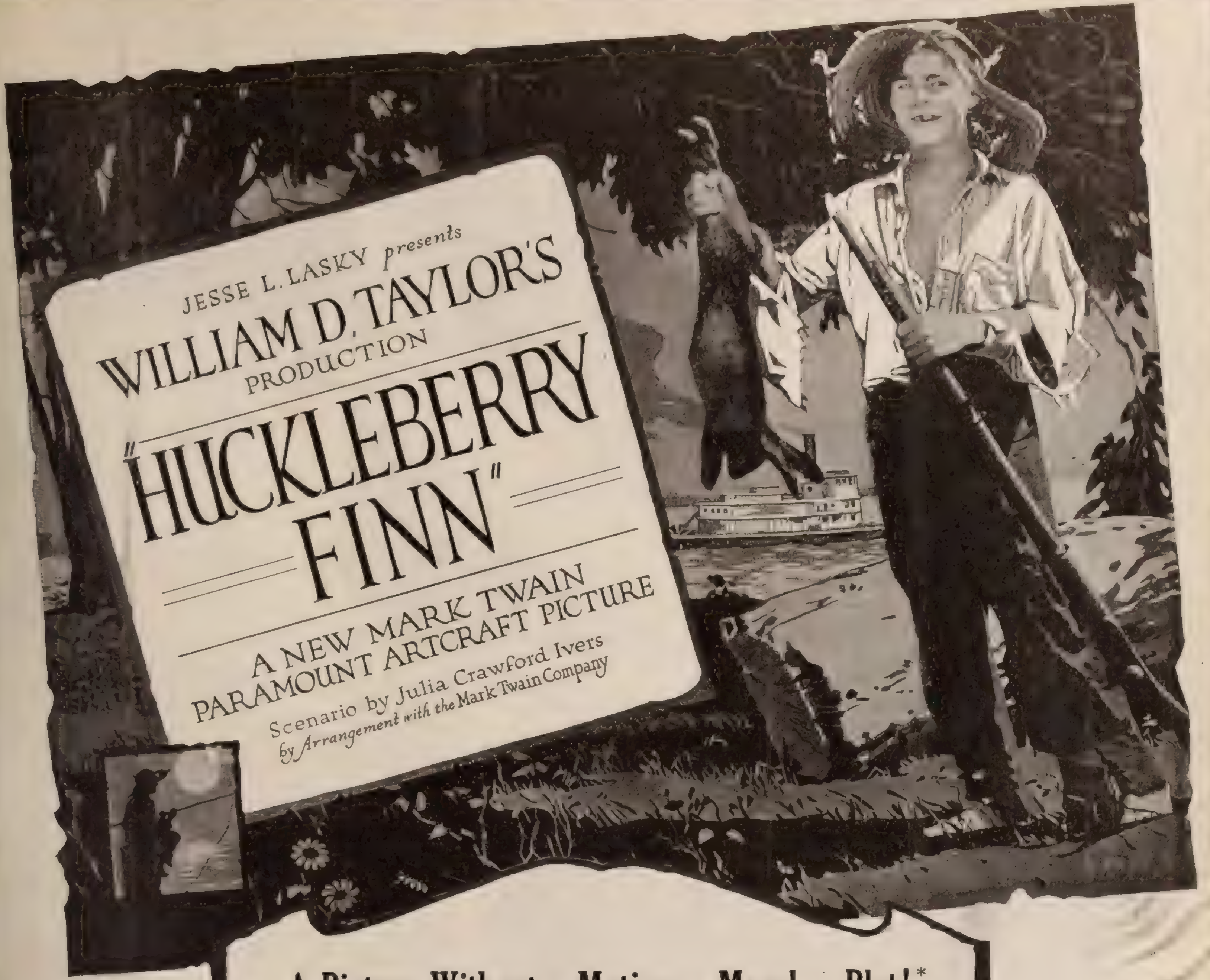
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Scenario by Julia Crawford Ivers
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A Picture Without a Motive, a Moral, a Plot!*

YET a picture that entertains delightfully, that makes you laugh, that brings back your childhood, that makes of you a boy or a girl again for a day, that brings to real life the beloved Huckleberry Finn and the other immortals of Mark Twain's quaint humor.

Do you know anybody that doesn't like Mark Twain? Well, here's a picture with an irresistible appeal for all lovers of Mark Twain—and that means just about the whole United States!

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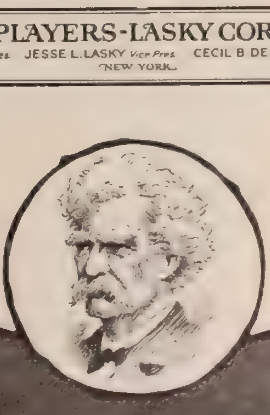
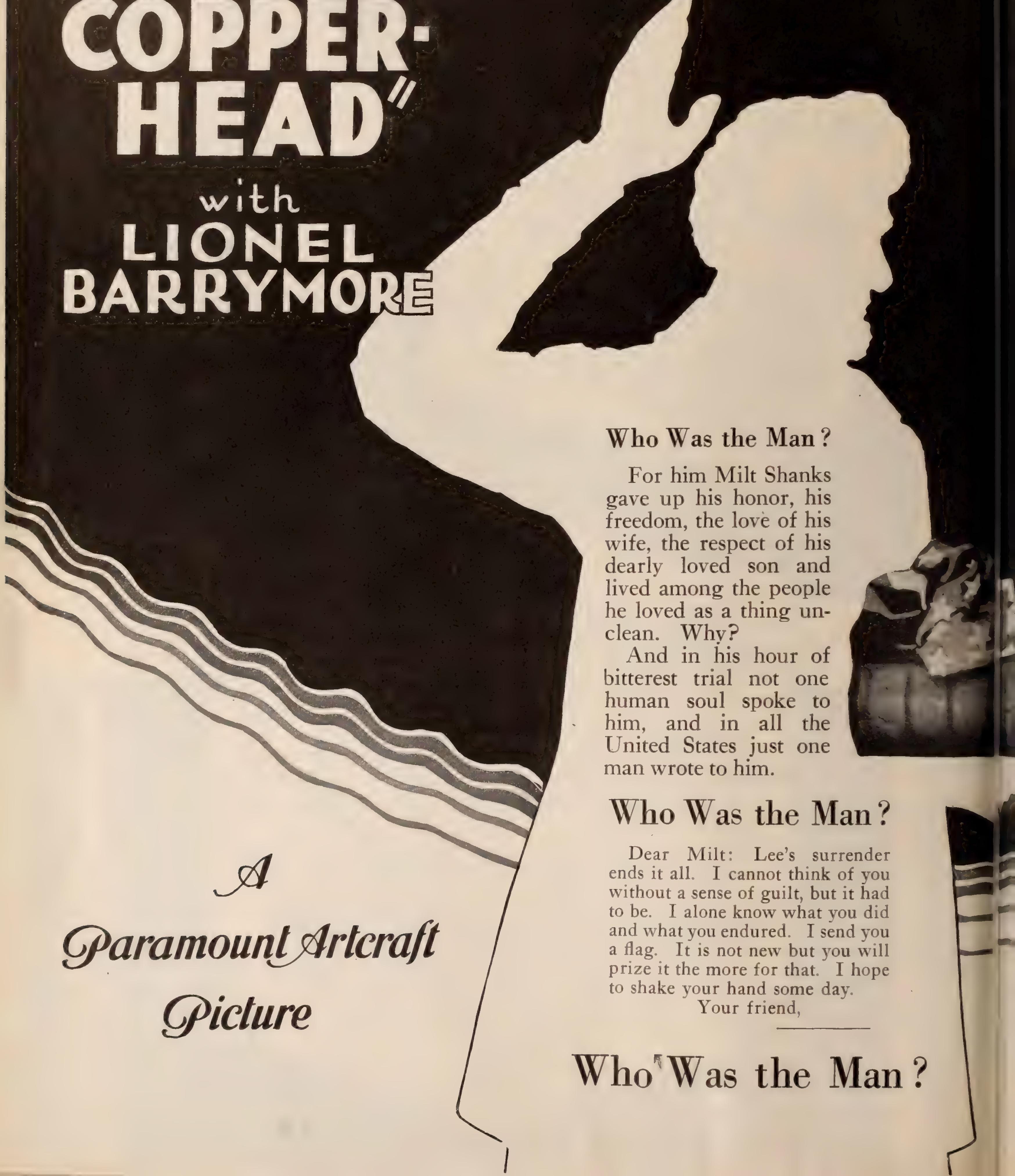


ADOLPH ZUKOR
PRESENTS

"THE COPPER-HEAD"

with
LIONEL
BARRYMORE



Who Was the Man?

For him Milt Shanks gave up his honor, his freedom, the love of his wife, the respect of his dearly loved son and lived among the people he loved as a thing unclean. Why?

And in his hour of bitterest trial not one human soul spoke to him, and in all the United States just one man wrote to him.

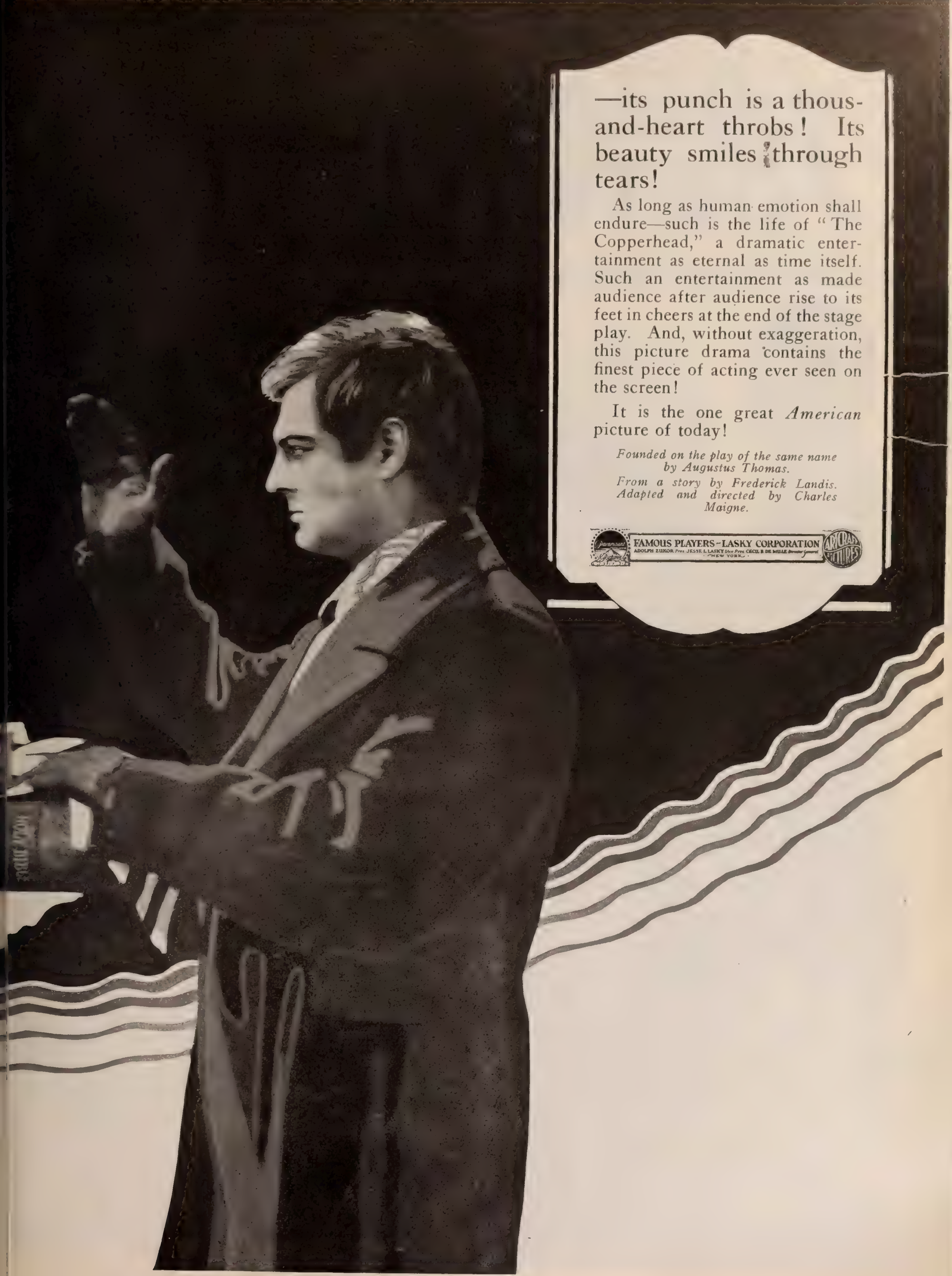
Who Was the Man?

Dear Milt: Lee's surrender ends it all. I cannot think of you without a sense of guilt, but it had to be. I alone know what you did and what you endured. I send you a flag. It is not new but you will prize it the more for that. I hope to shake your hand some day.

Your friend,

Who Was the Man?

A
Paramount Artcraft
Picture



—its punch is a thousand-heart throbs! Its beauty smiles through tears!

As long as human emotion shall endure—such is the life of "The Copperhead," a dramatic entertainment as eternal as time itself. Such an entertainment as made audience after audience rise to its feet in cheers at the end of the stage play. And, without exaggeration, this picture drama contains the finest piece of acting ever seen on the screen!

It is the one great *American* picture of today!

Founded on the play of the same name by Augustus Thomas.

From a story by Frederick Landis. Adapted and directed by Charles Maigne.

Paramount Pictures

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Artcraft Pictures

THOMAS H. INCE *Presents*

DOUGLAS MACLEAN
AND
DORIS ✦ MAY ✦ ✦ ✦

IN

A THOS H. INCE PRODUCTION

The discoverer of stars picked a winning combination of untold box-office value in his two new stars. But he went further than that. He picked stories of amazing popularity. "What's Your Husband Doing?" is a shining example.

by George V. Hobart

"WHAT'S YOUR HUSBAND DOING?"

A Paramount Artcraft Picture

To exhibitors and public

"WE'RE as glad as you are that '23½ Hours Leave' was the big popular success it proved to be, and that many exhibitors found it the biggest box-office draw they've had. It's a pleasure to make a bow in a picture like that.

"We hope you'll find 'What's Your Husband Doing?' just as big a success. And we firmly believe you will. Mr. Ince has put in it the same spirit of youth, rollicking good humor and comedy that made our first starring venture so complete a success. We believe it'll make many a laugh sprout where there was only a smile before."

Douglas MacLean and Doris May

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GEORGE

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"ON WITH

with **MAE MURRAY**

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PRESENTS A ....

FITZMAURICE

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THE DANCE"

and **DAVID POWELL** ....

FOUNDED ON THE PLAY OF THE SAME NAME BY MICHAEL MORTON

A Paramount Artcraft Picture

SEE—

The intrigues in the tower home of a typical New Yorker.

The unclothed grace of the masked dancer.

The revenge of a jilted light-o'-love.

The escapades of a butterfly wife.

The sensational scenes in an " after hours " dancing palace. The shot at a revel that ends the " dance."

The wife's startling confession in court to save her husband.

The most wonderful night scenes of New York ever taken. A New York picture—taken in New York—with a wonderful New York cast—directed by a man who knows New York inside out.

A wonder-picture with a wonder-soul that touches the heart of the simplest home!

JESSE L.

Bryant WASHBURN in

LASKY PRESENTS

"Too Much Johnson"

"My Name's Johnson"

Here's a "laughing-room-only" picture such as you don't meet up with in a month of holidays. It's just about as legitimate, bona-fide, unadulterated, full-ply comedy as the screen has been able to accomplish so far. And it came from a story that the last generation used to roar at regularly at least once a year. William Gillette's "Too Much Johnson" has been a synonym for the perfect stage farce for many years. And it hasn't lost an inch in pictures. It's all there and a lot funnier. It's full five reels of laughter without a let-down from beginning to end. You can go the limit with "Too Much Johnson." It's a box-office winner if ever there was one!

Directed by Donald Crisp

Scenario by Tom J. Geraghty

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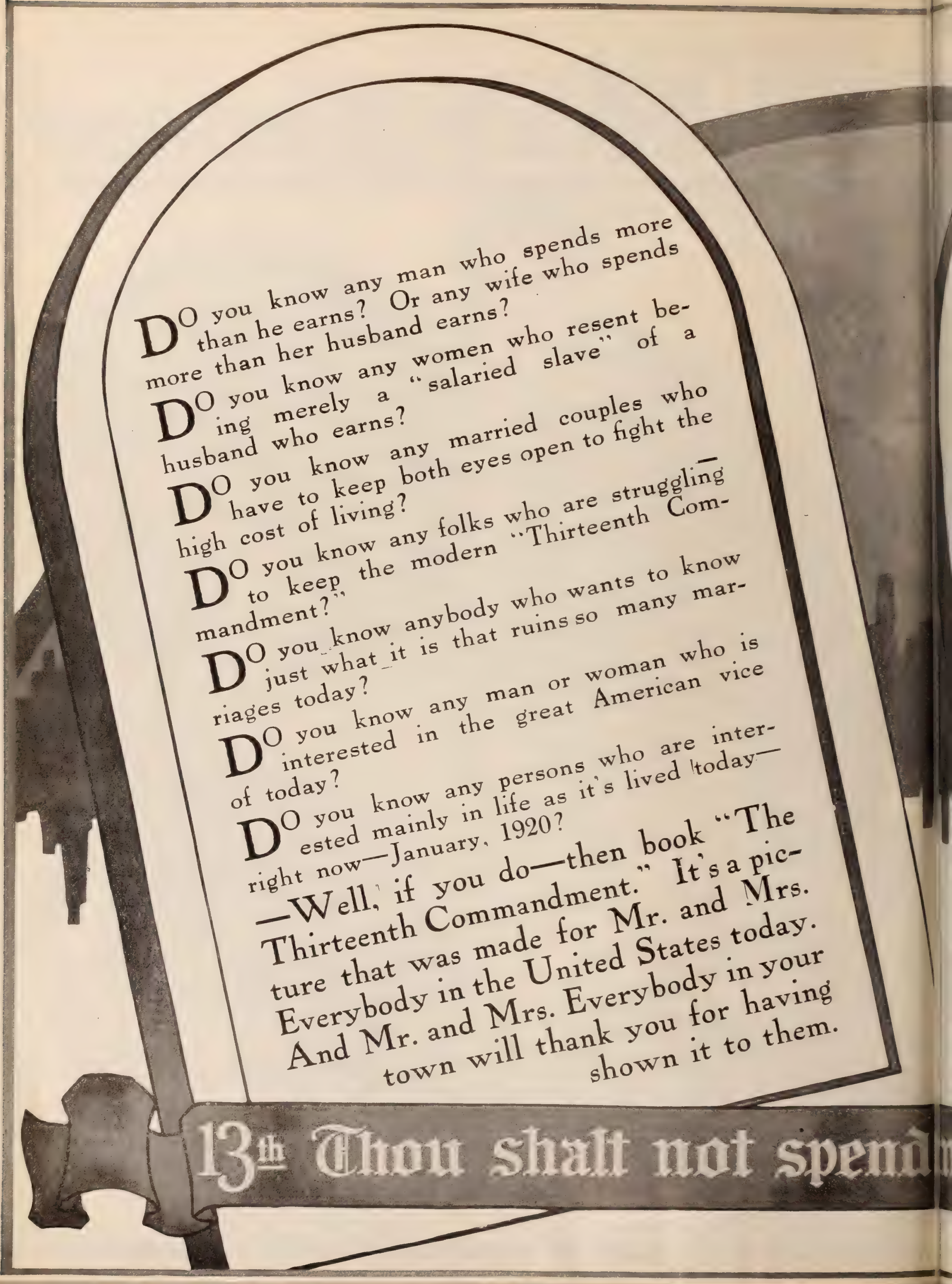


13th Thou shalt not spend

DO you know any man who spends more than he earns? Or any wife who spends more than her husband earns?

DO you know any women who resent being merely a "salaried slave" of a husband who earns?

DO you know any married couples who have to keep both eyes open to fight the high cost of living?

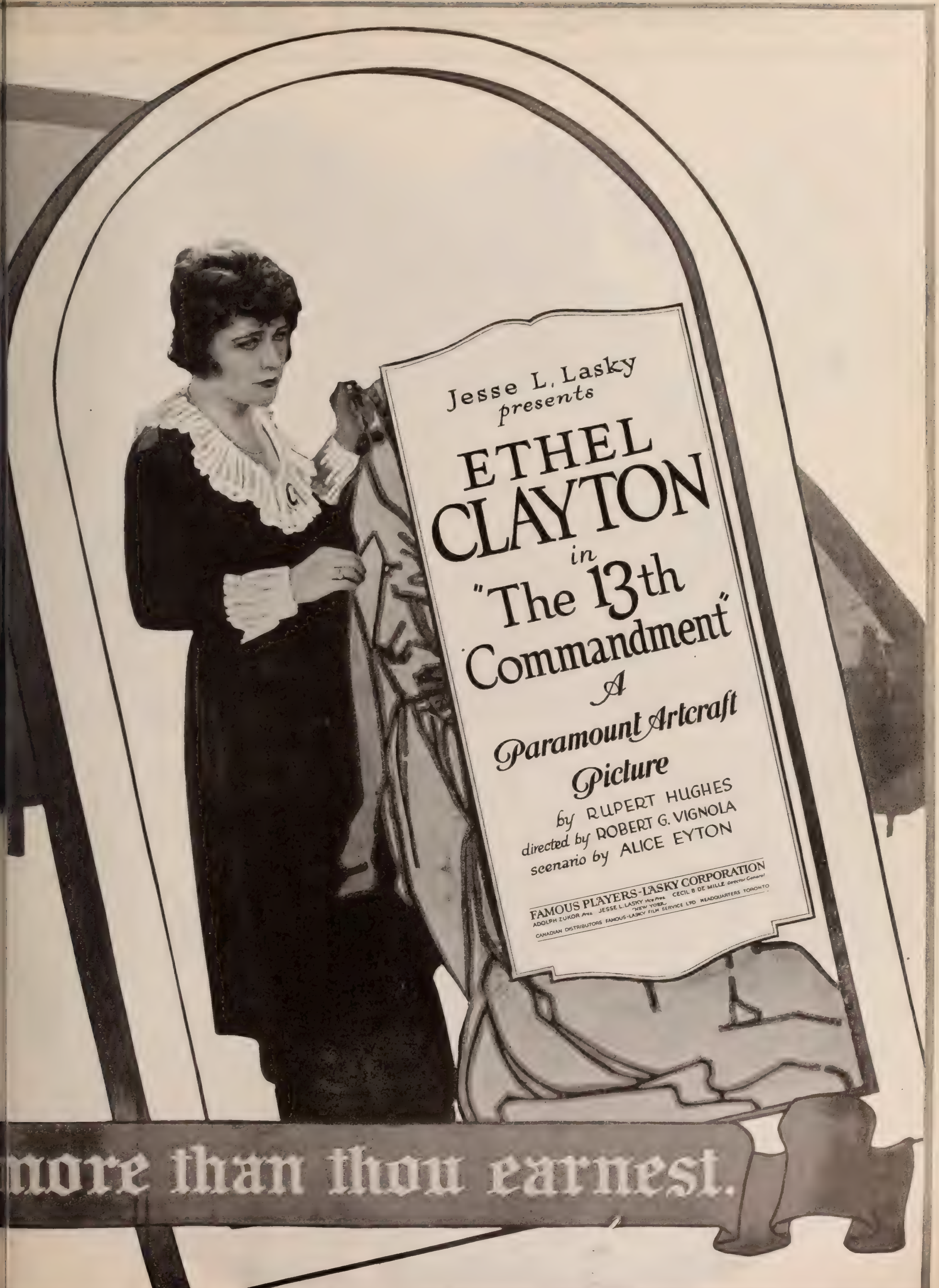
DO you know any folks who are struggling—to keep the modern "Thirteenth Commandment?"

DO you know anybody who wants to know just what it is that ruins so many marriages today?

DO you know any man or woman who is interested in the great American vice of today?

DO you know any persons who are interested mainly in life as it's lived today—right now—January, 1920?

—Well, if you do—then book "The Thirteenth Commandment." It's a picture that was made for Mr. and Mrs. Everybody in the United States today. And Mr. and Mrs. Everybody in your town will thank you for having shown it to them.



Jesse L. Lasky
presents

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CLAYTON

in
"The 13th
Commandment"

A
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Picture

by RUPERT HUGHES
directed by ROBERT G. VIGNOLA
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more than thou earnest.

The Funniest "Fatty" Arbuckl

The bell's rung!

The funniest two-reel comedy of this or any other season is headed your way! Fatty Arbuckle, aided and abetted by Buster Keaton, gets more laughs into "The Garage" than any audience can keep up with. It's feature for *any* show!

A PARAMOUNT-ARBUCKLE COMEDY

JOSEPH M. SCHENCK *presents*

"FATTY" ARBUCKLE
IN
"THE GARAGE"

Written and directed by Fatty Arbuckle
Here's the kind of comedy the public wants—better than the public ever expected it could be
Produced by Comique Film Corporation
Released exclusively through

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

omedy ever produced

Wake up!

Exhibitors—here's a chance of a life-time to feature the funniest picture in films to-day. In all Fatty Arbuckle's fun-making career he never had as roaring a fun-riot as this. You can bill it as a feature and make feature money with it because it's *there!*

MARY PICKFORD

in

"POLLYANNA"

From Eleanor H. Porter's Famous Novel "Pollyanna". Published by the Page Company, and the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion. Photographed by Charles Rosher.

UNITED ARTISTS
CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

Pollyanna says:

"Most generally there is something about everything that you can be glad about, if you keep hunting long enough to find it."

Do you remember how the world welcomed "Pollyanna"—the Glad Book—and then "Pollyanna"—the Glad Play?

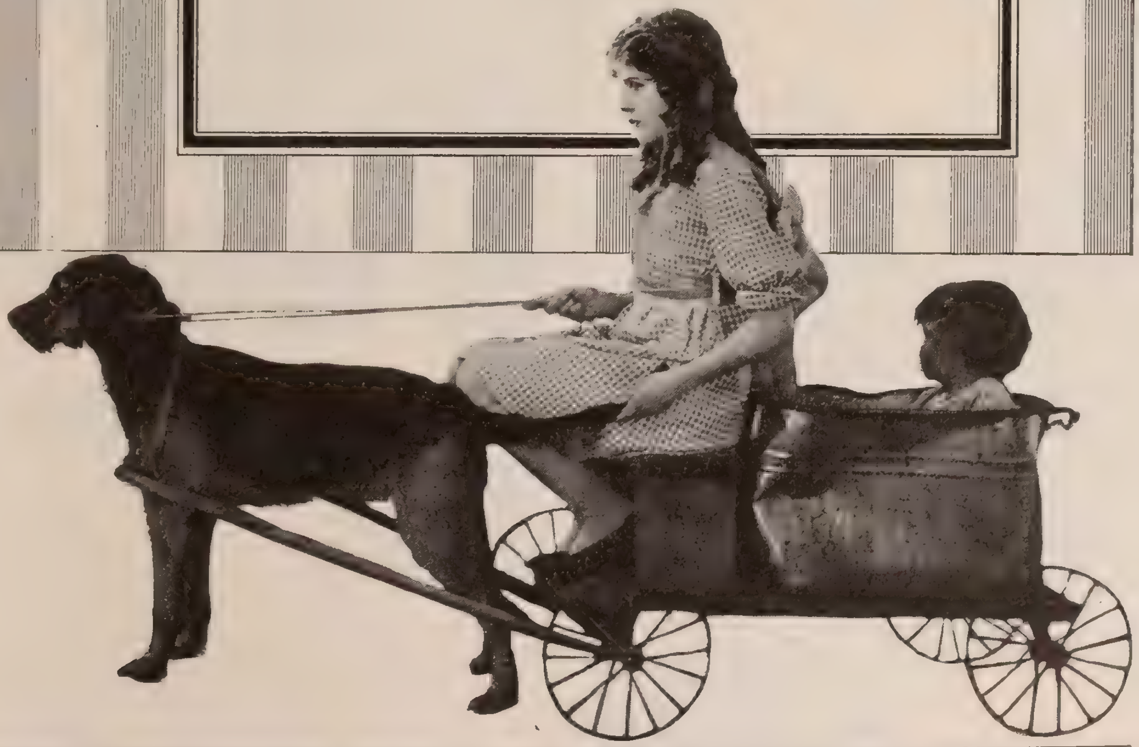
And was ever the weary world in greater need of the tonic of Gladness than now—on the eve of the release of the Glad Picture—"Pollyanna"?

And think! Mary Pickford in "Pollyanna"! What a vision of ineffable charm, of exquisite art, the mere words bring.

A story that flows straight from the great common heart of humanity, an answer to the world-old yearning for sunshine and laughter and gladness, enacted by an artiste at whose bidding the eyes of the multitude dim with the mists of Life's shadows or sparkle with the very joy of living.

Mary Pickford in "Pollyanna"—a gospel of Gladness, a miracle play, if ever there was one.

Released January Eighteenth



"Speaking of features, we must tell you that without doubt Doug's latest is about the best thing he has ever released . . . . take it from us that 'WHEN THE CLOUDS ROLL BY' is a winner from every angle . . . . a picture which will stand as a masterpiece of its kind for many a day."

—Motion Picture News.

"For continuous and unalloyed good fun, it is in the front rank of Fairbanks' releases."

—Moving Picture World.

"A sure-fire attraction . . . . the audience rocks in one gale of laughter after another . . . . it is a real Fairbanks success . . . . exhibitors cannot afford to overlook its drawing possibilities."

—Exhibitor's Trade Review.

"Douglas Fairbanks has come through with a blue ribbon winner in 'WHEN THE CLOUDS ROLL BY' . . . . this is certainly going to get every audience and there is not a disappointment in all its footage."

—Wid's.

"'WHEN THE CLOUDS ROLL BY' should be booked for a long run, advertised to the limit and presented as the best Fairbanks production to date. Audiences will pronounce it that. It will make box-office history. It is a picture that will cause talk . . . . the sort of talk that makes for bigger business each day, until the territory from which the patronage is drawn yields maximum returns."

—Exhibitors' Herald and Motography.

"It is one of the best films in which Fairbanks has indulged."

—New York Sun.

"It is a typical Fairbanks offering . . . . typical of his best days."

—New York American.

"Douglas Fairbanks is a delight all through the picture."

—New York Evening Mail.

"The picture is the best that Fairbanks has done since the early days when he used to have 'his picture in the paper' and get 'in again, out again.' You feel like exclaiming 'You have come back to us, Douglas, Douglas!'"

—New York Tribune.

"The reviewer boldly proclaims this the best Fairbanks picture since his debut as a screen star."

—Tom Hamlin's Newspaper Review Service.

"The whole picture is full of Fairbanks' fun and will greatly please the legion with whom the acrobatic actor is a favorite."

—New York Times.

"'WHEN THE CLOUDS ROLL BY' is an excellent picture and presents Douglas Fairbanks at his best."

—New York Evening Sun.

"The energetic comedian certainly rolls by any clouds of gloom that may be hovering over the spectator."

—New York Telegram.

"'WHEN THE CLOUDS ROLL BY' is Fairbanks at his best and that is what slangy persons are wont to call 'considerable plenty' best."

—New York Morning Telegraph.

UNITED ARTISTS CORPORATION

MARY PICKFORD

CHARLIE CHAPLIN

DOUGLAS FAIRBANKS

D.W. GRIFFITH

DOUGLAS FAIRBANKS

in

"WHEN THE CLOUDS ROLL BY"

O.K.
Public Opinion

REALART PICTURES

"The MYSTERY of the YELLOW ROOM"

An EMILE CHAUTARD Production

Presented by
MAYFLOWER PHOTOPLAY CORPORATION

Overshadowing

Actual experience of exhibitors has demonstrated that people *really return* to a theatre for second and third viewings of "The Mystery of the Yellow Room."

An Absorbing Story
A Baffling Plot

make this the most remarkable mystery picture ever filmed. And the publicity possibilities of the production will fairly amaze you!

REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK CITY

GOWNS! GOWNS!

That's what you've wanted in Miss Brady's pictures! It's what the public has wanted—what Realart has wanted! And now you have them—more gorgeous gowns than this star ever wore before in a picture!

Alice Brady

in

"THE FEAR MARKET"

Directed by KENNETH WEBB
Scenario by Clara Beranger

is a story of suave brigands whose weapon is scandal. When they drive an innocent woman to the grave, a girl friend vows revenge. And the trail ends, in a scene of great dramatic intensity—at her father's door!

REALART
PICTURES CORPORATION

YOU KNOW—

You know the sort of gripping human interest plots and strong dramatic situations that AMELIE RIVES (Princess Troubetzkoy) devises!

You know the style of sturdy romance in which ALICE BRADY excels!

And you know Realart!

THE DOTTED LINE

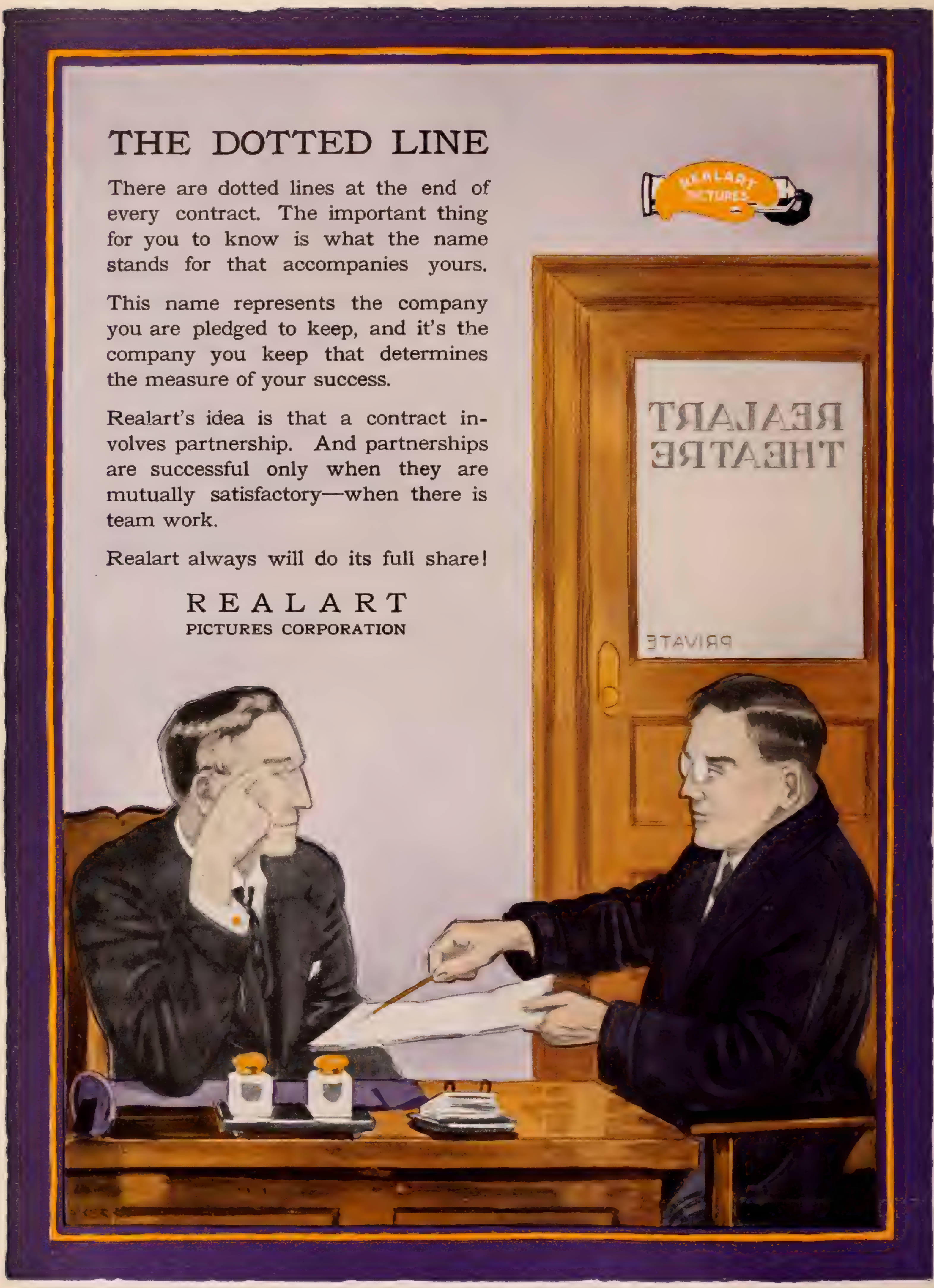
There are dotted lines at the end of every contract. The important thing for you to know is what the name stands for that accompanies yours.

This name represents the company you are pledged to keep, and it's the company you keep that determines the measure of your success.

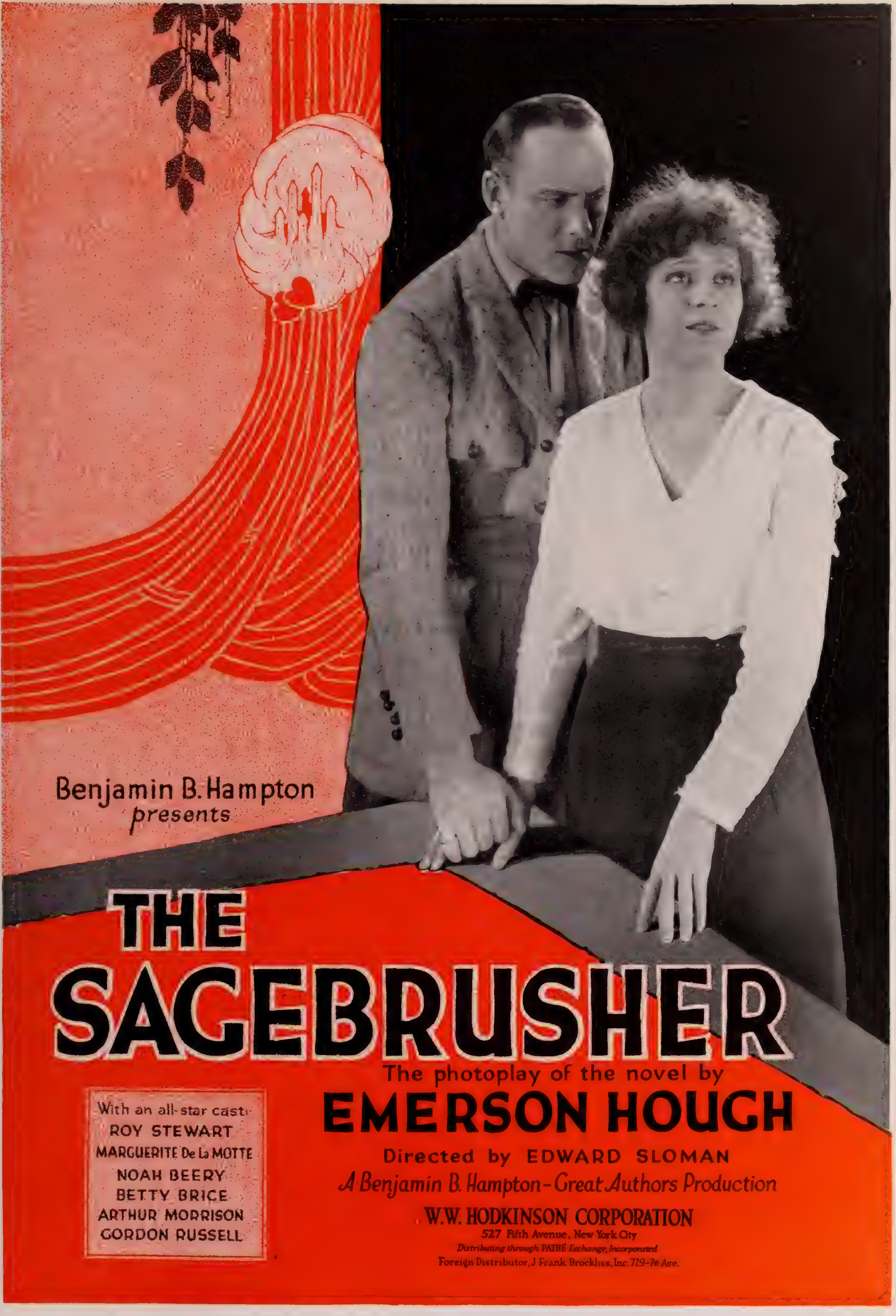
Realart's idea is that a contract involves partnership. And partnerships are successful only when they are mutually satisfactory—when there is team work.

Realart always will do its full share!

REALART
PICTURES CORPORATION



PRESS OF
THOS. B. BROOKS, N.Y.



Benjamin B. Hampton
presents

THE SACEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

Directed by EDWARD SLOMAN

A Benjamin B. Hampton - Great Authors Production

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J Frank Brockliss, Inc. 729-7th Ave.

"The Sagebrusher" is a Tremendous Story of Heart-Grip and Humanness

Here is another hand-made Benjamin B. Hampton special production conceived for Great Authors' Pictures, Inc.— one of the great *selective productions* bearing the W. W. Hodkinson distribution imprint.

In work for more than six months, it has received the care and assistance in every stage of production of its author, Emerson Hough, who autographs its main title as the stamp of his approval of this faithful picturization of his novel.

Now ready for pre-release special engagements in the large cities and distributed exclusively by the W. W. Hodkinson Corporation.

"The Sagebrusher"

is an all-star cast production so filled with emotional and heart interest that it makes you gulp violently and rub the corners of your eyes to hold back the tears.

A story of sublime faith. A story that makes you realize that this is a good world to live in.

The story of a rough diamond who wouldn't kiss his beautiful bride, *yet died to save her.*

The utmost in a love story.

Made with the sympathy and tenderness of a woman by an organization of specialists that ranks the story always as the first consideration.

EMERSON HOUGH

"Only thoughts of you remain
In my heart where they have lain;
Perfumed the nights of you, remaining,
A hid sweetness, in my brain.
Others leave me; *all things leave me;*
You remain."

—ARTHUR SYMONS

Sure to be Advertised by all Exhibitors as "The Picture You Will Always Remember."

"Give the public tears and laughter," the greatest showmen of all times have said. "It is the public's great prescription on the screen or in the theatre."

"The Sagebrusher" has these elements and still others.

It has warmth, color, love, romance, cleanliness. It is filled with the honest passion of very human people.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

THE ARCO PRESS NEW YORK

Robert Brunton *presents*

J. Warren KERRIGAN

and his own company in

Live Sparks

By
CAROLINE SAYRE
Directed by
ERNEST C. WARDE

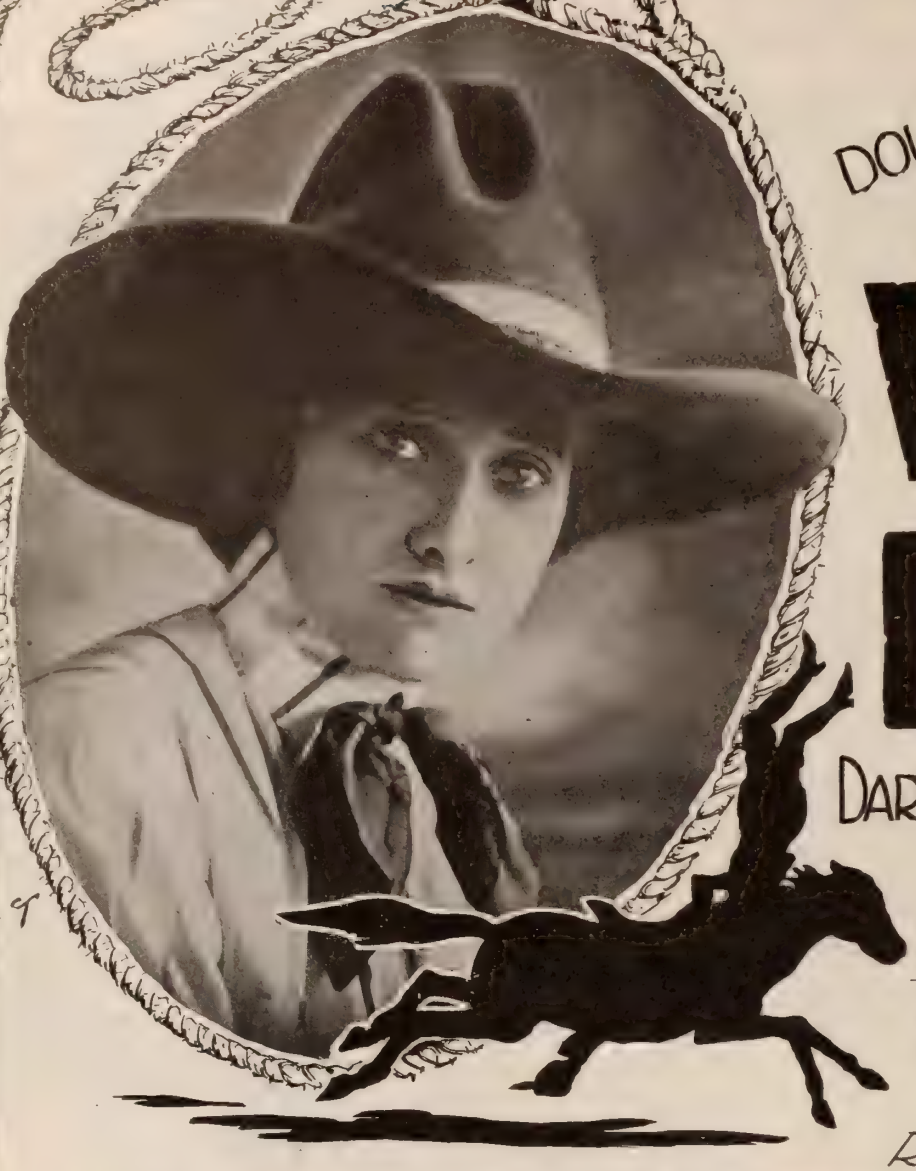
This newest Kerrigan production is a fast, thrilling romantic melodrama of the oil fields.

Swifter in its action than "The Lord Loves the Irish," "The Joyous Liar" or "A White Man's Chance."

Another of the beautifully made and powerful productions that are putting this star into big first run theatres, where an assured following always awaits him.

Released everywhere January 18.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated



DOUBLEDAY PRODUCTION Co.
PRESENTS

VERA MACK

DARE DEVIL OF THE MOVIES
IN

TWO REEL SUPER WESTERN DRAMAS

One every two weeks.
Release date Jan'y 15th

DOUBLEDAY COMEDIES

FULL OF PEP

ONE REEL
ONE A WEEK

Release date Feb. 1st

Stories & Direction
by
Harry Moody

F. L. SMITH
Sales Manager
624 Consumers Bldg.
CHICAGO, ILL.

STATE RIGHTS GOING FAST
WIRE QUICK

H. M. OWENS
Western Sales Representative
Wright-Callender Bldg.
LOS ANGELES

Lewis J. Selznick *Presents*

Herbert Kaufman's WEEKLY

THE four following pages contain reproductions of the four-page advertisement on Herbert Kaufman's Weekly that appeared in the December 27th issue of the Saturday Evening Post and in the January number of McClure's. Every exhibitor *owes it to his business* to read them for information—and for profit.

DISTRIBUTED BY SELECT

Lewis J. Selznick

Herbert WEE

> "Herbert Kaufman is one of the great thought-moulders of our time—indeed I think he is the greatest."
>
> **Sir Arthur Pearson**
> *England's great publisher and philanthropist*

> "Herbert Kaufman entered the Great War when Belgium did—and he has been in it ever since. He dedicated his pen to the service of Democracy. No man has fought harder or longer for the cause of human right."
>
> **Frederick L. Collins**
> *Publisher of McClure's Magazine*

I am undertaking a momentous service to the American theatre and to American journalism.

I am bringing America's highest-paid and widest-read author to the screen.

I am bringing to the motion picture theatre the largest audience commanded by any living personality.

Herbert Kaufman is the one writer of our generation who has everything essential to success on the screen.

He puts an epic in a couplet. He dramatizes Opportunity. He writes prose-poems like "The Dreamers" and "The Man Who Sneered at Santa Claus"—and little things like these!—

"Take a risk or take the count."

"Some men would get in oftener if they'd get out sooner."

"Christmas gifts don't count if they aren't brought down the chimney."

"Most roosters wear their crows too long and their spurs too short."

SHOWN AT THEATRES

Presents

Kaufman's

KLY

He can cram Plato and Mrs. Humphry Ward and Mark Twain and Santa Claus and the Russian Soviet and Mary Donovan's love affair into a few reels of fast-moving, interest-attracting, attention-holding motion picture entertainment!

And that's the kind of thing he *will* do as only he can do it—in Herbert Kaufman's Weekly.

Herbert Kaufman's Weekly will appear in every motion picture theatre that is fortunate enough to secure a Herbert Kaufman franchise.

To the millions of Herbert Kaufman admirers who will want to see Herbert Kaufman's Weekly—I say "Ask your theatre manager, and ask him now!"

To the thousands of exhibitors who will want to show Herbert Kaufman's Weekly—I say "See the nearest Select exchange man to-day—or wire."

Lewis J Selznick

"Mr. Herbert Kaufman has been an assistant to Secretary Lane in this work [Americanization] for the last year, giving up his own business and serving the Government without price. Mr. Kaufman is entitled to the thanks of all lovers of America."

Senator Kenyon
Chairman
Committee on Education & Labor
On the floor of the Senate,
October 27, 1919

"The country should rejoice that a man of such exceptional talents and pre-eminent sympathy with all good things, as Mr. Herbert Kaufman, has undertaken to give his views through the moving picture medium."

Franklin K. Lane
Secretary of the Interior
Washington, D. C.
November 11, 1919

WHERE QUALITY RULES

Shown At Theatres

Herbert

WEE

SAN FRANCISCO CALL

"Kaufman's editorials have made him famous wherever men of our speech hire or are hired. They seem to me of the finest, strongest, most helpful deliverances that have been penned 'since spoken word man's spirit stirred beyond his belly's need.'"

BOSTON TRANSCRIPT

"Sympathy with mankind in all its lowest and highest manifestations is the keynote of Mr. Kaufman's writings. He sees into the heart of the man to whom he writes. He is keen and clear eyed."

AUSTRALASIAN NATION

"He will be the pathfinder for an army of conquerors."

DULUTH HERALD

"He writes with a sword."

OTTAWA CITIZEN, CANADA

"His dynamic word has revealed the greatness of human power. * * * He has seen the sins and injustice of life and has realized the power inherent in man to conquer environment, both individually now and socially ultimately."

LONDON DAILY EXPRESS

"The spirit of America is in his pages."

CATHOLIC HERALD, LONDON

"His message is very much to the point, straight from the shoulder, epigrammatic and brilliant. * * *"

NEW ORLEANS PICAYUNE

"As an editorial writer of international influence, Herbert Kaufman is perhaps the greatest individual force in shaping the world thought currents of today."

Herbert Kaufman's Weekly Page, published simultaneously by a nation-wide chain of newspapers, including the Philadelphia Public Ledger, the New York American, the Washington Star, the Boston Herald, the Indianapolis News and the Seattle Post-Intelligencer, has reached the largest audience in America.

And now—he brings this vast audience to the motion picture theatre.

"It may be doubted," says the Chicago Tribune, "if any man before him ever had so many readers in his own time."

The millions who have followed Herbert Kaufman during the past decade, subscribing to magazines and weeklies for his writings—searching through the great Sunday newspapers for his scathing indictments of social and national wrongs and his messages of inspiration and encouragement—will now find concentrated in their local theatre the full range of his unique genius.

Presented by

Vhere Quality Rules

Kaufman's

KLY

The New Orleans Item says: "He is a man of marvelous versatility. He has been the associate and adviser of the men who captain American industry. His wide acquaintance among men of thought and accomplishment in the new and old worlds gives him a first hand knowledge of many problems that the ordinary man has not the opportunity to master."

You will find on the screen Herbert Kaufman's dynamic word-pictures living, moving and proving their statements by their irrefutable evidence of the motion picture camera.

You will find in your favorite theatre the big new thing in motion pictures—Herbert Kaufman's Weekly.

You will find "a heart as big as the world behind his pictures."

See that you see them.

See that your theatre runs them.

MARY ROBERTS RINEHART

"He thinks new thoughts. He sees from a new and different angle. He is not like anyone else. More than any writer I know Herbert Kaufman seems to me to have the faculty of getting under the skin of humanity."

PITTSBURG PRESS

"Herbert Kaufman, Special Assistant to the Secretary of the Interior, is known throughout both Europe and America as one of the most brilliant of living writers. He is a notable figure among the dollar-a-year men who have placed their talents and energies at the disposal of the Government."

DUBLIN DAILY EXPRESS

"He writes in a spirit of splendid Optimism, very stimulating to the reader nauseated by the wretched pessimism of many of our modern philosophers."

WASHINGTON STAR

"A heart that appears to be about as big as the world is behind these pictures. And, in the making of them, there is a gift for getting this bigness out in terms of human sympathy and good cheer, a power that seizes one and either convinces him or convicts him."

BINGHAMTON PRESS

"There is the love of mankind in all of them—that is why Mr. Kaufman writes, and that is what makes his writings popular; also, it is that which makes him one of the great influences in the world."

LONDON STANDARD

"A master of epigram, a cunning weaver of words, playing with their color and rhythm, glowing, militant, courageous, energetic and red-blooded by turns, this hater of humbug, cant, idlers and cowards has leapt to the forefront in a very few years."

PORTLAND OREGONIAN

"A new King Solomon, with a dash of Robert Louis Stevenson in his makeup."

LONDON ACADEMY

"As a figure, a personality, he has no living rival."

Lewis J. Selznick

729 Seventh Avenue, New York, N. Y.

SELZNICK PICTURES

DISTRIBUTED BY SELECT

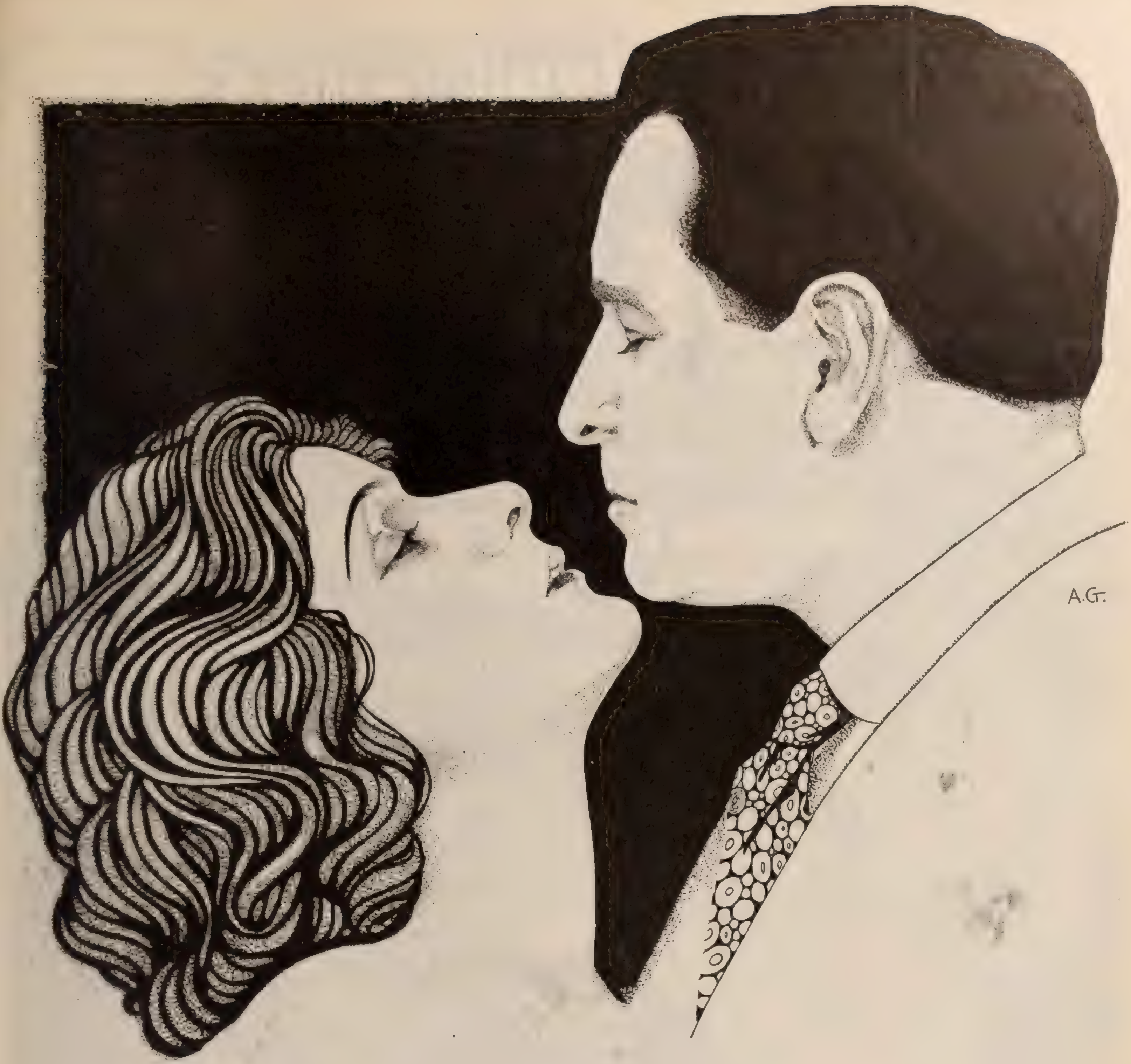
OLIVE THOMAS
in Bradley King's
"FOOTLIGHTS AND SHADOWS"
Direction—John W. Noble
Scenario by R. Cecil Smith

EUGENE O'BRIEN
in
"THE BROKEN MELODY"
by Ouida Bergere
Direction—William P. S. Earle

OWEN MOORE
in Lewis Allen Browne's
"SOONER OR LATER"
(Formerly "Who's Who")
Direction—Wesley Ruggles

ELAINE HAMMERSTEIN
in S. Jay Kaufman's
"GREATER THAN FAME"
Scenario by Katherine Reed
Direction—Alan Crosland

ELSIE JANIS
in Elsie Janis and
Edmund Gouldings
"THE IMP"
Direction—Robert Ellis



SELECT SP PICTURES

Joseph M. Schenck presents

NORMA TALMADGE

in

"SHE LOVES AND LIES"

Adapted by Grant Carpenter & Chester Withey from the story by Wilkie Collins
Direction— Chester Withey

SELECT PICTURES CORPORATION
Lewis J. Selznick, President

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from Eugene Walter's powerful domestic drama ~

Direction-Howard Hickman

Scenario-Katherine Reed.

NATIONAL PICTURE THEATRES Inc.

Lewis J. Selznick
President

FOR JANUARY RELEASE

MADE BY NATIONAL

DISTRIBUTED BY SELECT

For January Release

REPUBLIC RP PICTURES

"The AMAZING WOMAN"

a

LLOYD CARLETON

production · · · with

RUTH CLIFFORD

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - **BRITON N. BUSCH**, President

130 West 46th Street New York City

—the title of

New 5 part Super Feature

is—

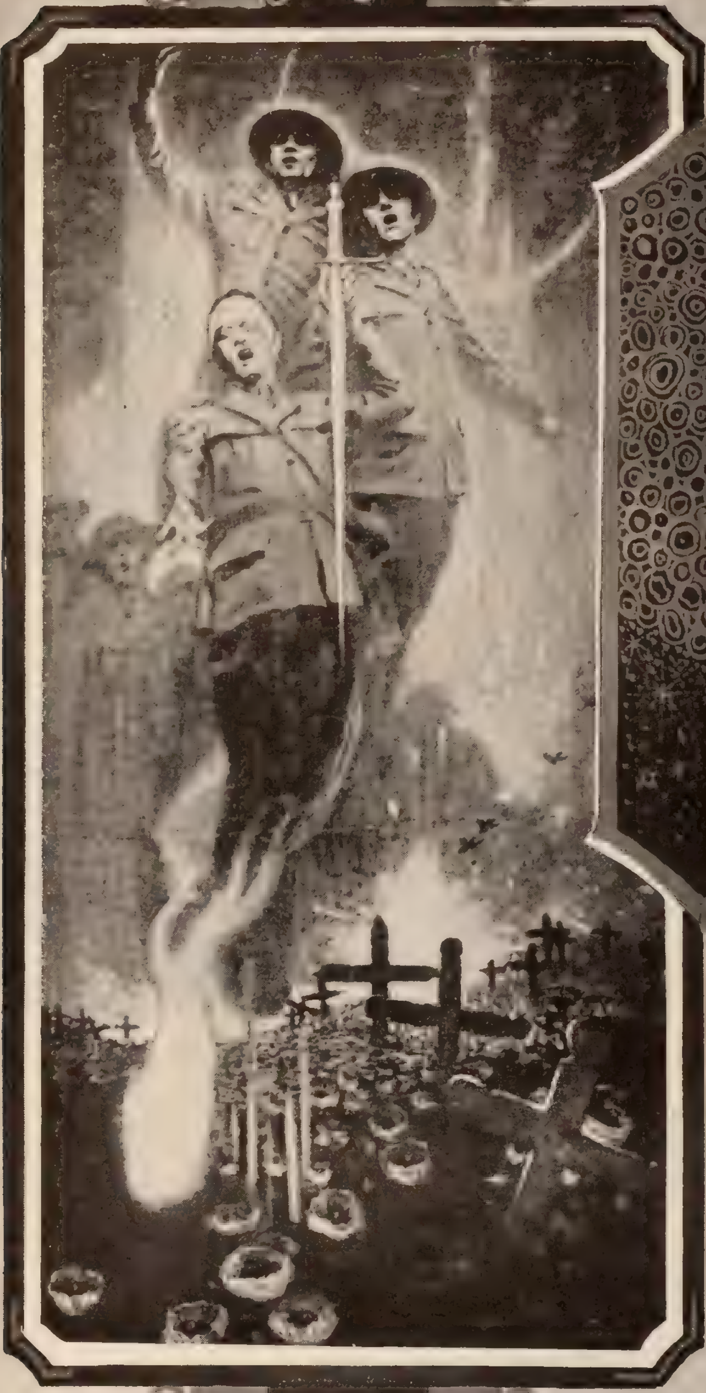
"DOWN ON

MACK SENNETT'S

THE FARM"

NOTE—

SOON AVAILABLE TO
EXHIBITORS FOR
EXTENDED RUNS



E. A. MacManus'
Super-Feature

The Lost Battalion

Red is our bed.
It reeks
Wet with our brother's blood.
Hushed are the words
We speak
Under the deadly flood
Of steel
And German lead.

Though they have penned
Us here,
Lost in this vale of death,
Comrade, your hand
In mine
Tells more than living breath
That you
And I will spend

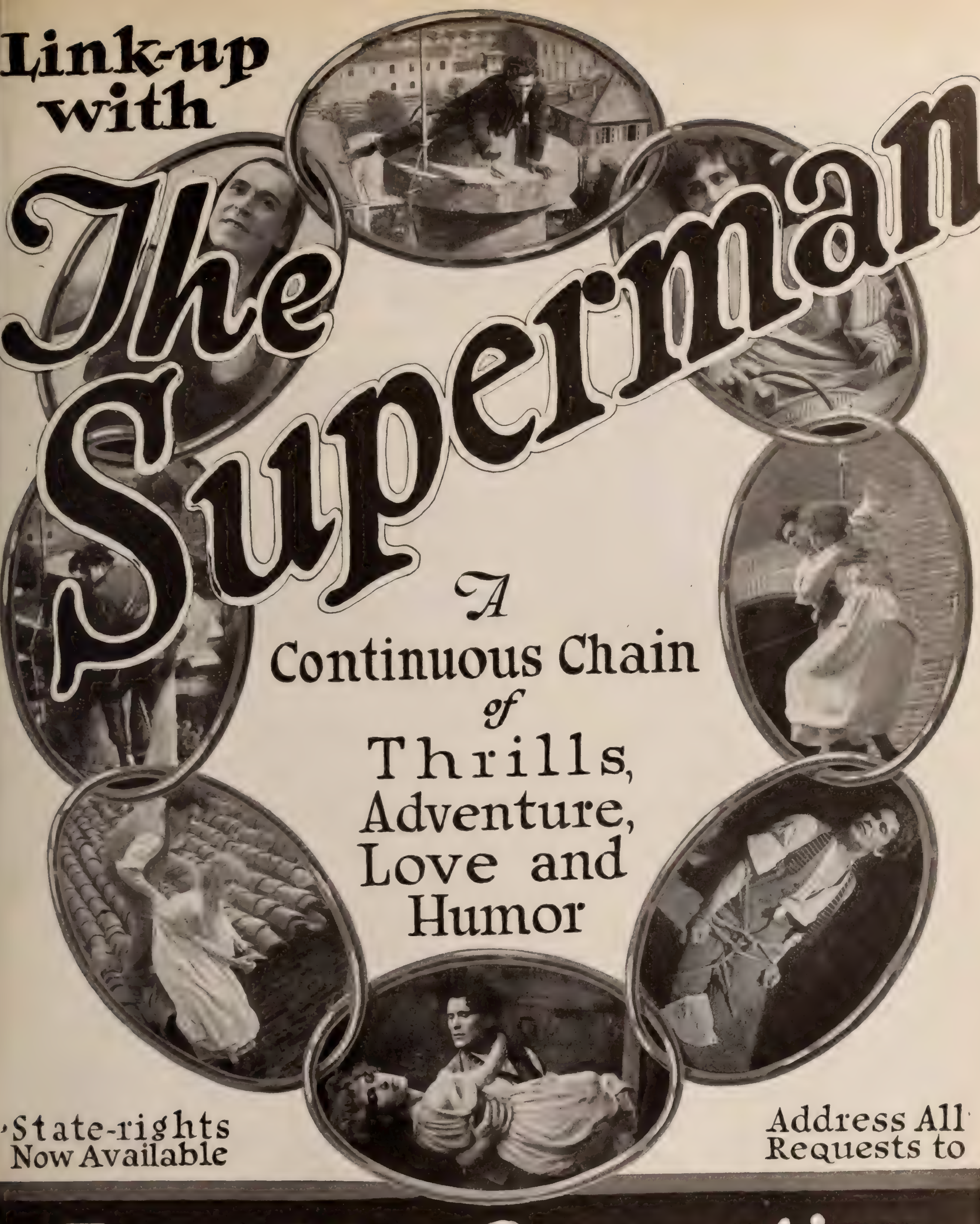
All that we sought
Of life
Rather than ever yield.
Though we shall die
Our God
In heaven's flowery field
Will see
What here we wrought.

"Lost"? No, not lost.,
For men
Are never lost who hold
Their honor high
Where'er they die.

STATE RIGHTS NOW SELLING–ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.

71 West 23rd. St. New York.



Link-up with

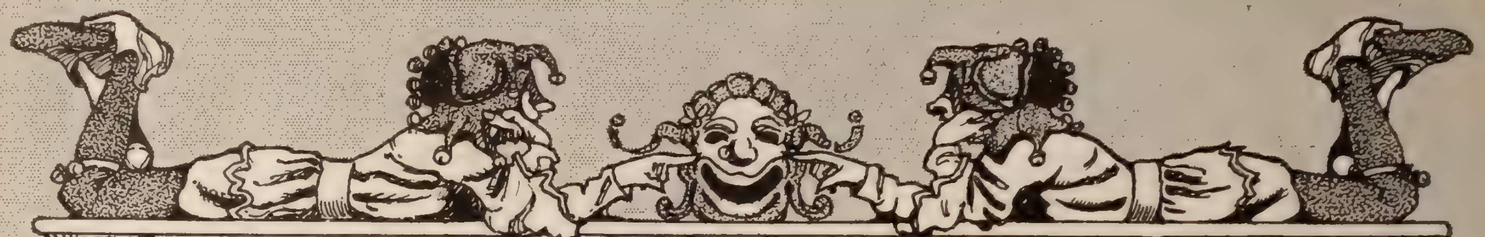
The Superman

A Continuous Chain of Thrills, Adventure, Love and Humor

State-rights
Now Available

Address All
Requests to

Tower Film Corporation
71 West 23rd. St. New York



The Most Wholesome Comedies On Earth

The Hall Room Boys COMEDIES

Booked into the largest and most exclusive theatres in the country

Hall Room Boys Comedies

have won great popularity. Exhibitors who have the best patronage will make no mistake in booking them through

STANDARD FILM CORP.
Boley Bldg., Kansas City, Mo., and

STANDARD FILM CORP.
North Plaza Bldg., St. Louis, Mo.
For Missouri and Kansas

PREMIER PICTURE CORP.
8-10 S. Graham St., Charlotte, N. C.
For North and South Carolina, Tennessee, Alabama, Florida and Georgia

MASTERPIECE FILM ATTRACTIONS
1235 Vine St., Philadelphia, Pa.
For Eastern Pennsylvania and Southern New Jersey

STANDARD FILM SERVICE
Sloan Bldg., Cleveland, O.
For Michigan, Ohio and Kentucky

MERIT FILM CORPORATION
126 West 46th St., New York City
For New York State and Northern New Jersey, excluding Trenton

GREATER FEATURES, Inc.,
2020 Third Ave., Seattle, Wash.
For Washington, Oregon, Idaho and Montana

EXHIBITORS' FILM EXCHANGE
916 G St., N.W., Washington, D. C.
For Delaware, Maryland, District of Columbia and Virginia

FIRST NATIONAL EXHIBITORS' CIRCUIT OF N. E. Inc.,
35 Piedmont St., Boston, Mass.
For Massachusetts, Rhode Island and Connecticut

CELEBRATED PLAYERS FILM CORP.
207 S. Wabash Ave., Chicago, Ill.
For Illinois and Indiana

CONSOLIDATED FILM CORP.
90 Golden Gate Ave.
San Francisco, Cal.
For California, Arizona, Nevada and Hawaiian Islands

SOUTHWESTERN FILM CORP.
1911½ Commerce St., Dallas, Tex.
For Texas, Oklahoma and Arkansas

QUALITY FILM CORPORATION
414 Ferry St., Pittsburgh, Pa.
For West Virginia and Western Pennsylvania

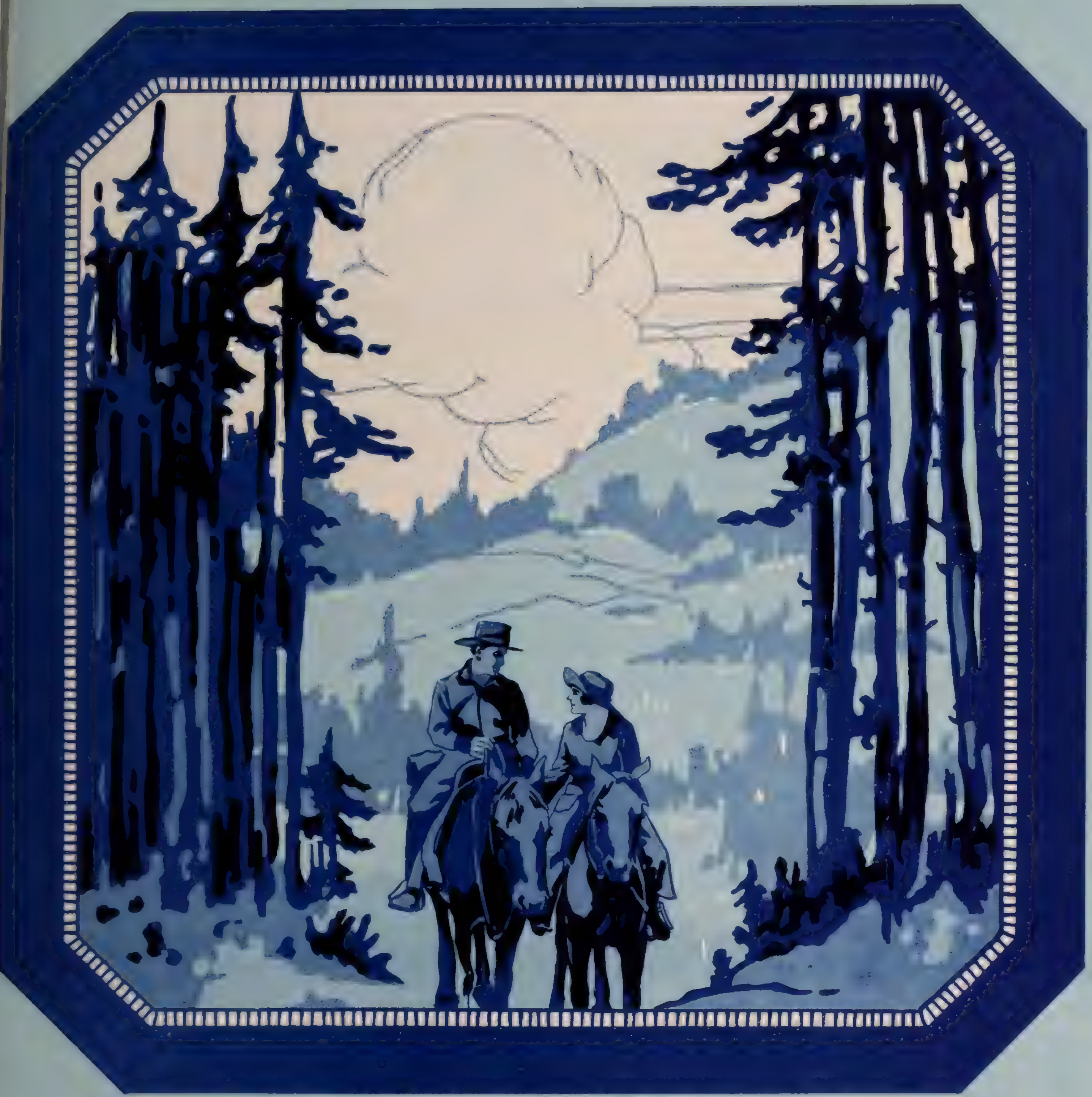
FONTENELLE FEATURE FILM
1504 Harney St., Omaha, Neb.
For Iowa and Nebraska

ARROW PHOTOPLAYS CO.
1735 Welton St., Denver, Colo.
Colorado, Wyoming, New Mexico, Utah and Southern Idaho

JACK and HARRY COHN

1600 BROADWAY
NEW YORK CITY

PRODUCED BY NATIONAL FILM CORPORATION OF AMERICA



The VALLEY of TOMORROW

Taken in Nature's Wonderland near Lake Tahoe

SAMUEL S·HUTCHINSON, *President*
American Film Company, Inc.,
Presents

The VALLEY of

A story of unusual dramatic power and tenseness ~ ~
with

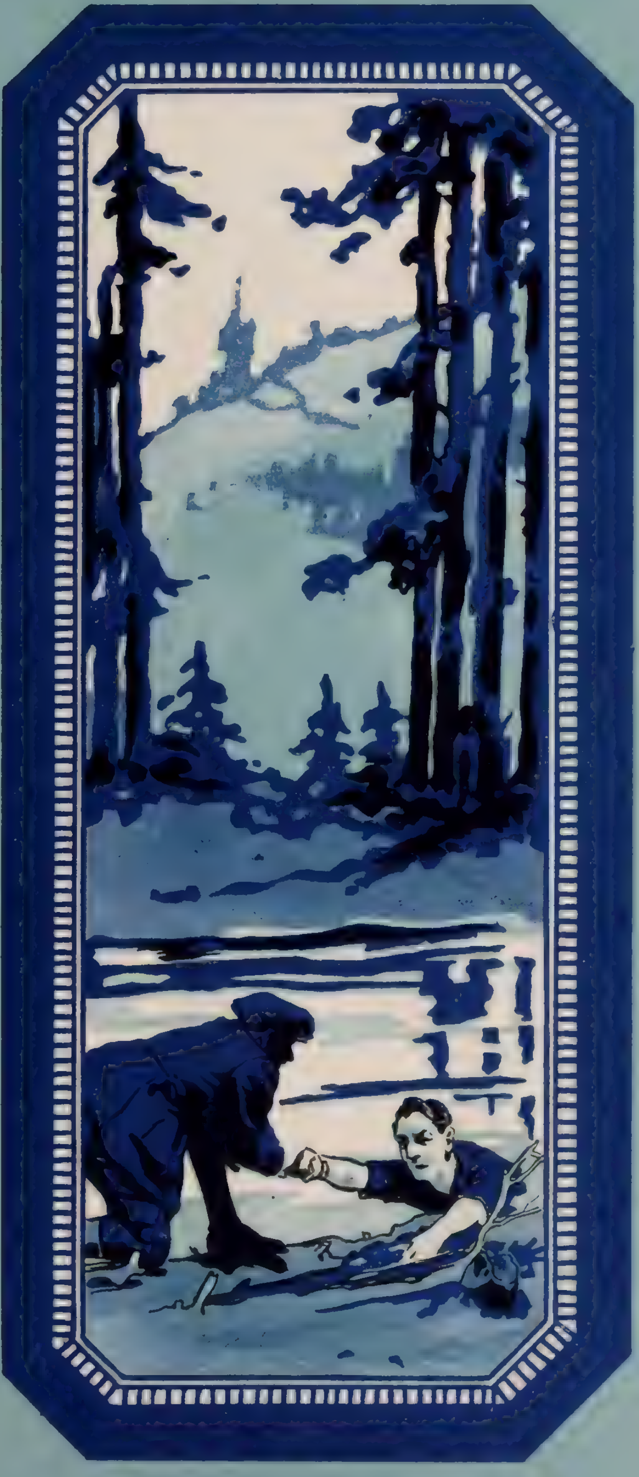
William Russell

Directed by
EMMETT J·FLYNN

Produced by
AMERICAN FILM Co. Inc.
Distributed by
PATHE

Taken in Nature's Wonderland
near beautiful Lake Tahoe ~

TOMORROW



-filmed against a background of scenic grandeur ~

Supported by an All-Star Cast that Includes ~

Mary Thurman
Fred Malatesta
Pauline Curley
Harvey Clark
Frank Brownlee
Frank Clark
Lewis King

Crammed with Suspense !!
Thrilling-Sensational-Powerful!

The attraction famous critics have called

"The Most Grippingly Dramatic Special Feature Of The Year!"

SAMUEL S·HUTCHINSON *Presents*

THE VALLEY OF TOMORROW

A tremendous story of life in the mountain fastnesses—enacted by a superb cast, scenes taken at Lake Tahoe and the Truckee River in Nature's Wonderland.

with

William Russell

in the greatest role of his career

The Story

"The Valley of Tomorrow" is a compelling novel by Stephen Fox. It maintains suspense throughout—powerful dramatic interest.

The Production

Directed by Emmet J. Flynn, the all-star cast of carefully selected players enact the story amid surroundings of such scenic grandeur they defy description.

The Box-Office Possibilities

Exhibitors who have seen "The Valley of Tomorrow" predict it will break all previous box office records—are confident it can play to capacity business for runs of two weeks or more.

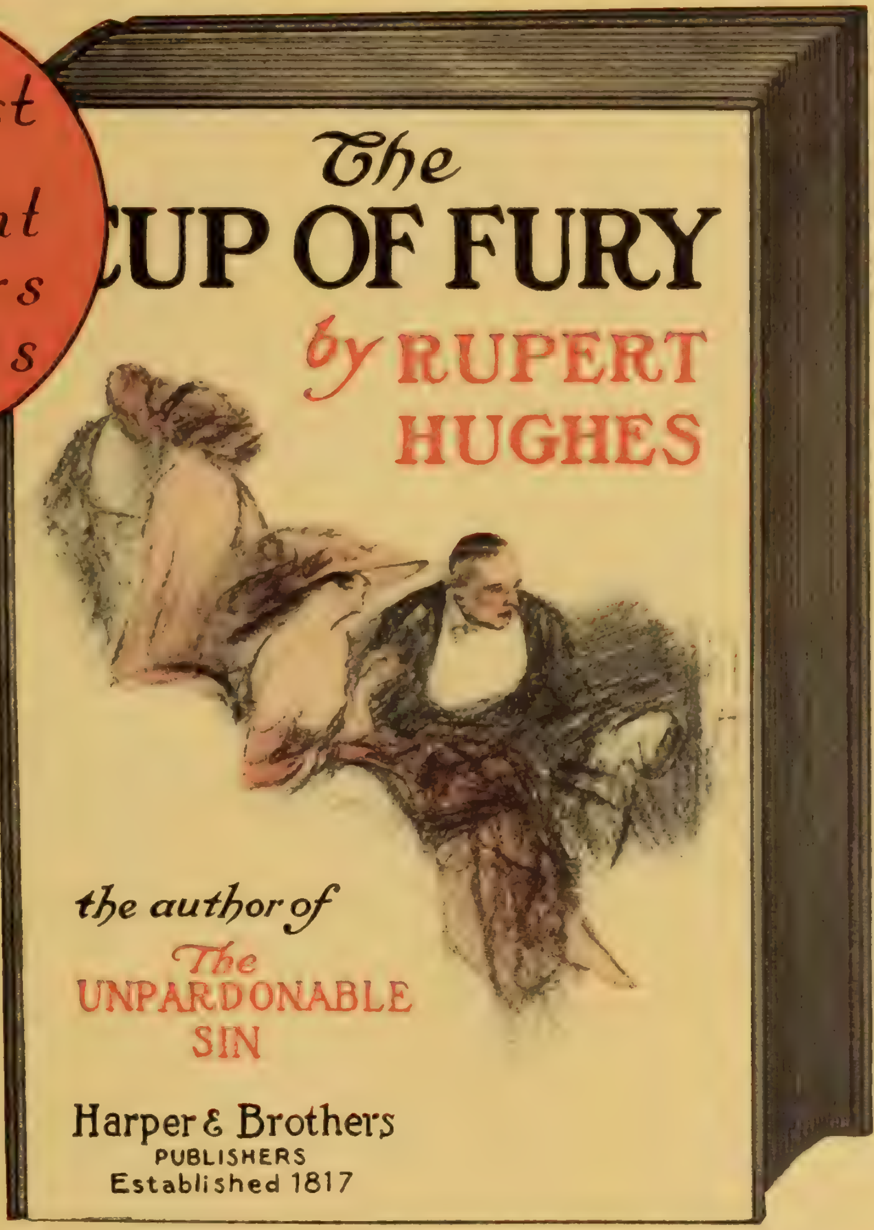
Make your reservations now with American Film Co. representatives at your nearest Pathé exchange!

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, Pres.

AMERICAN
FLYING "A"
PICTURES

Distributed by
Pa

The First of the Eminent Authors Pictures


The
CUP OF FURY
by RUPERT HUGHES
the author of
The UNPARDONABLE SIN
Harper & Brothers
PUBLISHERS
Established 1817

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

The Cup of Fury is the first of the Eminent Authors Pictures. No picture has ever been awaited with such eagerness by the industry and the public. And no picture has so gloriously exceeded expectations.

Rupert Hughes' great story was read by millions of people when it appeared

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President

first as a serial and later as a book. Every one of these enthusiastic lovers of the works of Rupert Hughes is anxious to see the picture. The Cup of Fury is the first screen version of a great book that met with the unqualified approval of the author.

It is a great picture.

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

She turned from a life of ease and luxury to the grimy toil of a shipyard worker. Once a drawing-room favorite in London -- She became a tosser of blazing rivets in the bowels of an American-made ship. Was it worth while?

Your public is eagerly awaiting this first of the Eminent Authors' Pictures.

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

IN THE EYES
OF THE WORLD
SHE WAS GUILTY

A breath-taking mystery, a haunting tale of revenge, an inspiring romance . . .

And to top it all, the tremendous emotional acting of Pauline Frederick, sweeping from climax to climax with a power unrivalled in the annals of great screen performances.

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

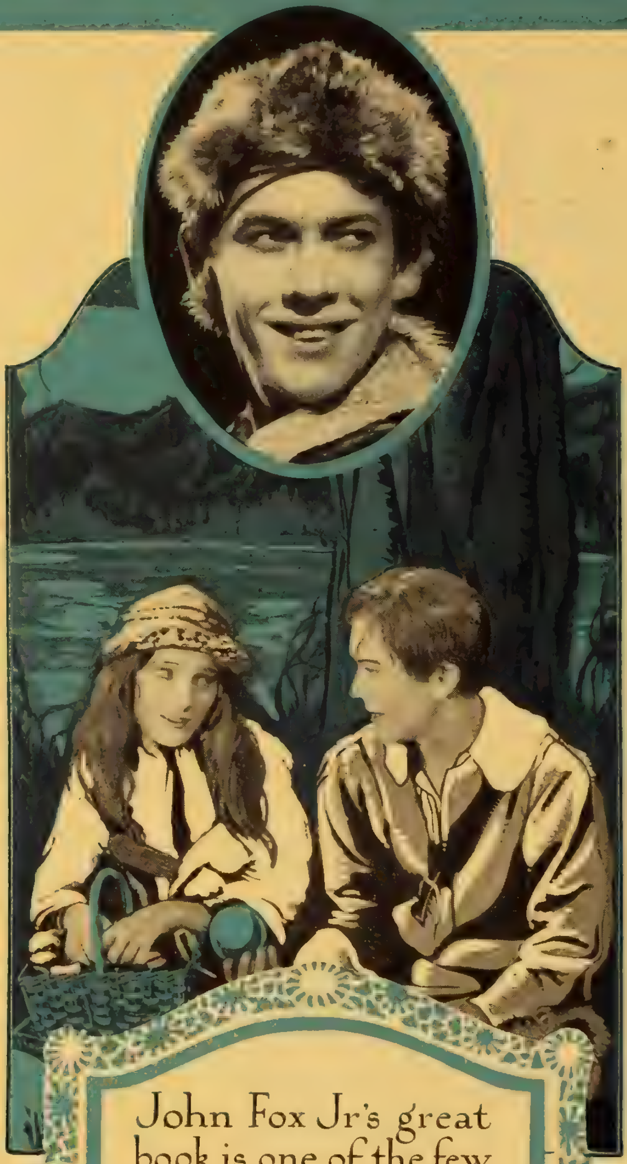
BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

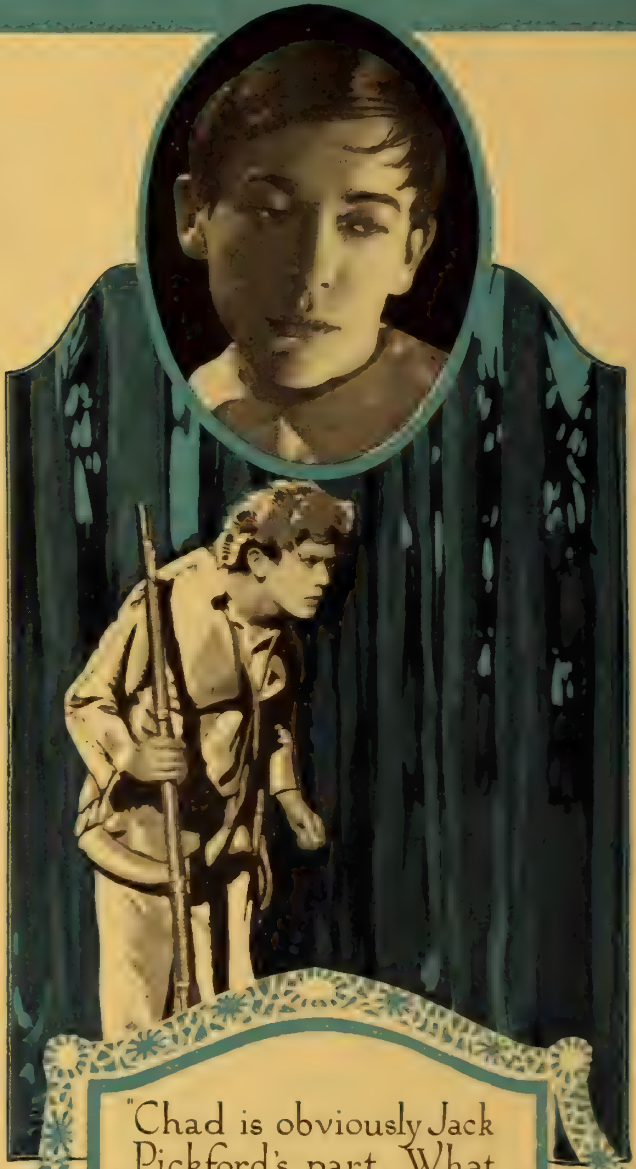
GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

JACK PICKFORD'S



John Fox Jr's great book is one of the few stories the American public has really taken to its heart.



"Chad is obviously Jack Pickford's part. What other actor could equal the pathos and poetry of his performance?

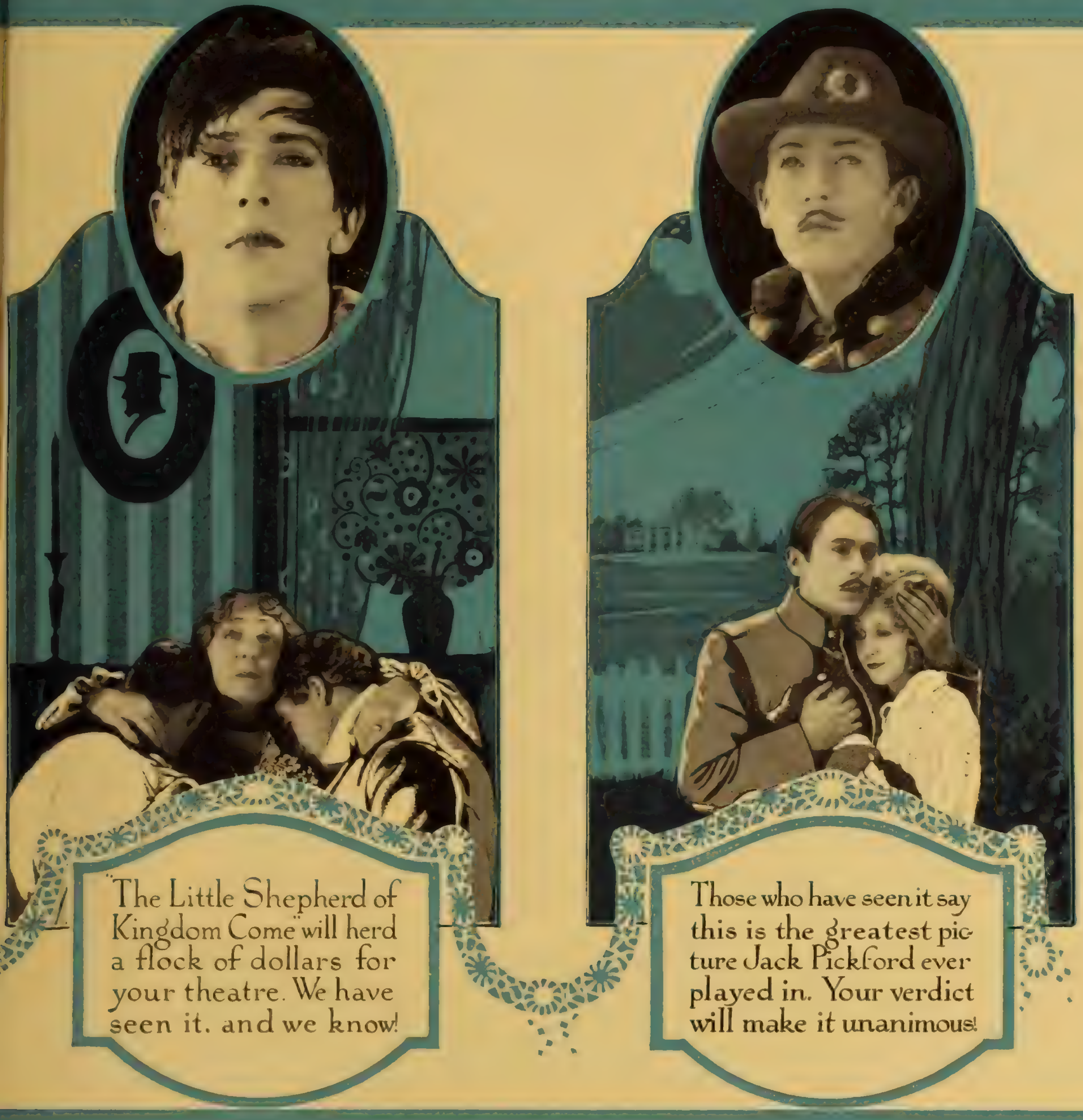
SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

GREATEST PICTURE



"The Little Shepherd of Kingdom Come" will herd a flock of dollars for your theatre. We have seen it, and we know!

Those who have seen it say this is the greatest picture Jack Pickford ever played in. Your verdict will make it unanimous!

IN

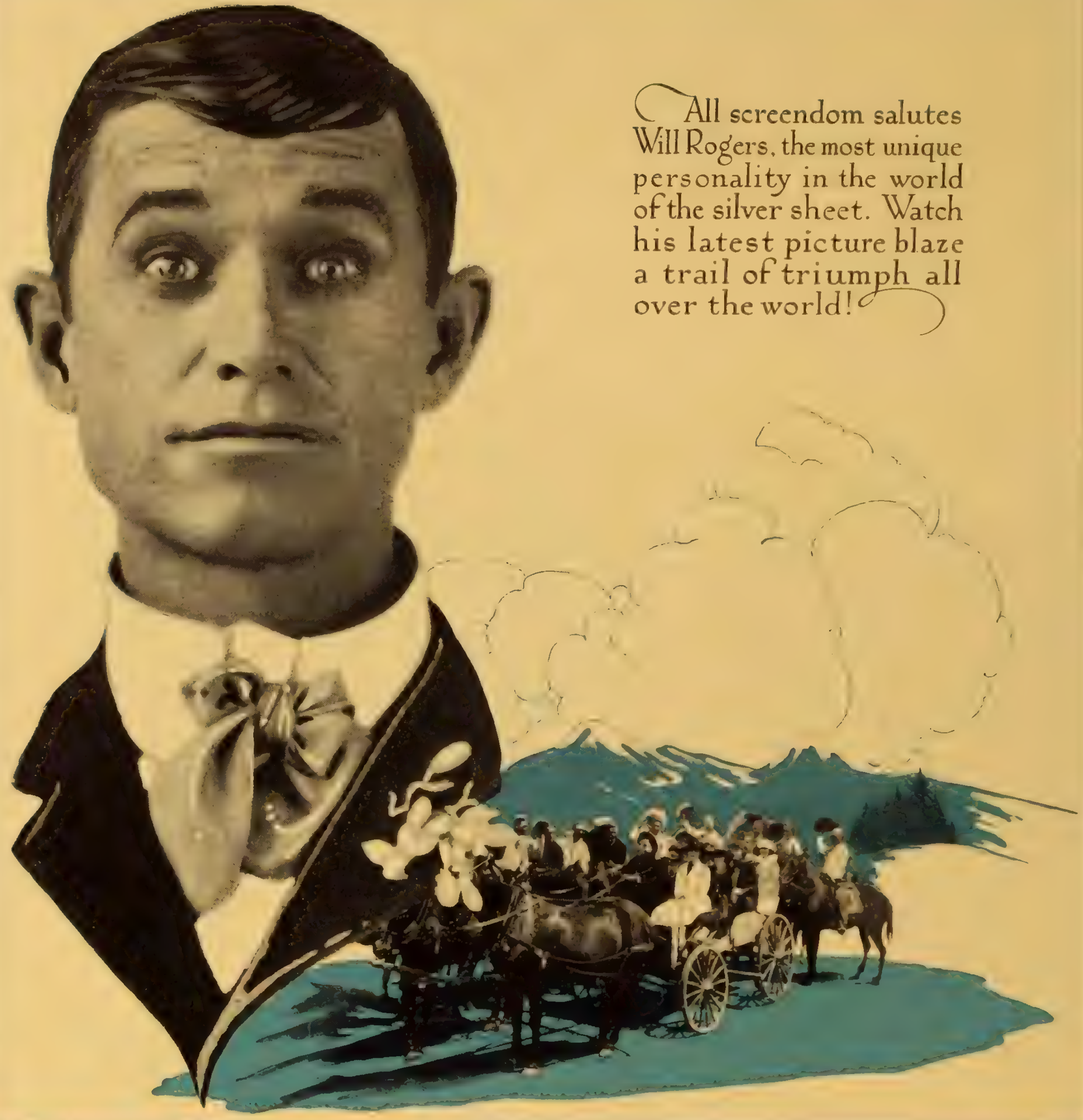
THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



All screendom salutes Will Rogers, the most unique personality in the world of the silver sheet. Watch his latest picture blaze a trail of triumph all over the world!

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

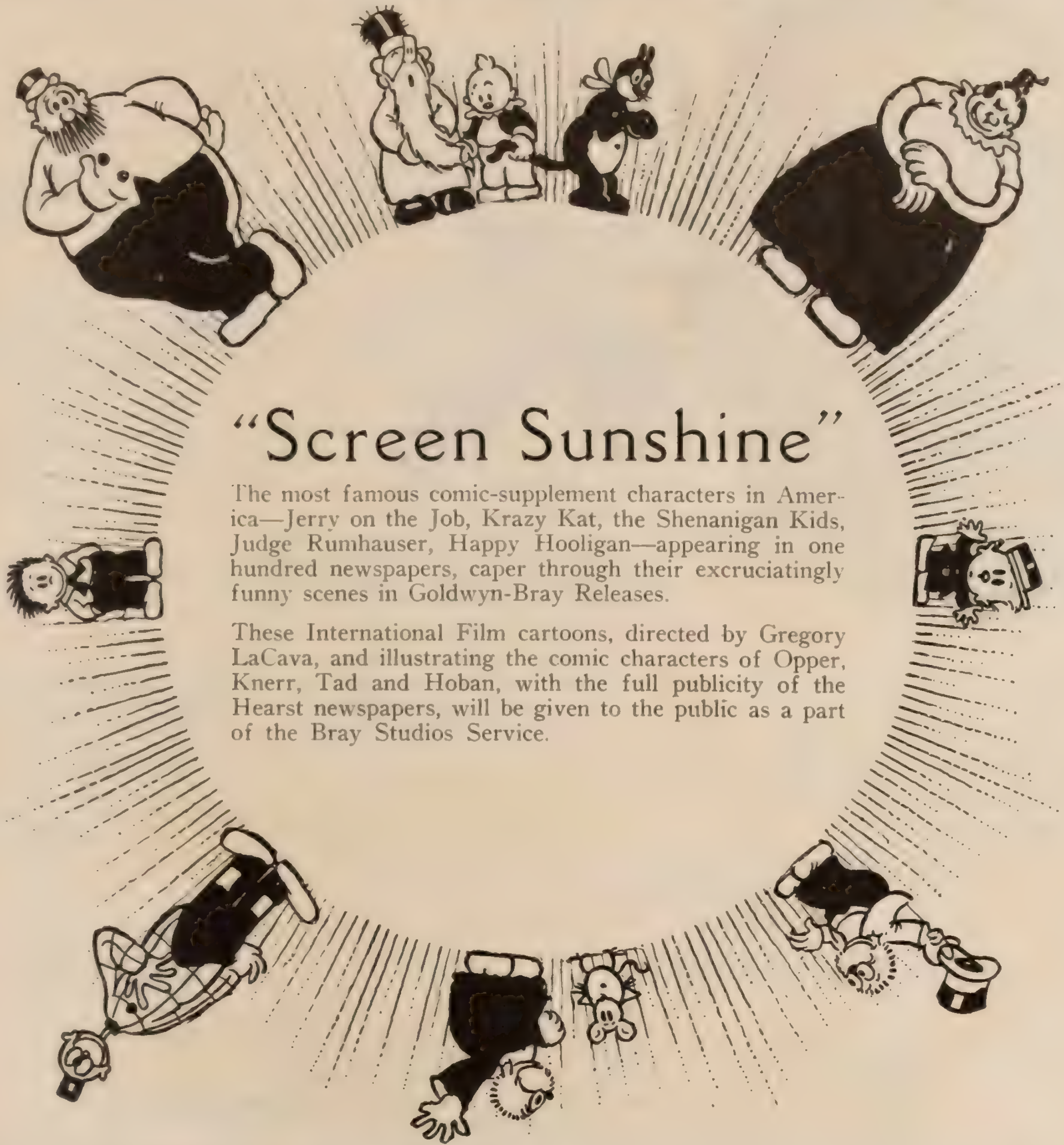
WATER, WATER, EVERYWHERE

BY W. R. LEIGHTON

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



"Screen Sunshine"

The most famous comic-supplement characters in America—Jerry on the Job, Krazy Kat, the Shenanigan Kids, Judge Rumhauser, Happy Hooligan—appearing in one hundred newspapers, caper through their excruciatingly funny scenes in Goldwyn-Bray Releases.

These International Film cartoons, directed by Gregory LaCava, and illustrating the comic characters of Opper, Knerr, Tad and Hoban, with the full publicity of the Hearst newspapers, will be given to the public as a part of the Bray Studios Service.

Goldwyn Bray Pictograph

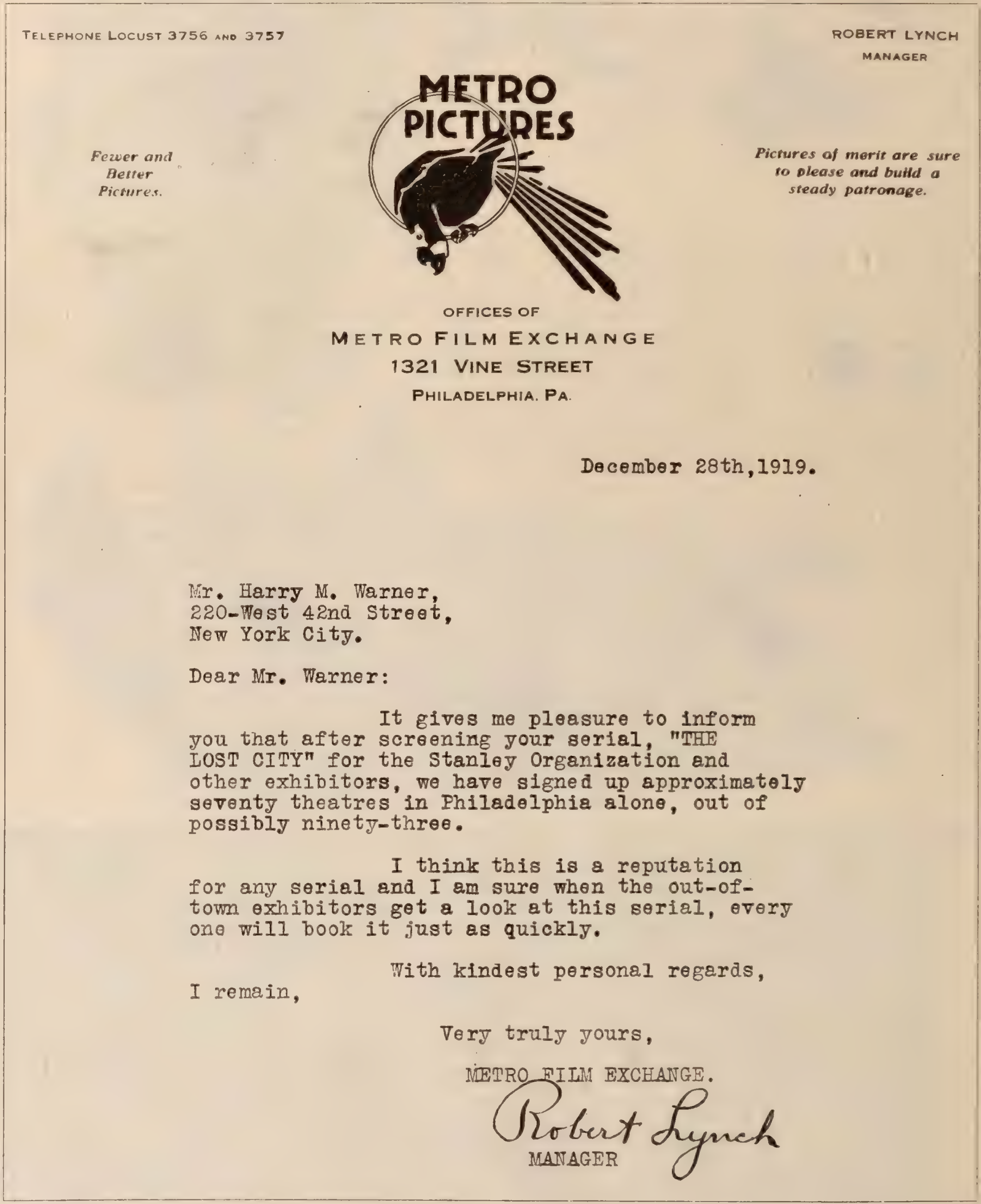
Produced by
BRAY PICTURES CORP.

Distributed by
GOLDWYN

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

"THE LOST CITY" Continues To Break All Serial Records

LOOK THIS LETTER OVER



TELEPHONE LOCUST 3756 AND 3757

ROBERT LYNCH
MANAGER

METRO PICTURES

Fewer and Better Pictures.

Pictures of merit are sure to please and build a steady patronage.

OFFICES OF
METRO FILM EXCHANGE
1321 VINE STREET
PHILADELPHIA, PA.

December 28th, 1919.

Mr. Harry M. Warner,
220-West 42nd Street,
New York City.

Dear Mr. Warner:

It gives me pleasure to inform you that after screening your serial, "THE LOST CITY" for the Stanley Organization and other exhibitors, we have signed up approximately seventy theatres in Philadelphia alone, out of possibly ninety-three.

I think this is a reputation for any serial and I am sure when the out-of-town exhibitors get a look at this serial, every one will book it just as quickly.

With kindest personal regards, I remain,

Very truly yours,

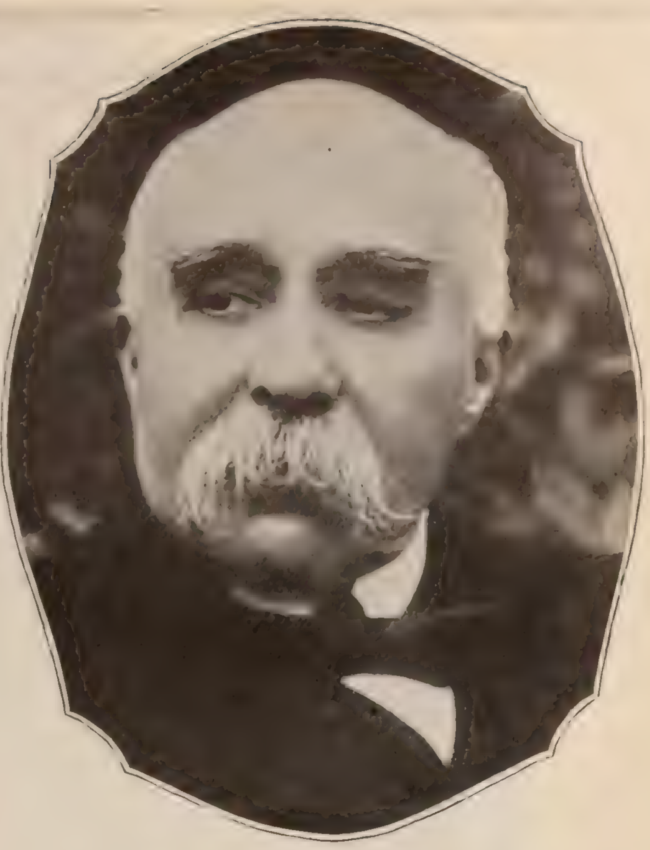
METRO FILM EXCHANGE.

Robert Lynch
MANAGER

STATE RIGHTS FOR SALE

WARNER BROS., 220 West 42nd St., New York City

THE mightiest man in the world has written the mightiest drama in the world for the mightiest success in the world.



CLEMENCEAU

No name so greatly advertised-
No man so admired and beloved-
No work so absolutely sure of amazing success.

ITS THEME -
The soul of woman rules the world.

ITS AUTHOR -

CLEMENCEAU

Tiger of France and the most stupendous figure on earth.

ITS NAME

THE STRONGEST

His one and only work for the first time in motion pictures

A FOX SPECIAL

Presented by William Fox for release in January.

Get ready for it NOW FOX ENTERTAINMENTS

WILLIAM FOX *presents*

WILLIAM FARNUM

in HEART STRINGS

A big sacrifice of Brother for sister-

By Henry Albert Phillips *Directed by J. Gordon Edwards*

FOX
ENTERTAINMENTS

WILLIAM FOX *presents*

Tom Mix in

THE DAREDEVIL

The romance of a hard boiled tenderfoot

Direction and story
by Tom Mix

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

GEORGE WALSH

in THE SHARK

A sea story of Luck, Lure and Love.

By Thomas F. Fallon. *Directed by Dell Henderson.*

FOX
ENTERTAINMENTS

WILLIAM FOX *presents*

Madlaine Traverse

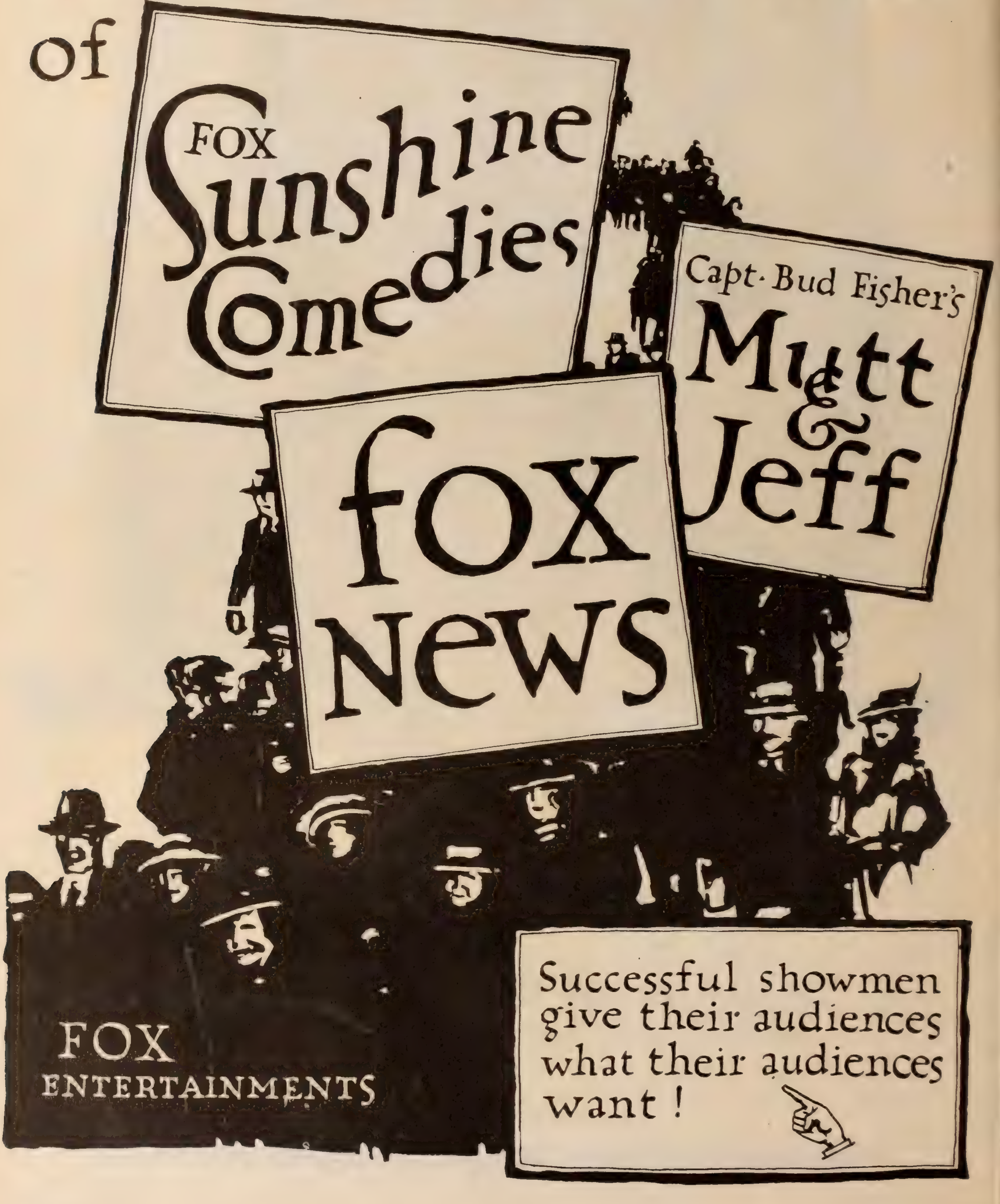
in

WHAT WOULD *YOU* DO?

Story by Denison Clift

FOX
ENTERTAINMENTS

The American public has declared in favor of


FOX
Sunshine Comedies
Capt. Bud Fisher's
Mutt & Jeff
fox News
FOX
ENTERTAINMENTS

Successful showmen give their audiences what their audiences want !

JACK DEMPSEY

The
Best known man
in the world in the
MILLION DOLLAR
PATHÉ SERIAL

DARE DEVIL
DURANT

Pathé
Distributors

A positively unparalleled and

JACK DEMPSEY

RELEASED

Pathé
Distributors

mazing box office attraction -
whose name figures daily in the newspapers
of the world, is presented in a Pathe Serial
certain to eclipse all records of past and present
and to enrich the exhibitors of the earth -

DAREDEVIL DURANT

FEB. 15TH.

Pathé
Distributors

JACK DEMPSEY
in
DAREDEVIL DURANT

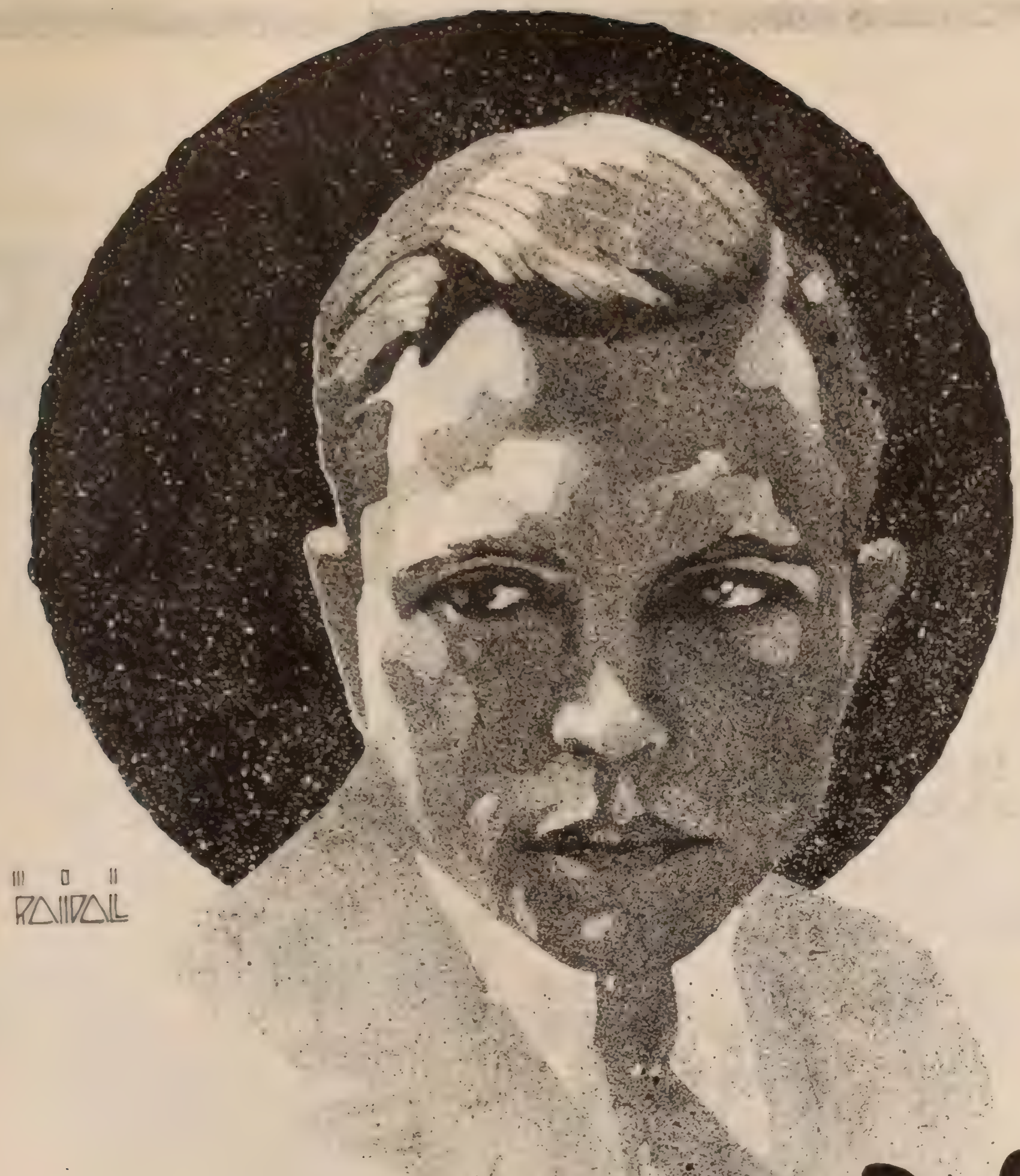
Pathé presents to exhibitors the opportunity of their lives to fill their houses until the walls bulge. If publicity means dollars, and it is certain that it does, then this Dempsey serial means millions.

624 unsolicited bookings, price unasked, came in by wire and letter within three days of the bare announcement of the fact that Jack Dempsey, champion of champions, was working in a Pathé serial!

Scores of exhibitors who never ran a serial are asking for terms.

The stampede for this certain success is starting; GET IN TOUCH WITH THE NEAREST PATHÉ EXCHANGE AT ONCE IF YOU WANT TO CHAIN 'EM OUT FOR FIFTEEN HOUSE-CHOKING WEEKS!

Pathé
Distributors



King W. Vidor

Now engaged on his
initial picture for
First National

"THE FAMILY HONOR"

A "First National" Attraction

B. A. Rolfe presents

'EVEN as EVE'

A Startling Woman's Problem With a Thrilling Plot

From the Story " The Shining Band "

By Robert W. Chambers

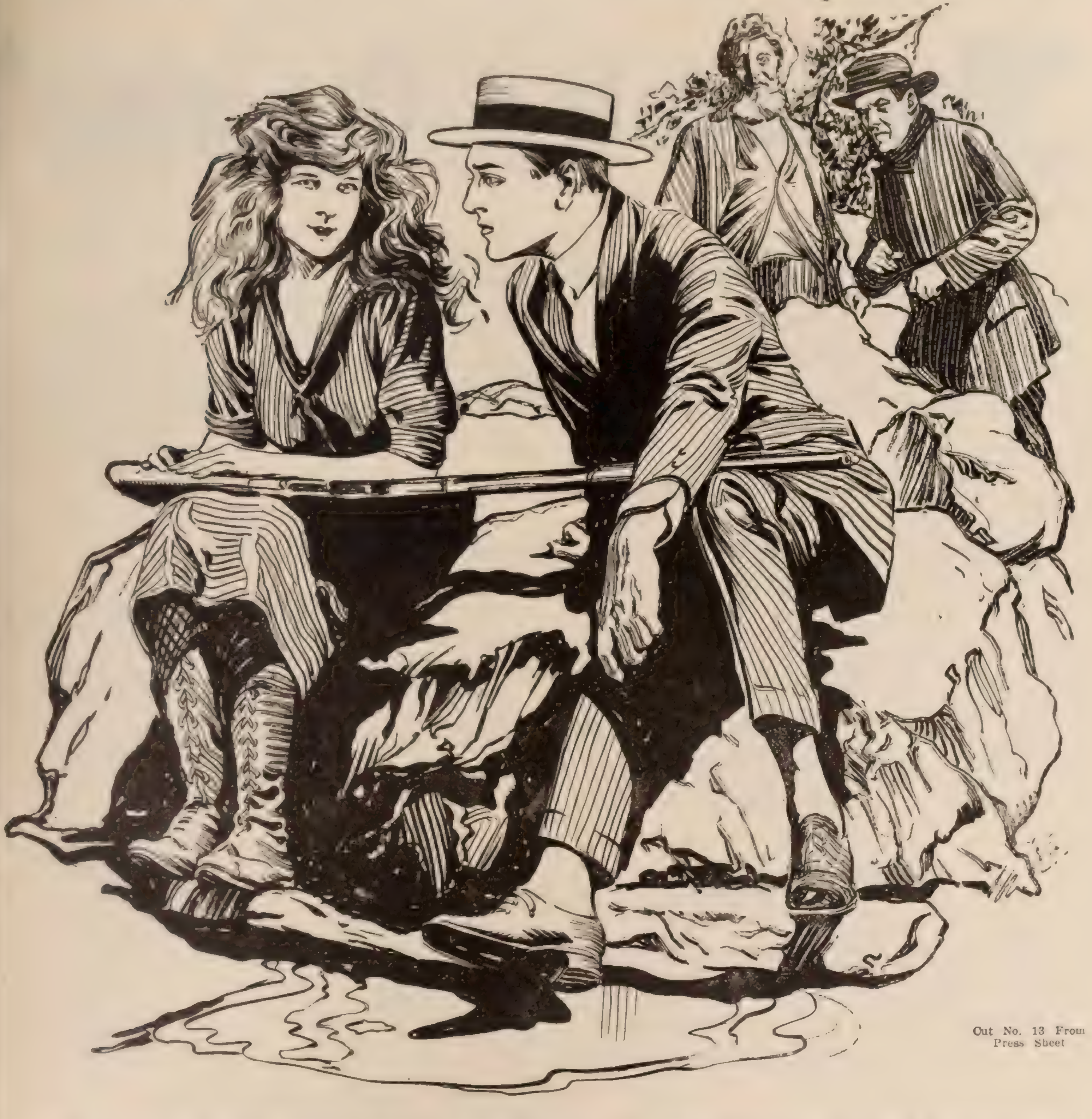
Your Patrons Will Thrill Over:

- The mystery of the iron box.
- The rich hermit's secret.
- The hidden treasure.
- The heroine's veiled life.
- The ghosts of past loves.
- The prophet's mission.
- The lover's quarrel.
- The elfin dance.
- The stolen papers.
- The shearing of golden locks.
- The fisherman's icy plunge.
- The bathing beauties.
- The mysterious shot.
- The plot for divorce.
- The bombardment of the palace.
- The hatred of a woman scorned.
- The battle of the false prophets.
- The terrible fight on horseback.
- The death struggle in the cave.
- The secret rites of the shining band.
- The perfidy of the false prophet.
- The wrecking of the clubhouse.
- The torture of the lovers.
- The theft of the treasure.
- The strange proffer of marriage.
- The girl who picked her husband with a rifle.
- The love conquest.
- The battle of dog and man.

Directed by B. A. Rolfe and Chester De Vonde
Adapted by Charles A. Logue
Produced by the A. H. Fischer Features, Inc.

A " First National " FIRST NATIONAL EXHIBITORS CIRCUIT *Attraction*

Nothing Interests Your Patrons So Much as A DRAMA of FEMININE WILES



Cut No. 13 From Press Sheet

" To choose the best possible father for her children is a woman's right," she calmly told him.

" It's time you took charge of her," said the listening father to the prophet of the Shining Band—a sect devoted to keeping men and women apart.

Critics Call

“The Greatest Question”

IT'S A BIG PULLER

“ A melodrama in a homespun atmosphere, portrayed by a cast of most excellent types—intensely interesting, very unusual. Big puller.”—*Motion Picture News.*

IT'S INTENSELY GRIPPING

“ This picture is certainly gripping, intensely gripping. It suggests Poe as a picture producer.”—*Wids.*

IT'S A PHOTOGRAPHIC ENCHANTMENT

“ A photographic enchantment, shows splendid craftsmanship in all the details of artistic presentation.”—*Moving Picture World.*

IT'S THRILLINGLY DRAMATIC

“ A wealth of colorful detail, intensely dramatic, photography exquisite.”—*Exhibitors' Trade Review.*

A “ First National ” FIRST NATIONAL EXHIBITORS CIRCUIT *Special Attraction*

GRIFFITH'S GREATEST THEME

MOST GRIPPING THOUGHT OF DAY

"Bigger in theme than any other Griffith production and touching the most gripping thought of the day is this latest work of the producer, entitled 'The Greatest Question' and handling the question of the hereafter."—*The New York Evening Telegram.*

NOTHING BETTER

" The genius of Griffith pays another dividend to film fans at the Strand theatre where his latest picture occupies the position of honor * * * and he has done nothing better * * * not one scene could be eliminated and no point at which the addition of another situation would improve the whole."—*New York Evening Mail.*

GRIFFITH LIKE DICKENS

" Mr. Griffith is like Dickens in the firmness, almost fierceness with which he presents the ugly and repellant as well as the attractive, which is necessary for a cross section of life * * * a picture colored vividly with melodrama. * * * genuinely lifelike."—*New York Times.*

STORY IS GRIPPING

" The story is gripping and at times borders on the supernatural * * * The characters appear as though they had just stepped from a book of Dickens."—*New York Evening Post.*

MASTER OF SCREEN

" D. W. Griffith has again demonstrated his mastery of the screen * * * a picture simple and human in its appeal * * * Griffith has taken a sordid background and woven into its fabric a story of enduring beauty * * * Full of gripping moments and the acting is excellent throughout."—*New York Tribune.*

WONDERFULLY BEAUTIFUL

" The picture is decidedly worth seeing. Scene by scene it is wonderfully beautiful and it is filled with the inimitable Griffith touches. Fine melodrama and the players do some rare acting."—*New York Morning Telegraph.*

DEFT HUMAN TOUCHES

" A picture filled with the deft, human touches that have become associated with the screen tales of Griffith."—*New York American.*

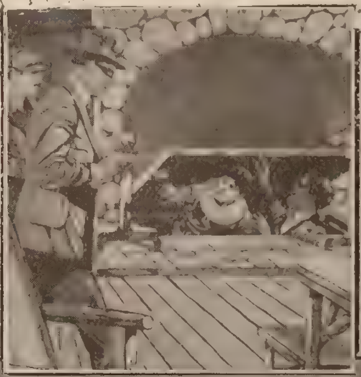
ALBERT E. SMITH PRESENTS

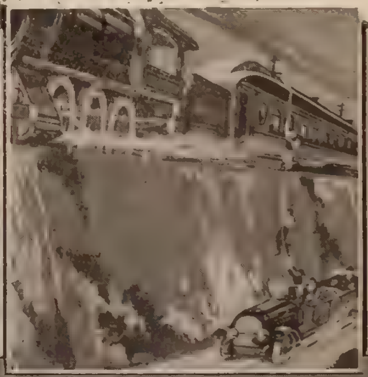
"Antonio in The Invisible"

ITS THEME

is new—that of organized law battling against organized crime. It is a serial that employs every known device of science in the pursuit of crime and of crime detention.

The annals of all the detective bureaus in the world contribute thrill thoughts to this subject.





Moreno

Hand"

ITS THRILLS—

Underground tunnels and secret vaults under the bay, chests of jewels and disappearing walls, submarine dips and airplane flights—these are just a *few* of the *thousands* of thrills that sprinkle the action of *"The Invisible Hand."* The fact that it is *DIFFERENT* is responsible for its having been booked by many exhibitors who *never before ran a serial.*

LAST CALL!!!

¶Motion Picture Studio Directory and Trade Annual is NOW going to press.

¶A reference book of the industry, encyclopedic in its wide range of contents and every day utility.

¶IS YOUR AD COPY IN?

¶Will the pages of the Directory be working for you EVERY DAY for the next twelve months?

Last Call! Last Call! Last Call!

B. A. Rolfe

Presents

Olive Tell

in a series of six Super-Features

The Independent Exchange Man's Great Opportunity

Produced by Jans Pictures Inc.

For further details communicate with

Jans Pictures Inc.

729 – 7th Ave.
New York City

JANS PICTURES INC

B. A. Rolfe
Presents
Olive Tell in
Love
Que

A Massive Production that will score a triumph wherever presented and a Photodrama that will build patronage for any Theatre.

A Story that your Patrons will believe
This spells Box Office Value

Produced by
Jans Pictures Inc.
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New York

JANS PICTURES INC

Without

stion"

C. Wadsworth Camp's widely read novel "The Abandoned Room" Produced as an elaborate tensely dramatic screen drama that will mark a new era in Motion Picture History.

Territorial Rights Now Available

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CONTROLLED BY
EXPORT & IMPORT FILM CO.
729 – 7th AVE
NEW YORK

B. A. Rolfe
Presents
Broadway's Favorite Star

Olive Tell

In a series of Master Photodramas
Produced by

Jans Pictures Inc.

729 ~ 7th Ave., New York City

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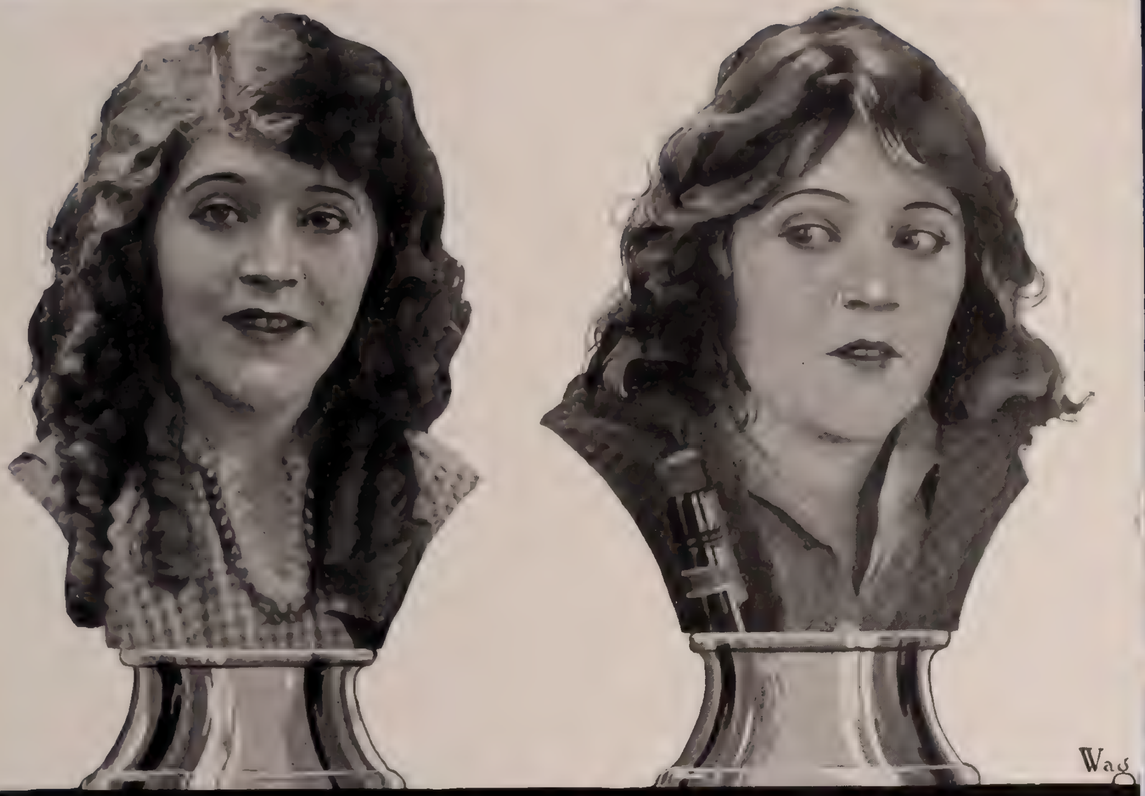
JANS PICTURES INC

EXPORT & IMPORT FILM Co

729 ~ 7th Ave., New York.

A Leonce Perret Production

MAE MURRAY

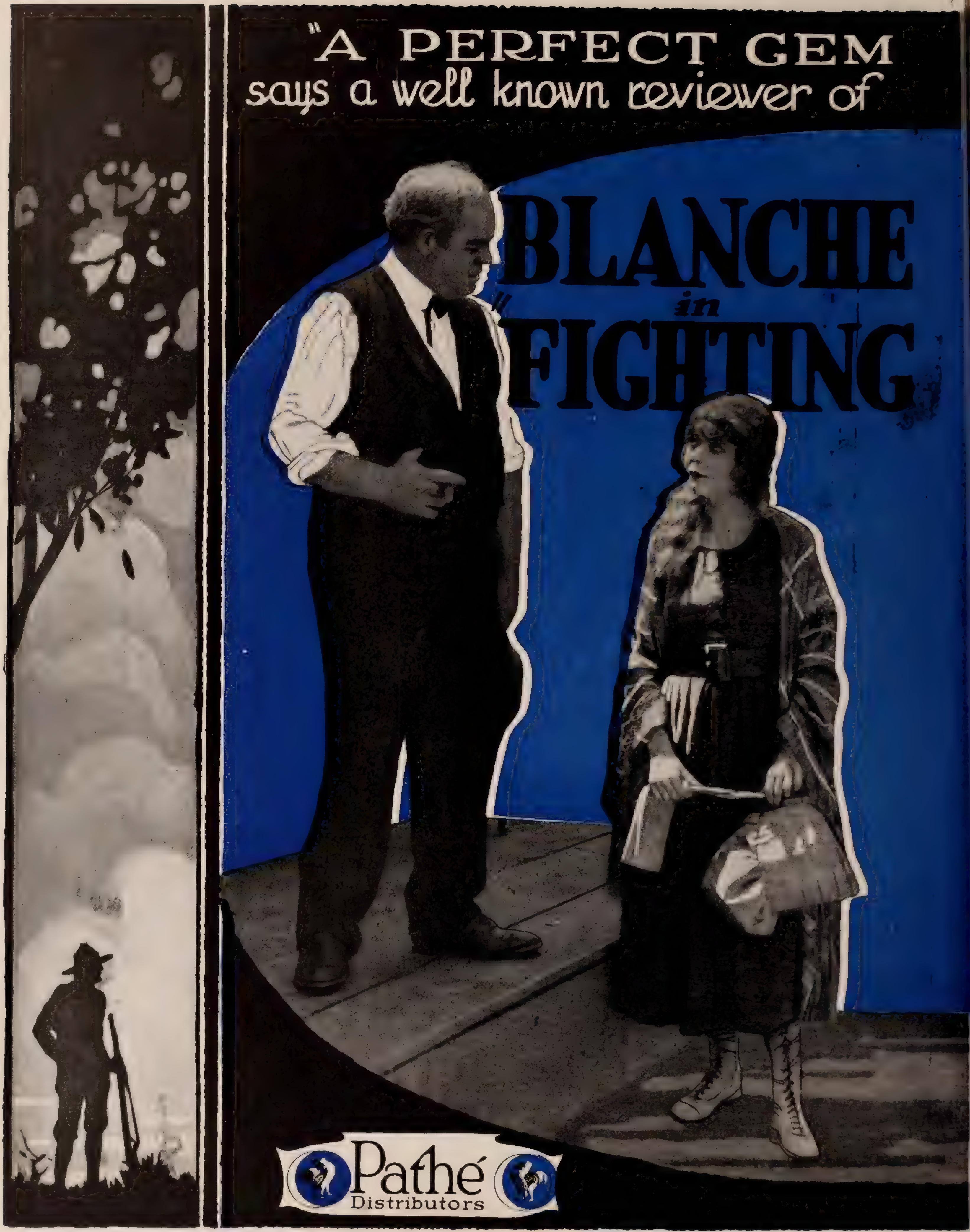


in

THE TWIN PAWNS

a drama suggested by Wilkie Collins' famous novel, "The Woman in White." Even a jaded appetite for drama will respond to this intense photodramatization of one of the most popular novels in the English language. Warner Oland, "the screen's best villain," furnishes a magnificent foil for charming Miss Murray in a story of many sensational situations. A box office star in a box office picture. Produced by Acme Pictures Corporation

Pathé
Distributors


"A PERFECT GEM
says a well known reviewer of
BLANCHE
in
"FIGHTING
Pathé
Distributors

OF A PICTURE"
the Jesse D. Hampton Production

"SWEET CRESSY"

Adapted from the famous story by BRET HARTE.

"A perfect gem of a picture, strong in dramatic power, excellent in characterization, superb in atmosphere, clean and wholesome.... I have heard people who saw every other feature picture on Broadway this week say quite emphatically that they prefer this play to any of the others. Very close to 100% entertainment.... It is the ideal screen food for an American audience."

W. Stephen Bush in the Billboard.

TAKE OUR WORD FOR IT, THIS IS A REAL PICTURE.

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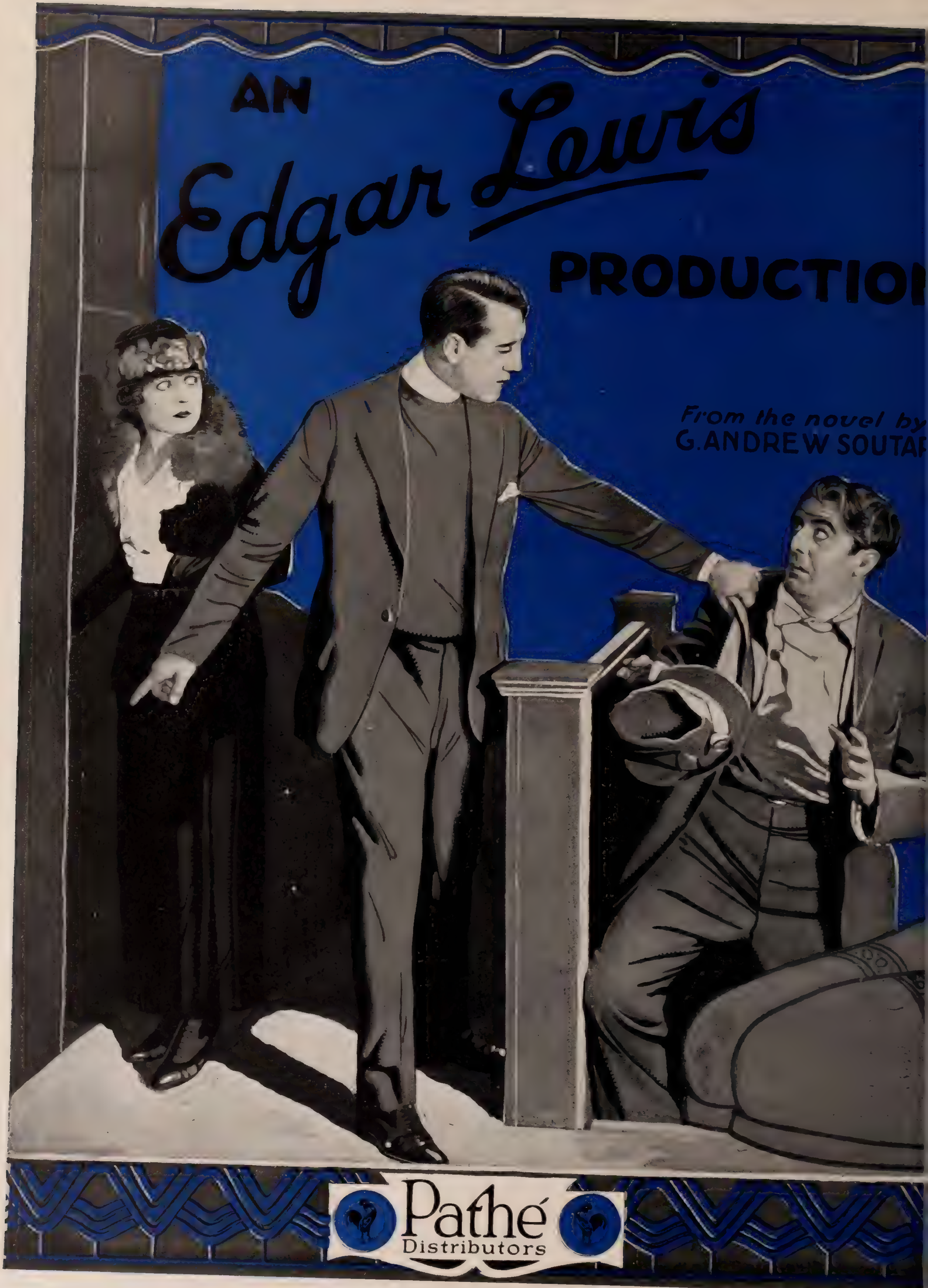
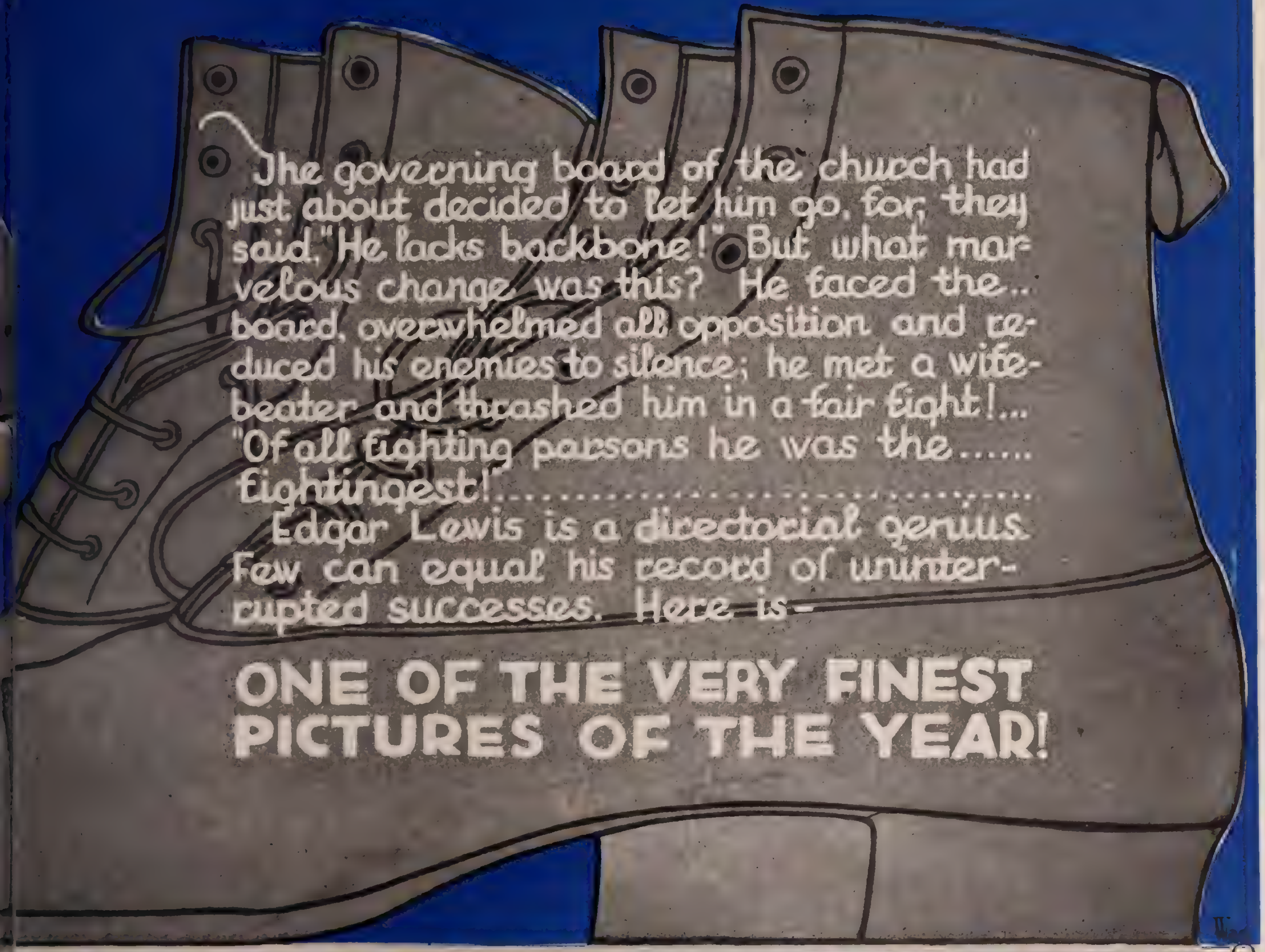
Distributors


AN
Edgar Lewis
PRODUCTIO
From the novel by
G. ANDREW SOUTA
Pathé
Distributors

"OTHER MEN'S SHOES"

DIRECTED BY EDGAR LEWIS



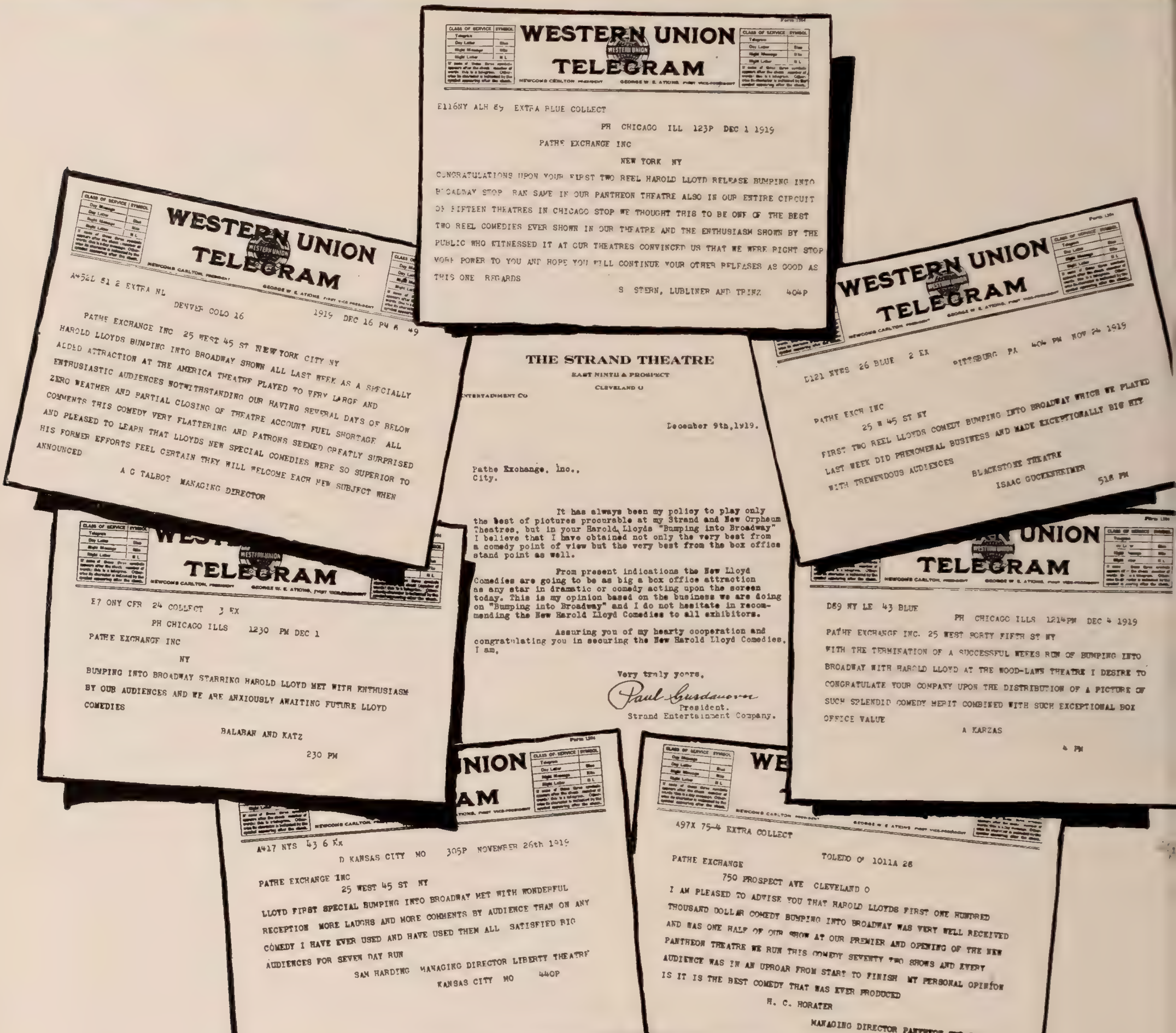
The governing board of the church had just about decided to let him go, for, they said, "He lacks backbone!" But what marvelous change was this? He faced the board, overwhelmed all opposition and reduced his enemies to silence; he met a wife-beater and thrashed him in a fair fight!... "Of all fighting parsons he was the...... fightingest!"..................................

Edgar Lewis is a directorial genius. Few can equal his record of uninterrupted successes. Here is—

ONE OF THE VERY FINEST PICTURES OF THE YEAR!

Pathé
Distributors

And He Rocks *Their* Houses



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

E116NY ALH 89 EXTRA BLUE COLLECT

PH CHICAGO ILL 123P DEC 1 1919

PATHE EXCHANGE INC

NEW YORK NY

CONGRATULATIONS UPON YOUR FIRST TWO REEL HAROLD LLOYD RELEASE BUMPING INTO BROADWAY STOP RAN SAME IN OUR PANTHEON THEATRE ALSO IN OUR ENTIRE CIRCUIT OF FIFTEEN THEATRES IN CHICAGO STOP WE THOUGHT THIS TO BE ONE OF THE BEST TWO REEL COMEDIES EVER SHOWN IN OUR THEATRE AND THE ENTHUSIASM SHOWN BY THE PUBLIC WHO WITNESSED IT AT OUR THEATRES CONVINCED US THAT WE WERE RIGHT STOP MORE POWER TO YOU AND HOPE YOU WILL CONTINUE YOUR OTHER RELEASES AS GOOD AS THIS ONE REGARDS

S STERN, LUBLINER AND TRINZ 404P

WESTERN UNION TELEGRAM

A452L 51 2 EXTRA NL

DENVER COLO 16 1919 DEC 16 PM 6 49

PATHE EXCHANGE INC 25 WEST 45 ST NEW YORK CITY NY

HAROLD LLOYDS BUMPING INTO BROADWAY SHOWN ALL LAST WEEK AS A SPECIALLY ADDED ATTRACTION AT THE AMERICA THEATRE PLAYED TO VERY LARGE AND ENTHUSIASTIC AUDIENCES NOTWITHSTANDING OUR HAVING SEVERAL DAYS OF BELOW ZERO WEATHER AND PARTIAL CLOSING OF THEATRE ACCOUNT FUEL SHORTAGE ALL COMMENTS THIS COMEDY VERY FLATTERING AND PATRONS SEEMED GREATLY SURPRISED AND PLEASED TO LEARN THAT LLOYDS NEW SPECIAL COMEDIES WERE SO SUPERIOR TO HIS FORMER EFFORTS FEEL CERTAIN THEY WILL WELCOME EACH NEW SUBJECT WHEN ANNOUNCED

A G TALBOT MANAGING DIRECTOR

WESTERN UNION TELEGRAM

D121 NYES 26 BLUE 2 EX

PITTSBURG PA 404 PM NOV 24 1919

PATHE EXCH INC
25 W 45 ST NY

FIRST TWO REEL LLOYDS COMEDY BUMPING INTO BROADWAY WHICH WE PLAYED LAST WEEK DID PHENOMENAL BUSINESS AND MADE EXCEPTIONALLY BIG HIT WITH TREMENDOUS AUDIENCES

BLACKSTONE THEATRE
ISAAC GOCKENHEIMER

518 PM

THE STRAND THEATRE
EAST NINTH & PROSPECT
CLEVELAND O

ENTERTAINMENT CO

December 9th, 1919.

Pathe Exchange, Inc.,
City.

It has always been my policy to play only the best of pictures procurable at my Strand and New Orpheum Theatres, but in your Harold Lloyds "Bumping into Broadway" I believe that I have obtained not only the very best from a comedy point of view but the very best from the box office stand point as well.

From present indications the New Lloyd Comedies are going to be as big a box office attraction as any star in dramatic or comedy acting upon the screen today. This is my opinion based on the business we are doing on "Bumping into Broadway" and I do not hesitate in recommending the New Harold Lloyd Comedies to all exhibitors.

Assuring you of my hearty cooperation and congratulating you in securing the New Harold Lloyd Comedies, I am,

Very truly yours,

Paul Gusdanovic
President.
Strand Entertainment Company.

TELEGRAM

E7 ONY CFR 24 COLLECT 3 EX

PH CHICAGO ILLS 1230 PM DEC 1

PATHE EXCHANGE INC

NY

BUMPING INTO BROADWAY STARRING HAROLD LLOYD MET WITH ENTHUSIASM BY OUR AUDIENCES AND WE ARE ANXIOUSLY AWAITING FUTURE LLOYD COMEDIES

BALABAN AND KATZ

230 PM

UNION TELEGRAM

D89 NY LE 43 BLUE

PH CHICAGO ILLS 1214PM DEC 4 1919

PATHE EXCHANGE INC. 25 WEST FORTY FIFTH ST NY

WITH THE TERMINATION OF A SUCCESSFUL WEEKS RUN OF BUMPING INTO BROADWAY WITH HAROLD LLOYD AT THE WOOD-LAWN THEATRE I DESIRE TO CONGRATULATE YOUR COMPANY UPON THE DISTRIBUTION OF A PICTURE OF SUCH SPLENDID COMEDY MERIT COMBINED WITH SUCH EXCEPTIONAL BOX OFFICE VALUE

A KARZAS

4 PM

A417 NYS 43 6 Ex

D KANSAS CITY MO 305P NOVEMBER 26th 1919

PATHE EXCHANGE INC
25 WEST 45 ST NY

LLOYD FIRST SPECIAL BUMPING INTO BROADWAY MET WITH WONDERFUL RECEPTION MORE LAUGHS AND MORE COMMENTS BY AUDIENCE THAN ON ANY COMEDY I HAVE EVER USED AND HAVE USED THEM ALL SATISFIED BIG AUDIENCES FOR SEVEN DAY RUN

SAM HARDING MANAGING DIRECTOR LIBERTY THEATRE
KANSAS CITY MO 440P

497X 75-4 EXTRA COLLECT

TOLEDO O 1011A 26

PATHE EXCHANGE
750 PROSPECT AVE CLEVELAND O

I AM PLEASED TO ADVISE YOU THAT HAROLD LLOYDS FIRST ONE HUNDRED THOUSAND DOLLAR COMEDY BUMPING INTO BROADWAY WAS VERY WELL RECEIVED AND WAS ONE HALF OF OUR SHOW AT OUR PREMIER AND OPENING OF THE NEW PANTHEON THEATRE WE RUN THIS COMEDY SEVENTY TWO SHOWS AND EVERY AUDIENCE WAS IN AN UPROAR FROM START TO FINISH MY PERSONAL OPINION IS IT IS THE BEST COMEDY THAT WAS EVER PRODUCED

H. C. HORATER

MANAGING DIRECTOR PANTHEON THEATRE

When Big Exhibitors Talk Like This You Can Bet

Pathé
Distributors

With Laughter Also!

We told you a week or two ago of the nice things that S. L. Rothapfel, Jack Eaton, James Q. Clemmer, Billy Connors, B. W. Brentlinger and the Ogden Theatre had to say of the wonderful success in their houses of

HAROLD LLOYD

IN THE

SPECIAL $100,000.00 TWO REEL COMEDIES

Now read what some more prominent exhibitors say:

H. C. HORATER of the Pantheon Theatre says: "Best comedy ever produced."

SAM HARDING of the Liberty Theatre says: "More laughs than on any comedy I have ever used."

ISAAC GUCKENHEIMER of the Blackstone Theatre says: "Exceptional big hit with tremendous audiences."

BALABAN and KATZ say: "Met with enthusiasm by our audiences."

A. KARZAS of the Woodlawn Theatre says: "Splendid comedy merit combined with exceptional box office value."

S. STERN of LUBLINER & TRINZ says: "One of the best two reel comedies ever shown in our circuit of 16 theatres.

A. G. TALBOT of the America Theatre says: "Played to large and enthusiastic audiences in spite of zero weather."

Produced by Hal Roach

Your Last Dollar That These Comedies Are Good!

Pathé
Distributors

Edwin Carewe Productions Inc. *presents*

DOLORES CASSINELLI

in The Web of Deceit

Fair to look at but black within; thief of the happiness of the one who had been a sister to her. She thought to escape her muddied past with the cloak of respectability, with honeyed words, and with the affectation of the social station to which she aspired.

But murder will out!

Directed by EDWIN CAREWE

Pathé Distributors

Pathé Review

A Film Magazine of Character and Class

* * *

Julian Ollendorf's dance pictures in each number of the Pathe Review are making a real hit—everywhere.

The most famous dancers of the day interpret the most celebrated dances of ancient and modern times—M'me Lubovska, Princess White Deer, Chief Os Ko Mon, Pat Rooney, etc.

And Pathecolor remains the best in scenics, beautifully colored; and there are also Dr. Ditmars' nature pictures, and the Novagraph Slow Motion Photography, Art, Science, etc.

* * *

Once a Week and Always Interesting

1920

EDMUND F. COBB

featured in

"The Desert Scorpion" *and* "Wolves of the Street"

STATE

Specials

ART-O-GRAF FILM CO., INC.,
OFFERS

Two 1920 Specials made for the State Right Market
by OTIS B. THAYER
and featuring

Edmund F. Cobb

SUPPORTED BY MISS VIDA JOHNSON

FOR RELEASE JAN. 15TH

"The Desert Scorpion"

A red-blooded story of the west, teeming with thrills, action and wonderful riding. "The Desert Scorpion" is a great story of the pioneer days—of the feuds between ranchmen and sheep-herders.

FOR RELEASE FEB. 1ST

"Wolves of the Street"

A stupendous production picturizing one of the greatest double characterizations ever screened. An unusual, gripping story of the East vs. the West. Beautifully photographed.

DISTRIBUTED BY

ARROW FILM CORPORATION

W. E. SHALLENBERGER, *PRES.*,
220 West 42nd St. New York

ARROW FILM CORPORATION

RIGHTS

Circulation

Hand-Picked

With nine thousand, four hundred and seventy-two paid subscriptions (last week's report and jumping up every week), MOTION PICTURE NEWS reaches the highwater mark of paid subscription circulation in this field.

And the *quality* of this subscription circulation is as remarkable as its *quantity*.

It is hand-picked.

Every single subscriber has to do, prominently, with the trade. We force the new subscriber to indicate and prove this connection; otherwise the subscription money is promptly returned. We return several hundred of these subscriptions every year.

Just so with our newsstand circulation. We have reduced it to a minimum. We spend money to guard it, so that it will be restricted to the trade. Even so we don't guarantee, nor can any trade journal guarantee, a single copy of this newsstand circulation as being of any value to its advertiser.

Subscriptions alone tell a paper's readers and its *circulation value;* the rest is waste.

Our circulation books are open to any advertiser.

The NEWS Covers The Field

Leadership

The "NEWS," in 1919 carried 790 more pages of paid advertising than its nearest competitor (including professional advertising in the Studio Directory).

The "NEWS" subscription circulation (*handpicked,* from the trade only) jumping fast toward 10,000, is already 9,472.

The "NEWS" serves this industry further by serving the newspapers. In conjunction with the Studio Directory the "NEWS" reaches 8,843,560 of the public through 315 newspapers in 129 cities.

The "NEWS" reaches a selected group of 692 buyers and largest theatre owners in 35 foreign countries and stands highest in the foreign field.

Some reasons why—

The NEWS Covers the Field

RECORD BREAKING CROWDS

Were Drawn to the Merrill Theatre, Milwaukee, when

THE CONFESSION

HAL REID'S WONDER PLAY

Featuring Henry Walthall, Star of "The Birth of a Nation," and all-star cast, opened in that city, according to a letter from Ralph Wettstein of the Mid West Distributing Company.

AND THIS WAS AT ADVANCED PRICES!

There is still some good territory left. The following has been sold:

EQUITY FILM EXCHANGE, San Francisco, Cal.,	for	California, Arizona, Nevada.
GRAND CENTRAL FILM EXCHANGE, St. Louis, Mo.,	for	Eastern Missouri.
FIRST NATIONAL EXHIBITORS EXCHANGE OF NEW JERSEY, 729 Seventh Ave., New York City,	for	New Jersey.
FIRST NATIONAL EXHIBITORS EXCHANGE OF PITTSBURGH, Pittsburgh, Pa.,	for	Western Pennsylvania and West Virginia.
INTERSTATE FILM CO., Philadelphia, Pa.,	for	Eastern Pennsylvania.
MID WEST DISTRIBUTING CO., Milwaukee, Wis.,	for	Wisconsin.
FIRST NATIONAL EXHIBITORS, Minneapolis, Minn.,	for	Minnesota, North and South Dakota.
E. C. MURPHY, 604 Film Exchange Bldg., Detroit, Mich.,	for	Michigan.
FIRST NATIONAL EXHIBITORS OF N. E., Boston, Mass.,	for	New England.

And Nate Robbins, of Robbins Film Company, has just bought Upper N. Y. State Rights!

Write to GEO. H. DAVIS, or the

NATIONAL FILM CORPORATION OF AMERICA

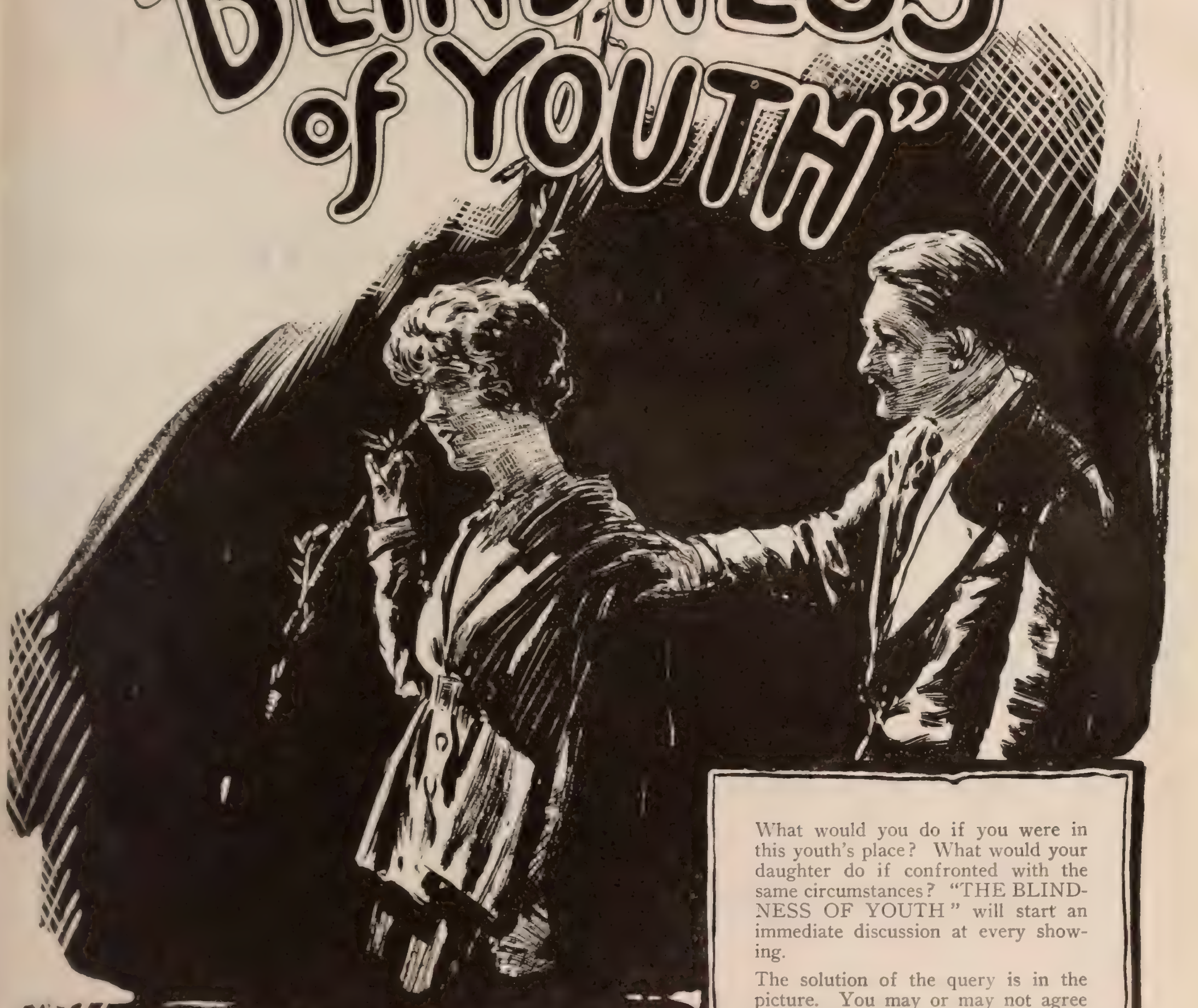
1600 Broadway, New York City

FOR FULL INFORMATION

HARRY M. RUBEY, President JOE BRANDT, Gen. Representative I. BERNSTEIN, Prod. Mgr.

MURRAY W. GARSSON PRESENTS

"THE BLINDNESS of YOUTH"



What would you do if you were in this youth's place? What would your daughter do if confronted with the same circumstances? "THE BLINDNESS OF YOUTH" will start an immediate discussion at every showing.

The solution of the query is in the picture. You may or may not agree with the youth—but—leave it to your patrons—they'll solve it and talk about it for weeks.

A picture you'll be glad to book.

For territorial rights
write or wire
Murray W. Garsson, Gen.Mgr.
FOUNDATION FILM CORPORATION,
1600 BROADWAY, NEW YORK.
Phone, Bryant 4620

And All the Producers Said to Us:—

"GREAT! WE'RE WITH YOU!"

So with this distinctive, positive recommendation from the very highest authorities in picturedom,

NATIONAL SCREEN SERVICE, Inc.

now greets you exhibitors with the innovation supreme, a *regular weekly service.* We are selling the eventual screen service of the industry, and when our salesman calls on you it will be to help you discard what has long been an eye-sore to you and your patrons.

National Screen Service solves your problem of how to tell your patrons about your coming attractions.

National Screen Service enables you to tell it attractively, interestingly and with class.

National Screen Service will keep your audience *seated* while you deliver your message.

National Screen Service is a big step ahead in the most important part of a theatre's activity—the house's own announcements.

National Screen Service is solid, substantial, sound—in policy, in personnel, in responsibility. We invite inquiry.

The best theatres in the East are signing our service contracts now. We are ready to serve yours, large or small.

PRICE?-----Within Everybody's Reach!

NATIONAL SCREEN SERVICE, Inc.
1476 Broadway New York City

EXCEPTIONAL
PICTURES
CORPORATION

FIRST EXCEPTIONAL PICTURE

"CHIC" SALE

in

A SMART ALECK

by Irvin S. Cobb

"CHIC" SALE, the incomparable delineator of comedy and rural types in appearing in his first silent play will bring to the screen all the quaint humor that has for years driven the blues from untold numbers and has brought laughter and joy to many thousands during his tours of the country with Ziegfeld's Midnight Frolics, The Passing Show and Shubert's "Monte Cristo, Jr."

To the fun-loving public,
"Chic" Sale's
A Smart Aleck
will be an event

To be distributed by
ROBERTSON-COLE

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

JESSE D. HAMPTON
Presents

H.B. WARNER

in HAUNTING SHADOWS

from MEREDITH NICHOLSON'S celebrated novel
"THE HOUSE OF A THOUSAND CANDLES"
directed by HENRY KING
BOBBS-MERRILL CO. Publishers

Unique in its deft touch of mystery, its thrills and its laughs, this latest picture of H. B. Warner is beyond question the best of his career. The production is superbly finished and Mr. Warner is supported by a splendid cast. The combination is exactly what the discriminating exhibitor demands.

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE
announces

BESSIE BARRISCALE

in

WOMAN AND WIFE

B.B. Feature directed by Edward Sloman

A PHOTOPLAY which will be picked by the most careful critics and the most exacting exhibitors as the real leader of 1920. It was made from the famous story by *Kathleen Norris* "The Luck of Geraldine Laird." It bares a WOMAN'S soul in the struggle of her female instinct with the certain and unswerving line of her duty as a WIFE.

J.V.R

ROBERTSON-COLE
announces

The Third Generation

WITH A NOTABLE **BRENTWOOD** CAST

Directed by **HENRY KOLKER**

A SOUL sweeping story of the regeneration of a generation. This production ranks with Brentwood's other record-breaking successes of the past year.

It is a powerful record of the unswerving faith of a man and woman unwrecked by the scheming of a highbinder of modern finance. The cast is a notable one, including Mahlon Hamilton, Betty Blythe and Betty Brice, and the production is the last word in sumptuous achievement.

Betty Blythe

ROBERTSON-COLE
announces

HAYAKAWA

in

The Beggar Prince

Produced by HAWORTH
Directed by
WILLIAM WORTHINGTON

MORE than four thousand exhibitors in the United States play each and every Hayakawa release and insistently demand more. The cold logic of good business dictates this. The latest production is perhaps the best of Sessue Hayakawa's career. Does not this clearly indicate that it will pay you to investigate at once the merit of this release?

GASNIER presents

Lew Cody

in

The BELOVED CHEATER

ROBERTSON-COLE SPECIAL

JUST a dream of love, blond love, brunette love, puppy love, auburn love, vamp love, foolish love, wise love and love of love. The most delicious ensemble of satire ever blended into story, it is something entirely new and supremely fine in motion pictures.

Available at all ROBERTSON-COLE EXCHANGES

Adventure Scenic

"SHEEP O' LEAVENWORTH"

A Pastoral in Tableau and Story

The Tableaux by
JESSE G. SILL

The Story by
JOCK RANTZ

ROBERTSON-COLE PRODUCTIONS

IN the darkness of the theatre came suddenly a flash of glittering, silvery snow—then the frowning grandeur of mountain tops—then the peace and serenity of ten thousand sheep quietly grazing. The lone shepherd looked on. "Oh to be there," sighed the Tired Business Man and his wife, and he relaxed in delicious enjoyment.

That is entertainment—that is patron satisfaction.

"MARTIN JOHNSON HAS GIVEN US A RELEASE OF GENUINE MERIT"

A Total Investment of Two Million Dollars

The Supreme Achievement in Motion Picture Presentation

NEWMAN THEATER

FRANK L. NEWMAN, PRESIDENT

1112 TO 1118 MAIN STREET

Kansas City, Mo.

OFFICE OF
MILTON H. FELD, MGR.

December 20th,
1 9 1 9.

Mr. E. McAvoy,
Robertson-Cole Dist. Corp.,
Kansas City, Mo.

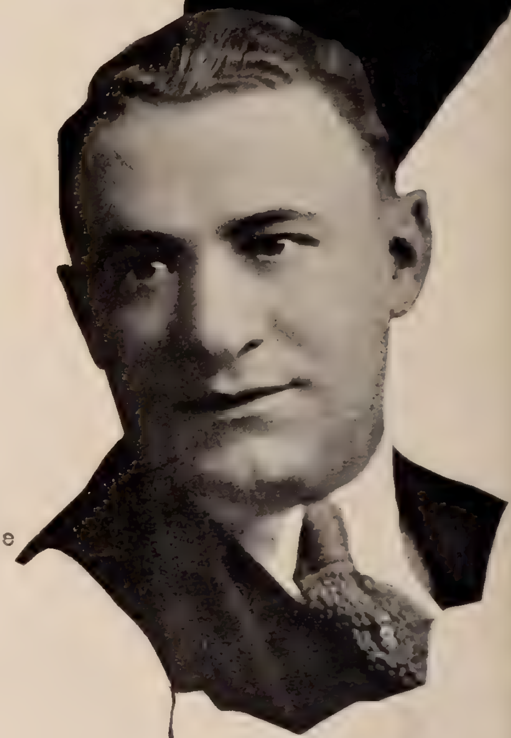
Dear Mr. McAvoy:-

After screening the first two releases of the new Martin Johnson Series 'ON THE BORDERLAND OF CIVILIZATION, I decided that they would fill a long felt want on the programs at the Newman. This type of picture is not only unique and unusual, but combines all of the elements of a scenic and magazine reel. The fact that they are out of the ordinary and entirely different from any other single reel release make them most desirable.

I look forward to this single reel release adding considerable drawing power to our regular program, and it is my opinion that Martin Johnson has given us a single reel release of genuine merit.

Very truly yours,

NEWMAN THEATRE
Milton H. Feld
Manager.



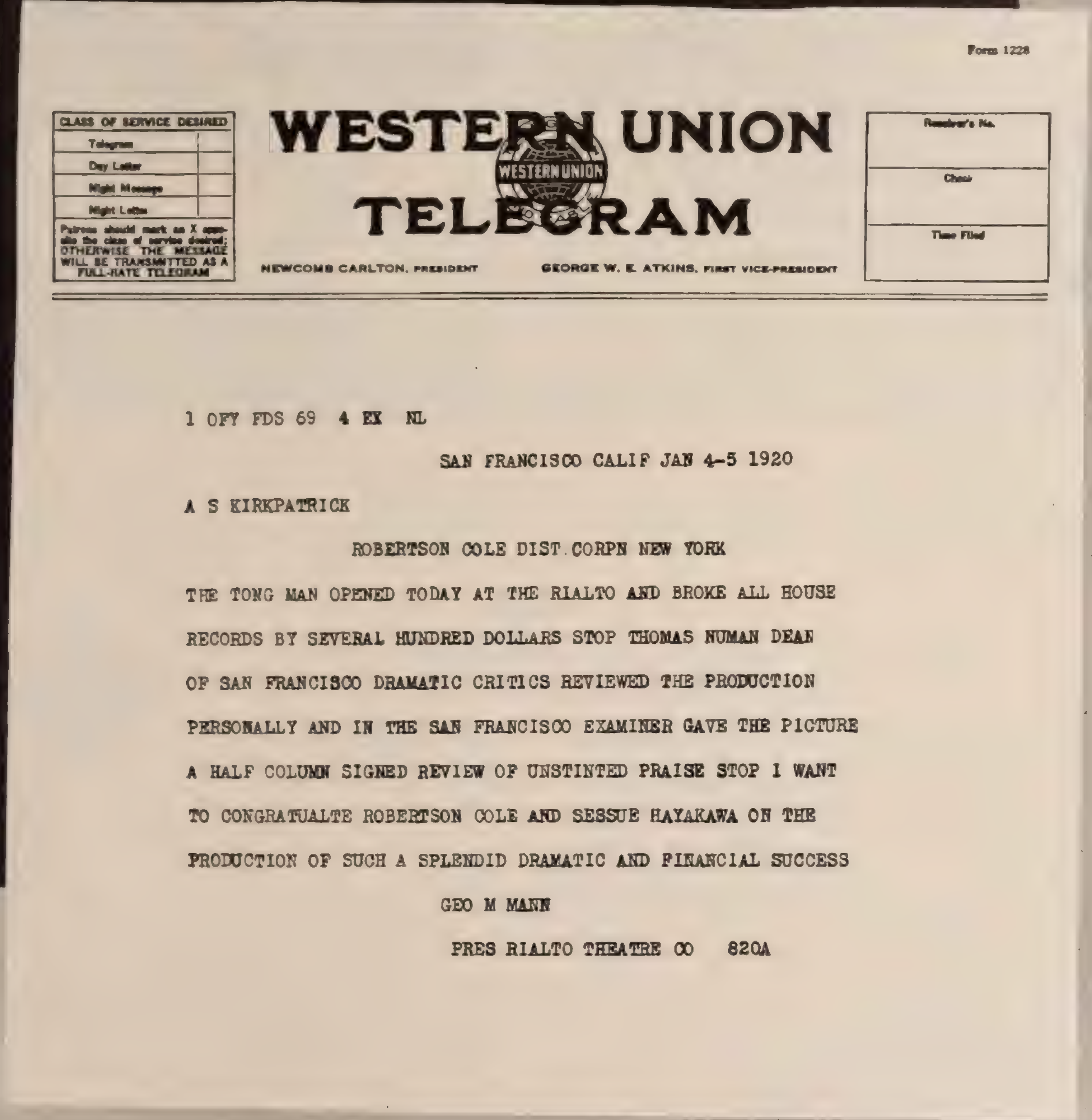
FRANK L. NEWMAN
President Newman Theatre Company

MILTON H. FELD
Manager NEWMAN THEATRE

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

Available at all ROBERTSON-COLE EXCHANGES

WE HAVE RECEIVED MANY WONDERFUL LETTERS AND WIRES ON OUR PRODUCTIONS BUT READ THIS



Form 1228

CLASS OF SERVICE DESIRED	
Telegram	
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.

Check

Time Filed

1 OFY FDS 69 4 EX NL

SAN FRANCISCO CALIF JAN 4-5 1920

A S KIRKPATRICK

ROBERTSON COLE DIST CORPN NEW YORK

THE TONG MAN OPENED TODAY AT THE RIALTO AND BROKE ALL HOUSE RECORDS BY SEVERAL HUNDRED DOLLARS STOP THOMAS NUMAN DEAN OF SAN FRANCISCO DRAMATIC CRITICS REVIEWED THE PRODUCTION PERSONALLY AND IN THE SAN FRANCISCO EXAMINER GAVE THE PICTURE A HALF COLUMN SIGNED REVIEW OF UNSTINTED PRAISE STOP I WANT TO CONGRATUALTE ROBERTSON COLE AND SESSUE HAYAKAWA ON THE PRODUCTION OF SUCH A SPLENDID DRAMATIC AND FINANCIAL SUCCESS

GEO M MANN

PRES RIALTO THEATRE CO 820A

ROBERTSON-COLE PRODUCTIONS

"ASK THE EXHIBITOR WHO PLAYS THEM"

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Robert E. Welsh, Managing Editor.
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
Fred J. Beecroft, Adv. Mgr.

Vol. 21 No. 4.
January 17, 1920

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Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205, Baker-Detwiller Building, 412 West Sixth St.; 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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"The Red Cross Travel Series"

Real "travelog" film, from countries where the American Red Cross has unusual opportunity—exclusive pictures of foreign lands and strange peoples. The first seven releases

"Belgium, the Broken Kingdom"
"America's Watch on the Rhine"
"The Relief of Poland"
"Constantinople, Gateway of the Orient"
"Marie, Queen of Roumania"
"Archangel, City of Snow"
"The Tiny Kingdom of Montenegro"

—now booking at eighteen independent exchanges in the United States and Canada. A worth-while series of single reels—real attractions for any theatre—backed with the interest of 28,000,000 theatre patrons.

Produced by the Bureau of Pictures of the American Red Cross

EDUCATIONAL FILMS CORPORATION
OF AMERICA

729 7th AVENUE NEW YORK, N.Y

The Question of the Hour!

Big Interests Buying Houses

A Tip to State Rights Buyers—

The House Without Children

by Robert McLaughlin

Biggest and Best State Rights Feature of the Year

Cleaning Up Everywhere!

PERCENTAGE RAISES YOUR INCOME

Wire—Write—or Call

Robert W. Priest, Sales Agent
The Film Market, Inc.
807 Times Bldg., NEW YORK

Produced by the Argus Enterprises

Motion Picture News

VOLUME XXI
NUMBER 4

JANUARY 17
1920

Fair Play To Newspapers

¶ Are we as fair to the newspapers as we ask and expect the newspapers to be fair to us? This is a question highly important to the business. No one will question for a moment the argument that the newspaper is a prime essential to the photoplay.

It is not an argument; it is an accepted fact—accepted, however, in too large and vague a manner.

We expect the newspapers to run photoplay departments—the larger the better. We use the old argument that the photoplay has more devotees than baseball, and that consequently the paper owes it to its readers to specialize, equally at least, in photoplay news; that, regardless of advertising support from the film companies, the newspaper will acquire and hold circulation by telling its readers all about motion pictures, etc., etc.

And then we turn right about and deal out large advertising appropriations to the billboards and magazines.

Baseball, be it remembered, doesn't advertise in magazines and on billboards, doesn't advertise at all, so, just so long as the motion picture *is* advertised nationally—and it will be on an ever increasing scale—we cannot blame the hard headed business office of the newspaper for refusing to see both amusements through exactly the same eyes.

We don't send press notices to the billboards and magazines. Naturally, we have a newsy product and these are not news mediums. But on the other hand there is not a picture maker in our business, however infrequently he produces, but who immediately sees fit to have a press representative who will get him space in the newspapers.

We lean heavily on the newspapers. We have to.

We could eliminate all other forms of advertising—billboards, electric signs, magazines—all except that newspaper notice, however small, which says that a certain picture with a certain cast and a certain star will be shown at a certain theatre in a certain town at a certain time.

That is what sells *the* picture. All other forms of national advertising are supplemental to this direct selling force.

We sell pictures through the exhibitor.

Very well. How? How are the crowds made?

Right here is the direct answer to national advertising.

The exhibitor turns first to the newspaper. There's his most direct and quickest appeal to the largest number of possible customers.

He adds posters: feature advertising in the way of novel lobby display, cooperative window displays, street stunts, throw aways, etc.

He also adds what Mr. Clemmer of Seattle rightly calls an advertising feature, namely good music which together with house management, comfort and artistic effects holds old customers and makes new ones through word of mouth advertising.

There in a nutshell is the direct and potent advertising and selling force behind the picture today in every worth while theatre in the country.

There collectively is the national advertising that is selling pictures. Does anyone doubt it?

And right in the center of this national selling campaign day by day, in and out, is the indispensable newspaper.

We make no criticism here of magazine advertising, realizing fully its large constructive force in a supplemented way, and the prominence it has given the motion picture in the eyes of the public.

(Continued on following page)

Speaking Editorially

MOTION PICTURE NEWS announces, in this issue, a raise in advertising rates, effective with the issue date of March 6th. This announcement would have been made in October last had the printers' strike not intervened. The rate affects all advertisers.

This new rate is a reasonable charge for the quantity and quality of the circulation of *Motion Picture News.* It is lower than the "circulation price" of other publications in other trade fields. It is furthermore made necessary by and fixed upon the present costs of printing, paper, postage and overhead.

These costs have been advancing for the past two years and have now reached a percentage of increase over twice as great as the advertising rate increase now announced.

The rate increase is an inevitable and logical element in our aim to maintain this publication as an economical and efficient factor in the trade.

Bed Rock Facts on Advertising

A HEATED controversy has been in progress between exhibitor organizations over advertising rights to the screen.

We speak of it in the past tense, hoping and believing that it *is* past—the printed part of it at least.

The infusion of personalities and insinuations was an uncalled for and regrettable step.

Knowing, as we do, the men at the head of each organization we know that their motives are wholly unselfish and directed only toward the upbuilding of exhibitor organization.

Exhibitor organization is a worthy and important project and the revenue from screen advertising is an immediate and generous means of establishing the much needed organization treasury.

The paramount issue here, however, is not an organization treasury; it is the ways and means of handling this screen advertising so the screen itself may be thoroughly safeguarded.

* * * * *

The Public Comes First

SCREEN advertising or no screen advertising, or by whom and for whom, we must play fair to the public else we'll sadly impair, if not destroy the fountain head from which all motion picture revenue flows.

We are tackling a very grave proposition.

Mr. Bullock, of Cleveland, hits the nail on the head when he says that the exhibitors' screen is the exhibitors' publication.

We trust that every exhibitor appreciates just what this means We have previously referred to the parallel responsibility here.

A publication holds highest the confidence of its readers. Without this confidence it is nothing. To this end the publication indicates clearly what is advertising and what is not. It is particularly careful to see that nothing enters its reading columns which in stealthy fashion advertises a product for sale.

Such a "slip-over" would be a direct betrayal of the readers' confidence; its additional result is to excite his indignation and disgust.

When this is done on the screen; when advertising is "slipped over," through scenes or subtitles in an entertainment film; when the exhibitor, himself, consciously runs an advertising or commercial propaganda picture without telling his audience in advance just what it is then he can exactly measure the feelings of his audience by his own should he have concealed advertising jump forth at him from the reading pages of his magazine and newspaper.

The Distinction and the Difference

LET us make a clear distinction here between two kinds of advertising; one is the "slipped over" subtitle or scene dramatic offering; the other is the straight out and strai through advertising film, advertising a product, a process, an ind trial plant, a country, a business or what not.

The first form of advertising ought to be eliminated, complet and immediately from the motion picture. Producer and exhibi and trade paper, all forces must unite to this end. It is dishone it is bad advertising; but above all it is a knife in the back of the tion picture. It will hurt, seriously.

The other form of advertising is a different matter.

We have always believed that eventually the screen would ca advertising; not, however, until screen advertising reached quality of magazine and newspaper advertising, which advertisi today adds and by no means detracts from the entertainment va of the publication.

In this connection the exhibitor's screen should be treated his publication. He should be paid advertising rates based upon filled seats; he or some competent and responsible agency sho carefully censor this advertising;—and then, most importantly, should be plainly labelled advertising.

* * * * *

Merely a Suggestion

WE have thought, for instance, that this advertising could run in a "section" like the advertising section of a mag zine, after the regular show, and so plainly indicated to audience so that they can stay or go, as they please.

It is in this connection that we say that the paramount issue screen advertising is not how the revenue is directed but the w in which the advertising is directed.

It is the public and their attitude toward it which we must co sider.

And this is a matter demanding the thought, experience a ability of men of the same calibre as our greatest publishers.

Fair Play to the Newspapers

(*Continued from preceding page*)

So far as the billboards are concerned, the waste at times seem prodigious. Space is purchased blindly on roofs and at corne remote from population centers where equally bad position in new papers would raise heated protest. We agree, furthermore, wit A. H. Woods, that the time when billboards helped a show is abo passed. And we emphatically believe that billboard advertising pictures *without plenty* of direct newspaper or other local adverti ing bearing directly upon the picture and its time and place of pre sentation is largely money thrown away.

There are many arguments in this connection; but we simpl point to two: First, that pictures differ in distribution from an other product advertised and consequently their advertising mus also differ in just this degree; and secondly, their general or sup plemental advertising is only generously used where direct adver tising is employed upon a very large scale.

But the purpose of this editorial is not critical. We wish simpl to point to the newspaper, to emphasize its essential position, sid by side with the picture—now and forever and to hazard the opinio that, as the distribution and the national advertising are more an more scientifically directed the newspaper appropriation will advanc in ever widening circles.

And this newspaper advertising will be the very basis of tha cooperation between producer and exhibitor which also is inevitabl in the progress of this industry.

W A Johnston

Dealing in Personalities

WE didn't hear half as much buzzing and animated discussion of the Loew-Metro deal as we expected—or as the magnitude of the transaction warranted.

Which only goes to show that, in this film game as in all other new fields, advance "hints" can take considerable of the edge from any news story.

The fact that the enlarged Marcus Loew interests were considering taking over of a producing organization has been tossed around the rumor market for many months. In these columns and others it has gained print.

One week the rumor has been running strong, the next it has faded away. A few weeks ago the name of Metro began to be linked in the gossip. Two weeks ago we were confidentially told by a high authority, "The Loew-Metro deal is all off." And this week the news breaks.

Two points stand uppermost in the story: First, that there will be no change in the identity of Metro as a producing organization. Second, that the new capital secured will place Metro in a position to do things that will "keep them all watching."

* * *

Some were wondering whether either the Loew-Metro link-up or the society event that took place Tuesday afternoon would have any effect on the reported Loew attitude towards the product of a certain well known distributing organization. Here's a grim battle being staged with only the "wise ones" as spectators.

* * *

IT'S surprising that a lot of silence greeted that recent open letter from Carl Laemmle in which he attempted to tear the roof off the first run theatre situation.

Carl went so far as to say, "The present situation in regards to the booking of pictures in 'key cities' has approached the edge of bribery.

And not a chirp from one of the hundreds of film men who must have read every word of the article with more than avid interest!

Except a brief line of comment that has just come to our hand from Jolly Jones, Jr., manager of A. H. Blank's Palace Theatre, at Mason City, Iowa. Mr. Jones encloses a clipping from an exhibitor letter that we published on the same page with Mr. Laemmle's communication and underlines this sentence: "If the first runs play a picture that has no merit we generally find it out, if they play a real picture, we find it out and our patrons in some way find it out at the same time."

To this Mr. Jones adds: "Here is the true answer to Carl Laemmle's article. He's out in the first round."

And not a word from the ranks of the producers! Nor from the big first run managers!

Yet, as we said the week the letter ran, Mr. Laemmle isn't the only producer who has expressed rabid opinions to us regarding the first run situation in a few cities.

¶An announcement of importance to all advertisers will be found on Page 823.

He is the only one who has had the courage to put the chip on his shoulder and issue a challenge.

* * *

I. Wolper, president of Mayflower, is expected back in New York Monday. Bre'er Wolper, who thought he was dodging all of the usual producer troubles by playing "directors" rather than "stars," arrives just in time to meet George Loane Tucker in a courtroom setting.

* * *

WE had expected that exhibitor row over industrials to reach a breaking point this week with Frank Rembusch's meeting scheduled at the Astor for Wednesday.

But the meeting didn't materialize in time for this week's news columns so the pot merely continues to simmer. The Astor was no place for a fillum man this week. All the "magnuts" were dispossessed by the auto men in town for the "big show," and those who didn't leave were put to shame by being "out-millioned" in conversation.

It's grating on the sensibilities of a fillum man who has held undisputed possession of the Astor tablecloths for the purpose of million-dollar calculations to have his privileges pre-empted by the motor show crowd. It's tough on a "magnut" whose tongue has tossed millions around recklessly to find a game that can give us cards and spades at the conversational act.

* * *

S. L. Barnhard, general manager of the Capitol Film Company, and Live Wire Eccles, were two visitors to the News sanctum this week. Both wore smiles as broad as the success that has come to Capitol during the past year. And both had good words to say about the News' Chicago representative, L. H. Mason, and concerning our handling of the Mid-West territory.

* * *

There's interesting reading aplenty for you in this issue of the NEWS—especially if you delight in arguments and scrappy letters.

On Page 824 the "Reader Has His Say" department will be found—and with it any amount of dynamite. Two exhibitors give expression to their opinions on Percentage booking—and in neither case does the suggestion of Percentage meet with any enthusiastic greeting.

Exhibitor Bleich, of Owensboro, Kentucky, favors us with the first disinterested word we have heard since the beginning of the exhibitor wrangle over industrial pictures. Exhibitor Bleich wants to know just why he should give the right to control his screen to anyone. There are numerous theatre owners who will agree with him.

Aside from the Loew-Metro deal the principal news of the week concerns the formation of "Exceptional Pictures." Starting out with contracts for "Grumpy" and Chic Sale, Exceptional will bear watching.

Reports from England that American film producers are suspected of carrying on a subtle "dry" propaganda have brought forth an interesting statement from R. H. Cochrane. Mr. Cochrane realizes the harm that can be done to American pictures in the foreign market by any suspicion of nationalistic or partisan propaganda.

If there is any man in the American film market who knows foreign film productions and their handling in this country better than Harry Raver we have yet to meet him. George Kleine is the only film man whose importing experience rivals Raver's. An interesting study by Harry Raver of the handicaps and possibilities of film importing will be found on Page 825.

* * *

DID THE NAUGHTY BIG MAN STEP ON THE LITTLE DARLING'S TOOTSIE-WOOTSIE TOES?

We are terribly sorry that we hurt your feelings, Leslie. After this we won't be quite so rough.

The next time you print news that isn't news—

We'll borrow a word from your issue of January 10th and say you had a MISUNDERSTANDING.

It must be wonderful to possess a sepia-tinted vocabulary. A choice of delicate words that breathe not of the "shorter and uglier" things but charm with the faint hues of—"MISUNDERSTANDING."

We confess to our rude and unrefined disregard for your crepe-de-chine feelings. We're sorry, Leslie.—

We're sorry we made you cry.

Yours "coveringly,"

BOB WELSH.

TEXAS EXHIBITORS IN TIE-UP

THE Texas Exhibitors' Circuit, comprising eight exhibitors in Texas, at a meeting of the Board of Governors on November 4, voted to tie up with the Motion Picture Owners of America for the membership of the Southwest.

It also voted to include in its membership exhibitors in South Oklahoma and South Arkansas served by the Dallas Exchange.

It is thought this move will make the circuit self sustaining.

Thomas Hancock Now With Producers' Security

Los Angeles, (*Special*) — Thomas Hancock, who for more than two years has served as Los Angeles manager of The World Film Exchange, has resigned this position to accept the western special representativeship of Producers' Security Corporation of New York. In his new work it will be Mr. Hancock's duty to negotiate with local producers and take care of all the western business for this new corporation. Haddon Stephens, formerly of the Los Angeles World Exchange and more recently manager of the Salt Lake World Exchange, succeeds Mr. Hancock as Manager of the Los Angeles branch.

Preliminary Flights Held for Ince's Contest

To determine the birdmen who will represent the Ince Aviation Field in the Trans-Pacific flight which is to start in February for a prize of $50,000 offered by Thomas H. Ince, noted sportsman and motion picture producer, preliminary flights were held at the Ince Field in Venice, before a crowd estimated at 10,000 persons, Sunday, December 28th.

Interest was divided between the fliers and two dainty Ince stars, Enid Bennett and Doris May, who acted as starters for the various events on the program.

Harry Roth Returns with Big European Business

Mr. Harry Roth, secretary and treasurer of the Forward Film Distributors, Inc., of 110 West 40th street, has just returned from an extensive trip through Europe where he is said to have closed several large contracts for representation of foreign distributors in this country.

Tom Hamlin Leaves News; Edits State Journal

Tom Hamlin, for two years on the reviewing staff of Motion Picture News, has left to become editor and publisher of the Motion Picture Journal, a publication designed to serve the New York state and Northern New Jersey exhibitors.

Geo. Loane Tucker in Court

Producer of " Miracle Man " Alleges Contract with F. P.-Lasky Was Not Fulfilled

WHEN George Loane Tucker registered at the Claridge Hotel in time for Thanksgiving Day dinner, after spending some months at Los Angeles, making "The Miracle Man", same was duly noted by the trade and public press as is fitting when one of the veteran directors of the screen drama takes up either temporary or permanent residence in our midst. It is presumed that most people looked on Mr. Tucker's visit as a little recreation trip for the purpose of spending some of the money his latest motion picture had made for him, but such is not the case.

Business brings Mr. Tucker to New York. Legal business, to be exact. Through his attorneys, O'Brien, Malvinsky and Driscoll, suit is being brought on the equity calendar of the Supreme Court of New York County against The Mayflower Photoplay Corporation and The Famous Players-Lasky Corporation, in which the plaintiff seeks to have a cantract entered into with the two defendants in which Mr. Tucker agreed to make a series of six motion pictures for distribution by Famous Players-Lasky Corp., with the Mayflower Corp. as a subsidiary party to the agreement inasmuch as this firm was to be interested in financing the productions, abrogated. Mr. Tucker also seeks to restrain the defendants from interfering with the completion of the second picture of the series mentioned and of which "The Miracle Man" was the first and from further distribution of "The Miracle Man" (this latter applying specifically against the Famous Players-Lasky Corp.) except in accordance with the exact terms of a contract entered into with this firm, whereby certain provisions in relation to the billing of the picture are carried out.

It seems that Mr. Tucker agreed to make six pictures for the Mayflower Corporation and did make "The Miracle Man". Later arrangements were made whereby these pictures were to be released through Paramount.

A provision in the contract is claimed to have called for the billing of Mr. Tuckers name in type the same size as the production title, and three times as large as that of the Mayflower Company, also that all publicity must carry the announcement that the picture was a "George Loane Tucker Production."

Mr. Tucker's object in requiring this provision was that he wished to reap the benefit of the fame derived from the showing of the picture and thereby establish a trade mark of professional and financial value to himself.

It is alleged in Mr. Tucker's summons and complaint that the Famous Players-Lasky Corporation has not fulfilled its obligation in this respect and that the plaintiff is being deprived of benefits which should accrue to him.

It is also alleged that the Mayflower Corporation has unlawfully seized the unfinished negative of a picture made by Mr. Tucker at Los Angeles titled "Ladies Must Live" and is preventing the plaintiff from completing said picture thereby causing him further financial loss and interfering with his professional vocation.

The case is set down for trial Jan. 13th, the summons and complaint having been served Jan. 8th. No answer to the complaint has as yet been filed by the defendants.

There are many minor allegations of violation of the terms of the contracts previously referred to, one of which is the manner of paying over of the plaintiff's share of the receipts of the playing engagements of "The Miracle Man". In this connection it is interesting to note that the total gross receipts from the booking of the feature in the first eleven weeks is reported to have amounted to $538,891.00

FOX TAKES OVER FOREIGN POWER AGENCIES

THAT there is an unprecedented movement in exportation of American-made motion picture equipment there can be no doubt. Especially in view of the recent announcement by Mr. Edward Earl, president of Nicholas Power Co., stating that the Fox Film Corporation has taken over the agency for Powers Machines in France, Belgium and Switzerland. With this assignment of territory these machines are actively represented in every part of the world.

Since Mr. Earl has been president of the Nicholas Power Co., it has been his policy to develop intensively the export side of the industry. As a proof of his success may be mentioned the sale of over 1200 machines to the Walturdaw Company of England.

George Eastman Honored by N.A.M.P.I.

A morocco-bound, gold mounted album was presented to George Eastman of Rochester during the Christmas season, through the couriership of J. E. Brulatour, acting as vicarious Santa Claus for the National Association of the Motion Picture Industry. The text of the lettering was a resolution expressing appreciation of the invaluable contributions made by Mr. Eastman to the progress and development of photography and motion pictures.

Norbert Lusk Appointed Agent of Ince Studio

Los Angeles, (*Special*) — Norbert Lusk, formerly West Coast publicity director for Goldwyn, has been appointed Eastern press representative of the Thos. H. Ince Studios by Hunt Stromberg, Director of Publicity and Advertising. He will make his headquarters in New York.

MOORE BUYS OUT A STOCKHOLDER

TOM MOORE, President of Moore's Theatres Corporation, this week announced the purchase from J. A. Muehleisen of the entire block of stock held by the latter in the Moore Enterprises, consisting of 1633 shares common stock and 1633 shares preferred.

Mr. Muehleisen was formerly Secretary-Treasurer of Moore's Theatres Corporation and resigned to take up a new enterprise in the automobile field.

Zukor-Loew Wedding is Solemnized

In the presence of 350 guests assembled in the Crystal Room of the Ritz-Carlton Hotel, Miss Mildred Harriet Zukor, daughter of Adolph Zukor, President of the Famous Players-Lasky Corporation, and Arthur Marcus Loew, son of Marcus Loew, president of the Loew Circuit of theatres, were united in marriage, Jan. 6. The ceremony was performed by Rev. Dr. Stephen S. Wise.

The room where the ceremony took place was artistically decorated under the supervision of artists from the Famous Players-Lasky studio on Fifty-sixth street and a motion picture camera recorded the nuptials from the moment when Miss Lucille Goldstein, flower girl, started strewing rose petals down the steps of the Crystal Room in the path of the bridal party. The marriage was solemnized under a canopy of pink and white lilies.

The bride was given in marriage by her father and was attended by Misses Frances Kaufman, Myrtle Deutsch, Beulah Kohn, Sylvia Cahn, Rose Bloom and Corine Rosenheim. Eugene Zukor, brother of the bride, was best man for the bridegroom.

Garretson-Smith Publicity Firm Launched

Two widely known Chicago publicity men, Ben Garretson and Paul Gerard Smith, have joined forces and formed an advertising organization for the handling of advertising, publicity and exploitation campaigns for motion picture producers, exhibitors and exchanges. The new firm will be known as The Garretson-Smith, and its offices will be located at 39 W. Adams street.

Ben Garretson has been connected with motion picture enterprises in Chicago, New York, Cleveland, Kansas City and other large picture centers for 15 years. His efforts aided the success of Clune's big picture, " The Eyes of the World," in the middle west and for many other like pictures. At the present he is general press representative for the Linick-Jacoby Enterprises.

Paul Smith has been engaged in motion picture, editorial and advertising work for 5 years, with the exception of 18 months which he spent with the 6th Regiment of Marines in France and Germany. He was the founder of Screen Opinions, which he edited up to the day he left for military service.

Marcus Loew Buys Interest in Metro

Marcus Loew, "the new vaudeville king," who is now affiliated with Metro-Pictures Corporation

Important Deal Results in Acquisition of Stock by Big Theatre Man; Mutual Benefit and Expansion to Grow Out of the Affiliation

THE extensive expansion of the Marcus Loew, Inc., interests culminated last week in a business affiliation with the Metro Pictures Corporation. The deal effected is said to have involved several millions of dollars. Through the purchase by Loew of Metro stock, the theatre man's circuit of houses and the picture company start the new year under conditions which have been planned to lend to mutual expansion.

Marcus Loew, head of the Loew enterprises, and Richard A. Rowland, president of Metro, in announcing the deal, declare it to have been the outcome of negotiations that have extended over a period of several months, during which every detail has been most carefully considered and worked out. It unites the business interests of the largest exhibiting chain in the United States, which is increasing every day in strength and scope, with those of one of the strongest producing and distributing organizations in the industry.

Market for Metro Films

The final papers in the arrangement have been signed by the chief executives of the two organizations. They let it be known that the business merger will mean the closest sort of cooperation between Loew and Metro, with the Loew houses on the one hand furnishing a certain and permanent market for the Metro product, and Metro on the other providing a permanent source of motion picture material.

"This arrangement with Loew, Inc.," says an explanatory statement by Mr. Rowland, "cements a friendship of long standing between Metro and the Loew enterprises. For several years the closest relations have existed between the two companies. The present union of interests is the logical development of the constantly growing good will on both sides. It means that we will each be of greater strength to the other.

"The Loew Theatres, comprising an imposing circuit, will assure continuous and adequate representation for the Screen Classics, Inc., special productions of the 'fewer and better' sort originated by Metro and already sweeping the country. It will also assure the highest quality of motion picture entertainment for the Loew Theatres, entertainment of a quality, we think, that will make the Loew Theatres even more powerful factors in the communities they serve than they now are.

"The arrangement will in no sense interfere with our established policy towards the independent exhibitors. The independent showman will receive the same service and be accorded the same zealous effort on Metro's part to give him quality productions, as has characterized Metro's past dealings with the owners of these houses.

"The independent theatre man, for instance, will always be able to obtain Metro pictures in fair competition in the open market, as heretofore, and benefit by their pulling power. This association with Loew, Inc., will also enable Metro to go the limit in its

(*Continued on page* 816)

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xecutive Committee Meets

Committee of the Motion Picture Exhibitors League Holds Busy Session

THE Executive Committee of the Motion Picture Exhibitors League the State of New York held an imrtant session on January 2nd at the oquois Hotel at the city of Buffalo. he meeting of the committee was preded by an informal luncheon.

The meeting was called to order by e chairman, Jules Michaels, of the cademy Theatre of Buffalo. Reports ere received on the successful Suny campaign in Schenectady, and on e question of screen advertising. The port on the latter subject was made Charles L. O'Reilly, who went into e subject exhaustively and who was tened to with great interest. The o reports were approved unaniously.

It was decided to start without delay campaign for either the repeal or the odification of the 5 per cent. film renl tax. The League will at once get to touch with other states and in connction with them will get to work on e proposition. In describing Execuve Secretary Berman's report on his visit to Washington, the statement from the Motion Picture Exhibitors League reads: "Executive Secretary Berman reported on his visits to Washington and on the dismal failure of the Black organization to get even the slightest relief or concession from Congress. He also reported on his visit to Franklin K. Lane, Secretary of the Interior, on the question of aiding in the Americanization work which is to be undertaken in response to a joint resolution of the House and Senate Committee on Education. Mr. Berman's report was adopted unanimously."

The question of legislation at the coming session of the state legislature received much consideration at the hands of the Executive Committee. A special committee, in conjunction with the officers of the League, was designated to meet at Albany next week to discuss the legislative program as affecting the exhibitors of the State of New York.

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fficers of the Agriculture Dept. Joins Universal

Don Carlos Ellis, film chief of the nited States Department of Agriculre, has resigned from his Government post to take charge of pedagogal production for the Educational Deartment of the Universal Film Manucturing Company, under the direction Harry Levey, the general manager, has just been announced.

Mr. Ellis has been a member of the epartment of Agriculture for twelve ars and in charge of its motion picre division for the last two years. r. Ellis is now preparing the series Appleton-Universal films for use as pplements to the school texts pubshed by D. Appleton and Company. It is expected that the first of the series will be exhibited at the meeting of the National Educational Association to be held at Cleveland, Ohio, beginning February 23rd, 1920.

Shallenberger on Coast

W. E. Shallenberger of the Arrow Film Corporation has arrived in Los Angeles where he will remain for the next two weeks negotiating new releasing contracts with Independent Producers for 1920.

Upon his arrival at the Morris Schlank Studios, Mr. Shallenberger immediately screened the first three of the 1920 series of the Hank Mann Comedies and immediately wired an excellent report on them.

COVERING THE FIELD

"THE New Year started off immense; with one exception—have not received the December 27th issue of the MOTION PICTURE NEWS. Had looked forward to this number in happy anticipation and the disappointment at not having it arrive was in consequence doubled. Miss it. Need it. Must have it. Send it. Please. What more could one say?"

CHET BENT,
Strand Theatre,
Peabody, Mass.

Al Kaufman in East but Returns to West Soon

LOS ANGELES, (*Special*)—Al Kaufman of Famous Players-Lasky Corporation organization has returned to New York after spending a week on the coast, but will return West shortly where he will be identified with the production field. While here, he purchased a very attractive residence in the fashionable Wilshire district and expects to make this his permanent home. This was Mr. Kaufman's first visit to the coast since 1914, when he was west with the Famous Players-Lasky Company, as manager, and filmed two subjects starring Miss Pickford.

Realart Will Build Los Angeles Exchange

LOS ANGELES, (*Special*) — Realart Pictures Corporation, through its local branch manager, Oren Freeland Woody, has just signed a ten year lease on the property 812 South Olive street, Los Angeles, for the erection of an exchange building to cost approximately $100,000 it is said. It is anticipated that the building will be ready for occupancy March first, when Realart will move from its present location, 209 Knickerbocker Building. The quarters will be jointly occupied by Pathe, it is stated.

M.P.D.A. OFFICERS

THE following are the newly elected officers of the Motion Picture Directors' Association: Director, James Vincent; Asst. Director, Paul Scardon; Technical Director, George B. Seitz; Treasurer, C. Jay Williams; Secretary, Travers Vale; Inner Guard, John Joseph Harvey; Outer Guard, William F. Haddock; Trustee, 3 years, J. Searle Dawley.

Mr. Vincent's last picture was "The Woman in Grey"; Serico; Paul Scardon "Partners of the Night", Goldwyn; George B. Seitz, "Pirate's Gold", Pathe; C. Jay Williams reelected from last year; and J. Searle Dawley, "The Harvest Moon", Artco. now in the making.

Agreement Settles Chicago Operators' Troubles

The threatened trouble in Chicago over the demands of motion picture operators has been averted by a new agreement on wages and working conditions made between Operators Union 110 and a committee of the Allied Amusements Association representing the exhibitors.

The basic wage rate was fixed at $1.12½ per hour, which marks an advance of twenty five per cent. Minimum working week of thirty two hours and a maximum one of forty four is provided. The agreement was unanimously approved at a meeting of the Amusement Association members Jan. 6.

Exhibitors who are not members of the association must pay $1.25 per hour.

Film Folk to Aid Actor Fund Benefit

The management of the Royal Ponciana Hotel, Palm Beach, Florida, desiring to aid the Actors' Fund of America's campaign to secure a $2,000,000 endowment to sustain the charity, have offered to Daniel Frohman all the resources of the hotel and the grounds, for an entertainment and a ball on February 27th.

Mr. Frohman immediately accepted the offer, and will manage the affair personally. The performance will be made up of the visiting theatrical people there at the time. Mr. Frohman already has the promised assistance of Irving Berlin, Lieutenant Gitz Rice, Norma and Constance Talmadge, Alma Gluck and Efram Zimbalist.

Adds House to Chain

W. W. Watts sprang a surprise on New Year's Day when he announced that he had taken a long term lease on the Lyric theatre building, to take effect July 1, 1920. Watts had just completed arrangements whereby the Princess theatre comes under his management on February 15. This will give him the Gaiety, Princess and Lyric theatres and make him one of the biggest exhibitors in the middle west.

Watts is now occupying the Vaudette theatre, but will give it up March 1.

Felix Feist Touring Country

Vice-President of Goldwyn Will Meet Exhibitors on Two-Month Tour to Coast

FELIX FEIST, vice-president and manager of sales for Goldwyn Distributing Corporation, left New York Monday, January 5th, for a tour of the country which will last through January and February and during which he will visit the most important motion picture centers in the far west, the middle west and the south. The object of Mr. Feist's trip is to talk with exhibitors, among whom he probably has a wider personal acquaintance than any other executive in the business, and to make a close study of conditions as they exist in various sections of the country.

Since Mr. Feist made his last tour of the Goldwyn branches, there have been many vital changes in the Goldwyn organization, due to the inclusion of new financial and producing interests that have made it possible for the company to realize its ideals in the making of photoplays. In his transcontinental tour, Mr. Feist plans to deliver personally the Goldwyn message for the year 1920, and to explain to every exhibitor that he meets the exact nature of the policy under which pictures now are being made and distributed.

All of Goldwyn's twenty-two exchanges are in smooth running order at the present time, so that instead of devoting his time to the details of office business, Mr. Feist will be able to spend most of the hours passed in each city to meeting exhibitors and getting first hand information about conditions in their territory.

Before leaving New York, the Goldwyn vice-president said that the importance of the coming season, which is liable to see many changes of great moment to the industry is recognized, and that the opinion of the exhibitor is bound to carry more weight in guiding the policies of producing companies than it ever has in the past.

Felix Feist, vice-president and sales manager of the Goldwyn Pictures Corp.

"Many of the country's most far-sighted showmen are too busy conducting their own affairs to come to New York to talk things over," he stated, "yet it is necessary to receive from them a candid expression of opinion, if the executives of a producing organization are to have a thorough knowledge of the trend of feeling in the country at large."

Mr. Feist will get in touch with managers of theatres, large and small; he will learn just what type of pictures they are counting upon to draw business during the coming months, and if there are any defects in the present system of distribution, he will be on hand to rectify them.

Following is the approximate itinerary announced by Mr. Feist: Chicago, January 6, 7, 8; St. Louis, 12, 13, 14; Kansas City, 15, 16, 17; Omaha, 18, 19, 20; Denver, 21, 22, 23; Salt Lake, 24, 25, 26; Seattle, 29, 30, 31; February 1; San Francisco, 2, 3, 4, 5; Los Angeles, 6, 7, 8, 9, 10; Dallas, 13, 14, 15; New Orleans, 16, 17, 18; Atlanta, 19, 20, 21; Cincinnati, 22, 23, 24.

Educational Sales Head on State Wide Tour

Sales Manager John J. Iris, of the Educational Films Corporation's New York Exchange, leaves this week to begin a trip through up-state cities in the interest of "Educational" short-subjects.

For some time, Vice-President E. W. Hammons has been planning an extensive sales campaign to begin with the New Year, and Mr. Iris' trip is to start the ball rolling in New York State.

The trip will make it possible to get in personal touch with the up-state exhibitors, and will lead to a better understanding of their requirements, which will govern the future plans of the New York exchange.

The Robert Bruce Scenics; Photoplay Magazine Screen Supplement; Black-and-White Comedies; the Red Cross Travel Series and numerous "Educational" special releases are to receive the additional exploitation.

Appointments of Note in Canadian Field

Several appointments of exceptional interest in the Canadian moving picture field have occurred during the past few days. Mr. Will M. Elliott, manager of the fine Regent theatre, Toronto, who is rated as one of the outstanding moving picture theatre managers in the Dominion, resigned on Dec. 13 to become manager of the new Allen theatre at Winnipeg, Manitoba, which was scheduled to open on Christmas Day.

A few weeks ago announcement was made that Oral D. Cloakey, one of the principal Allen figures in the Canadian West, would become manager of the new Allen theatre at Winnipeg, but it now develops that Cloakey has taken the management of the Walker theatre, Winnipeg, which accommodates high class road shows as well as moving picture attractions from time to time. Cloakey succeeds Charles Spink, who has gone to New York to take up new theatrical work there.

Loew Joins Hands with Metro

(Continued from page 815)

constant endeavor to improve the ar tistic quality of its productions, wit the guaranty that there will be a de pendable market for them, not only i the Loew houses, but in the great man other high-class theatres where the have in the past proved so acceptabl as entertainment and so sound as com mercial assets when measured by th returns at the box-office.

"Furthermore, it will greatly enlarg the field for the independent, or 'free lance' director-producer. Metro wi be in the market to buy independer productions for distribution by or large and highly specialized exchang system. Any man who has made good picture may bring it to Metro."

Announcement of the Loew-Metro tran action also makes it plain that each organ zation will retain its individual identit There will be harmonious and helpful c operation between the two, but Metro is remain, of course, as primarily a producir company and the Loew, Inc., enterpris hold to their function as purveyors of m tion picture and vaudeville entertainment.

With regard to the measure of co-oper tion between the two organizations, it is a nounced that the executives of each will in close touch, notwithstanding the arrang ment providing for maintenance of separa identities. In addition, the Metro board directors will be reorganized with membe of the Loew, Inc., directorate represented it. This is expected to establish the mc harmonious business relations, as the pro lems of one organization will necessarily pa take of some of the problems of the other.

"We have been reminding the trade fro time to time that we intended to expand a expand and then expand some more," ad the statement of the Metro president. "O promises have not been idle words, as th arrangement just entered into will atte The same is true of the Loew enterpris It is now our plan to grow together; ea to profit and grow stronger through t strength of the other.

"This arrangement will enable us to the great things we have planned and aspi to. Relieving us of a great measure of co cern about the market for our product, a infusing not only new and vigorous ide but additional financial reserves as well, leaves us free to devote our major energ to pictures that are ever better in all spects.

"Meanwhile, we wish again to reass our friends, the exhibitors, that they as as we are to benefit by this union of bu ness interests on the part of Loew, Inc., Metro. Affiliations such as these are ine able, in view of the present-day trend of industry. But they will help rather th embarrass the man who owns his own tion picture theatre and seeks to bring to patrons photoplays of the better sort."

As part of the preliminaries to the co pletion of the affiliation the Loew organ tion has already established closest relati with Metro's extensive distribution syst The Metro exchanges, numbering thirty, situated in strategic centres throughout United States from Maine to California from Canada to the Gulf.

In Greater New York there are thi seven Loew theatres, while the ch throughout the country is being added every day. These theatres will be in foundation of a constant and permanent m ket for the Metro-Screen Classics.

Marcus Loew's previous dealings Metro have demonstrated to him the popularity of the Metro stars and the office value of the special production which their talents are displayed.

Brunton Negotiates f Los Angeles Site

Los ANGELES, (*Special*)—Announ ment was made this week that Ro Brunton is negotiating for a the site where another Los Angeles thea combined with an office building, i be erected. The plans now drawn vide for an expenditure of about $ 000 it is stated, and construction w will commence as soon as decisio made respecting a site. Mr. Bru plans that he shall personally ma the theatre and will show exclusi Brunton made productions, accor to reports.

Another Million Dollar Corporation

REVISED PERCENTAGE CHART

A. P. WAXMAN of the Rialto theatre, Passaic, N. J., who last week contributed an article on " Percentages " together with a Chart showing how his suggestion worked out, this week contributed a corrected chart, finding a matter of $500 had gone astray in his initial one.

A comparison of the chart published last week and the one appended, will make clear the manner in which Mr. Waxman believes the exhibitor and distributor should share:

Gross	Exhibitor.	Distributor.
First $500 Pays to normal film rental to distribution..		$500
Next $500 Returns the normal film rental to exhibitor	$500	
Next $500 Pays the normal overhead of exhibitor....	$500	
Next $500 Pays the normal profit of the exhibitor..	$500	
Next $1,000 (Here's where the "Special" begins to go above normal and distributor gets 65% of it)	$350	$650
Next $500 And here's where said "Special" goes over unquestionably on its own merits and distributor gets 70%..............................	$150	$350
	$2,000	$1,500

irst Run Shifts in Chicago

Purchase of Interests By Balaban and Katz Changes Complexion of Situation

PORTANT changes in the complexion of the first run theatre sition in Chicago and throughout nois are expected to follow the purse by Balaban and Katz of the fifty cent. interest owned by Jones, ick and Schaefer in the First Nanal Exhibitors' Circuit franchise that territory, exclusively reported last week's issue of the NEWS.

The transfer of the half interest in franchise, said to be at a cost to laban and Katz of $250,000, gives t firm an equal main franchise partship with Ascher Brothers for all st National releases in the state. is carries with it the first run privges for the Riviera and the Central rk Theatres, owned and operated by laban and Katz, and credited by ntral Western exhibitors as two of finest motion picture houses been the two coasts.

Heretofore, the downtown theatres, luding the Randolph, McVicker's the Rialto, owned and operated by nes, Linick and Schaefer, have given t run presentations to the Circuit's ractions. Whether this will conue to be the case until the Capitol, th five thousand seats, is completed Balaban and Katz as their first vene in the so-called loop district, is t explained by them. The Capitol, hich is being built at the intersection State and Lake streets, will be the gest motion picture theatre in the ntral west, and will have a capacity ualled only by one other theatre in country.

Meantime, it is freely predicted that re is every possibility of a change the downtown first run showings of rst National attractions which will e this preference jointly to the viera and the Central Park, with the eatres controlled by Ascher Brothers ining in an equitable arrangement of tes which will give even honors to e houses controlled by both interests.

The Tivoli will seat about 4,500, and e Capitol, to be located at State and ke streets, near Marshall Field's store, will seat about 5,000. These houses will, if plans do not miscarry, be completed before the close of the present year, possibly early in the autumn. Balaban and Katz, who are never given to rash statements, confidently state that these theatres will far surpass even the brilliant Riviera and that the proposed Capitol will rival the famed opera houses of the great European cities.

The purchase of the large interest in the First National Exhibitors' Circuit marks the entrance of this firm into the distributing field. While they state that they will continue to give most of their attention to their exhibitor activities, they are already co-operating with the local First National exchange, especially in the exploitation of the pictures.

Exhibitors in Six States Band for Protection

The exhibitors of the states of Minnesota, North and South Dakota, Iowa, Wisconsin and Northern Michigan have organized under the name of Exhibitors' Protective League to safeguard their individual and collective interests against unfair legislation, censor committees, producers who are going into the exhibitor's end of the business and producers and advertisers who are attempting to snipe their screens without their consent.

Charles W. Gates, Aberdeen, S. D., is the president; A. L. Robarge, Wausau, Wis., is vice-president; F. E. Nemeo, St. Cloud, Minn., is secretary and S. G. Latta, Fergus Falls, Minn., is treasurer. A. L. Picker, Ironwood, Mich., is chairman of the board of directors. Other directors are Mr. Philip W. Meyers, Minot, N. D., J. C. Collins, Berry, Iowa; Fred Larkins and Jay Gould, of Minnesota.

They have appointed H. L. Mitchell their executive secretary and have opened up a temporary headquarters and office at 251 Plymouth building, Minneapolis.

Exception Pictures Backed by New York and Boston Capital Will Produce for Robertson-Cole; " Grumpy " Bought; Chic Sale Signs

ONE of the most important announcements of the many which mark the beginning of the new year in the motion picture industry is that of the formation of the Exceptional Pictures Corporation which has already completed plans for the production of several big features in the coming twelve months. At a single bound the new company leaps to an established place in the business for co-incident with the announcement of its formation comes the news that it will be one of the producing allies of Robertson-Cole.

The first production news of the new organization was the purchase of " Grumpy," the theatrical play. Irvin Cobb's well known story " A Smart Aleck " has also been purchased and " Chic " Sale, vaudeville and Winter Garden favorite, will make his screen debut in it.

Chic Sale, to be seen in Exceptional Pictures

Eastern Capital Backing

Robertson-Cole acted for the new organization in the acquisition of these early plays and in the signing of "Chic" Sale and for this reason the activities of Exceptional were kept from public discussion. It was desired to have the company well organized before announcing it and this has now been achieved. The organization, complete in every detail, is about to start on the actual work of producing and the first Exceptional picture, "Chic" Sale in "A Smart Aleck".will be commenced within the next two weeks.

The financial interests backing the new enterprise have not been revealed, but it is understod that Boston and New York capital is interested, in addition to some of the men who backed the Martin Johnson South Sea Pictures, which were among the big money makers of 1919. The company is a Delaware corporation, capitalized at $1,200,000. Clifford L. Lyall, Vice-President and Treasurer of the State Street Trust Co., of Boston, one of Massachusetts' most substantial financial institutions, is President of the Exceptional Pictures Corporation.

Announcement will be made shortly of the Executive Staff of the new corporation. The scenario and production units have been organized and will be assembled in the California studios. For the immediate future the company will utilize leased studios.

In securing "Grumpy" it was explained that the desire was to acquire a stage production of proven merit and financial strength and to put it out as one of the most elaborate screen productions of the day. A big price was paid for the motion picture rights and no expense will be spared in bringing out every strong feature of the play in the most artistic and masterly way. A noted star, peculiarly well adapted to play the part of "Grumpy", will be selected for this stellar role and will be supported by a cast of undisputed ability.

"Chic" Sale was engaged after the most exacting tests of his remarkable characterizations had demonstrated that the screen intensified his comic appearance and accentuated his dramatic ability. He has for several years been

(*Continued on page* 818)

Sunday Opening Is to Stand in Spokane

No concerted effort on the part of the clergymen of Spokane, Wash., will be made to close the theatres on Sunday, for the present. Sunday closing of theatres was wiped off the city's ordinance records recently through the passage of Commissioner Tilsley's new ordinance repealing the old Sunday "blue law,' passed nearly 30 years ago. The Rt. Rev. Herman Page, Episcopal bishop for the Spokane diocese and the Rev. George W. Knepper were present as representatives of the ministerial association and expressed their approval of the new ordinance.

Wells Syndicate Formulates Bigger Plans

Thousands of dollars are to be expended by the Wells Amusement Syndicate, Inc., on improving old theatres and building new ones in Richmond and in Norfolk, Va., according to an announcement made by Otto Wells, general manager of the corporation, whose headquarters are in Norfolk. Jake Wells, his brother, is president of the company and maintains offices in Richmond.

Cut from flashlight photograph of a dinner given by Oren F. Woody, Los Angeles manager of Realart Pictures, to Arthur S. Kane on the occasion of the latter's visi to the West Coast metropolis

Sam Harris Leases Site for Big Theatre

A telegram from the Coast conveys the information that Sam Harris of the Ackerman and Harris combine, which owns the Hippodrome vaudeville circuit, has just concluded negotiations for the lease of a piece of high-priced property at Seventh Street and Broadway, Los Angeles, which is to be used as the site of a new theatre and office-building estimated to cost two-million dollars. The theatre, which will have a seating capacity of three thousand, is to be devoted exclusively to the showing of motion pictures.

It is also reported in the same telegram that S. L. Rothapfel, managing-director of the California Theatre, Los Angeles, leaves the West shortly for New York. Robert Poole will manage the California house.

Fire at Tampa Causes Close-Down of Shows

On Tuesday, December 30th, at 4 P. M., fire broke out along the waterfront in Tampa, Fla., which soon had two city blocks blazing like an inferno. Eventually the fire spread to the cable house of the electric power company supplying the city, and Tampa was left in darkness. Candles and lamps were called into service, and some efforts were made to stage vaudeville and picture performances at various local houses.

The Prince Theatre, where vaudeville is given in addition to the pictures, Manager McLaughlin was able to find enough candles to light up one corner of the stage, and a show was presented, it is said. After a futile search for lighting equipment, the Sans Souci had to abandon all hopes of staging a performance. The Alcazar, too, where the picture "Everywoman" is being shown, was obliged to close down. Electric lights and street cars remained out of commission until ten in the evening, when connection with the power plant was re-established.

Coast Banquets Arthur Kane

Woody, Los Angeles Realart Manager, Arranges Testimonial; Notables There

OREN FREELAND WOODY, Los Angeles Branch Manager for Realart Pictures Corporation, gave an elaborate dinner recently in the Alexandria Hotel to Arthur S. Kane, the recently retired President of Realart. Mr. Woody gave the dinner as his personal testimonial to a man and friend with whom he has been identified for twelve years.

Mr. Kane has arrived on the coast from New York, to renew old acquaintances in Los Angeles, San Francisco, Portland and Seattle.

One of the largest assemblages of representatives of the press, theatres and trade papers ever attending a similar affair was present at this function. Meredith P. Snyder, Mayor of Los Angeles, and his wife, were among the thirty-five dignitaries present. Mayor Snyder, in his speech, dwelt upon the immense importance of the film industry to this city. No mayor or official of any city has ever accentuated the value of an industry to a municipality more than did the Los Angeles head in crediting the motion picture industry.

Mr. Arthur S. Kane, one of the deepest students of film affairs of this era, spoke at length upon his identification with this accepted industry. He told of his creation and formulation of Realart, which Mr. Kane was entirely responsible for.

Other speakers were Wm. Desmond Taylor, the Realart Director; Edwin R. Collins, Wesley M. Barr, Henry Dougherty, J. E. Rickards, Leete Brown, Darwin Karr, J. C. Jessen, A. H. Giebler and Fred Miller.

Among those present, seen in the accompanying photograph, were (standing, left to right) Jerome Lynch, Los Angeles Record; Henry Dougherty, Los Angeles Express; Darwin Karr, Motion Picture Trade Review; Leete Brown, New York Dramatic Mirror; R. H. Giebler, Motion Picture World; Wesley M. Barr, City Editor, Los Angeles Herald; Ivan St. John, mayor's secretary; H. H. Hicks, Vitagraph manager; Roy Miller, Miller's Theatre; Edwin R. Collins, Editor Herald; H. L. Massie, Exploitation Realart, and Toastmaster.

Seated: Joe. E. Rickards, Phoenix, Ariz., president Rickards and Nace Amusement Company; J. C. Jessen, Motion Picture News; Mrs. Henry Dougherty, Mrs. M. P. Snyder, Mayor Meredith P. Snyder, Mrs. Charlotte Shelby, Mary Miles Minter's mother; Arthur S. Kane, Film Wizard; Fred Miller, Miller's Theatre; Mrs. Edwin P. Collins, George E. Periolat, Margaret Shelby, Mary Miles Minter's sister; axfield Stanley, William Desmond Taylor, director; Grace Kingsley, Dramatic Editor Times; Reed Huestis, writer, Los Angeles Herald; Mary E. Smith, Realart bookkeeper; Joseph England, Realart booker; Mrs. George W. Slater, George W. Slater, Realart salesman; Oren F. Woody, Realart manager; Margaret Ettinger, N. Y. M. Telegraph; Randolph Bartlett, Editor Photo Play Magazine.

J. Gordon Cooper to Direct Leonard

J. Gordon Cooper has signed with Hallmark to direct Benny Leonard in a serial to commence upon his completion of the William J. Flynn stories which he is now making for the Oliver Film Co.

Mr. Cooper is about the youngest director in the business but comes from a motion picture family, he being the brother of Miriam Cooper.

Another Million-Dol Corporation

(*Continued from page* 817)

a favorite with theatre-goers in presentation of the smart country and the Irvin Cobb story entitle Smart Aleck" which will be his picture, is said to suit him remar well.

"I am glad to go before the ca with the assurance that my pic will be given the best of direct and photographic aid," Sale said he started West on his farewell va ville tour over the Orpheum C which precedes his trip to the for the first step in his new "The stage has given me every ar and financial return of which capable, but I realize that the m picture will open to me new and broader fields. I know that wit Exceptional Pictures Corporati shall have every support to mak productions a success and I am dent they will go over. I am pa larly delighted with the selection Smart Aleck' as the first."

In speaking of the formation of th company, an official of Robertson-Cole "The same care was taken to assur selves of the intention of the Excep Pictures Corporation to produce onl best that we have taken in investigati work of every producing company allie us. In this case we find a group o who have exactly our own idea of pic that the public will immediately suppo meritorious, and will immediately mar disapproval the trashy and worthless uct.

"We are of one accord and expe most harmonious and pleasant relation only two contracts which Exceptiona tures have so far announced foreshad gressiveness and a desire for the mos tentious pictures on the part of ou ally. Having obtained these attracti the high prices they must of a necessi cost, one cannot conceive of anythin the most intelligent and careful use made of them."

¶ The earliest reviews all productions: Page 9

¶ The latest booking ne —Page 838.

Convenient" Advertising Is Assailed

R. H. Clark, Manager, New York Exchange of First National, Attacks Alleged Inserts of "Convenient" Ads in Entertainment Films

"AMERICAN exhibitors have been deliberately betrayed by certain producers and distributors at a profit to the latter, for their unscrupulous breaches of faith and confidence, amounting to hundreds of thousand of dollars from the sale of 'convenient' advertising possibilities in strictly entertainment film to national advertisers, and for which exhibitors have been charged high rentals. This practice has grown to amazing proportions. It has become a stealthy, secret method of 'playing both ends against the middle,' a violation of all ethics, written or unwritten, which govern relations between manufacturers and consumers, and a dangerous form of capitalizing exhibitor confidence without regard for the exhibitor's moral rights."

This is the keynote of a statement said to be authorized this week by R. H. Clark, general manager of the New York Exchange for First National Exhibitors' Circuit, and a member of the Board of Directors for the national organization.

R. H. Clark, General Manager of the First National Exchange of N. Y. and a Member of the Board of Directors of the Circuit

Claims Wide Information

In the statement Mr. Clark attacks the alleged injection of "convenient" advertising into productions which he reports are sold to exhibitors by producers and distributors as being exclusively entertainment film, and for which exhibitors are reported to pay the usual service rentals. The material which he outlines, and the allegations he makes are said to be the results of information, which he declares has been imparted to him by exhibitors in his particular territory, and which, according to his statement, has been submitted to the Home Office of First National by theatre owners in practically all sections of the country.

"It is a miserable, petty trespass on conditions which compel the majority of exhibitors to book productions without screen examination," he continues. "Cashing in without regard for obligation seems to be the actuating impulse. These same producers and distributors bellow mightily in the columns of the trade journals whenever a group of exhibitors in any territory proposes to meet an issue by joint action. In the same stenographer note books that contain the plaints against exhibitors you'll find letters to national advertisers, soliciting money in exchange for 'convenient' ad values in pictures they release to exhibitors on regular service contracts.

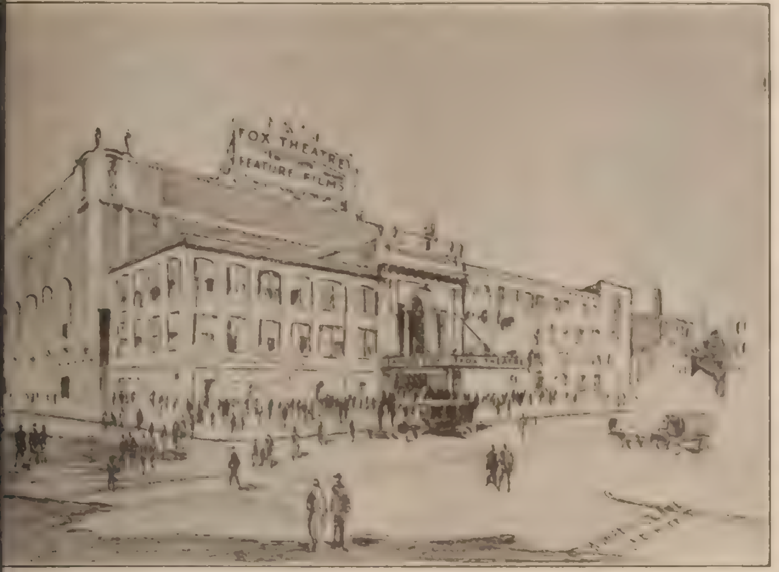
"It is time that a few more organizations like the Miami Valley Exhibitors' League and the Motion Picture Exhibitors' League for New York State took steps to prevent a continuation of the practice. There may be exhibitors who do not care, but they are very few. In this territory I know of more than a score of instances where exhibitors have complained to exchanges, after showing entertainment films booked at high rentals, about the flagrant advertising attempts in various scenes. Invariably, they tell me, they have been laughed at, in an obviously 'if you don't like it go to' manner.

"Would George Horace Lorimer, as editor of the Saturday Evening Post,

(*Continued on page* 820)

Mayer's Studios at Los Angeles Are Now Completed

It is reported that the new $250,000 Louis B. Mayer studios, 3800 Mission Road, Los Angeles, are now practically completed. The fourth stage, 85 x 210 feet, is nearing completion, and the administration buildings are completed with the exception of interior decorations. Individual dressing bungalows for Louis B. Mayer's First National stars, Anita Stewart and Mildred Harris Chaplin, have been built. These and the administration buildings are of French chateau architecture of the medieval age.



tograph of artist's sketch of the new theatre William Fox will build at Springfield, Mass.

ox Plans Elaborate Theatre

New Million-Dollar House to Be Erected in Springfield, Mass., on Old Site

NNOUNCEMENT has just been made by William Fox, through . Kempner, real estate representa- of the Fox Theatrical Enterprises, the Fox interests are to build a theatre in Springfield, Mass. The ture will be erected on the site of present Fox theatre at Main and pden streets.

Representing an expenditure of 0,000 the new theatre will have a ng capacity of 3,500," asserts the announcement.

sides including the site of the ent playhouse, the plans for the Fox theatre in Springfield call for ge additional plot of ground. The ent entrance is to be replaced by a lobby with marble columns. This be specially illuminated.

he lobby and interior of the new tre will be in the Italian Renais- style, with marble pilasters and mns and vaulted ceilings. In the theatre proper will be marble decorations and special lighting fixtures and color effects. There will also be installed a new ventilating system, which will be a decided improvement on the systems now in use. This new system was specially designed for the Springfield theatre, it is stated.

The main entrance of the new Fox theatre will be at No. 254 Main street. The auditorium will have a frontage on Hampden street. The new playhouse will have special sloping entrances leading from the ground direct to the balcony. It is claimed that by means of these ramps, it will be possible to empty the theatre within three minutes. C. Howard Crane, of Detroit, is the architect of the structure. The new Springfield theatre is one of many elaborate playhouses which are to be erected throughout the country by the Fox Theatrical Enterprises, it is stated.

at'l Picture Theatres Iakes Announcement

further advancing the interests of ional Picture Theatres, Incorpor- . Lewis J. Selznick announces this k the names of six more vice- idents of the organization, and s that several of the most im- ant theatrical circuits have con- ted to present National Pictures in r theatres.

he six men named include Harry Crandall, of the Crandall interests Washington; Charles Olson, of In- apolis; Hector Pasmezoglu, of St. is; Ike Libson, of Cincinnati; John rris, of Pittsburgh; and Jake Wells Richmond.

Harry M. Crandall controls six of leading theatres in the District of umbia. Charles Olson is the largest ividual theatre owner in Indian- lis. Hector Pasmezoglu is one of largest theatre owners in the country. Ike Libson is another successful and leading motion-picture exhibitor and is associated in the ownership of practically all the downtown theatres in Cincinnati, Columbus and Dayton.

Jake Wells practically controls all of the theatre interests in the vicinity of Richmond. In addition to the men mentioned, it is announced that J. A. Ackerman, of Cincinnati, has endorsed National Picture Theatres, and has taken a franchise for his string of houses.

Goes Abroad for Fox

Capt. Daniel G. Tomlinson, Yale athlete, who took part in the world war, sailed for France, Tuesday, Jan. 6, on the steamship La France. Capt. Tomlinson goes abroad on an important mission for Fox Film Corporation.

Activities in Great Britain

Theatre Building Banned; Homes First

Although new kinema companies are being formed daily throughout England, building operations so far as picture houses are concerned are practically at a standstill owing to the fact that Dr. Addison, head of the National Department of Health, is fostering a project in Parliament which seeks to prohibit the erection of "places of amusement" until such time as a sufficient number of dwellings to accommodate the thousands of English families who lack homes of their own, are erected. Dr. Addison says that picture houses should not consume valuable materials urgently needed for homes.

Opponents of his scheme, who include renters and exhibitors all over the country, state that the erection of hundreds of kinemas—the need for which is universally admitted—would give employment to thousands of men at present dependent upon the government for even the bare necessities of life.

The "movie" Members of Parliament, who include T. P. O'Connor, president of the British Board of Film Censors; A. E. Newbould, of the Provincial Cinematograph Theatres, Ltd., and J. E. Seddon are working hard against the measure, but the outcome seems doubtful at present.

Firm Seeking to Handle American Films

Harry R. Smith, managing director of the Smith Film Sales Company, one of the newer British film agencies whose offices are at 29a Charing Cross road, London, has announced that he is in the market for any good American films, either to handle on a straight cash or percentage business. Although the concern has been in operation but a few months, it has handled several British films of note, and is British agent for the Hollandia Film Company of Haarlem, Holland.

Mr. Smith is well known in the English trade, having been identified with Reuffell's recently purchased by the Vitagraph company, and with the Edison company.

Second Largest London House Takes Pictures

The Alhambra, London's biggest theatre next to the Opera House—built by the late Oscar Hammerstein—has joined the ranks of the movie, and was opened late in December with "Tarzan of the Apes" and "Daddy Long-Legs," which will run for a month. The Alhambra seats 4,000 people. The charges are from 1.3 (25 cents) to five shillings ($1.00).

"Eastward Ho!" produced by Oscar Asche, was the last legitimate play at the Alhambra, but it did not prove a popular attraction and so it was taken off the boards in favor of the movies.

Echoes From The British Trade

English producers today are striving to reproduce the work of well-known authors, rather than attempting to employ modern scenarios. The Hepworth Company is a leader in this movement.

England has gone "Mary Pickford mad," for both the first and second First National productions have been booked more than any other film ever produced here or imported. In London alone nearly sixty houses booked "Daddy-Long-Legs."

Sir Ernest Shackleton, the explorer, who sailed from Buenos Ayres on the "Endurance," October 26, 1914, and was lost with all hands in the endless wastes in the Antarctic for many months, screened his pictures recently at the Royal Albert Hall for the benefit of the Middlesex Hospital, London.

Oatlands Lodge, which the Hepworth Picture Plays have purchased with twenty acres of land, was once a royal residence, King James I., in 1611, granting the Manor House to his queen.

The Stoll Film Company, which has been renting the Goldwyn productions in England up to a short time ago, and which now is producing on its own account, has shown to the trade Maurice Elvey's version of "The Swindler." The story itself was written by Ethel M. Dell, and deserved better photographic treatment than it received at the hands of the Stoll Company.

Gives Employees Theatre; Makes Own Pictures

Ben Priest, an iron manufacturer of the midlands, employing hundreds of men has built a cinema theatre particularly for their use. In addition he is producing his own pictures.

The first one "Bladys of the Stewponey" was shown in London recently and was well received despite its non-euphonious title.

Queen at Picture House for First Time

The first official appearance of Her Majesty Queen Mary at any picture house occurred recently when she attended a benefit performance at the New Gallery Cinema, Regent street. She was accompanied by the Princess Mary and Prince George. The queen sat in a special box in the balcony surrounded by flowers.

The benefit was for the Women's Service, and the principal film was "Women Who Win," prepared especially for the society.

SELZNICK INCORPORATES IN LONDON

SELZNICK PRODUCTIONS, LTD., has been registered in London with a capital stock of a hundred pounds ($500), in one pound ($5) shares. The secretary is Chester A. Clegg, who has been connected with the Famous Players-Lasky Company for some time.

Mr. Clegg recently paid a visit to the United States, and the trade summarized that there shortly would be "something doing." But the bare fact of the above registration is all that is known for neither Mr. Clegg or Max Meider, here as Selznick's representative, will talk.

First Production of Holland Company Seen

The first production of the Anglo-Hollandia Film Company, of Haarlem, Holland, to be screened in England was given a recent trade showing and scored a signal success. It features "Little Rénee", who is claimed to be a remarkable child actress. As "Joy"—the title—she was well received, as was the entire picture. "Joy" is most remarkable for its cosmopolitan character. The story is from the pen of Mrs. Sair, an American, the leading male is a native of Chili, the heroine is Dutch. Rénee is French and one of the actors and the director are English. The action is laid in England, and the production ranks among the best continental work.

Motor Film Delivery System Planned

The Kinematograph Renters' Society, the British exchange association, is considering a plan whereby motor transport will supplant railroad delivery of films. Such a scheme, while more practical here than in the United States on account of the less distance between large centers, is being opposed by some renters who say it is impossible.

"Convenient" Advertising Assailed

(*Continued from page* 819)

permit any author who produces a short story or serial for him, to specifically mention Stutz cars because the heroine had to drive an automobile? Would he tolerate the publication of an illustration in which the hero stages a fight before a twenty-four sheet stand covered with a poster advertising George Washington Coffee? Would Mr. H. O. Davis, erstwhile executive and producer in the motion picture business, permit, in his present capacity as editor of The Ladies' Home Journel, the use of a line beneath the name of a prominent author, to the effect that the author used Pompean Massage Cream

"Reputable publishers would not tolerate things of this kind at any price. Still, film producers and distributors continously 'sell out' their exhibitor accounts by getting as much in many instances for convenient advertising as entire entertainment pictures cost, th charge the exhibitor fancy prices f bookings, and expect him to charge h patrons. Clearly, these facts, and th are provable, indicate that executi responsibility in this industry has be poorly vested in certain quarters, men who have no scruple or rega for the moral and business rights exhibitors. If theatre-owners are run advertising matter on their scree they are entitled to payment for and the public has a right to know th it is going to see industrial subjects a part of a program. Imagine the ve unwholesome opinion certain of the b national advertisers must have of m and organizations who 'sell out' the customers without a qualm.

"There are at least two concerns the industry that should be tak severely to task by exhibitors for t advertising tricks they have delibe ately slipped over in special featu productions. One of them is yellin now, at what it charges is an unfa exhibitor practice and a studied di crimination against its productions. have before me a report by an exhit tor organization in which it specifical charges this concern with the ve practices I have cited. The report co tinues: 'They are now crying and be ging you to run their films, and off them to you free.' This, the repo states, is the result of co-operative e hibitor organization.

"An exhibitor told me, yesterday, th twice within a week he has shown pictur featuring well known stars, and released special productions, which contained co venient advertising by big concerns. A other theatre owner showed me a slide, se him by an exchange as part of the advan work on a special he had booked with popular star. At the bottom of the slide, arranged that it could not be cut off, was line stating that the star used a certa brand of coffee, which is regularly advertis in the national magazines.

"Nerve! It is more than that. It is a other phase of the 'to-hell-with-the-publi attitude of men who seek authority, jurisd tion and confidence for the sake of explo ing it by means that are worse than uneth cal. And exhibitors are confidently expect to accept the bludgeon without a murmu It would behoove the trade papers to instru their reviewers to watch every producti they see for purposes of criticism, and state, in their reviews, whether or not t pictures contain any form of unfair advert ing. This, at least, would serve to wa exhibitors in advance, and it would put effectual check on the practice. There are number of exhibitors in New York State wl would subscribe to any medium whi would tell them, honestly, whether vario releases, classified as entertainment, h been sold out to advertisers.

"What this practice needs is a thorou expose, which will name firms, production advertisers, and back up its charge with r productions of advertising pages in whi pictures that pay producers and distributo both ways have been offered to exhibito with 'the virile star Soandso, in an epoch drama taken from the famous story By A Author Who Didn't Know the Advertisi Angle.' There are enough exhibitors wi courage and utter disregard of the reprisa the incriminated producers and distributo would be certain to practice on them f publicly charging unfairness, who would ta frankly, and prove their contentions wi cut-outs, to make a campaign against th malicious system of double revenue a clea ing one."

¶ The livest news of a live wire field.

¶ The reports by telegraph in "With the First Runs," Page 838.

Chicago and the Mid-West

By L. H. Mason

News Items From All Sourees

The growing business of the Capital Film Company has compelled them to t larger offices, and this week they moving to the second floor of the onsumers Building. They have nted the entire floor which will give em one of the most commodious and ndsome offices of any film company Chicago.

"Buddie" Crump has been appointed y salesman for the First National xchange in Chicago and is already rd at work. William C. Cook, forerly city salesman, went to New York d forgot to come back. His forgetlness is reported due to landing a e position. Mr. Cook and his wife e located at the Astor Hotel where has his headquarters.

Commencing January 21, Harry Veiss will spend three weeks in St. ouis from where he will launch First ational's first active campaign of the ar in Southern Illinois. He will be ccompanied by a sales crew and his eadquarters will be at the Jefferson otel. It is a sure shot that he will ring home the bacon. Not only Harry Veiss, but his partner R. C. Seery ave the same arrangements with First National for 1920 that they had in 919, during which year their earnings it their high mark. The way this eam is starting for 1920 indicates it will be their record year.

The Grand theatre, Lincoln, Illinois' newest photoplay house, is nearly ready for business and the Hoppodrome at Murphysboro is completed and will open its doors in a few days.

Things moved fast in Springfield, Ill., lately when H. T. Loper, owner of the Lyric theatre, secured the lease on the Vaudette theatre, being at present operated by W. W. Watts, whereupon Mr. Watts secured the lease of the Princess theatre, operated by the Kunz Brothers.

S. J. Gregory of Gregory Brothers, Chicago Heights, Ill., who is constructing a new theatre at Hammond, Indiana, is also the owner of the lease on the Orpheum theatre in Hammond, which lease he has just succeeded in tying up for a term of years. Mr. Gregory reports capacity business in the Illinois theatre, his Chicago Heights House.

C. D. Zigler of the Ewing theatre, South Chicago, has announced that he will open a theatre in Freeport, Ill., and has closed a deal for a lease at that place.

Two of Chicago's biggest exhibitors, Nathan Ascher of Ascher Brothers, and Aaron J. Jones of Jones, Linick & Schaefer, are New York visitors this week.

Yonkel Jorodski, for many years owner of the Colonial theatre in Danville, Ill., sold his house about six months ago with the intention of retiring but the call of the celluloid proved too strong and Jorodski is in the market again for a theatre.

Leon Victor, the advance man for "In Old Kentucky," is in Chicago arranging for the premier showing of this picture and among other things put on a private showing at the Playhouse on Tuesday of this week.

A race is on at Peoria, Ill., between the builders of Dee Robinson's new theatre, the Madison, and Ascher Brothers' big new house, the Illinois. Both will be modern and up to date in every particular.

The Aero Club of Illinois in a body and a number of widely known aviators who were here for the big Aeroplane Exposition at the Coliseum, attended a complimentary showing of "The Great Air Robbery" at the Universal Exchange Tuesday. The flying men were greatly interested in the feats of Lieut. Omar Locklear, the daredevil of the sky, as shown on the screen.

The first showing of the Mickey Film Company's Carmen Revue, coupled up with Charlie Chaplin's big picture comedy, "Carmen," was a big success at Jones, Linick & Schaefer's Rialto in the Chicago loop last week. The Revue is a pretentious offering, using fourteen people and a Jazz Band of five pieces. The scenery and settings also are sumptuous. Following the week's run at the Rialto, the picture and revue, which is used as a prologue, will appear at the Hippodrome for a week and following these two loop showings, the Mickey Film Company, which controls the rights for Illinois and Indiana for the Carmen picture, will put the revue and photo comedy out in their territory as a road show.

F. L. Smith and Harry Owens, who recently obtained the world rights to the Doubleday Production Company's pictures, announced that they have closed with the Wholesome Film Company for the U. S. rights to 8 5-reel productions and with the Ebony Film Company for 15 2- and single-reel comedies. Mr. Smith is in the east this week establishing an office in New York, after which he will make a swing around the circle, visiting Boston, Philadelphia and many eastern and southern cities during his booking trip.

Publicity representative Banks Winter, of the Universal Chicago office, is greatly interested in the coming release of "The Great Air Robbery," featuring Lieutenant Omar Locklear, and promises some exceptional exploitation stunts to aid local exhibitors in putting the picture over.

B. Edelman, live wire salesman, who is well known to the Chicago territory for his work with Universal and Hallmark, has joined the staff of Vitagraph's Chicago office and will have Illinois for his territory.

Among the important transactions closed by the Capital Film Company last week was the contract disposing of the rights for the entire Neal Hart series of two-reelers for Uruguay, Paruguay and Argentine to Joe Lamy.

District Manager O. R. Hanson, of Robertson-Cole, has returned to Chicago from New York, where he went for a conference with Mr. Cole and the two other Robertson-Cole district managers. Mr. Cole has outlined plans for the new year which greatly enthused his staff.

Joseph Abrams, formerly city man for the Universal, is now road man for the Universal's Industrial Department out of Chicago.

Peter J. Schaefer, of Jones, Linick & Schaefer, is going to New York this week, where he will remain for a few days previous to making a trip to the west coast moving picture centers.

"The Beloved Cheater" will open for a two-week's run at the Rose Theatre beginning January 11th and Manager Deneen is planning some special exploitation stunts in connection with the picture and the song, "That Beloved Cheater of Mine." Besides putting in a special orchestra and having a soloist to sing the song, he has arranged tie-ups for window displays with Woolworths and Kresges, big State street stores, which will exploit the feature picture and the song.

David A. Kohn has joined the Hyman Attractions sales forces and will have charge of the Ohio territory with headquarters at Cleveland. Mr. Kohn is well known in picture circles and recently has been city man for the Universal in Chicago.

The Central Park Theatre, Balaban & Katz's big west side house, will be the first Chicago theatre to install the new Barton, "18-carat" pipe organ. Work of putting in the splendid new instrument, which, according to Manager Abrams, of the Bartola Company, is a 3-manual organ with 1,037 pipes, will be started this week.

Exhibitors in forty-four counties of northern Indiana and southern Michigan are enthusiastic over the outlook for continued big business throughout the winter and coming spring, according to "Dad" Humphrey, Vitagraph's veteran sales manager in that territory. "Serials go strong in this district," says Mr. Humphrey, "and the managers are eagerly awaiting Bill Duncan's new million dollar serial."

Charles M. Spray, lessee of the Grand Theatre, Bluffton, Indiana, has disposed of the lease and all his interests to Miss Nettie A. Williams, of Indianapolis, who has assumed full charge and will continue Mr. Spray's successful policy of playing picture, vaudeville and road shows.

Fred S. Myer, part owner and director of the Palace Theatre, of Hamilton, Ohio, which is scheduled to open its doors on February 16th, was in Chicago this week, buying a Bartola for the new house. Mr. Myers, who is well known in Chicago, where he was connected with the American Film Company, and in Minneapolis, where for years he was engaged in the picture business, reports his new house cost $150,000 in real money and will be one of the handsomest theatres in the Ohio manufacturing center.

C. Eddy Eckels, general manager of the Capital Film Company, is in New York this week, seeking new pictures.

The Cropper Distributing Corporation has acquired the world rights to "Pointed Paragraph," which Mr. Cropper announces will appear once a week and will be a collection of the witty sparks thrown off by the world's brightest journalists and writers.

Picture salesmen of the Chicago district, headed by Henri Ellman and Morrie Salkin, are planning a movie ball to be held at the Coliseum on the night of February 27th, which they say will be a "humdinger" and will surpass anything of the kind ever put on in the Windy City.

Maurice A. Choynski and his associates, who already operate five theatres on Chicago's west side, are planning a two-story business block with a 2,000-seat theatre in the rear to be called the Biltmore, and have secured a lot 150 x 120 feet at 2032-46 West Division Street, upon which to build.

¶ The earliest reviews on all productions.

¶ See Page 909.

News from the Correspondents

CANADA

Hon. Peter Smith, the new Provincial treasurer for the Province of Ontario, has carried out his promise to appoint a woman to the Ontario Board of Moving Picture Censors, Toronto, by adding Miss Caroline Cassels to the personnel of the Board. Her appointment took effect on January 1 and her salary is to be $1,300 per year or $25 per week.

Allen's St. Clair theatre, St. Clair avenue and Westmount street, Toronto, the latest of the handsome new Allen theatres to be finished, is scheduled to open January 12. With the opening of this house, Messrs. Jule and J. J. Allen have only two more luxurious suburban theatres to complete before having an elaborate moving picture palace in every distinct section of the city.

James D. Murray of Ottawa, Ontario, one of the pioneers of the theatre world in the Canadian capital, died on December 29, after an illness of many weeks.

The Ottawa local of the Moving Picture Operators' Union practically re-elected its officers for 1920 at a recent meeting of the organization. The following were chosen: President, W. Hartnett, Dominion theatre; vice-president, John McCauley, Francais; secretary, William Maynard, Cinema theatre; treasurer, Charles Bamford, Imperial theatre, and business representative, William Lane, Winter Garden.

Announcement has been made that Allen's College theatre, College street and Dovercourt road, Toronto, Ontario, will be opened on Feb. 1 and in connection with this announcement shares of stock in the College theatre company are offered to the general public at par. Stock to the extent of $75,000 in the Allen's Parkdale theatre, Toronto, has also been offered and statements made indicate the success of Allen theatres in Toronto which are already in operation.

It is stated that common stock in Allen's Danforth theatre, a handsome suburban theatre of Toronto, is already paying one per cent per month, although the house was opened only last August. This common stock had been given as a bonus with 7 per cent preferred shares.

Preferred stock in the College and Parkdale theatres is being sold at 100 with a bonus of twenty-five per cent. common stock, the par value of which is 100.

The Allens are also opening the Allen's Beach theatre, in the East End of Toronto, at Christmas time, under the management of Harvey Williams, formerly manager of the Peter Pan theatre. The latter was a comparatively small house, on the site of which the new Beach theatre, with seats for 1,600, has been built.

A local union of moving picture operators has been established at Brantford, Ontario, and the jurisdiction of the new organization extends over several cities and towns of Western Ontario. Operators' unions are found at Toronto, Hamilton, Brantford, Peterboro, Ottawa and other centres of Ontario.

New regulations to govern the operation of moving picture theatres and exchanges in the Province of Manitoba have been adopted by the Provincial Cabinet upon the recommendation of Edward McGrath, secretary of the Bureau of Labor for Manitoba, after the latter had held conferences with representative moving picture men of Winnipeg. The new regulations prescribe various rules for the guidance of projection machine operators, including a special daily inspection of all theatre equipment and the use of standardized equipment only in projection rooms. Sunday exhibitions or performances of any kind are prohibited unless a special permit is secured from the Provincial Treasurer, Hon. Edward Brown.

Special Organ Installed

One of the largest, finest and most expensive theatre organs in New England after more than six months' work and great expense, has been installed in the Gordon's Olympia, Washington street, Boston, Mass. It is a specially built instrument of the Wurlitzer-Hope Jones type and is constructed after plans laid down by Robert Hope Jones.

DETROIT

J. M. Duncan is now the film exchange manager who has been with one company in Detroit for the longest period. Mr. Duncan came to Detroit to handle the first V. L. S. E. exchange. He remains with Vitagraph. George De Bute, of Robertson-Cole, is next in point of service, and then comes H. A. Ross, of Paramount-Artcraft.

Every leading Detroit motion picture or vaudeville theatre, with one exception, offered pictures from the Paramount exchange last week, each for a full week's run.

All contracts have been let for the preliminary construction of the new Riveria theatre on Grand River avenue. The house will seat approximately 2,500 and has a frontage of 50 feet on Grand River avenue, extending backward in the form of a triangle. C. Howard Crane has prepared the plans. Walter C. Wuimby, of Fort Wayne, is president of the company and the directors include Claude E. Candy, of Lansing, and C. A. Kuhlman, of Jackson, both of whom operate theatres in their respective cities.

John H. Kunsky says that his circuit will number 12 theatres inside of a year.

Dr. R. M. Olin, state commissioner of health, has issued a public letter in which he flays disease films and asks co-operation in keeping them out of Michigan theatres.

The Detroit common council has passed a new theatre ordinance restricting the use of standing room in motion picture houses. Under the new law, one row of standees is permitted behind the last row of seats and if there is additional room, one more person to each square foot of space.

SEATTLE

The year of 1919 has been one of great prosperity to Seattle and adjoining motion picture men. The houses have been full all year round and the exchanges have also prospered. Good pictures have been shown and good music has been the specialty of the Clemmer, Coliseum, Liberty and Strand. A committee from the Municipal League that looked into the motion picture houses and their plays, reported that generally speaking the pictures shown were clean and much better than those shown in 1918.

John D. Callicott, well known Pacific Coast motion picture man, up till recently manager of "Grauman's Million Dollar Theatre" in Los Angeles, has severed his connections with that concern to become manager of the "Liberty" in Seattle.

The entire organization of the Seattle Boy Scouts was the guest of Manager Winekirk of the Strand at a performance of "Soldiers of Fortune."

CLEVELAND

The general upward trend of affairs was particularly noticeable in recent corporation notes from Columbus, Ohio, which listed the following increases of capitalization: Loew's Alhambra Theatre Company, from $1,000 to $5,000; Loew's Liberty Theatre Company, from $1,000 to $10,000; Loew's Mall Theatre Company, from $1,000 to $90,000; the Gordon Square Company, from $2,500 to $350,000. This increase in the amount of capital invested in motion pictures is the most convincing proof of the flourishing condition of the motion picture industry in Cleveland.

A fire in the projection room of the Buckingham theatre, 3007 Central avenue, Cleveland, one day this week, caused a loss of over $2,500 to H. J. Wade, owner of the theatre. During the showing of the Pearl White serial, "The Black Secret," the reel suddenly burst into flames. The audience was calm and walked out of the place without the least confusion.

Marcus Loew was in Cleveland last Tuesday. It is said that he is about to build a 4,000 seat motion picture theatre in Akron.

Robert McLaughlin, author, and Sam Brodsky, director, of the new film, "Hidden Charms," have just returned from New York, where they have been whipping the picture into shape for exhibition. A first screening is expected to take place early this week.

The recapitalization of the Sterling Service and Amusement Company is now an accomplished fact, after six months of patient endeavor on the part of the incorporators, the original capitalization of $1,000,000 being increased to $4,000,000. Of this amount, $200,000 is to be handled as preferred stock and $200,000 as common stock. The selling of stock is in the hands of the Professional Building Company, brokers, 314 Erie Building. The Sterling Service and Amusement Company proposes to distribute films and buy and build motion picture theatres all through Ohio.

Exhibitors and exchange managers of Cleveland have expressed themselves as delighted with the new service section recently inaugurated by the MOTION PICTURE NEWS, in which program reports of the leading first-run houses of the country are recorded.

SAN DIEGO

Another company, heretofore working in a Middle West city, has had representatives here looking over the ground with a view to establishing a studio, possibly in Balboa Park.

Henry Spiller, who was awarded a gold medal at the Panama-Pacific Exposition in San Francisco, is now the organist at the Superba, with Leonard H. Clark, recently with the California and Kinema theatres of Los Angeles, as his assistant.

E. H. Dowell, secretary of the Motion Picture Operators' Union here, has resigned and gone to Los Angeles and become connected with the Burbank theatre.

The Plaza management is making good use of the advance criticisms of its big features by making special slides carrying the words of praise which appear in the MOTION PICTURE NEWS and other film publications. These are used during the week preceding the showing of the pictures mentioned.

INDIANAPOLIS

Indianapolis is to have a new $100,000 motion picture theatre somewhere in its downtown section, but Indianapolis does not know who is going to build it or exactly where it is to be. The proposed erection of the new movie house became public last week when R. W. McBride, Indianapolis attorney, filed with William A. Roach, Secretary of State, articles of incorporation for the "Star Amusement Company," which stated its capital to be $100,000 and its purpose the erection of the theatre.

To save print paper the Indianapolis newspapers have cut the length of reviews and advance notices of both photoplays and legitimate theatrical productions approximately one-third. No reduction in advertising space has been made, however.

Frank Rembusch's new Ohio photoplay theatre is beginning to occupy an important niche in the local theatrical world. Top notch films and two of the best feature orchestras in the city form the Ohio's successful bid for popularity.

BUFFALO

Jack Kelly, former secretary of the Federal League and International League baseball clubs, has been appointed manager of the Regent theatre, succeeding Billy West, who recently went to the Star theatre. Mr. Kelly is also a member of the Buffalo Evening Times reportorial staff.

Realart pictures will make their bow to Buffalo audiences at Shea's Hippodrome, Managing Director Harold B. Franklin having signed a contract for first run on this brand. The first picture, "Anne of Green Gables," will be shown as a Christmas attraction.

Herbert Kaufmann, formerly connected with the New York branch of Metro, has arrived in Buffalo to join the First National sales staff, according to an announcement by Manager P. H. Smith. Mr. Kaufmann has been in the film business several years.

J. H. Michael, manager of the Victoria theatre, urged his patrons to buy specially prepared books of tickets to the Victoria and present them to their friends as Christmas presents.

Henry E. Wilkinson, Realart manager, has been making an extensive tour of the Western New York territory and has closed contracts with many towns and cities. He has been particularly successful in Rochester and Syracuse. Lee Marcus, Realart booker, is kept busy until late each night keeping up with the schedule.

F. D. Lawlor, Hallmark manager, announces that R. E. Hussell and N. J. Marz have been engaged as salesmen on the local staff. That first name is a good one for a salesman.

R. H. Clark, general manager of the First National Exhibitors' Circuit, was in Buffalo Friday, December 12, for a conference with Manager P. H. Smith. It is planned to increase the sales staff at the local exchange.

SPRINGFIELD, ILL.

The Vaudette is now using the George Ovey and Hank Mann comedies.

The Majestic has put in Literary Digest's "Topics of the Day."

The year just closing has been one of the best the theatres of this city have ever had.

Ben Rovin had a party wanting to buy his Amuse-U recently. Ben was willing to sell, but the figure he quoted looked like the last census for Illinois. Ben still has his little old money-maker.

Every exhibitor in Springfield, with one exception probably, has an automobile. Whether it's a fad or a necessity has not been determined.

The Empress theatre is being remodeled, a new balcony being installed. Mrs. Duer says that busines is most satisfactory and that more seats are needed at times. With a balcony the Empress will be one of the biggest of local motion picture houses.

Thieves have been preying on the motion picture exhibitors here of late. Gus Kerasotes had a two-reel Texas Guinan feature stolen from the Savoy, and was lucky enough to get it back by paying a $50 reward. Someone the same week stole the drums from the Pekin theatre, leaving the orchestra without means to punctuate Bill Hart's shots and Chaplin's left-handed shoots. The drums are still absent.

PROVIDENCE

The Empire theatre, which has been devoted to motion pictures here for the past five years, closed on December 8 to give way to burlesque. Charles Westgate, manager of the Victory theatre, will go to the Empire as manager, while Matthey J. Reilly, present manager of the Empire, goes to the Victory.

Theatre ushers, ticket sellers, ticket takers, porters, police and firemen, in fact all classes of theatrical employees not connected with stage and musicians' unions in this city, have formed a union with 285 members.

Matthey J. Reilly has become manager of the Victory theatre. By doing so he returned to the house where thirty years ago this week he started on his theatrical career as a water boy. He gradually worked his way up until he became treasurer of the Keith interests here. When the Empire opened as a picture house he became manager. Now that the policy is being changed he will go to the Victory, while Francis J. Westgate leaves the Victory to go to the Empire.

George E. Pingle, owner of the Pastime moving picture theatre in Mansfield, died last week of heart disease. Born in Grand Rapids, Mich. sixty years ago, he came to Mansfield twelve years ago and soon after opened a moving picture house.

CINCINNATI

Oscar Doob, manager of exploitation and publicity for the Cincinnati office of the Famous Players-Lasky Corporation, has been appointed director of publicity for the new Palace theatre. He holds the same office for the Family, Strand, Walnut, Star and Bijou, as well as 500 houses in the Paramount-Artcraft Cincinnati territory.

John Etzkorn, recently with the Cincinnati Hodkinson office, has been appointed special feature salesman on the local Pathe sales staff.

A new theatre will be constructed at the present site of Schuler's cafe, at 626 Vine street, acording to an announcement made at the sale of the property, which has a frontage of 70 feet. Although the name of the buyer was not disclosed, it is intimated that Marcus Loew is behind the project, as it is known that he is planning a house here. The deal involved $280,000, the purchaser to have possession in the spring.

Announcement:

Effective with the issue of March 6th the advertising rates of MOTION PICTURE NEWS will be as follows:

$110.00 per page, minimum rate
125.00 " " single insertion

For other rates see new rate cards.

9472 paid *subscriptions* to MOTION PICTURE NEWS to date. Total paid circulation 10,204.

790 more pages of paid advertising (much of it exclusive) carried by MOTION PICTURE NEWS in 1919 than by any other paper in the field.

The NEWS Covers the Field

The Reader Has His Say

"Percentage Won't Work for Me"

Wm. A. Johnston,
Motion Picture News,
New York City.

Dear Mr. Johnston:

I HAVE just finished reading your latest editorial "Why Not Percentage." Like the gentleman from Michigan our film rental is about one-sixth of our gross intake. While of course the picture is and always will be the PRINCIPAL factor in drawing in the business to a motion picture theatre it is not all. We employ a 20-piece orchestra of exceptional musicians, embracing among their number seven soloists and each show we allow the orchestra 15 minutes for their overture and a solo number of some sort. We have also all the latest lighting effects, we have in addition high class singers, dancers, entertainers of all sorts. Giving a two hour entertainment of diversity. You can readily see that when you add our tremendous light bills, advertising costs, etc., that we can not pay anything like 50/50 which is the only percentage that a film man ever thinks of when he talks percentage. I had one man out here who asked me $100 a day for an ordinary picture and when I told him it was too much he offered to play percent at 50/50. When I told him my expenses were in excess of $400 a day and that if we made expenses it would be equivalent to paying him $200 a day, he replied that he was taking chances and if we struck a bad night he would stand his share of the loss also.

I would be in favor of a percentage plan if it could be worked out fairly, but I much fear me that if a film man comes out here and asked me to play on per cent and I offered him 12½ per cent of the gross: he to furnish the picture and I the rest, he would laugh at me and yet he would sell me the picture for $50 or $75. We have never done a big enough business in this house of 2,000 seats that would warrant over 20 per cent of it going to the picture. What think you a fair per cent would be for a first class picture in this class house?

Respectfully,
HENRY E. NEWELL,
Howard Theatre,
1621 Howard Street,
Chicago.

A New Angle on the Advertising Proposition

Editor Motion Picture News,
New York.

Dear Sir:

What is the "Miami Valley Exhibitor's League"? It's a queer proposition that this organization presents to the exhibitor through the enclosed circular letter and Membership Contract and a criticism from you would be welcome.

You will note that the exhibitor is warned not to accept any films gratis from the Universal or Paramount or from any other concern unless first approved by a New York League, but is asked to sign a contract that takes away all his liberty in this direction and which would compel him to show one reel at least, weekly for each week in two years, and even ties his theater up even though he should dispose of same to others.

The writer does not think that either of the film distributors named above or any other distributor would have the nerve to ask for any exclusiveness such as this and so long as they merely offer films of the kindd free, with a right to accept or reject, what possible harm are they doing?

Set me right in the matter. I confess to an ignorance in the thing but one thing I know and that is I will have to have more light before I would sign over my screen to this exhibitor's organization or to anyone else. I wonder if other exhibitor's feel as I do about this or am I just too dumb to grasp the Miami Valley Exhibitor's League's idea?

Yours truly,
Geo. A. Bleich.
George A. Bleich Enterprises.
Owensboro, Ky.

Another Exhibitor Who Opposes Percentage Suggestions

Motion Picture News,
New York City.

Gentlemen:

I have read a great deal in your paper about the attractive side on the "percentage" method of playing pictures. The exhibitors have enough trouble with the Exchanges and the Producing end without inviting more trouble. I have a house playing both pictures and legitimate attractions. I regret to admit that the latter is the cleanest-cut and most fairest of the two. They furnish all advertising, pay all express or parcel post bills, share on all advertising as per terms, send one or two advance men in ahead of show, bring from twenty to fifty people into a town, who have to live, and who spend money with merchants, hotels, barbers, pool-rooms, restaurants, with the transfer-man, and in many instances leave more in a town than they take out, whereas the town gets nothing out of the film rentals except when an occasional representative comes along. The prices for the legitimate attractions are practically the same as they were twenty years ago, but note the advance in charges at picture shows. The average patrons don't believe all this stuff about heavy cost of productions, money paid stars, directors, and the rentals we pay. All they will admit is that the pictures are costing them from three to ten times more than what they did a few years ago.

I fail to see when it pays to allow an exchange to play a picture on percentage basis, play same up to the sky, exact increased admission prices, robbing several nights before and after said run. One simply robs Peter to pay Paul. Another objection is to turn our door over to some smart or wise chap to collect tickets, who often times does not have manners enough to respect our people by taking his hat off, or to thank the patrons for their tickets, nor to open the door for the patrons, especially ladies, and what's more I generally have to have a scrap with them to get them to avoid standing on the door with a cigarette or cigar in their mouth. Then again there are always more or less on the free list whom for various reasons we recognize on all pictures, whereas when a film concern may be playing their picture on a sharing basis it is not fair that we grant so many in free whereas the exchange is a part of the business that night, while on the other hand we do not care to embarrass ourselves by exacting pay.

This percentage scheme is calculated to further increase the admission charges, for when they play a picture on shares they have a say as regards to admission charges. Let them give us the benefit of all this saving in excessive use of the alleged 12½c. per sheet paper and the heavy expense incident to sending an advance man and a man to be back with show to protect their interest, which is absolutely essential, and let the exhibitor in return do everything in his power to keep his admission charges down, thereby keeping the pictures within the reach of the masses, rather than the continued advances and the consequent driving away of many who cannot afford to attend at the heavy prices charged.

A thing, to my view, for the betterment of the game would be the arranging of circuits booking their releases in consecutive order to houses in safe one day's shipments, thereby saving the exhibitor one-half in postage or express charges and enabling the exchange to play a print closer rather than lose so much time in shipping back to exchange and then reship back to a nearby exhibitor. This method would not only get the exchange their money out of their territory earlier but would enable the exhibitor to give his patrons the show while it is "live" and in lime-light, thereby getting us more money at the box office.

John Henkel Henry.
Manager and Proprietor, Empire Theatre.
Winchester, Virginia.

Motion Picture News,
New York City.

Gentlemen:

I have been reading The News for some six years and have followed the different lines of thought advanced by the many exhibitors throughout the country.

I have thought many times of trying to express my thoughts through The News, but I always had an idea that they didn't amount to much any way, and also had an idea that they would peacefully repose in the waste basket if I did. But I have made up my mind to take a chance.

I have seen the good old days when we got our express paid one way and free paper pass to the great beyond; I watched the many arguments along about the time the war tax was hung on us, but all I have ever been able to get out of the whole thing was that we exhibitors finally became the right honorable William Goat.

Then along came the time when this bunch of high colored gentlemen took it into their heads to make us finance their productions and after many protests we are doing that and getting our film C.O.D., if we don't happen to pay in advance. Think of it, no matter how good our commercial rating—which governs the commerce of the world—we are treated as thieves.

Well that's not so bad after one gets used to it, but the last stroke, is this percentage plan. We have worked and built theatres all over the land, now this bunch of grafters want a half interest or whatever part they desire to dictate to us, by calling it a "Percentage Basis."

We have just witnessed what the labor unions are able to do because they organize and stick together, yet us exhibitors do little but fuss.

It seems to me that the salvation of the exhibitor lies in the right kind of an organization; I have watched for some big exhibitor to start this kind of a move.

I joined the exhibitors league, but I find that it don't get us anywhere. We should organize and each member put up a membership fee of say a hundred dollars, employ counsel and have a set rule to follow in each and every case and any exhibitor who fails to live up to it, call him a scab and refuse to buy film from any exchange who sells him. Take for instance a Paramount contract; I dare say that there is no commercial organization under the sun which would dare ask their customers to sign such a contract, outside of a film company, yet we are forced to swallow such as this because they have the stars bought up. But I dare say that if we had an organization in Oklahoma two hundred strong that would stand hitched we would make them sit up and take notice.

Exhibitors can cuss and discuss all the issues they like and as long as they like, but just so long as we are unorganized just that long we will be the goats.

Even our operators are organized, and our musicians are organized and they come around and tell Mr. Exhibitor just what they will stand for and I have yet to see an effective organization of the very life of the industry, the exhibitors.

I believe we should make the exchanges be good with their own medicine, which is organization.

I have been in the show business in a small way for the past eight years. Have built one of the best theatres in my state and have put all my earnings from other business enterprises in the business, but it seems that if we don't do something to stop this bunch of vultures, the time will soon come, when they will come to us and say, "If you want our pictures allright, we figure they are worth fifty per cent. of your receipts, we have made the picture with your deposit, we handle it through our exchanges with your deposit, we don't have to pay you any interest on this money, you pay all the taxes, do all the work, do all the advertising, take the 'Cussin' if the picture is no good. We are not there, so why should we worry about what your people think? We won't run that picture in that little old town but once anyway and last but not least we are organized, you can't get it from anybody else, so what are you going to do about it?"

Why isn't this a fair conclusion? Only recently I had a certain film exchange ship me out of Kansas City my film for six straight weeks, each week with a paper charge of $2.20, added to the C.O.D. I wrote them twice calling their attention without results, I also wired them without results, and asked them why they didn't ship me the paper inasmuch as they had taken my money from me "via" the C.O.D. route.

But this gentleman wouldn't even answer me, so I made up my mind that I would hear from him, so I just proceeded to keep each shipment of film, just threw it back in my vault, and in a few days he did write me and it was my time to refuse to answer, which I did. So in a few days he called me up and threatened me with the Film Board of Trade.

I proceeded to tell him that he would get his film when I had $13.20 of my money that he had stolen from me and not before; I got it by return mail.

There is but one salvation for the exhibitor, and it is an iron-bound organization along the union labor line that will hold water, and that will make each exhibitor carry his part of the load, or call him a scab and make it so strong that Mr. Film exchange won't be very anxious for his business.

Yours very truly,
The Sequoyah Theatre.
By J. P. Thompson.
Tahlequah, Oklahoma.

[Mr. Thompson, in addition to being a theatre owner is also president of the Tahlequah Chamber of Commerce.]

Two Springfield Houses Change Hands

The last weeks of 1919 brought to Springfield, Ill., the biggest shake-up in motion picture circles that the city has ever had. The Vaudette theatre building, which has been occupied by W. W. Watts for the past fourteen years, has been sold to H. T. Loper, owner of the Lyric, Springfield, and Kimbark theatre, Chicago. The price is reported to be $77,500. It is understood that the Lyric lease will expire about July 1 and will not be renewed, it being the intention of the Lopers to move across the street into the Vaudette building. Watts' lease on the Vaudette expires March 1. Following on the heels of this announcement comes the news that Watts has purchased the Princess theatre lease from Adolph, Joseph and Edward Kunz. The Kunz's will retire from the motion picture field and devote their entire time to other business which they own.

Director Signs a Long Term Contract

Harley Knoles, who Tuesday began directing Dorothy Dalton in "Half An Hour," Sir James M. Barrie's famous play, has signed a long term contract with Famous Players-Lasky Corporation to direct Paramount Artcraft pictures. "Half An Hour" is the second Paramount Artcraft picture to be made by Mr. Knoles, the first having been David Graham Phillips's novel, "The Cost," featuring Violet Heming.

He it was who staged "Little Women," the picture of Louisa M. Alcott's story, released as a Paramount Artcraft special. He also directed "Stolen Orders," for William A. Brady, "Bought and Paid For," starring Alice Brady, and "Stolen Paradise," starring Ethel Clayton.

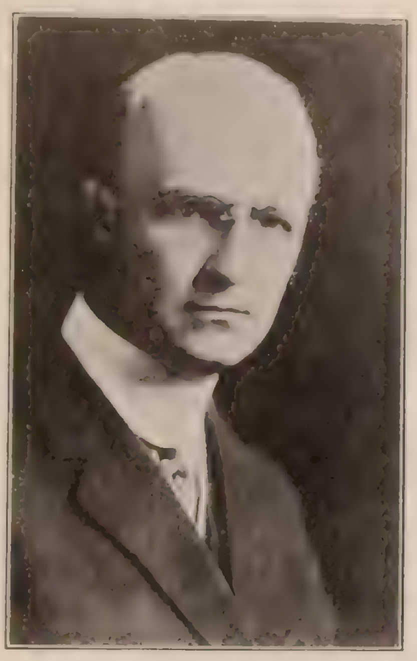
"No Propaganda," Says Cochrane

"MOVING picture producers are going to stay on the fence in the uor-prohibition fight," was the claration this week of H. Cochrane, epresident of the Universal Film nufacturing Company.

'I want to make myself plain on this nt," he said, "because there have n many complaints recently from ple who think they see in certain tures or scenes, propaganda one y or the other. To accuse the big n companies of lending themselves her to the liquor interests or to the ys' is utterly foolish. They are big iness firms manufacturing products all people, not for any one class creed.

'In all my experience in the moving ture field, I never have known of a n company being used for propaganda of this kind. In fact, I do not ow of but one case in which a film npany' even was approached conning the liquor question. That case s one in which the liquor interests ed that whenever a saloon scene was essary in film stories, they would e to supply the fixtures and fit up bar-room the way they thought oons should look. It is needless to that the film company which reved this offer refused it."

The feeling that American films conn "dry" propaganda rapidly is asming alarming proportions in forn countries, especially in England, t also in the wine drinking countries,


R. H. Cochrane, Vice-President of Universal

France, Italy, Spain and Portugal, as well as the Latin-American countries. Nothing could be more erroneous, of course, but it is a natural feeling grow- rons want to see. They know only too well that you can't cram propaganda down the throat of the average ing out of the antagonism felt towards "dry" America.

"As a matter of fact moving pictures are built from scenarios and stories written by accredited authors who never give a thought to propaganda of any kind. Sometimes they take advantage of the dramatic license which enables them to ridicule certain cases of over-indulgence in drinking. In doing this, they only portray true types, here and there, from life.

"I venture to say that a poll of the picture world would find film men about equally divided on the question of Prohibition. The sooner the picture-going public learns that the film companies are business organizations, bent upon the manufacture of products that will sell to all classes of people, the sooner it will generally be realized that the film world is not trying to "force" any particular style of picture or to insinuate propaganda into its reels.

"It is more or less natural that the two great opposing interests on the liquor question should be suspicious of propaganda on every hand. It is ridiculous, however, for them to intimate that the moving picture companies are permitting anyone to use them as tools.

"The film companies could not afford it, to begin with. They could not sell such one-sided pictures. The exhibitors would not buy them. The moving picture exhibitors of this country, the owners and operators of the thousands of photo-play houses, are shrewd business men. They form the back bone of the moving picture industry. They exhibit only those pictures their patrons want to see.

"I want to take occasion right here to silence that oft-repeated contention of the Anti-prohibitionists that film interests favor "dry" laws on the theory that closed saloons mean full moving picture theatres. That belief is a fallacy. Where the cafe haunting part of the population turned after last July, I do not know, but it is certain that the increase in photoplay-patrons in the last six months doesn't indicate they turned en masse to moving pictures for stimulation and excitement.

"The increase in moving picture attendance the latter part of last year, while it was exceptionally encouraging, was a natural increase due to postbellum causes and to the steady improvement in moving picture output.

"In conclusion, I challenge any Prohibitionist or any "wet" advocate, to produce concrete evidence that the Universal has permitted "wet" or "dry" propaganda to appear in any of its films. If any one wants to take me up on this, a neutral body of judges can be selected to pass on the pictures in question. If no one cares to take issue with me on this subject, let there be an immediate end to the carping criticism insidiously directed at the moving picture interests."

Why Foreign Films Fail

By Harry Raver

Ten Years an Importer of Foreign Films

The failure of foreign productions this country may be summed up two words: *Poor Stories.* No disedit need be cast upon the splendid assical and Historical productions ported from European studios and own here with marked success, for y were made from stories by great thors, stories well known to the nerican public. Exhibitors and exanges remember with pride the sucss of such notable pictures as "The ll of Troy," "Last Days of Pomii," "Quo Vadis," the immortal abiria," of which Karl Kitchen in New York World said "is still the gh-water mark of intelligent picture oduction." "Nero and the Fall of me," "Antony and Cleopatra," ulius Caesar," and, at least, a dozen hers, all produced at a time when e American studio had yet to make first ambitious picture. In fact no tempt to spend any great amount of ney on a production in this country s made until the introduction of abiria," at a two-dollar-top-scale en it was demonstrated by the New rk and other big-city runs that an pensively made production could be ofitably exhibited. Then followed he Birth of a Nation" and the rest common history to most of the prent-day followers of Motion Pictures. t, while England, France, Italy and Denmark have been turning out pictures for years their product has never been able to maintain a solid footing in America simply because they have fallen down badly on their stories. Technically, artistically, photographically, scenically and in production details generally, the foreign product—particularly Italian and French—is equal to the best of the American made product and superior to the average, but the stories are stupid, padded drivel. Among the foreign artists splendid acting talent is to be found but their ability is wasted and depreciated by the stories in which they appear. It has been said that "Mary Pickford in a poor story is a poor actress." The same thing applies to the foreign artist who is gradually beginning to realize the tremendous handicap under which they are working and are seeking new connections where only the highest type of stories are employed. The foreign producer, although he turns out a great quantity production for a limited market, is not consistent in his product. He may spend a year or more on one picture and then rush out a half dozen mediocre films in as many weeks, most of these of varied footage, although he knows from experience that America calls for productions of even quality and of approximately five reels. It is nothing unusual for an importer to receive from foreign producers a consignment of a dozen sample films ranging in length from 1,800 to 8,000 feet, no two of which were adaptable to the American standard of length. Most foreign producers build a long dramatic feature around a simple incident which the American producer would consider only a situation. Years of effort on the part of one or two importers have been spent in trying to educate the foreign producer to give the American market intelligent consideration when selecting stories and making productions. Correspondence files are filled with copies of letters pointing out in detail what America wants and will support but the foreign mind is slow to adjust itself to new conditions and it was not until the war came and our best men began to mingle with our Allied brethren that these advices of the years past began to take hold. Today, the foreign producer has a new understanding and is willing to co-operate in a way that would have been impossible two years ago. He is willing to make, and is making, productions from stories selected in America and will even stand for American supervision of these productions while in the making, realizing that the American market for good pictures is the greatest in the world and that, in order to realize from this market, the tastes of the American public must be given first consideration. We shall witness many splendid examples of this co-operative spirit in the productions made by foreign producers during the coming year.

Cincinnati Showmen to Combat "Monopoly"

Following closely the announcement last week by First National Exhibitors' Circuit of its new plan of operation, which includes the Associated First National Pictures, Inc., and the Associated First National Theatres, Inc., with an aggregate capital of $16,400,000, it becomes known that meeting of Cincinnati motion picture exhibitors, together with exhibitors from Dayton, Columbus and other nearby towns in Ohio, Indiana and Kentucky was held at the Hotel Sinton, Cincinnati, early this week, to perfect an organization formed to combat the reported plans of the producing companies to operate theatres in which to present their own films.

The Cincinnati exhibitors pledged to co-operate with the out-of-town theatre owners to fight any current movement or any that may be started imposing unjust hardship on the exhibitors.

Exhibitors Service Bureau

Photoplay Advertising History of Clevelan

By ELSIE LOEB

FIVE years isn't very long as time goes, but the past five years has been a lifetime to the motion picture business. The photoplay industry has spread out in as many directions as an octopus' tentacles. But nowhere has it advanced so rapidly and changed so radically as in its policies of publicity.

Take any newspaper of five years ago and see what proportion of space was devoted to motion pictures. Cleveland has been prominent as one of the biggest picture boosting towns in the country, and its newspapers are accredited with being first in their co-operation with the motion picture industry, but how long back was this co-operation started

Five years ago, THE CLEVELAND PLAIN DEALER ran a short review of the leading picture of the week in the Sunday edition only. There were a few theatre advertisements, but not over eight or ten inches of space devoted to the announcements of programs.

"Why, when I first came to Cleveland," says Harlowe Hoyt, photoplay editor of THE PLAIN DEALER, it was a physical impossibility to get an advertisement from the exhibitor.' 'Why should we advertise,' said the exhibitor?

And in a measure he was right. Why should he advertise? The movie theatres, five years ago, were almost all down town on the main streets where people were constantly passing. It was easy for everyone to know what was being played by reading the notices in front of the theatres. They all saw them. And anyhow, the programs were changed every day, and the public couldn't be expected to scan the pages of the daily paper to find out what was being played. Another reason for NOT advertising was that the people who dropped into the movies, in those days, were not the people who followed the papers or any other reading matter very closely.

"When I took over the photoplay editorship of the paper, I reasoned that pictures were on the climb and that if we all got together and pushed together, we should all climb together. Working on this theory, I went to the exchanges and tried to get them to see the advantages of publicity. The exchanges were worse than the exhibitors. They didn't want any publicity. All they wanted was to sell pictures. Their business was with the exhibitor. Not with the newspapers. And they weren't shy about saying so, either.

"'Another stumbling block that the producers put into the publicity path of pictures, was their refusal to give out any information about their stars. In the old Biograph days, we knew of Biograph pictures, but not a thing about the people who made them. So it was a physical impossibility to give the pictures any space in the papers, when the producers wouldn't tell us anything to print that would interest the readers.

"Gradually, however, as motion picture houses began to be built in the outskirts of Cleveland, the exhibitors came over to our side. They began to advertise their programs in modest fashion early in 1915. It was the exhibitor who made the first step toward general co-operation by advertising.

When the producers saw the advantages gained by exploitation they loosened up a bit with their information and realizing that motion picture stars are like stock players—sort of intimate, family friends whose comings and goings were of interest, then they met the exhibitor half way."

Compare that attitude, with the present day attitude, and you will see how far the industry has progressed through harmonious co-operation.

It was in 1915 that George Cole, in command of THE CLEVELAND LEADER photoplay section, decided to devote a whole page to the movies on Sunday. For two weeks he worked and worried, trying to get enough advertisements to warrant giving the movies a full page every Sunday. "It looked like a hopeless job." Cole was reminiscing recently, "and I was about ready to give it up, when one day I came back to the office with enough ads to fill four whole pages. That gave us a start, and soon after we got out the first Sunday full page devoted to motion pictures in the United States. The page went so well that we followed it with a six sheet Movie Supplement, also the first of its kind in the country, and now they're all doing it on a greater or lesser scale. But five years ago, when Sam Bullock and Louis Becht were running the Dreamland, after knocking out the store fixings and putting in a few seats and fitting up a screen, we were lucky to get ten inches of motion picture advertising in our Sunday editions."

Harlowe Hoyt has built up his photoplay section on a very healthy plan. "Let's help the exhibitor first," he says. "By helping him, we naturally help the producer, because when we advertise a picture, we can't help boosting the fellow or the firm who made it. And, this all-around boosting has to reflect back upon the newspaper operating on this policy, in the way of circulation."

We have been criticized, upon occasion, for devoting a whole page of our Sunday supplement to a closely printed director of program releases of more than seventy-five per cent. of the motion picture theatres in Cleveland. But that page brings us a larger share of circulation that does the advertising. Do you know what happens to that page? Why, people buy the paper just to read it. They clip out of it the week's program at their favorite movie house. They paste it in their notebooks, or put it in a conspicuous place at home, and consult it daily. It's a recurrent advertisement for the theatre, for every member of the family sees it every day. It's the best circulation getter, and the best exploitation policy that we have introduced into our comprehensive co-operative plan.

The producers may have been the last ones to get together with the exhibitor and the newspaper, but when they did realize the advantages of all working together, they went at it right. The present Goldwyn campaign is the best example of the modern method of co-operation as opposed to the independent, aloof attitude of five years ago. The Goldwyn company is spending large sums of money to advertise big pictures in conjunction with the theatres running those pictures. Boosting the picture and boosting the theatre at the same time works to the advantage of each, as well as helping the medium of the co-operative policy—the newspaper.

Hoyt's attitude of whatever helps the exhibitor helps the producer and the newspaper as well, is the right idea. The exhibitor is the main guy in the business. When his receipts are on the right side of the ledger, then the producer can go on making pictures, and the newspapers can continue to exploit them. But when the exhibitor isn't making money, then it's a sad day for all the other fellows in the game.

In 1916, THE CLEVELAND LEADER carried the fi
full page ad in the country on a motion pictu
The picture was "Carmen," with Theda Bara. J
Grossman, then manager of the Standard theat
ran the ad and set a new pace for the indust
Now Joe Grossman is out of the picture busine
Theda Bara is no longer the favorite vamp of t
age. And full page ads are as common as fli
But the industry is still young. There are ma
new possibilities in its various branches, and t
new policy of producer-exhibitor co-operation
by the Goldwyn Film Corporation is only one
the features that will help to stabilize the indust
and, in another five years, make 1920 seem as co
servative as 1915 looks to us today.—*ELSIE LOE*

Exploitation Aid Brings Thank

SERVICES rendered by an expert connect
with one of the exchanges of Select Pictur
Corporation brought their own reward in the sha
of a letter of appreciation to the manager of t
exchange in question.

"Upstairs and Down" was the picture; Oli
Thomas, the star; Linton, Ind., the town; Sam
Sax, manager of the exchange; Arthur Irwin, t
representative who rendered the exploitation se
ice, and Fred G. Wright, proprietor of the Drea
land theatre, Linton, Ind., the exhibitor who co
sidered the service of sufficient quality as to
serve special mention.

Here is the letter Mr. Wright mailed to E
change Manager Sax, complimenting the Selzni
organization:

"I take this opportunity to express my appreci
tion for the services of your representative, A
thur Irwin, rendered me in the exploitation
Olive Thomas in 'Upstairs and Down.' The int
est your organization takes in the needs of the e
hibitor is one of the finer planes to which the u
to-date motion picture producers have ris
Thanking you again for Mr. Irwin's co-operati
I am,

Respectfully yours,
(Signed) FRED G. WRIGHT,
Prop., Dreamland theatre,
Linton, Ind.

Novel Idea Good for Adverti ing "Counterfeit"

IN advertising "Counterfeit," the California t
atre of San Francisco used a herald printed
the form of "stage money," same being an imi
tion of a one dollar bill printed in the shade
green of real money and with appropriate readi
matter concerning the Elsie Ferguson feature a
its initial showing at the California on each si
There is more than just the exciting curiosity id
to this publicity stunt.

Children will collect "stage money" and carry
about for weeks, using it in their playing and the
by the California will have a perpetual adverti
ment for the house itself long after "Counterfei
has completed its engagement at the theatre.

Publicity that Reached Richmond Homes

Ken E. Finley Ties-Up with Boy Scouts, Orphans' Homes and Club Women and Smashes Records on the "Jonah" Monday Before Christmas

SMASHING records is one thing, but smashing them Monday before Christmas is an- er."

Which is a quotation from the buoyant telegram Kenneth E. Finley, manager of the Broadway eatre, Richmond, Va., telling of the utter rout the time-worn theatrical notion of pre-holiday pression. Mr. Finley went into the home life of chmond through the agency of every available cial organization and tied up not only little Wil- , the Boy Scout, but also mother and father, the cial lights, with the showing at his theatre of Soldiers of Fortune."

Despite the fact that he was facing "the worst eek in the amusement season," to quote Mr. Fin- y, the admission price was raised to "fifty cents r first time in history of theatre."

When the results of Mr. Finley's splendid ex- itation efforts took definite shape, he had the common sensation of watching "managers of her houses standing in front of my theatre won- ring what it's all about."

First of all the Richmond manager picked the tstanding tie-up possibility of Richard Harding avis' story of American adventure. The Boy couts of this city are a progressive and ever-ac- e body of young Americans and their response the invitation to help in the publicizing of the m was unanimous. In fact when Mr. Finley an- ounced the private showing of the picture to the ganization in connection with patriotic talks by presentatives of the National Security League, it as necessary to limit the attendance to those who ere actually accredited members at that time,' ich was the response.

In order to accommodate the crowds, the city thorities allowed the use of the John Marshall igh School auditorium for the showing of the icture. The endorsement of the photoplay by rominent Richmond citizens, and the advocacy the National Security League, and the fact that was to be shown in a municipal educational in- titution all lent the picture a dignified tone.

Preceding the screening of "Soldiers of For- ne" there were stirring five-minute talks by cout Executive Weaver of Richmond, by Albert Vinton Perkins, the well-known managing editor of the Richmond *Virginian*, and a ten-minute address by Wyndham R. Meredith.

The "Great Out-Doors" Appeal, realistically presented during the run of "Soldiers of Fortune" at the Broadway, Richmond, Va.

MUSIC
DOLLS
RECORDS

Another of Mr. Roth's tie-ups with the music stores of San Francisco, a feature of the California's advertising

Leaving no important leads out of the reckoning, Mr. Finley made arrangements with the National Security League for the presence of a prominent speaker at the private showing of the American story. The address by H. Manning Carpenter, representing the League, was a feature of the occasion. Mr. Manning is a New Yorker, and the head of a well-known preparatory school.

Mr. Henry Wise Wood, of the National Security League, who had been expected to attend the affair, was detained at the last moment. The extensive arrangements were concluded by Mr. Finley through the courtesy of John Stewart Bryan and Dr. Douglas Freemen, both prominent residents of Richmond.

The parade of the Boy Scouts to the High School auditorium was very similar to the one which took place in New York City, when a Richard Harding Davis memorial was held at the Capitol theatre prior to the run of the film there. The benefits of this tie-up were said to have been as fine in the southern city as they proved on Broadway.

Richard Harding Davis, twenty years ago, was the guest of honor at the wedding of Charles Dana Gibson, the artist, in Richmond, and this was made the subject of a story printed, as part of the film exploitation, in the Richmond *Virginian* and other local newspapers.

A second far-reaching tie-up on the film was arranged by Mr. Finley with the social organization of Richmond, and in this way the astute showman figured that he would reach almost every one who had not been touched by the Boy Scout event. Mr. Finley made arrangements with the Social Service Federation of the city, whereby that body agreed to furnish transportation for the inmates of four big children's homes to the Broadway theatre for a special holiday showing of the Mayflower photoplay to the poor children.

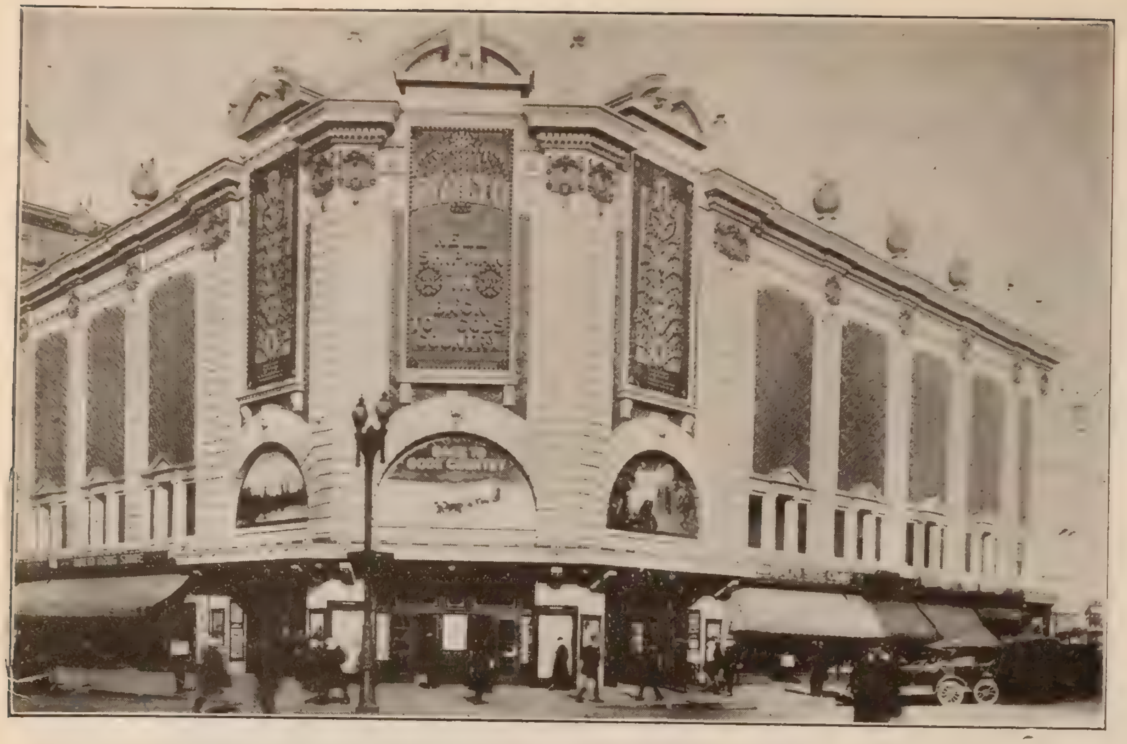
This arrangement, a worthy act from the human point of view, put Mr. Finley in touch with the most prominent women's clubs in Richmond, and gave the film at his theatre a great amount of publicity.

The Social Service Federation includes all the big and active charitable organizations of the southern city, and its sponsoring of the holiday showing created an amount of mouth-to-mouth advertising which was too great to begin to estimate, according to Manager Finley.

Through the generosity of Mrs. Georgia N. Jobson, the Social Federation of Richmond and Thomas S. Wheelwright, all expenses of transportation were defrayed and by the showing of the film during an off-hour, the vastly beneficial exploitation stunt was pulled by Mr. Finley at practically no expense.

The holiday showing of the film was attended by the inmates of St. Paul's Church Home, the Masonic Home, the Male Orphan Asylum and the Methodist Home.

Weekly window display tie-ups arranged by Eugene V. Roth of the California theatre, San Francisco



How H. M. Thomas advertised "Back to God's Country" at the Rialto theatre, Omaha

Edits Photoplay Section Gratis and Calls It His Best Paying Job

PAUL J. SCHLOSSMAN, owner of the Regent, Majestic, Rialto and Elite theatres in Muskegon, Mich., was always interested in the motion picture section of the Muskegon *Chronicle,* the only daily paper published in the city, and recently his sense of news values became so keen that he signed a contract with the paper to become its photoplay editor.

Now if you happen to go to Muskegon on a Friday to call on Mr. Schlossman you may be notified that he is in the editorial department of his office, writing copy, heads and supervising the makeup of his section over a "dummy."

One might judge from this that Mr. Schlossman—owner of all of Muskegon's stage and picture entertainment places—either was paid a handsome salary by the newspaper for his work, or that he was entertaining a hobby.

Neither, however, is true. There is a real practicability backed by years of successful showmanship behind Mr. Schlossman's newspaper plan and the best part of it is that it is succeeding beyond his fondest anticipations.

In advertising the attractions at his four theatres, Mr. Schlossman each week buys a full page or more in the Muskegon *Chronicle.* He lays out a conservative amount of advertising and the proceeds to fill the remaining space with motion picture reading matter and that is judicially chosen, properly edited and made up with the skill of a veteran news editor. Cuts are liberally sprinkled about the section and it is so attractive in appearance that the *Chronicle* looks upon it as one of its strongest weekly features and one that is getting them considerable money.

"There is nothing that the general public desires more to read up on than motion pictures," says Mr. Schlossman. "My idea of purchasing a full page for the use of my theatres each week is by no means a new one—several are now doing it throughout the country—but I am aiming to give the people of my city a real motion picture section at the same time, one that will make them read everything through to the last line.

"This can easily be done and at the same time I can advertise my coming and current attractions. All it takes is a little skill at editing, because it is surprising just how much reading matter the motion picture fans will consume. They can't seem to get enough of it.

"Such a section gives the theatre operator a certain amount of independence also. For instance, if I had a big attraction booked a couple of months ahead, I wouldn't need to worry about how much editorial backing my newspaper was going to give me. I have a page myself and can start in boosting that show any time I get ready.

It is a very poor policy, according to Mr. Schlossman, to over-advertise in such sections. He says he has found it advisable to play his advertising and reading matter on his attractions with as few superlatives as possible. He saves them, he says, for the attractions that fit them.

Mr. Schlossman, as editor, introduced many novel little touches into his section. One of these, during the recent fuel shortage, was an editorial urging the people of Mushegon to check their fires, go to any of his theatres, and thus they would be patriotically helping to conserve fuel.

Uses Three Gigantic Paintings from Production as Exploitation Aids

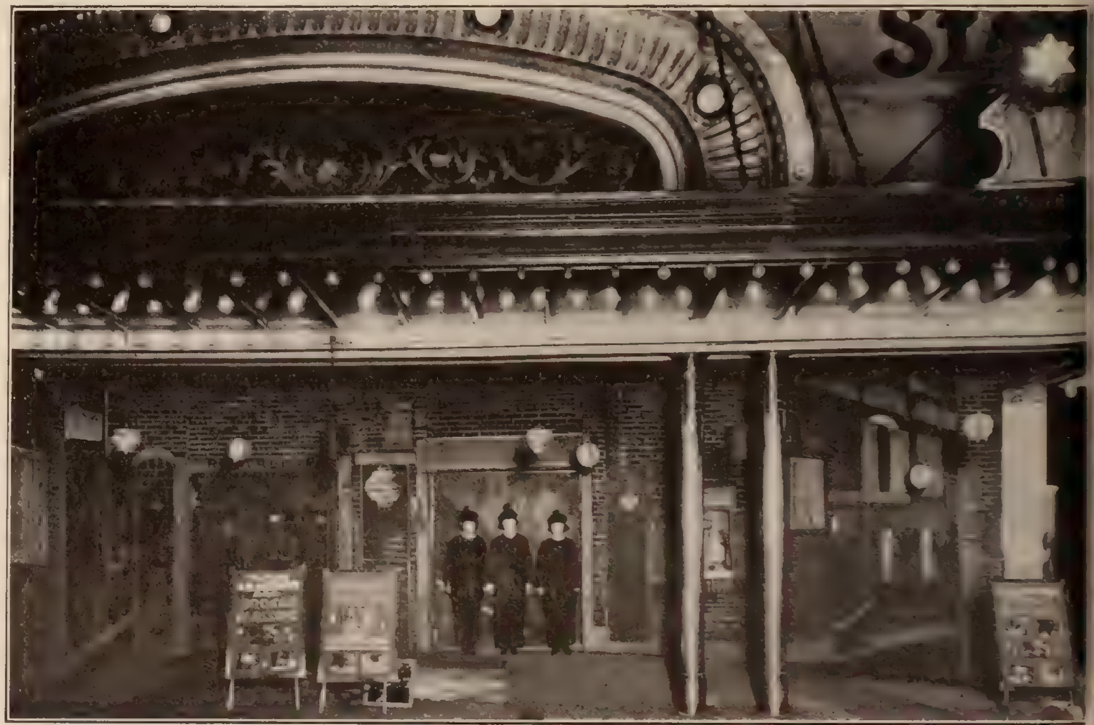
ONE of the most beautiful displays ever seen i the lobby of an Omaha theatre was devised l H. M. Thomas, manager of the Rialto, for a week run of the James Oliver Curwood picture, " Bac to God's Country." Three gigantic half-circ paintings, suggested by the picture, decorated t lobby interior. Each was fifteen feet across at t bottom and seven feet high at the center. One d picted an Arctic landscape of pine trees, mountain and a lake, the second a snowbound picture with dog team in the foreground and the third a lo cabin, in pine woods, with bears in the foregroun The glass front display frames at each side of th lobby each contained a painting of similar desig and at other opportune places other paintings an photographs from the production were hung.

The inside of the theatre was festooned wit autumn leaves, strands of yellow and black crep papers and jack-o-lanterns.

Mr. Thomas also used an unique newspape teaser campaign. Small inch ads containing a c of animal foot prints were used on every page o the newspapers directing the reader to some othe page. On an inside page to which the smaller ad directed the reader, he used larger space to as the reader to watch the same space the next day Two days before the run commenced he used th larger space for an announcement of the feature.

Imitates " Lime District " House for " Broken Blossoms " Showing

CHARACTERISTIC of any of the houses in th "Lime" district was the lobby designed b Frank Lacey for the Star theatre during the wee that " Broken Blossoms " was there for its secon run in Portland. Mr. Lacey is manager of th Majestic theatre where " Broken Blossoms showed for the first time in Portland. In the Majestic lobby a different note was struck. It savore of the artistic, cherry blossoms and wisteria bein used as background for art posters. A differen type of audience was to be appealed to at the Sta according to Mr. Lacey. A fac simile of the slum district was created in the Star lobby. A few Japanese lanterns gave the oriental touch. The pictur shows three of the Star ushers in orange and blac costumes made along the Japanese clothing styles.



The lobby display Manager Frank Lacey constructed for "Broken Blossoms" when the film played Portland, Ore.

The Best Exploitation Stunt of the Week

Real Black Cats Are Caged in Theatre Lobby as Part of "Jinx" Exploitation

THE hunting of black felines, which has now attained quite a vogue in a number of communities, is directly traceable to an exploitation tunt put over at the Moon theatre, Omaha, Nebraska, in conjunction with the showing of Mabel Normand in "Jinx."

The Moon management offered free tickets to very youngster who succeeded in stalking a black at and presenting it at the office of the Omaha *News*. The net results of the stunt was a substantial volume of free publicity for "Jinx" and gratifying returns at the box-office throughout the engagement.

The most recent example of an exhibitor proving hat even a cat may be used to exploit a picture s that of W. B. Taylor who guides the destinies of he Princess theatre, Hopkinsville, Kentucky. By means of newspaper publicity and a special herald, Mr. Taylor announced that the first hundred children bringing black cats to the box-office of the Princess on the day "Jinx" was presented would receive free tickets.

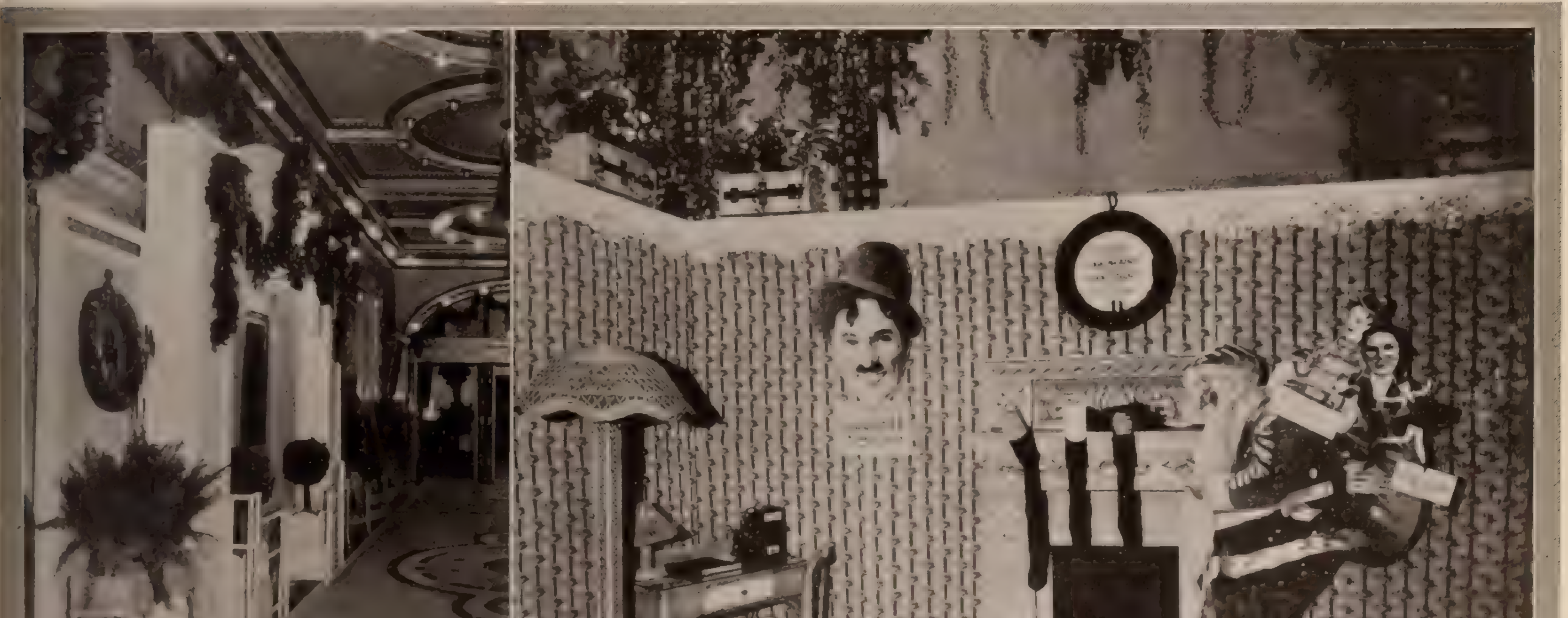
Mr. Taylor gave an ingenious twist to the stunt by tagging the cats with the names of their various sponsors and caging them in the lobby where a contest was held to determine which was the best behaved and most pulchritudinous pussy. The cat that received the greatest number of votes was awarded a blue ribbon and its owner was given a cash prize.

The local newspaper extended its co-operation in putting the stunt over and devoted considerable space in its news columns to announcements of the contest. A humorous and unexpected incident came when the cats were caged in the lobby of the Princess and some miscreant threw a bunch of cat nip into the cage. Right then and there Mr. Taylor decided that it was going to be rather difficult, not to say impossible, to get a photograph of his cat exhibit.

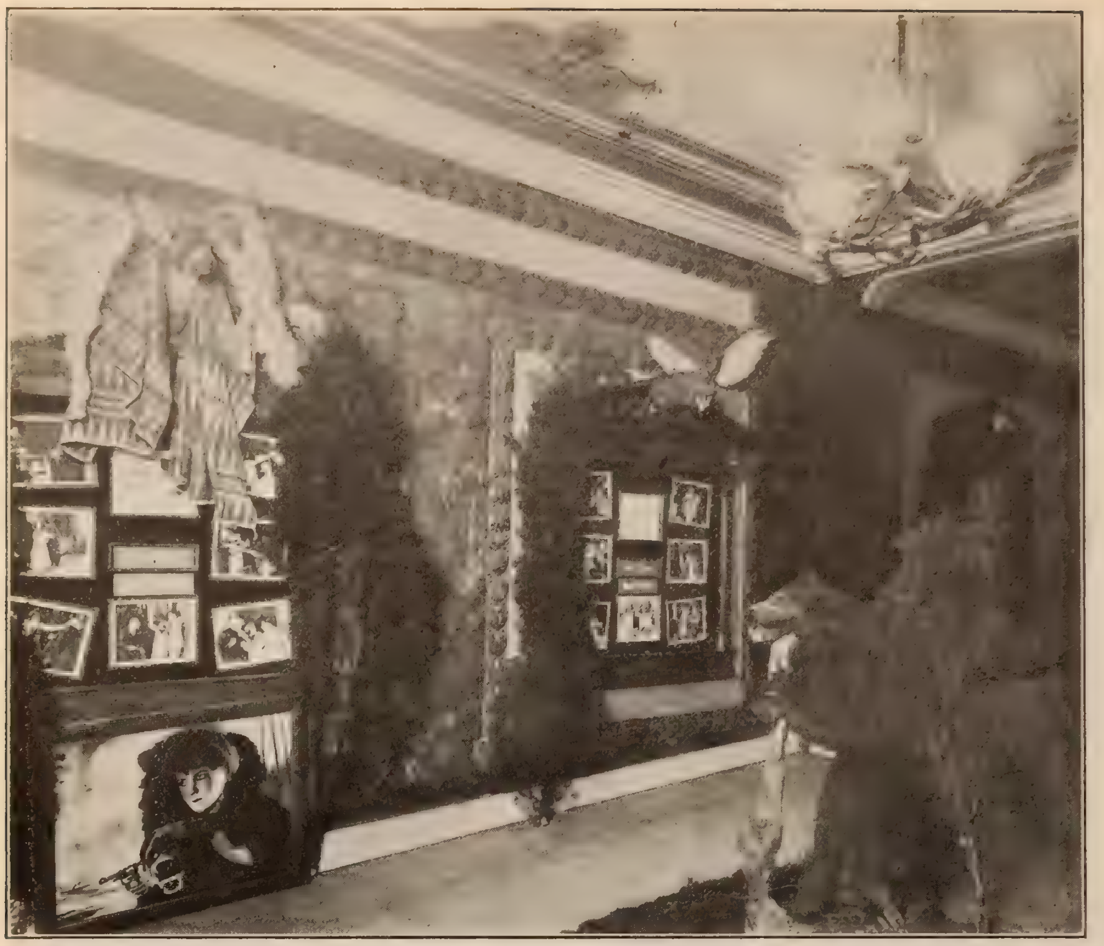
The commotion that resulted drew a crowd to the lobby and to avoid getting in bad with the local police authorities for blocking the streets, Mr. Taylor released the cats, but attracted a full house for the opening performance. The Princess packed 'em in throughout his engagement of "Jinx" which was of three days' duration.

MIRACLE MAN
TODAY

Crowds drawn by "The Miracle Man" at its first Denver showing



A good view of the lobby decorations which Mr. Fischer, manager of the Alhambra, Milwaukee, designed for his Christmas week bill. Special attention is called to the "Chaplin calendar"



Stuffed animal lobby display which drew crowds to the Garden theatre, Paterson, N. J., breaking the house record

Inexpensive Exploitation Which Made Possible Breaking of a House Record

A REMARKABLY inexpensive exploitation campaign with a record result in box-office receipts was launched recently by Charles Dooley and A. Gordon Reid, house managers of the Garden theatre, Paterson, N. J., in the face of the strongest opposition ever aligned in that city against any one amusement enterprise.

Attractions for the week in Paterson embraced almost everything in the entire gamut of entertainment. There was a burlesque troupe, shaking its meanest shimmy for the tired business man; there was drama for the club woman; a minstrel show for the young blood, and a vampire picture for the high school girls.

It was against this competition that Messrs. Dooley and Reid, entrusted with the success of the Garden theatre by the Jacob Fabian interests in New Jersey, decided that the time for thinking-caps had arrived.

Mr. Reid tells what happened when the firm began using its gray matter.

Our idea of showmanship told us that we needed a lobby display. We secured green stuff from the woods. We borrowed or rented stuffed animals.

Perhaps one of the most striking features of the lobby display used by the Garden was a good-natured grizzly bear (stuffed, of course), that cunningly seemed to support himself by holding to a tree stump. A patch of artificial greensward seemed to give the natural forest touch to the mounting.

Asked where he found the stuffed bear, and how other exhibitors might obtain a bear, he replied:

"That was the simplest thing imaginable. It would be hard to find a furrier who, in some section of his store, doesn't display a bear. This bear hadn't been used for ten years. It was in a cellar (however, it wasn't keeping company with a blind tiger) and the furrier gladly loaned it to us."

One of the best features of the display was the fact that it was not overdone. Stuffed pheasants, robin red-breasts and other birds perched nimbly on pictures on the ceiling and in other places where the casual gaze of the theatregoer happened to wander.

"We got our elks' heads from the local Elks' Club," said Mr. Dooley. "The moose head came from a local order here. No matter how small a town may be, there is some local devotee of the hunting art that will be glad to loan his treasures to the exhibitor so that others may feast their eyes on his captures."

Another innovation in showmanship in Paterson was practiced in connection with the exploitation of this production. For considerable time there has been a ban on Sunday amusements in New Jersey. The most popular pastime for Sunday afternoons and evenings is strolling the boulevards.

Messrs. Dooley and Reid worked industriously late Saturday night and all Sunday morning in order to be able to open the lobby on Sunday afternoon. Crowds returning from afternoon services found that the lobby was set in order and that every indication showed the Garden was going to open for regular performances. The managers took care to keep out of sight. Within an hour after the doors had opened a crowd had gathered to admire the lobby and to wonder whether there would be a showing.

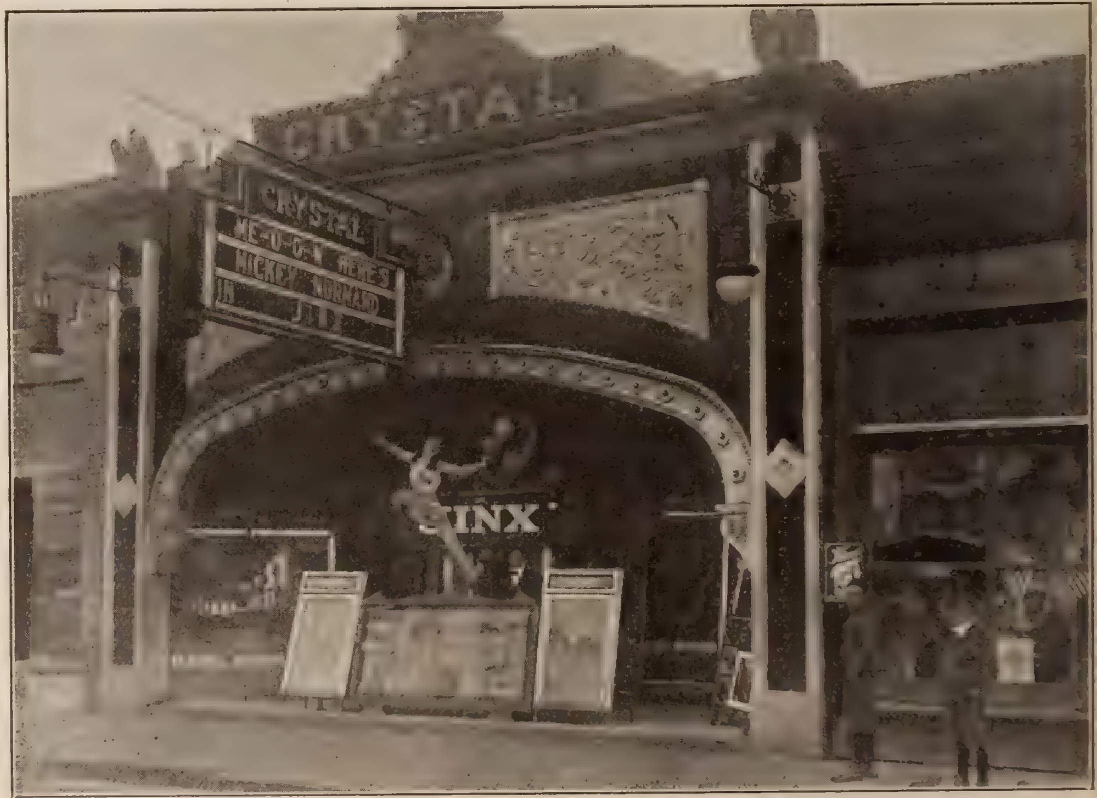
Sunday night marked another event in Paterson's history. The foyer of the Garden theatre was a blaze of lights. People were heard to remark that the lobby seemed much brighter that Sunday night than on any other night. Little did the townsfolk know that brighter lights had been substituted. Mr. Dooley estimates that 2,000 men, women and children entered the lobby Sunday night. Many came to offer their moral encouragement for a Sunday show, others came because they thought it was a fire and the officials came to make arrests.

But there was no excitement. The grizzly looked mockingly when someone suggested that even displaying a theatre light might be a violation of the Sunday closing law.

An Effective Jinx Lobby

THE management of the Crystal theatre, Greenville, Texas, certainly made the most of the lobby possibilities in connection with the presentation of Mabel Normand in "Jinx." The outstanding feature of the display, as indicated by the accompanying photograph, was a cut-out of the comedienne as a circus performer walking a tight-rope. Over the box office there appeared a large head of Miss Normand above the title "Jinx."

The management of the Crystal reports a highly successful run of the comedy.



The management of the Crystal theatre, Greenville, Texas, played up the circus atmosphere of the story in advertising "Jinx"

McCormick ana B. P. O. E. Entertain

Circle Manager and Elks Bring Yule Tide Happiness to Indianapolis Little Shavers Who Live in "Homes"

A SEASONAL exploitation campaign which, in addition to showing one of the best box office esponses to S. Barrett McCormick's showmanship, rned the Circle theatre, Indianapolis, into a cozy uletide spot for the "children Santa forgot," tands out as one of the most brilliant achievements f Mr. McCormick's career, and is worthy of filing y exhibitors generally for emulation in other cities n Christmas, 1920.

While various other commercial enterprises, in-luding motion picture interests, went about wish-ng hearty season's greetings, it was S. Barrett Mc-ormick who planned to provide a joyous Christ-astide for those unthought of in the natural order f things. Usually, it is a newspaper that undertakes to bring joy to the unfortunate children of a arge city. In this instance the Circle had its cam-aign planned and its feature attraction—"A Day's Pleasure," booked long before the ding-a-ling of Salvation Army bells resounded on each street corner.

The Circle's Christmas tree and prologue number

The rich and the prosperous weren't the only happy persons in Indianapolis on Christmas day. Look at this crowd of youngsters who were entertained at the Circle theatre

It was Mr. McCormick's intention to provide Christmas cheer for the poor children of Indianapolis—not just enough children to carry out the idea and make a showing but for every child in the city, every boy and girl for whom the spirit of Santa Claus would be lacking, because of poverty and poor parental circumstances.

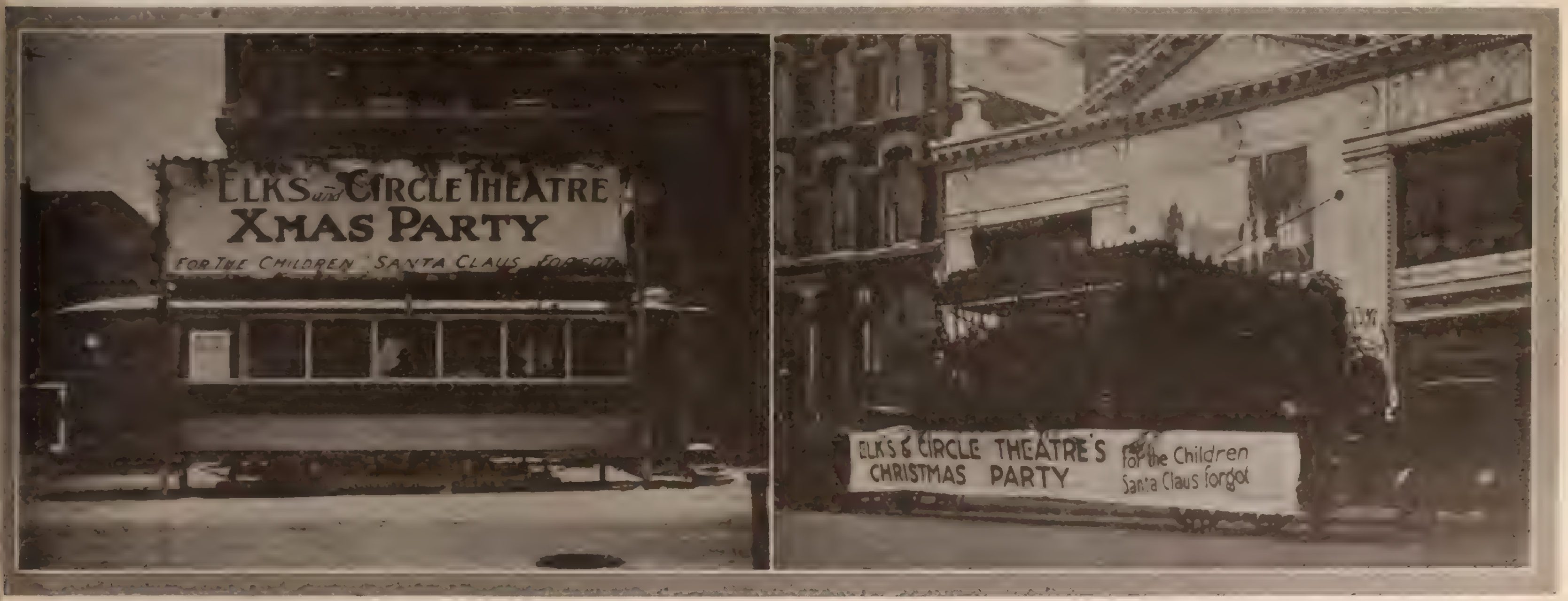
Through his membership in the Elk's Club, Mr. McCormick appealed to his "brothers" to assist him in the plan. Committees were appointed, it was decided that the children desiring to attend the party should gather at the respective schools where they would be called for by generous-hearted automobile owners, and that thousands of stockings filled with things that made Santa Claus famous be provided.

With all plans for the entertainment of his guests set, Mr. McCormick then arranged his program—the program that has surpassed all previous efforts—so the public and press of Indianapolis maintain.

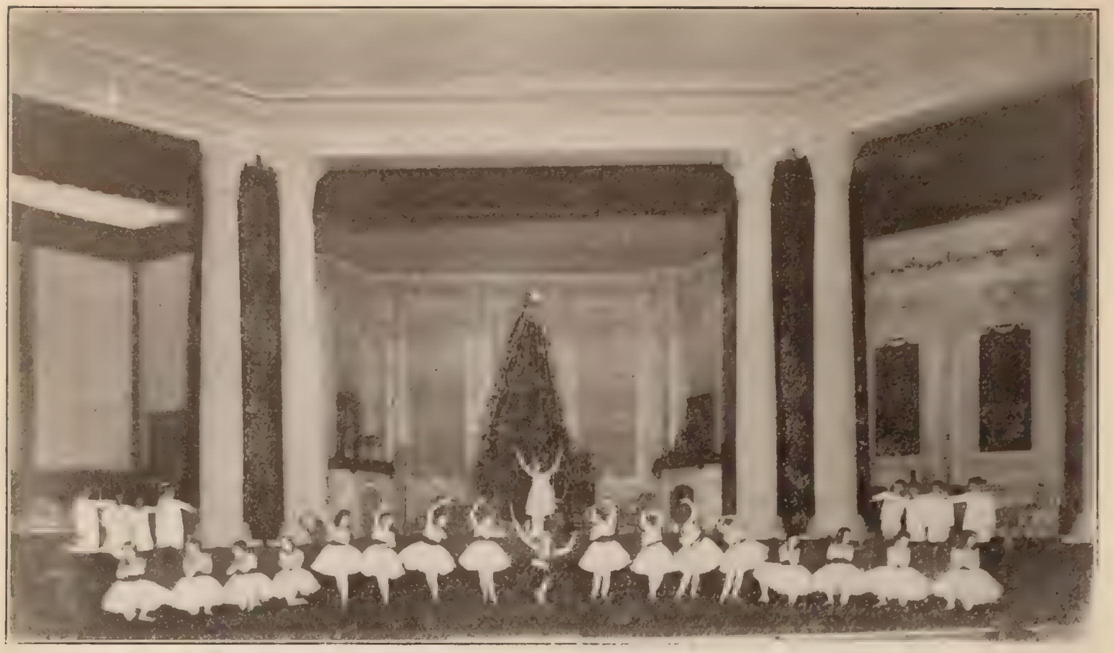
A giant Christmas tree, stretching thirty-five feet from base to tip, was erected on a portable platform. Hundreds of colored electric lights, and uncounted yards of tinsel, and those toys that would best sparkle when played upon by vari-colored lights combined to make the tree a dazzling symbol of a beautiful Christmas.

A specially painted back drop, representing fir trees touched by the hand of the snowman set off the tree with great effect. And as an opening for the program, a fantastic ballet staged by Mlle. Theora Hewez and a number of her pupils, and entitled the "Dance of the Snowflakes" was most appropriate.

A short musical program featuring Christmas numbers was followed by "A Day's Pleasure."


ELKS and CIRCLE THEATRE
XMAS PARTY
FOR THE CHILDREN SANTA CLAUS FORGOT
ELKS & CIRCLE THEATRE'S CHRISTMAS PARTY
for the Children Santa Claus forgot

Unique advertising for the Circle's party for "Children Santa Claus forgot." Everybody had a good time and none of them less than S. Barrett McCormick, the Circle theatre manager



Christmas week prologue number which engaged the attention of all Milwaukee

Milwaukee Famous for Something Besides What It Used to Be

MANY are the good lobby displays which Manager George Fischer of the Alhambra theatre, Milwaukee, has originated to help put over his bills. The lobby display is always a part of the Alhambra's exploitation and is held in high esteem by Mr. Fischer. We are now able to reproduce for you his Christmas decorations, which, while not of much use until another Dec. 25th, are well worth making note of both in memory and book for next year's holiday week.

The lobby of the Alhambra is narrow, about fifteen feet, with a long foyer running into the auditorium. Along the side walls Mr. Fischer does most of his decorating. For his Christmas week show, "It Pays to Advertise," Manager Fischer went to unusual pains to have something pleasing to the eye. On each side of the foyer he built two large frames of colonial fireplace design which were enameled in white. The center of these were filled in with plaited cloth in colors, while at the bottom of the "fireplaces" neat decorative lattice work was built with a potted palm in a box of design to go with the "fireplaces" set at the side of each pillar. Decorations in green and many wreaths were strung up and down the foyer. In the center of the plaited cloth mentioned the coming attraction, "The Beauty Market," was advertised, same being placed in a neat frame.

In the foyer inside the entrance doors a fireplace was erected with a large cutout lithographed form of Santa Claus nearby. In Santa's bag and in the stocking hanging from the fireplace were announcements of what features the Alhambra had in store for its patrons as Christmas week gifts.

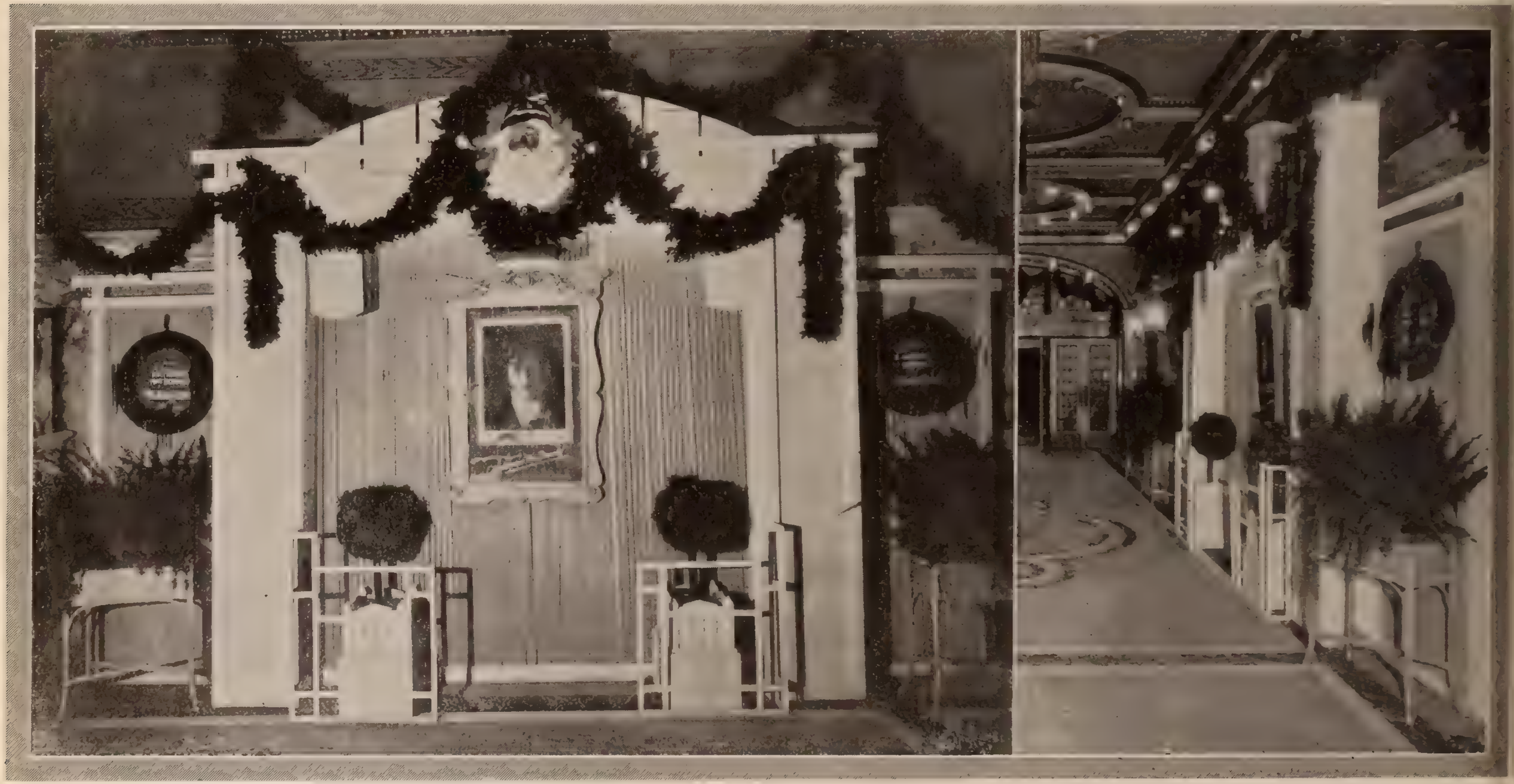
Backing for the fireplace was formed by beaver board walls, covered with wall paper of nice design and the room thus formed was given a small furniture setting which included an electric lamp, a table and chair. On the table was a telephone connected up and ready for use.

On the walls of the "room" Mr. Fischer advertised his program uniquely. The billing of Washburn in "It Pays to Advertise" was within a Christmas wreath, while "A Day's Pleasure," the comedy on the bill, was in the form of a calendar, the decorative part being a cutout of Chaplin's head with the month page of an ordinary calendar under it, on which was printed the title of the comedy and the star's name. Around the dates of the showing on the calendar card was drawn a line which ended in an arrow pointing to the attraction. This idea is one which will be good at any time as a novelty way of billing a picture.

Mr. Fischer's Christmas decorations did not end with his lobby display, but were carried into the theatre. A special prologue, one of the most lavish entertainments ever staged in the Middle West at a photoplay theatre, was a feature on the bill. It consisted of a ballet of twenty-six youngsters, members of a Milwaukee ballet school, who appeared in a specially arranged number called "A Christmas Fantasie."

Settings on either side of the stage represented a tenement bedroom with four children in a poor bed and four wealthy youngsters in a well furnished nursery. In the center is shown their dream, the setting revealing a giant Christmas tree and two fireplaces, out of which poured dainty fairies.

The entire number presented the thought that the spirit of Christmas was enjoyed by both rich and poor and the act proved a big success. Those taking part were children of society folks and proved a big drawing card.



Views of Manager George Fischer's Christmas week's decorations on this and the opposite page. They are worth saving for next year's Yuletide decorations

Exploitation Men's Minute Book

The Cash Value of Co-operative Exploitation

The cash value of active co-operation by local merchants in the exploitation of a picture was strikingly demonstrated recently by the Strand theatre of Billings, Mont., in connection with the showing of "Please Get Married," starring Viola Dana. As the result of an advertising campaign in which Billings tradesmen "tied up" with the Strand theatre, Manager Rankin filled his house to capacity for two days and expected to break all house records for the third day of the run, when all the theatres in Billings were closed temporarily at the coal-conservation order of the Federal Fuel Adminstration.

The advertising campaign responsible for the tremendous business done by "Please Get Married" was the result of a suggestion by B. F. Rosenberg, manager of Metro's Salt Lake City exchange, and the vigorous manner in which Manager Rankin carried out Mr. Rosenberg's suggestion. The Strand theatre had booked the Viola Dana special, and the theatre management decided to conduct an advertising campaign that would yield the best results in lengthening the line at the box office.

Mr. Rankin wired Mr. Rosenberg for his advice. Mr. Rosenberg immediately took train for Billings, and volunteered to give the exploitation of the picture his personal supervision. He was eager to establish a box-office record for the Strand during the three days' showing of "Please Get Married" by intensive advertising.

Mr. Rosenberg conferred with Manager Rankin and outlined his plans for exploiting "Please Get Married." The catchy nature of the title, he pointed out, offered unusual opportunities for publicity, and it was decided to take advantage of this.

Mr. Rosenberg and Manager Rankin got in touch with Joseph Markham, the advertising man of the Billings *Gazette*, and suggested that he interview the leading merchants of the city, and induce them to run "Please Get Married" ads in the Gazette prior to and during the showing. Mr. Rosenberg even wrote out the ads himself, so that the merchants' consent was all that was needed in putting the plan into execution.

As a result of the scheme, the Gazette appeared the day following with a full page devoted to "Please Get Married" in which the leading merchants of Billings were represented by ads bearing the caption, "Please Get Married." The Rowe Furniture Co. carried a four-column ad with "Please Get Married" at the top in large type, and below "But—before doing so, come in and give us the pleasure of showing you the proper way to furnish a home." Following which was shown a cut of model furnished rooms, and beneath in bold face, "Special—'Please Get Married' prices for Tuesday—Wednesday—Thursday."

The Chambers Hardware Co. furnished a two-column ad, containing the cut of a patent washing machine, with the lettering above it of "Please Get Married"—and come to us for the convenience of your home." Four six-inch one-column ads followed, including an ingenious layout of the Ideal Bakery. This ad bore the amusing caption "Please Get Married," and beneath, "——and we will save your wife the embarrassment of burning the first biscuit."

The Northern Barber Shop offered "Please Get Married"—and send Hubby to us for a good shave and all the trimmings," while O. O. Nelson, the jeweler, and the Curtin Music House, each presented the caption of "Please Get Married" with some clever advertising phrase that tied up the nature of their business with the title of the production.

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due

Competition for Verse Writers

FOLLOWING a suggestion of Goldwyn Pictures Corporation's exploitation department, C. C. Deardourff, press and service representative at the Cleveland exchange, enlisted the co-operation of the Cleveland *Plain Dealer* in conducting a contest that is securing much newspaper space and arousing keen interest among motion picture fans in the Ohio city. The announcement of the contest in connection with the showing of Tom Moore in "The Gay Lord Quex" at the Metropolitan theatre brought half a column in the featured position on the photoplay page. It read in part: "Here's the proposition. Tom Moore is the star in the picture, 'The Gay Lord Quex,' which comes to the Metropolitan next week. Tom is the man with many loves in this picture. His favorite expression is, 'Did anyone ever tell you what beautiful eyes you have?'

"Don't you remember 'Tom, Tom, the piper's son,' that old ditty from nursery days? Well, write a verse in the same style, two stanzas—only weave it around the film.

"The following is a sample of the kind of verse you are expected to turn in:

Tom, Tom, the famous Moore,
Always plays in the hits that's "sure."
He's proved the public's worry cure.
Tom, Tom, the famous Moore.

The strongest of the stronger sex
Has made a hit in "The Gay Lord Quex."
His brilliant acting will endure—
Tom, Tom, the famous Moore.

"This is merely a sample and the thought contained in your verse need not be along the lines of exploitation. Use description, use one of the loves of Tom, use any subject you may find in the story of it.

Hold "Love Letter" Contest as Exploitation Stunt

An example of how exhibitor and exchange representative, be he exploitation man or just plain manager, is hereby chronicled in a story of how the Folly theatre of Oklahoma City, Okla., and T. R. Richards, branch manager of the Robertson Cole offices at Oklahoma City put over a love letter contest at the Folly, using as the basis for public interest the National love letter contest which is being held for Lew Cody, star of "The Beloved Cheater."

Following out the general idea of the big contest, the Folly and Mr. Richards held their contest at the Folly on Dec. 17. Twenty-five dollars in prize money was offered and awarded to the writers of the four best love letters. The first prize was $10.00 and the other three graduated down to $2.50. In addition to the cash awards fifteen persons won free passes to the Folly shows for the rest of 1919.

The event was widely advertised and much interest was aroused in it. Several hundred letters were received and the awards made. The winner of the first prize was Berta M. Coombs of Oklahoma City. Her epistle is herewith appended. It is a fine piece of literature. A sweetheart who can write such letters surely would not disappoint as a wife:

Oh! My Dear, My Dear:—

Your letter came by Special tonight. I am so glad, so very, very glad for you. There is no real joy in Life except in achievement or service.

I think I loved you first because you seemed to me to be trying to carry the torch of progress forward. I love you doubly tonight because you *have* lifted it high enough to become a beacon that the gaze of all the world is on. My "Dream Man" has made his dreams come true. May mine be the task of clearing the way and steadying your burdened hands.

Oh! My Dear, if I have doubted you forgive me. It was only that success comes so rarely to the blazer of trails usually only a grave in the wilderness for the one who comes behind to place a cross upon.

With my thoughts, I say to you "Courage" and "Onward."

Sincerely, (Signed)
Berta M. Coombs,
4 Dale Ave., Oklahoma City.

Stage setting for "Blind Husbands" at the New Unique theatre showing, Minneapolis

The Jumbo Sign Board of Them All

EVEN in the multitude of billboards and advertising signs which rest on the roofs of the multitude of buildings nesting about Times Square one claimed to be the largest in New York and perhaps in the world, is attracting the attention of even the people who spend their time during business hours in the vicinity of Forty-ninth street.

The sign in question is one devoted to the charms of Priscilla Dean, who is soon to appear in a new picture after a rather prolonged absence from the screen.

It was originally planned to have a sign of the usual size painted on the building where this sign is located. After the sign painter had looked at Priscilla's likeness he threw up his hands and struck—struck for more space!

"I like to do things in a big way," he said. "I couldn't do justice to those eyes and that smile and the dimples and—oh—I want more space, or I won't paint the sign."

"Paint the sign—and take your own space," he was told. Little did the man giving the order realize what this meant. The painter took his own space.

As a result there is a sign which reaches from the fifth floor to the roof of the ten-story Mecca Building at Broadway and Forty-ninth street. The sign extends the full width of the building which runs through from Broadway to Seventh avenue.

The largest sign in the world, according to Dame Rumor, on the Forty-ninth street side of the building at 1600 Broadway

Exploitation Idea Used for "Right to Happiness"

Below is an illustration of how some good exploitation was pulled during the New York showing of "The Right to Happiness." The two persons in evening dress shown in the illustration, professional actors were engaged by the Universal Publicity Department to walk up and down in front of the Circle theatre where the film was running and politely stop people whom they thought would not resent it, and at the same time hand out a little card which explained the "Right to Happiness" engagement and extolled it's merits. In view of the fact that from appearance the passerby would expect an inquiry of some importance, many persons stopped willingly and after so doing listened to the actor's story of "The Right to Happiness," etc.

The stunt went over for much attention.

"Leather Necks" Aid in Milwaukee Exploitation

THE way of Manager Frank Cook of the New Strand theatre, Milwaukee, and Selznick's publicity representative, Smith, from the Chicago office, went after business for the Strand's showing of "A Regular Girl" made Milwaukee used to exploitation stunts by the picture houses sit up and take notice

Among the stunts pulled for the picture was that of inducing ten U. S. Marines on an open automobile truck raising toy balloons with tags attached good for a season's pass to the Strand theatre. This went over for a lot of publicity. The streets were crowded for two hours with people amused at the antics of the marines, who were having the time of their lives and also hoping to grab a balloon with one of the admission tags attached.

The idea that clothes of appearance count was adapted to the exploitation of "Right to Happiness" in New York

Newspaper and Exchange Men Put Over a New One

THE most successful bit of co-operative moving picture advertising ever put on in Cincinnati was that promoted by the Cincinnati *Post*, recently in connection with the "rainy day ad" of the Paramount-Artcraft national newspaper campaign. Ralph Chandler, advertising manager, and Walter Going, of the advertising staff of the *Post* put forth strenuous efforts to interest Cincinnati exhibitors in "tieing-up" with the big Paramount-Artcraft ad and the results were beyond expectations. Each of nearly a score of exhibitors contracted to have their theatres advertised for twelve months in connection with the monthly advertising of Famous Players-Lasky Corporation. To help the newspapers sell this advertising, the Famous Players-Lasky office in Cincinnati established a desk for signing newspaper space contracts and signed up the exhibitors when they went into the office instead of making the newspaper solicitors work nights to find the showmen at their theatres. Reports from several exhibitors are that the novel "rainy day ad" brought immediate results and appealed to the sense of humor of patrons, drawing them to the theatre despite the rain. The ad was run on a day when it poured and the clouds wrapped Cincinnati in more than its usual rainy-day gloom.

The tie-up ads are cleverly framed, the newspaper making extra casts of the original border of the center ad and using it to make a well-balanced lay-out. This is much neater than just tacking on a lot of ads without regard to the general appearance of the whole.

Making a Cold Snap Work for You

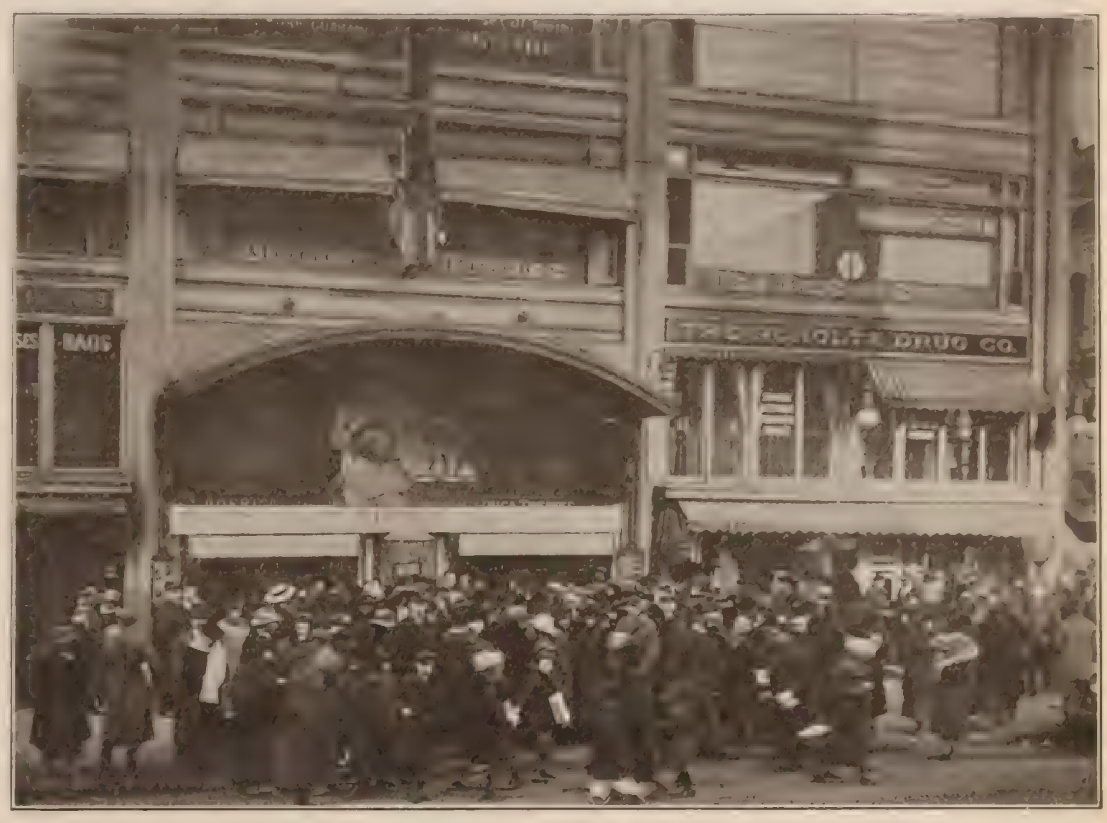
"IF you think you are cold, drop into the Liberty and see Miss Nell Shipman bathing in the open air at 40 below zero."

This was the heading of an advertisement used by W. C. Clavier, manager of the Liberty theatre, at Fargo, N. D., on the opening day of a run of "Back to God's Country." Fargo was in the grip of a cold spell with the thermometer registering 16 degrees below zero.

Despite the cold Mr. Clavier says the production broke house records, and that people stood out in the freezing weather waiting for room inside the theatre.

The Book Store as an Advertising Medium

" Anne of Green Gables " Gets Window Display Publicity of Great Value to the Run



Crowds which answered the display tie-up obtained for the showing of " Anne of Green Gables " at the American theatre, Denver

DENVER may be the abode of many "lungers" and others afflicted with pulmonary diseases which its high altitude benefits, but it is also " high " in some other things besides altitudes and one of these is the rating the theatres of the city are entitled to for the exploitation methods employed.

Perhaps the recent cold weather over the Middle West has stirred the blood of the Denver showmen, for of late there seems to be even more activity and enthusiasm in putting over pictures than previously.

One of the campaigns which has just closed which registers high in efficiency and the pulling of unusual stunts is that conducted by the America theatre, for the showing of Mary Miles Minter in " Anne of Green Gables."

The America began its exploitation early on this picture. Knowing the vogue the books from which the novel was adapted had in the city, it therefore bought extra large space in the newspapers and featured the novels from which the play was taken well up in its billing. Miss Minter, of course, was well known to Denver theatregoers and consequently easily sold so far as she herself was concerned. For that reason the principal stress was laid on the unusualness of the vehicle she was appearing in. Having told Denver about " Anne " in the papers the America publicity men next gave their attention to the other angles of exploitation the feature possesses. The tie-up possibilities for window displays with book stores was fully appreciated and it was along these lines that the America force outdid themselves.

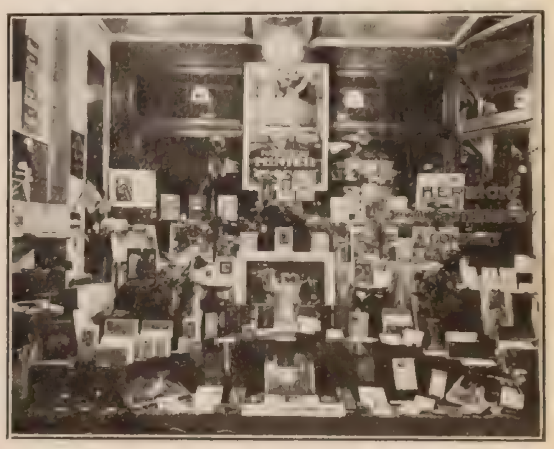
On one of the principal streets of Denver is the Herrick Book and Stationery Company's store. To the Herrick Company manager the proposition of a display in the store's best show window sounded so good that he joined forces with the theatre gang and between them a window display of co-operative design where the " Anne of Green Gables " books and the " Anne of Green Gables " picture advertising were featured, was constructed which equals anything of its kind ever recorded in these pages. Further description of the display is unnecessary since we are able to reproduce it for you.

The America men were not satisfied with this big display we have described, but also went after a window in the Denver department store and got it. This display was not so elaborate as the one arranged in the Herrick Company's window, but it was tasty and refined. In this display only the " Anne of Green Gables " novels and the photoplay advertising in the shape of scene stills with an announcement card giving the dates and the theatre where the attraction was playing were used. The Denver store made mention of the tie-up in its advertising which aided in arousing interest.

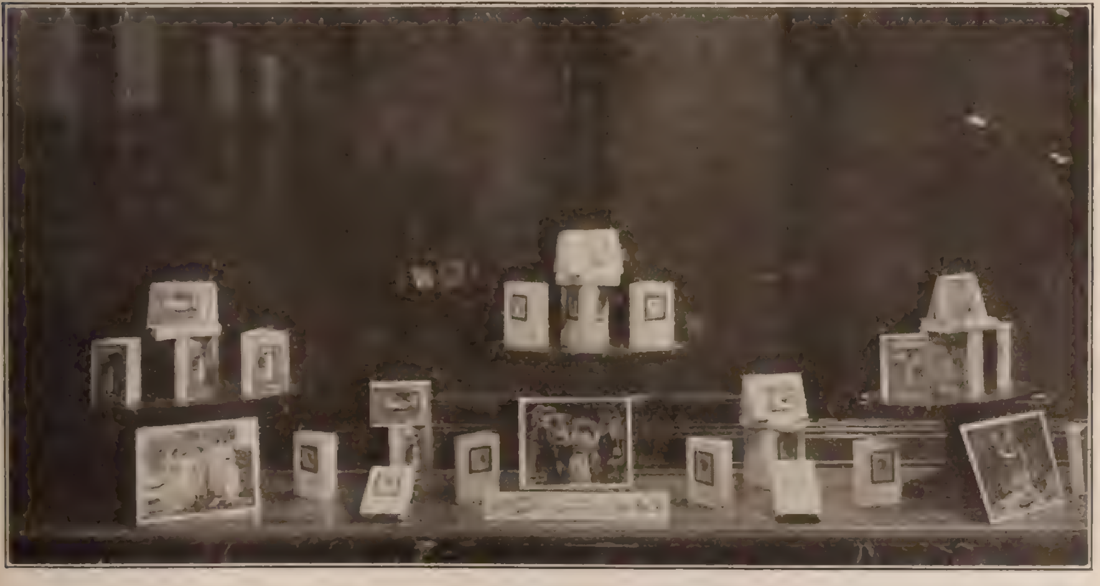
When the show opened business was all that could be expected even by optimistic exploitation men and during the run it held up well in spite of extremely cold weather.

A photograph was taken on the last day of the run, a cut of which is herewith shown which will prove whether the booking could be considered a success.

All of which goes to prove that intensive exploitation of pictures pays. Denver is not always a week run town to even good pictures, but this one held up so it is fair to assume that it was quite a lot of publicity which did it.



Attractive window display arranged by the America theatre of Denver for " Anne of Green Gables "



" Anne of Green Gables " window display arranged by the America theatre of Denver with the Denver Department Store

Gives Free Admissions as Interest Builder

OUT in Washington, Ind., there resides an exhibitor, Ernest Stellings, manager of the Grand Theatre, who knows that people like to get something for nothing and often times will make a great effort to obtain a prize, when the value of the gift is really not large, measured in terms of finance.

Recently Mr. Stellings used an advertising stunt to stimulate business through the "prize" medium. He distributed a numbered card which stated that certain numbers would entitle the holder to a free admission to the Grand theatre to see Anita Stewart in " Human Desire." The stunt brought out a lot of extra business, much of which probably was attracted to the theatre lobby out of curiosity.

ESCORIAL THEATRE

View of the Escorial theatre, New Orleans, during the week of the drive

Interesting Discussion on the Theory of Advertising by Julius K. Johnson

AN interesting dissertation on the theories of advertising emanates from Julius K. Johnson, Advertising Manager of the New Garrick theatre, Minneapolis.

It is a discussion of when it is good policy to advertise a star without laying any particular stress on the production regardless of the fact that the story has undenied exploitation angles perhaps unequaled in any picture the player has even appeared in.

Involved is in a way the same principle as that in the salesmanship idiom of "Don't ask a man if he wants to buy something. Assume that he does."

In the treatise forthcoming Manager Johnson assumed that all of Minneapolis wanted to see Mary Pickford's "Heart of the Hills." Assumed so because he had a standard product to sell in the star. Because Minneapolis had seen and liked "Daddy Long Legs" and "The Hoodlum" and the numbers of other Pickford pictures which have made her famous.

The underlying thought of Mr. Johnson's whole exploitation campaign is, in brief, the problem of whether the promise of "something new" as an appeal for patronage is as strong as the thoroughly-founded previous successes of the star exploited.

Exploitation, according to Mr. Johnson, that offers the popular phrases of "never seen before," "something new," "entirely different" and related words, is nothing more than a promise, when cut down to the bone. And, so he contends, a promise is never as much of an inducement for a person to spend money as a fact, backed up solidly by past performances.

It was with this idea in view that Mr. Johnson outlined his campaign for "Heart O' the Hills." Eschewing for a time, the many story angles of this latest Pickford production, and the various novelties that could well have been worked into the promotion of this attraction, Mr. Johnson, exploited "Heart O' the Hills" from the standpoint of "Daddy Long Legs," and "The Hoodlum," both of which had meant fine results for the New Garrick box office.

Thus it happened that when the New Garrick was showing "Heart O' the Hills," the Minneapolis public was reached with exploitation that did not treat this picture as an unknown product, but as another triumph by the same popular star who had entertained them with her portrayal of Judy in "Daddy Long Legs," and Amy Burke in "The Hoodlum." Advertisements which featured the display sections of the local newspapers were continual reminders of the fact that:

"You adored her as Judy in 'Daddy Long Legs;' You loved her as Amy in 'The Hoodlum;' You'll idolize her as Mavis in 'Heart o' the Hills.'"

Another basic element in the chemical formation of Mr. Johnson's exploitation justified his departure from the routine path of confining all promotion matter to the picture on the screen. This is his claim that every motion picture star has an individual following. And probably the star with the greatest following of box office patrons is Mary Pickford. Just as every exhibitor in every city knows, there is a certain percentage of theatregoers who will never fail to see a Mary Pickford attraction, so did Mr. Johnson realize that those same patrons who packed the houses for "Daddy Long Legs" and "The Hoodlum" would be more tempted to see "Heart O' the Hills," provided they recalled Miss Pickford in her past successes.

The art work used with the ads was another conception of the proper way to sell a picture, according to Mr. Johnson's ideas. The suggestion of "everybody's sweetheart," which was used generally in all advertising matter was carried out by means of a heart in which Miss Pickford's picture was enclosed. A background of hills carried out the title of the story.

Employing the "Sale" Idea for Pictures

THE Saenger Amusement Company has quit some string of motion picture houses in Louisiana's metropolis, New Orleans, but it doesn't own all the theatres which are alive and stirring and among these is the Escorial, a neighborhood house of ample seating capacity managed by D. Ludmann.

Mr. Ludmann does not go in for elaborate lobby displays but he does believe in the use of good paper for his front and in plenty of it. Recently Mr. Ludmann contracted for a week's supply of al Pathe pictures among which he booked "The Thirteenth Chair," and "Impossible Catherine" and decided to advertise them all at once. This he did on both the inside and outside of his house.

The screen was used for the announcement of the week's bills and in the lobby Mr. Ludmann placed several sheets of paper with the date the picture would be shown for every bill up for the week.

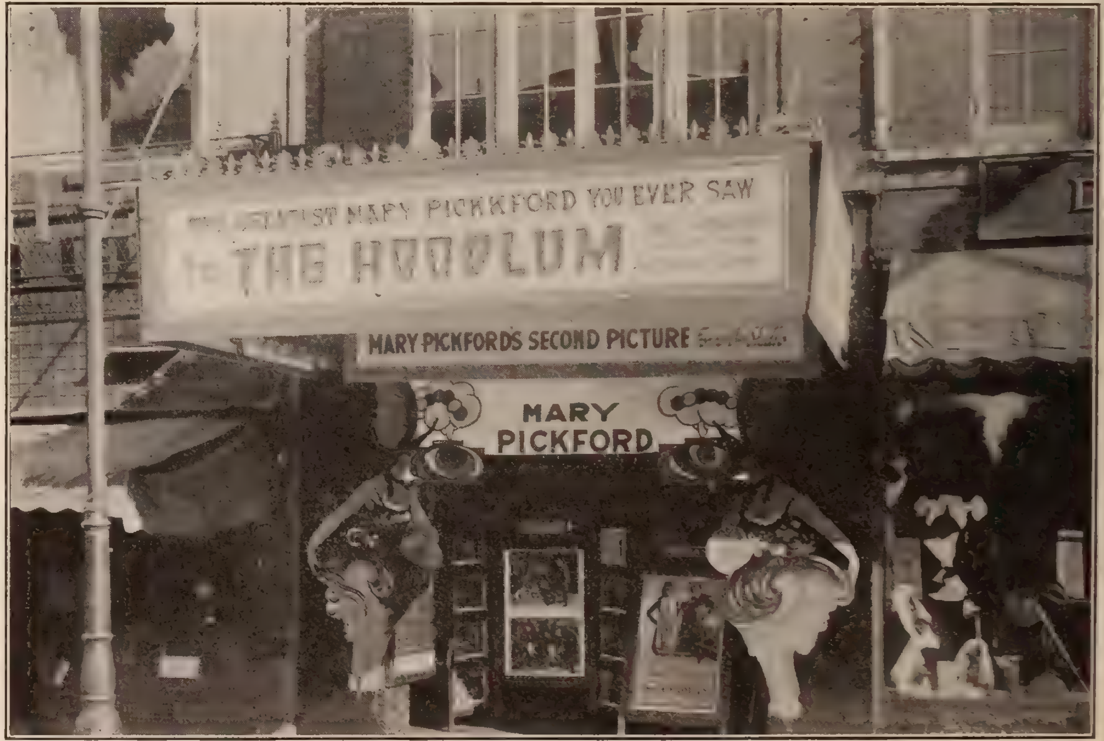
The result was gratifying according to his report. People coming and seeing a good picture and knowing that a drive was being made for the whole week with the same firm's pictures all of which were being touted as of assured standard were induced to come back again for the other nights. It was sort of a "sale" as other mercantile business would term it and like a sale it brought extra business because the efforts were concentrated.

Not New, But Still Good Is This Stunt of the Bannon Theatre

THE Bannon Theatre of Elyria, O., has tried out an old stunt in advertising with very successful results. In preparing the banner for the front of the theatre for a run of Mary Pickford in "The Hoodlum," the painter was instructed to put two "K's" in the star's last name.

It resulted in a great number of people stopping at the box office to call attention to the misspelling, and others dragged friends blocks out of their way to test their sense of observation by asking what was wrong with the sign.

The manager of the Bannon said that never had any other form of advertisement attracted so much attention, and that the resulting business was far beyond expectations. He intends to try the same stunt again when he hooks another picture by a star whose name is as familiar as that of Mary Pickford.



The High Lights of Broadway's Shows

DURING the war the U-boat lent itself well to the production of screen drama even if the public was aware that the dramatic thrills were but the clever tricks of the camera man and hat the giant liners an audience saw plunge beneath the water were only miniature ships, but it has remained for the enactment of the real thing as recorded by the cameras aboard German submarines to bring to the world a full idea of what happened when the submarine singled out its prey and methodically went about its mission of sending the craft to its watery grave.

Such scenes were first brought before American eyes some few weeks ago in a film released by nternational. Another now makes its appearance on Broadway as a part of the program at the Strand and Capitol theatres for this week. This latest contribution to history and entertainment is titled the "Log of U-35," being what purports to be and necessarily must be motion pictures taken on board a German submarine while she was at her work of destroying Allied marine service.

Before your eyes and with all the realism of the actual happening made especially effective by good camera work both in the sharpness of the picture and for steadiness of the image, considering the fact that the camera was necessarily located on the rolling back of the sub, the audience sees in detail five big steamers and one schooner receive their death wounds and views each one lift either prow or stern high in the air before plunging beneath the waves. The reels, there are two, are sponsored by C. B. Price and Co. Any exhibitor who does not avail himself of the opportunity presented of billing these reels as a feature is letting real money get away from his box-office.

Second on the list of "high lights" is a strip of news weekly released by International titled "Defying Death a Mile in the Air," same being the daredevil deeds of Lieut. Locklear on, over and under an aeroplane a mile from earth, as photographed from another plane speeding along in a parallel direction. For thrills this bit of film can scarcely be surpassed. Locklear performs amazing feats that nothing short of a sheer disregard for his life would induce any man to do. In bringing these thrills to the screen, some extra fine camera work has been accomplished. You look at the picture as if the actual happenings were but a few rods away, and it is seldom that the stunts get out of the vision of the camera and then but for a fraction of a second. This strip is good for special billing and the promise of something new in death defying deeds.

Several of the numbers on Ned Wayburn's Revue at the Capitol would be worth while describing if they were of the character which picture theatres are using, but we therefore pass them for a novelty which should prove interesting to all managers who go in for elaborate vocal selections with settings. This is to be found in the first scene of the Wayburn presentation and consists of a pretty and effective way of introducing soloists and dancers for a special number, words and music of which are the work of Cora Mac Greachy, under the title of "The Seven Wonders of the World."

The stage setting is a giant double "inkwell," with a fancy "back." In the center of the "back" is "a calendar pad," in reality a sliding door. Seven girls enter on cues from the song as the doors are changed, beginning with "Monday." All are in costumes which for the Capitol presentation were designed by Miss MacGeachy. The setting was devised by Ned Wayburn. The "inkwells" are probably four feet high and are painted to show red ink in one and a blue ink in the other. From one protrudes a "quill pen" about six feet long. The "calendar" doors are about three and one-half by six feet. A scroll work design is worked out in the backing of the "inkwell." The soloists, two males, appear after the curtain is parted. The act runs about fifteen minutes and appears to be especially suitable for photoplay theatre presentation. Back of the "inkwell" set are curtains. The set is dimly lighted with spots focused on the "calendar" when the girls enter. The particular designs in costume used at the Capitol are not essential to the act.

Timely Tips on Short Subjects Seen on Broadway

Timely Tips on Short Subjects

The Log of the U-35—C. B. Price and Co.

THIS is described as the official log of the German undersea raider, U-35, made by the commander on the deck of his craft as it pursued its work of wanton destruction, tendered to the German administration of war times and later seized by the Allies when that government collapsed. The film has been submitted to the naval authorities at Washington and shown at the U. S. submarine base at New London, Conn., but hitherto has not been exhibited to the public. Besides showing in detail how ships were sunk, it presents some interesting highlights of what life aboard a submarine really is and has considerable scenic value showing the ocean a thousand miles from land.

It's merits are made plain under "highlights" on this page.

Unusual Strips in This Weeks Current Events

WINTER on the Shores of Lake Erie—International. This is some extra fine snow stuff taken while the storm still held. A squirrel which had ventured out for a meal, is caught by the lens in the crotch of a tree as it nibbles away at a nut.

In the Northwest—Pathe. A fine view of the big rotary snow plows used on the railroads in the Northwest as they eat their way through big drifts of snow.

Welding a Great Ship Casting—Kinograms. There is much educational value in this strip which explains itself. How such without detachment from the ship is a piece of knowledge worth possessing.

Defying Death a Mile in the Air—International. This is the camera's record of what Lieutenant Locklear did recently at Los Angeles in the way of crawling about an aeroplane and performing such stunts as hanging by one leg, one arm and standing erect without support, while the machine was in motion many thousand feet above the earth. A real thrill in this for the most hardened spectator.

grams. There is much educational value in

Mummers Outdazzle Former Years—Pathe. Scenes from the annual New Year's parade in costume at Philadelphia. Many novel stunts were in evidence and some unique floats were exhibited. A feature of this year's parade was the "Death of John Barleycorn" contingent, being for the most part many persons inside huge bottle-like costumes labeled for the departed beverage.

On Life Saving Duty—International. This is a view of the Coast Life Guards rescuing people from a wrecked ship by aid of the breeches buoy. It is not a demonstration but scenes from an actual rescue.

From Hand to Mouth

Harold Lloyd—Pathe

HAROLD LLOYD is on the programs of both the Rialto and Strand theatre this week in a new two-reel comedy titled "From Hand to Mouth."

To our mind this is even better than "Bumping Into Broadway," which was generally accepted as a new highwater mark for Lloyd. There is a lot of "new stuff" in the picture and what is more to be commended, the pulling of "old stuff" in a new way or with clever additions to the business which makes it register as if it was original. For instance, there is the usual chase of the "cops," but it is not just a chase without reason with the usual tumbling about. Lloyd wants to be pursued by the police so he can rescue the "girl," so deliberately invites pursuit by bumping into the cops where they are on duty, hitting them with bricks, etc.

The comedian is shown this time as a "busted" young man who is behind on his board bill, and hungry. His attempts to side step his landlady after being served with "the third notice" are extremely funny. Considerable business about the stage entrance of a theatre goes over big. Another scene with a cute little girl who is also hungry also registers. All in all, it is one of the best slap stick hits of the season and further establishes Lloyd's reputation as one of the most consistent of screen comedians. When one stops to count the number of really good comedies this actor has produced in the past few months, it is the highest compliment we can pay him when we say that "From Hand to Mouth" is the best picture he has yet made. As are all Lloyd comedies, this is released by Pathe.

Dames and Dentists

Vitagraph

"JIMMY" AUBREY, Vitagraph's screen comedian is the central figure in this, a slap stick production which, while presenting nothing particularly new in business or idea, does keep up its tempo of farce comedy action and will command interest and earn a good many laughs.

The excuse of a "plot" common to low comedy pictures, is in this instance a dentist's office where much burlesque of the treating and extracting of various patients' teeth is used to a fair degree of success. Some very good camera work is in evidence and several of the sequences may be termed to be original. One is a strip where three men chase themselves about under a large rug. A lot of good freak types have been assembled for minor roles and Aubrey does not allow the action to lag at any point. We would call the picture considerably above the average of its kind.

Capitol Theatre Colorland Review

THIS is a Prizma offering of the usual type which has for its principal entertainment feature, a most decided apppeal in the beauties of the photographic tintings. There is no story but many of the strips register as exceptional in their colorings. On the Capitol theatre program.

Hy Mayer Travelaugh

HY MAYOR'S latest cartoon comedy will amuse those who are partial to cartoonic antics of Mr. Mayor's famous characters. It is of usual length and the subject is of timely interest. On the Capitol theatre bill.

One of Harold B. Franklin's attractive scenic canvases which are painted each week as a stage setting at Shea's Hippodrome, Buffalo

Novelty Advertising Idea for "The Miracle Man" Originated by Laurie

A. J. Laurie, manager of the Alhambra Theatre, Toronto, Can., is the originator of one of the most effective little "Miracle Man" advertising ideas which have come to our attention.

The advertising medium is a little multiple page booklet, entitled "Faith." With only a few sentences on each page and set in very narrow measure, a little sermon is printed on the factor the quality of faith is in every one's life. No mention of advertising is hinted at until the very last page where the announcement of "The Miracle Man" as a feature picture founded on the theme of the booklet is made.

Being well written and nicely printed the booklet is read for its literary merit, and it is not until one reaches the end of the story that it is discovered that the person has been the victim of an advertising stunt. Of course there is no "kick" to this "teaser" method idea since the booklet is valuable for the reasons first mentioned.

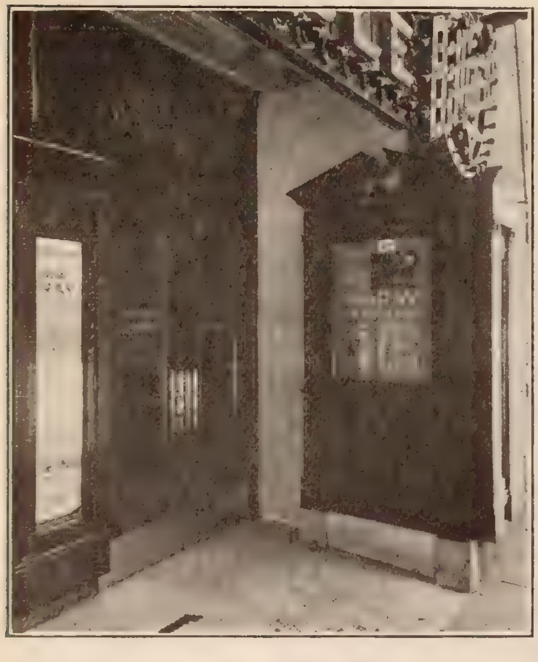
For those who may wish to use this idea we are appending Mr. Laurie's text as it appeared in his booklet "Faith."

"There is something worth while in this little book and you ought to read it. "Faith, Hope and Charity." Someone has said the greatest of these is Charity. Faith, however, is a big factor in the life of people. Faith in your fellowmen, your employees, your employer, is wonderful, but have you faith in yourself? Faith in one's ability to make good is half the battle. You must have faith in your proposition too, or else you will fail. Faith to a very large degree is the foundation of all religious organizations. Without it they would totter and fall to the ground.

"And faith shall make you whole"—"by faith ye shall be cleansed." By faith miracles have been performed in modern as in olden times. Faith in the British fleet was one of the chief factors making for morale in the Allied Armies. Faith in Foch kept his soldiers ready for instant response. Faith means trust or confidence in a person; belief in the statement of another; confidence and trust in God; fidelity to promises, honesty. The engineer has faith in the track foreman. The foreman has faith in the trackmen. The trackmen have faith in the ties, rails and spikes.

And the train rolls on at sixty miles an hour. But if one of these break faith there is sure to be a catastrophe. The same applies to your life as you live it in enjoyment because you have faith in those who are responsible for your safety.

Four crooks had faith in their ability to victimize. A wondrous character had faith in the ability of faith to cure broken minds and broken bodies. He won—although he was to be the victim. He was the Miracle Man, and faith wrought wondrous changes in four crooks. The story cannot b told in detail in this little book. If you see th great Paramount-Artcraft production, "The Miracle Man at the Alhambra——."



Corner of the lobby at Shea's Hippodrome, Buffalo, showing Manager Franklin's attractive program card

Franklin Employs Girl Ushers fron Choice Now

MANAGER HAROLD B. FRANKLIN calls i the Shea Hippodrome "traffic squad." Hippodrome patrons call it the "beauty squad. It's both!

The quintette pictured above is the personnel o the officers that direct the "traffic" at Shea's Hipprodrome, Buffalo. In other words Mr. Frankli looks to these five girls to solve all problems o seating the patrons that attend the big Buffal house. They direct the work of the corps of th 25 usherettes. Each is in command of a squad o five "patron charmers."

These girls for a half hour each day before th house opens go through drills and calisthenic exercises in the basement of the Hippodrome. Thes drills fit the girls to better perform their work, giv them much needed exercise and aid in physical upbuilding. Long periods on the floor are neve complained of by these athletic "traffic girls."

When one says that these girls solve the problem incident to the work of ushering, that statemen must be taken literally because there are few patrons that can resist the smile of any of thes girls. If a patron cannot find a seat and gets a trifle noisy, a smile comes forth from the face o one of the usherettes and the patron is content t stand all night if need be.

There is a certain psychology in an usherette' smile. A big house will find it a valuable asse when the audience begin to overflow; whe patrons begin to display the "blues." The gir ushers at Shea's Hippodrome have proven a bi success. They were engaged when the countr entered the conflict overseas. It was an experiment, but Mr. Franklin is authority for the statement that boys will never again be employed a ushers in Shea's Hippodrome.

The girls have proven their worth and have become a permanent part of the Hippodrome system Their gentle ways, winning smiles and ever presen willingness to make patrons feel at home, ha brought forth many laudatory remarks fron patrons.

H. B. Franklin's "traffic officers" who keep order at Shea's Hippodrome, Buffalo

With First Run Theatres

NEW YORK

voli Theatre—

erture—1812.

rrent Events—Rivoli Pictorial Winter on the Shores of Lake Erie, Gaumont; The Fresh Air Cure, Philadelphia, International; Winter Scenes in Lower California, Balboa Beach, Cal., International; Coasting a la Aeroplane, International; In the Northwest, Pathe; Welding a Great Ship Casting, New York, Kinograms; Mutt and Jeff cartoon, "He Ain't Done Right by Our Nell"; Renewing Old Times With Black Jack Pershing, Lincoln, Neb., International; Defying Death a Mile in the Air, Los Angeles, International.

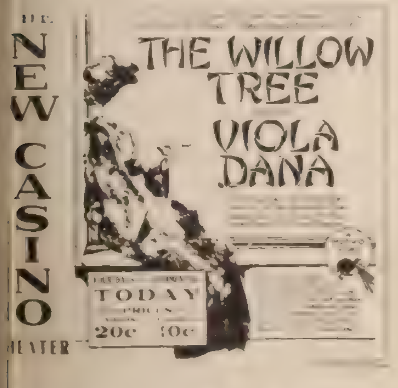
cal—Aria from "Ernani."
Soprano solo by Alma Doria. Presented before a special setting, an interior with a large French window at the center and lighted in dim scarlet.

ature—"She Loves and She Lies" —Norma Talmadge. Select.

medy—"Go West Young Woman" —Christie.

rgan Solo—Grande Marche.

xt Week—"The Woman in the Suitcase."

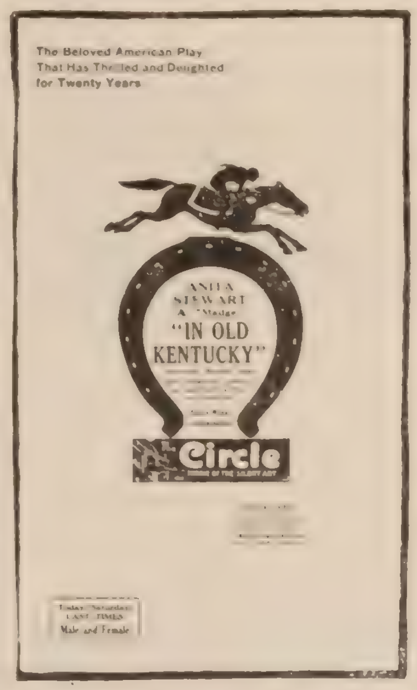


multaneous with the review of the pic re we are showing now a display on he Willow Tree," largely producer's cut wever, the work of the New Casino theatre of Jacksonville, Florida. The Casino running this feature for a full week. In size this was five tens

ialto Theatre—

verture—Rienzi.

urrent Events—Rialto Magazine—Mummers Outdazzle Former Years, Phil., Pathe; Winter Sports in Norway, Gaumont; Ice Boats Start in First Race, Red Bank, N. J., Kinograms; Oil Boat Wrecked on the Maine Coast, International; Value of a New Fire Extinguisher, Augusta, Maine, Gaumont; Queens of Tabbyland, New York, International; In the Wilds of a Great City, San Francisco, Kinograms; Windy City Stock Yards Overcrowded, Gaumont; In Honor of the Allies, Pilsen, Pathe; Conquering King Winter, International; The Gallant 8th Reviewed, Fort Bliss International.


The Beloved American Play That Has Thrilled and Delighted for Twenty Years
ANITA STEWART
"IN OLD KENTUCKY"
Circle
LAST TIMES
Male and Female

S. Barrett McCormick thought well enough of the press book on "In Old Kentucky" to use it in the framing of his display advertising which should be an O. K. that can be considered worthwhile since Mr. McCormick is generally considered to be an expert in framing good looking and effective newspaper ads. This was four columns by fourteen

Vocal—"Rose of My Heart."
Baritone solo, by Greek Evans.

Feature—"When the Clouds Roll By"—Douglas Fairbanks.

Comedy—"From Hand to Mouth" —Lloyd. Pathe.

Organ Solo—Finale in E Flat.

Next Week—"The Tree of Knowledge."

Strand Theatre—

Overture—"Dance of the Hours." From "La Gioncondа."

Special—"Log of the U-35."

Vocal — "Excelsior" — Tenor and baritone duet, by Redferne Hillingshead, tenor, and Malcolm McEachern, baritone.

Feature—"A Daughter of Two Worlds"—Norma Talmadge.

Vocal—"Spring Voices."
Eva Leoni, soprano.

Comedy—"From Hand to Mouth" —Lloyd. Pathe.

Next Week—"Desert Gold."

Academy of Music—

Overture—"Katinka."

Current Events—Fox News.

Cartoon—"For Better or Worse"—Mutt and Jeff.

Features—"Blind Husbands"—Stroheim. "Brothers Divided"—Frank Keenan.

Instrumental—"Sakuntala."

Comedy—"The Red Hot Hottentots"—Pathe.

Last Half—

Overture—"Katinka."

Travelog—"Slipping into Society."

Current Events—Fox News.

Features—"Flames of the Flesh"—Gladys Brockwell.
"Haunting Shadows"—H. B. Warner.

Serial—"The Black Secret"—11th Episode. Pathe.

Instrumental—"Sakuntala."

Comedy—"Gee Whiz"—Merit.

Capitol Theatre—

Scenic—Capitol Colorland Review. Prizma.

Cartoon—Hi Mayers' Travelaugh.

Special—"The Log of the U-35."

Instrumental — Group of French Dances—(a) Polka; (b) Valse; (c) Gavotte; (d) Polonaise.

Current Events—A Lot of Ways to Film a Launching, Kinograms; Welding a Great Ship Casting, Kinograms; Baron Shibuswa, Kinograms; Conquering King Winter, International; On Life Saving Duty, International; In the Wilds of a Great City, Kinograms; Fresh Air Cure, Philadelphia, International; Ice Boats Start on First Race, Red Bank, N. J., Kinograms; Defying Death a Mile in the Air, International; The Mummers' March, Philadelphia, International.

Revue — Ned Wayburn's Song Scenes.
Scene 1—The Seven Wonders of the World—Singing and dancing number with a special setting in the form of a huge fancy inkwell in the center of which is a calendar pad effect, same being sliding doors through which the participants in the number emerge. Soloists are Frank Johnson and Donald Kerr.
Scene 2—Miami—Soprano solo by Lucille Chalfont.
Scene 3—Louisville—Singing and dancing number, with Pearl Regay and the White Trio leading and introducing fancy buck and wing dancing by the company.
Scene 4—(a) "On the Road to Mandalay," sung by Frank Johnson; (b) "Darktown Dancing School," sung by Donald Kerr, assisted by the company.
Scene 5—A Bit of Scotch—Elaborate presentation of Scotch melodies and songs with interpretative dances by the company in costume beginning in a march down concealed stairs from the flys and in front of a Scotch landscape drop and wings. Sung by Pearl Regay, Donald Kerr and the White Trio.
Scene 6—Say it With Flowers—Song and dances by the ensemble, in which the circular stairway of the opening bill, re-decorated and artistically lighted, is used.

Feature—"Should a Woman Tell" —Alice Lake.

Comedy—"Dames and Dentists"—Vitagraph.

Cartoon—Bobbie Bumps in "The Master's Voice."

LOS ANGELES

Tally's Kinema Theatre—

Program the same as last week except new Pathe News

Next week—"In Old Kentucky."

Tally's Broadway Theatre—

Overture—"Poet and Peasant."

Comedy—"A Day's Pleasure"—Chaplin, 4th week.

Vocal—"Hand in Hand," rendered with 'cello obligato.

Feature—"The Beauty Market"—Katherine McDonald.

Next Week—"The Lone Wolf's Daughter."

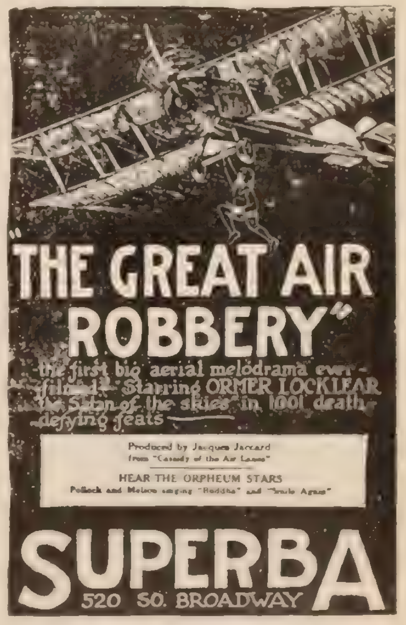
Grauman's Theatre—

Overture—"Gems of the Shamrock Isle."

Scenic—Post-Paramount.

Special — Chief Owaissa, Indian Pianist, in a two-number concert.

Educational—Topics of the Day.


"THE GREAT AIR ROBBERY"
the first big aerial melodrama ever filmed—Starring ORMER LOCKLEAR the Satan of the skies in 1001 death-defying feats
Produced by Jacques Jaccard
HEAR THE ORPHEUM STARS
SUPERBA
520 SO. BROADWAY

This is the way the Superba of Los Angeles advertised "The Great Air Robbery" a three by ten display with the aeroplane stunts highlighted. This is entirely original so far as we are able to judge

Instrumental—Minor at the organ in (a) "Mother Machree." (b) "Let the Rest of the World Go By."

Current Events — International: French Heavyweight Champion Welcomed, Paris; Winter Scenes at Capitol, Washington; On a Flying Fish Seventy-one Miles per; Yule Tide Celebration at Washington. Gaumont: Scenes of Producing Copper, Ajo, Arizona; Gaumont: Welcome to Pershing, Chicago;

Key City Shows Week January 10

Pathe: Pershing at La Clede, Missouri.
Instrumental—'Cello and violin solos and a duet; rendered before a black velvet drop.
Educational—Paramount Magazine.
Specialty—Colonial Minuet Dance Number, "Ye Olden Days," given in costume of the period of the dance and in a special set, a Colonial parlor home, with French windows opening on a beautifully lighted garden drop.
Feature—"Luck of the Irish"—Allan Dwan production.

Grauman's Rialto Theatre—

"Male and Female" continues in its sixth week to satisfactory business.

California Theatre—

Overture—La Forza Destino.
Scenic — "Roof of America"—Prizma.
Instrumental—Song concert, by the Swanee River Orchestra.
(a)—"The Music Box," sung by Ann Thompson.
(b)—"Carry Me Back to Old Virginny," sung by an octette, and orchestra.
Current Events—California Weekly, compiled from all releases.
Feature—"The Cup of Fury"—Eminent Authors-Goldwyn. Preceded by a prologue titled "The Cup of Fury," and consisting of a picture of a large cup with a Prizma film projected in miniature, giving the effect of flames leaping from the cup. During the showing Martha Graham gave the "flame dance."
Special—"The Illiterate Digest"—Will Rogers' sayings.
Cartoon—"Jerry on the Job"—Bray-Goldwyn.
Next Week—"When the Clouds Roll By."
Note—A setting consisting of a Southern Colonial home filling the stage space used during the song number.

Symphony Theatre—

Feature—"The Beloved Cheater"—Lew Cody.

Clune's Broadway Theatre—

Scenic — Salt of Aping — Holmes Travelogue.
Current Events—Pathe News.
Educational—Paramount Magazine.
Feature — "Too Much Johnson"—Bryant Washburn.

Superba Theatre—

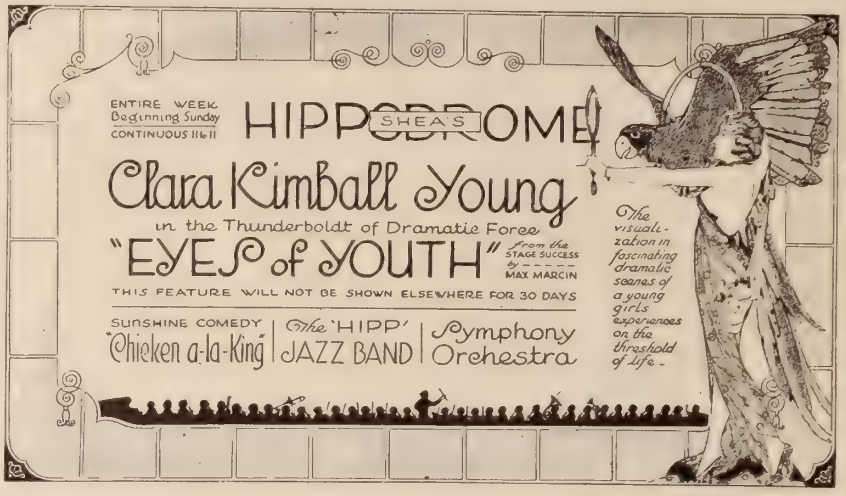
Feature—"The Great Air Robbery"—Universal Special.
Comedy — "Seeing Things"—Universal.
Current Events — International Weekly.
Vocal—"Smile Dear," duet.

Miller's Theatre—

Feature—"Sealed Hearts"—Eugene O'Brien.
Comedy—"The Millionaire"—Hall Room Boys.
Current Events—Selected numbers from all releases.

Alhambra Theatre—

Feature—"Wings of the Morning"—William Farnum.
Educational—The Home of the Hula Pula—Martin Johnson Cannibal Islands pictures.
Note—Clunes' Auditorium begins an indefinite run with Mary Pickford in "Pollyanna" on Jan. 19.



ENTIRE WEEK
Beginning Sunday
CONTINUOUS 11 to 11

SHEA'S HIPPODROME

Clara Kimball Young
in the Thunderboldt of Dramatic Force
"EYES of YOUTH"
from the STAGE SUCCESS by MAX MARCIN

THIS FEATURE WILL NOT BE SHOWN ELSEWHERE FOR 30 DAYS

SUNSHINE COMEDY "Chicken a-la-King" | The 'HIPP' JAZZ BAND | Symphony Orchestra

The visualization in fascinating dramatic scenes of a young girls experiences on the threshold of life -

BALTIMORE

Parkway Theatre—

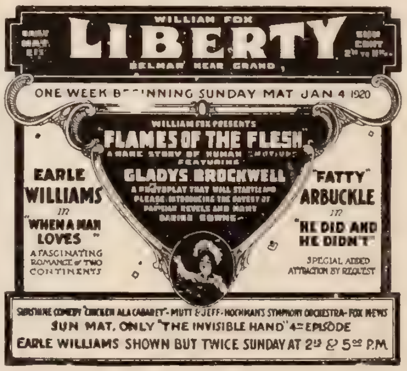
Current Events—Pathe and Pathe Review.
Feature—"Everywoman" (Paramount)
Additional feature eliminated owing to length of film.

New Theatre—

Current Events—Pathe and Pathe Review.
Comedy—"When Wild Men Go Wild"—(Christie)
Vocal—Miss C. Waters, selections from Faust and Carmen.
Feature—"The Broken Melody"—Eugene O'Brien.

Wizard Theatre—

Current Events—Fox Weekly.
Cartoon—"Bud and Susie"—(Bray)
Feature—"Everywoman" (Paramount)
Program shortened owing to length of feature.



WILLIAM FOX
LIBERTY
DELMAR NEAR GRAND,

ONE WEEK BEGINNING SUNDAY MAT JAN 4 1920

WILLIAM FOX PRESENTS
"FLAMES OF THE FLESH"
A RARE STORY OF HUMAN EMOTIONS
FEATURING
GLADYS BROCKWELL
A PHOTOPLAY THAT WILL STARTLE AND PLEASE. INTRODUCING THE GAYEST OF PARISIAN REVELS AND MANY DARING GOWNS.

EARLE WILLIAMS in "WHEN A MAN LOVES" A FASCINATING ROMANCE of TWO CONTINENTS

"FATTY" ARBUCKLE in "HE DID AND HE DIDN'T" SPECIAL ADDED ATTRACTION BY REQUEST

SUNSHINE COMEDY "CHICKEN ALA CABARET"-MUTT & JEFF-HOCHMAN'S SYMPHONY ORCHESTRA-FOX NEWS
SUN MAT. ONLY "THE INVISIBLE HAND" 4th EPISODE
EARLE WILLIAMS SHOWN BUT TWICE SUNDAY AT 2

This display of the Liberty's, St. Louis, is rather novel and shows the handiwork of a capable artist. The double bill announcement "When a Man Loves" is greatly overshadowed by the "Flames of the Flesh" part of the display. This perhaps was intended. In size this was three columns by six inches

BUFFALO

Shea's Hippodrome—

Overture—"Apple Blossoms" selections—Kreisler.
Special—Stage setting, reproduction of Corot's "Spring." The delicate touch of this famous artist was apparent in this subject, which was attractively lighted and painted by Horace Smith and staged by Harold B. Franklin.
Feature—"Eyes of Youth"—Clara Kimball Young.
Comedy—"Chicken a la Cabaret"—Sunshine.
Current Events—Hippodrome Pictorial Review, especially edited by Mr. Franklin from Fox, Gaumont, Universal News, together with Literary Digest Topics of the Day.
Scenic—Prizma natural color picture, "A Day With John Burroughs."
Next week—"Scarlet Days"—D. W. Griffith production.

Strand—

Overture—"Sweethearts" — Victor Herbert.
Current Events—Latest Pathe News.
Feature—"The Perfect Lover"—Eugene O'Brien.
Comedy—"Bumping Into Broadway"—Harold Lloyd.
Next week—William Russell in "Six Feet Four."

CLEVELAND

Stillman Theatre—

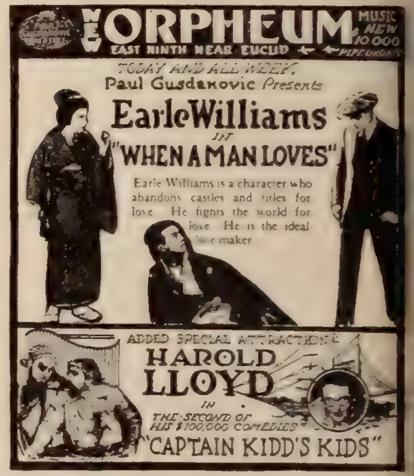
Overture—"Il Guarnay," by Gomez.
Theme—"Oh Boy" and "Jealous Moon."
Current Events—Kinograms No. 96, and Pathe Review No. 34.
Cartoon—Mutt and Jeff in "He Ain't Done Right by Our Nell."
Comedy—"Her Nearly Husband," a Supreme Comedy.
Feature—"When the Clouds Roll By," with Fairbanks.
Next Week—Norma Talmadge in "A Daughter of Two Worlds."

Alhambra Theatre—

Overture—"Goodbye '19, Hello '20"—medley of the season's popular songs, arranged by Musical Director Homer Walters.
Theme—"When the Clouds Roll By."
Current Events—Pathe News No. 1 and Literary Digest Topics No. 26.
Comedy—"His Nearly Wife"—a Supreme Comedy.
Feature—"When the Clouds Roll By."
Next Week — Wallace Reid in "Double Speed."

Euclid Theatre—

Overture—Popular Airs from "Bohemian Girl," each one rendered by solo, by different musical instrument arranged by Director Max Faetkenheuer.
Theme—"When You're Away."
Current Events—Kinograms No. 97, and short strips of Prizma Color Film.
Comedy—"Taming the West," the Hall Room Boys.
Scenic—"Raindrops," released by Paramount.
Feature—"Soldiers of Fortune."
Next Week—"Miracle of Love," with Cosmo Hamilton, unless "Soldiers of Fortune" is held over.



NEW ORPHEUM
EAST NINTH NEAR EUCLID
MUSIC NEW 10,000 PIPE ORGAN

TODAY AND ALL WEEK.
Paul Gusdanovic Presents
Earle Williams
IN
"WHEN A MAN LOVES"
Earle Williams is a character who abandons castles and titles for love. He fights the world for love. He is the ideal love maker

ADDED SPECIAL ATTRACTION
HAROLD LLOYD
IN
THE SECOND OF HIS $100,000 COMEDIES
"CAPTAIN KIDD'S KIDS"

The New Orpheum of Cleveland is sponso for this display on "When a Man Loves" and "Captain Kid's Kids," a three colum by seven-inch display in the Jan. 4th edition of the Cleveland Plaindealer

Metropolitan Theatre—

Overture—None this week, owing t length of feature.
Theme—Selections from operas.
Current Events — Leader-New Weekly.
Comedy — "'Twas Midnight," Christie Comedy.
Feature—"Flame of the Desert."
Next Week—Katherine McDonal in "The Beauty Market."
Scenic—Bray Pictograph No. 410—"The City of Kings."

PHILADELPHIA

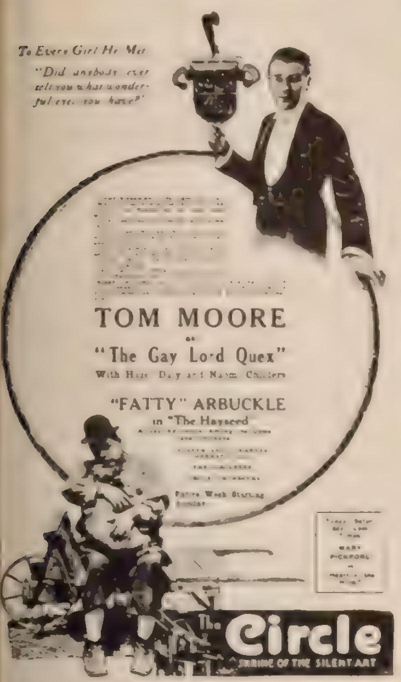
Stanley Theatre—

Overture—"Sakuntala"—Goldmark
Feature—"Eyes of Youth"—Clar Kimball Young.
Current Events—Compiled fro Pathe News No. 1, Fox News Current Events, Literary Digest Gaumont Graphic.
Educational—Pathe Review.
Cartoon—"They Ain't Done Righ By Our Nell."

Victoria Theatre—

Overture—"Venetian Boat Song—Nevin; "The Gondoliers"—Nevin.
Feature—"Victory"—Paramount.
Comedy—"The Fireman"—Chapli
Current Events—Pathe News.
Scenic—Ford Educational Weekly—"Eventide."

Current Week's Bills Throughout Country


To Every Girl He Met
"Did anybody ever tell you what wonderful eyes you have?"
TOM MOORE
as
"The Gay Lord Quex"
"FATTY" ARBUCKLE
in "The Hayseed"
MARY PICKFORD
The Circle
SHRINE OF THE SILENT ART

One of McCormick's displays for "The Gay Lord Quex" and "The Hayseed." It is interesting to note how many exhibitors are now splitting the advertising about equally between feature and comedy. This was three columns by twelve inches

Arcadia Theatre—

Feature—"Toby's Bow"—Tom Moore.
Current Events—Pathe News No. 1. Kinograms, Literary Digest.
Scenic—Burton Holmes No. 200.
Comedy—"A Millionaire Pauper"—Hall Room Boys.

Palace Theatre—

Overture—"Jewels of the Madonna," First Intermezzo.
Feature—"Jubilo"—Will Rogers.
Comedy—"The Vagabond"—Chaplin.
Current Events—Pathe News.

Regent Theatre—

Feature—"In Wrong"—Jack Pickford.
Comedy—"Papa By Proxy."
Current Events—Pathe News.

CHICAGO

Central Park—

Overture—Selections from "Three Twins."
Weekly—International News.
Pathe Review.
Feature—"Blind Husbands."
Comedy—"Hotfoot Hottentot."

Woodlawn—

Organ Solo—Popular melodies.
Woodlawn News and Views.
Lyons and Moran Comedy.
Woodlawn's Brighter Side of Life.
Orchestra Fantasia—"My Old Kentucky Home."
Feature—"Hearts O' the Hills"—Mary Pickford.
Intermission—"Wonderful Pal."

Playhouse—

International News.
Topics of the Day.
Ford Educational—"Bubbles."
Two solos by Helen Haworth, "The Magic of Your Eyes" and "The Birthday Song."
Feature—"The Clodhopper"—Chas. Ray.
Comedy—"Call a Cop."

Ziegfeld—

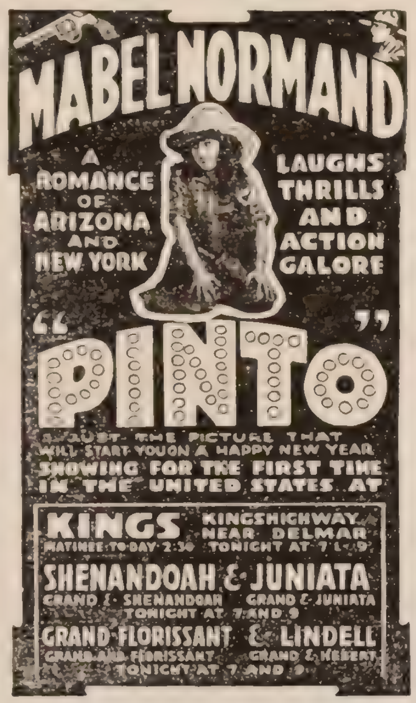
Pathe News.
Comedy—Mr. and Mrs. Carter De Haven in "The Little Dears."
Feature—"The Broken Melody"—Eugene O'Brien.

Riviera—

Overture—Grieg's "Peer Gynt Suite" played by the Riveria's unexcelled orchestra and beautifully interpreted by a Constellation of Artistic Dances in woodland setting.
Riveria Topical Events.
Riveria Sparkling Specialties.
Feature—"Hawthorne of the U. S. A."—Wallace Reid.
Comedy—"A Ladies' Tailor."

Randolph—

Continued for second week. Douglas Fairbanks, "When the Clouds Roll By."


MABEL NORMAND
A ROMANCE OF ARIZONA AND NEW YORK
LAUGHS THRILLS AND ACTION GALORE
"PINTO"
JUST THE PICTURE THAT WILL START YOU ON A HAPPY NEW YEAR
SHOWING FOR THE FIRST TIME IN THE UNITED STATES AT
KINGS
KINGSHIGHWAY NEAR DELMAR
MATINEE TO-DAY 2:30 TONIGHT AT 7 & 9
SHENANDOAH & JUNIATA
GRAND & SHENANDOAH
GRAND & JUNIATA
TONIGHT AT 7 AND 9
GRAND-FLORISSANT & LINDELL
GRAND AND FLORISSANT
GRAND & HEBERT
TONIGHT AT 7 AND 9

One of Louis K. Sidney's display for "Pinto" which merits attention as a model as it is not difficult of reproduction and looked well on the page. About the average in size for St. Louis and the Sidney string of houses, two-sevens

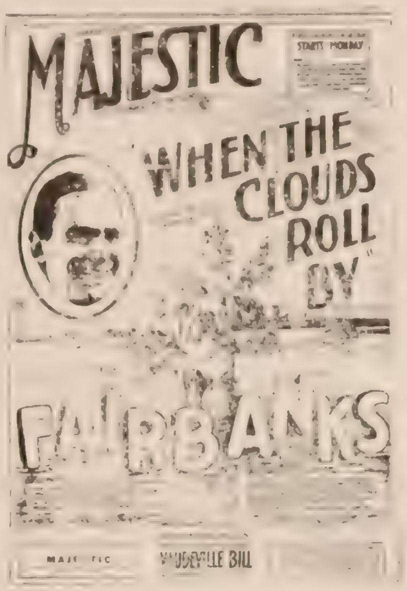
DETROIT

Madison—

Overture—"La Boheme."
Topical Review—Compiled from Pathe News, Universal Weekly and Detroit Free Press film edition.
Vocal—Coster and Clements.
Feature—"The Greatest Question"—D. W. Griffiths.
Next week—"A Daughter of Two Worlds"—Norma Talmadge.

Adams—

Overture—"The Fortune Teller."
Topical Review—Pathe News.
Vocal Emmons and Colvin.
Comedy—"Those Little Dears"—Mr. and Mrs. Carter De Haven.
Feature—"Jubilo"—Will Rogers.
Next week—"Two Weeks"—Constance Talmadge.


MAJESTIC
STARTS MONDAY
"WHEN THE CLOUDS ROLL BY"
FAIRBANKS
MAJESTIC
VAUDEVILLE BILL

This doesn't look so good in reproduction as it did in the original size, a quarter page. The basis is one of the stills showing the flood scene in "When the Clouds Roll By." It looks like a great billing angle to us. The Majestic is one of Detroit's down town theatres and plays all new releases

William Fox Washington—

Overture—"Poet and Peasant."
Topical Review—Fox News.
Travel—"Hawaii"—Prizma.
Comedy—"He Ain't Done Right By Our Nell"—Mutt and Jeff.
Feature—"Blind Husbands"—Stroheim.
Next week—"The Beloved Cheater"—Lew Cody.

Broadway Strand—

Overture—"Traumerei."
Topical Review—International News No. 53.
Vocal—Stanley Baughman "Gypsy Love Song,"—Herbert.
Travel—Paramount Magazine.
Comedy—"The Speak Easy"—Sennett.
Feature—"Red Hot Dollars"—Charles Ray.
Next week—"Everywoman"—Paramount.

SEATTLE

Clemmer Theatre—

Current Events—Fox News—Topics of the Day—Gaumont Weekly.
Overture—Selections from "Carmen."
Feature—"The Flame of the Desert." Geraldine Farrar.
Comedy—"A Roman Scandal"—Christie.

Liberty Theatre—

Overture—"Indiana Moon."
Current Events—Pathe News.
Educational — Liberty Educational Weekly.
Comedy—"The Speakeasy"—Mack Sennett-Paramount.
Feature—"Howthorne of the U. S. A."—Wallace Reid.
Instrumental—Wallace on the Wurlitzer in new numbers.
Vocal—"Mother Machree," vocal solo with spot lights from each side of the theatre fading to darkness at the close of the number.

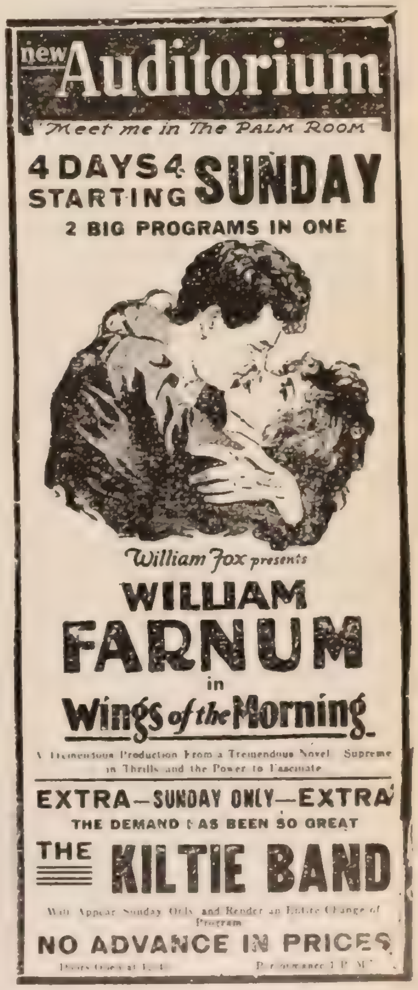
Strand Theatre—

Theme—Well arranged selections from popular classics.
Comedy—Harold Lloyd in "Captain Kidd's Kids."
Feature—"Flame of the Desert," featuring Geraldine Farrar and Lou Tellegen.
Next Week—Katherine McDonald in "The Beauty Market"

BROOKLYN

Strand Theatre—

Overture—"Babes in Toyland."
Scenic—"Children of the Netherlands."
Feature—"The Greatest Question"—Griffith-First National.
Vocal—Prologue to "I Pagliacci." Baritone solo by Carlo Ferretti.
Current Events—Strand Topical Review.
Cartoon—"Jerry on the Job"—Bray-Goldwyn.
Organ Solo—Marche-Triumphale.

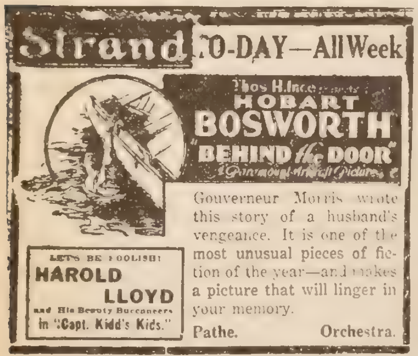

new Auditorium
"Meet me in The PALM ROOM"
4 DAYS 4 STARTING SUNDAY
2 BIG PROGRAMS IN ONE
William Fox presents
WILLIAM FARNUM
in
Wings of the Morning
A Tremendous Production From a Tremendous Novel Supreme in Thrills and the Power to Fascinate
EXTRA—SUNDAY ONLY—EXTRA
THE DEMAND HAS BEEN SO GREAT
THE KILTIE BAND
Will Appear Sunday Only and Render an Entire Change of Program
NO ADVANCE IN PRICES

This is a sample of Dayton Ohio advertising. The producer's cut forms the basis of the New Auditorium's display. In size it was two column by ten

"Ads" on This Week's Bills

Walnut—
Overture—Selections from "The Velvet Lady."
Current Events—Pathe 106.
Scenic—"Fishing at Otsu"—Prizma.
Two Features—"John Petticoats"—Hart. "A Day's Pleasure"—Chaplin.
Next week—"Back to God's Country."

Strand—
Overture—"Georgian Bay."
Current Events—Pathe 107.
Comedy—"Captain Kidd's Kids."—Pathe.
Feature—"Behind the Door."
Next week—"The Girl From Outside."


Strand TO-DAY—All Week
Thos H. Ince presents
HOBART BOSWORTH
"BEHIND the DOOR"
A Paramount-Artcraft Picture
Gouverneur Morris wrote this story of a husband's vengeance. It is one of the most unusual pieces of fiction of the year—and makes a picture that will linger in your memory.
LET'S BE FOOLISH!
HAROLD LLOYD
and His Beauty Buccaneers
in "Capt. Kidd's Kids."
Pathe. Orchestra.

Display used by the Strand theatre of Cincinnatti for Hobart Bosworth in "Behind the Door." It is largely producer's cut framed in small space two columns by four inches

Gifts—
Comedy—"What's the Use of Going Home"—Pathe.
Feature—"Wings of the Morning."
Next week—"Should a Husband Forgive."

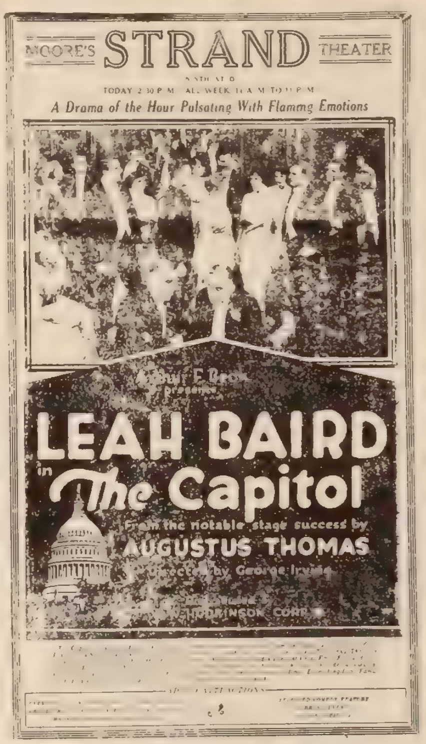
Palace—
Kinograms.
Current Events—Literary Digest 35.
Feature—"A Regular Girl"—Elsie Janis.
Vaudeville Acts—Norman Prescott and Hope Eden, Mind readers. McLaran and Jackson, Australian wood choppers. Olympia Des Vall & Co., Animal act. Great Western Four, Male quartette. Jennings and Mack, in "A Camouflaged Taxi." Harry Sylvester and Maida Vance, in a song satire entitled "Horses." Lee Stoder, sub-vocal wizard.

WASHINGTON

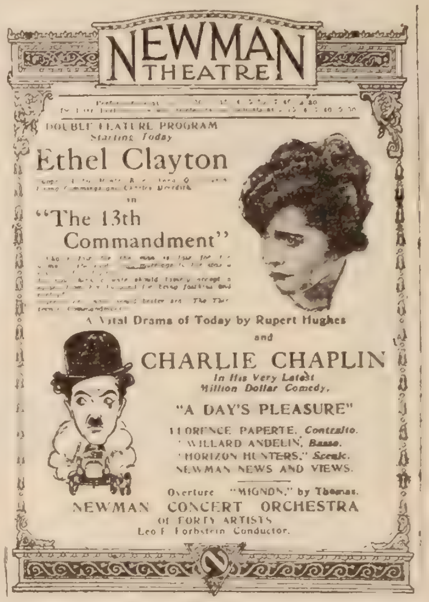
Metropolitan Theatre—
Overture — "Morning, Noon and Night in Vienna."
Current Events — Universal News No. 54; Current Events No. 53—Topics of the Day No. 36.
Cartoon—Mutt and Jeff, "He Ain't Done Right By Our Nell."
Feature—"Eyes of Youth"—Clara Kimball Young.
Next Week's Feature—"Should a Woman Tell."

Palace Theatre—
Overture—"Americana" (Lake)
Current Events—Pathe News Nos. 107 and 108; Topics of the Day, 36.
Cartoon—Mutt and Jeff.
Feature—"When the Clouds Roll By"—Douglas Fairbanks.
Next Week's Feature—"Red Hot Dollars."

Rialto Theatre—
Overture—Three Spanish Dances (Moskowski) Violin Solo, Venetian Love Song.
Current Events—Pathe News Nos. 107 and 108; Rialto Local Review; Topics of the Day No. 36.
Comedy—"Red Hot Tottinhots"—Pathe.
Feature—"Mind the Paint Girl"—Anita Stewart.


MOORE'S STRAND THEATER
TODAY 2:30 P.M. ALL WEEK 11 A.M. TO 11 P.M.
A Drama of the Hour Pulsating With Flaming Emotions
Arthur F. Beck presents
LEAH BAIRD in The Capitol
From the notable stage success by AUGUSTUS THOMAS
Directed by George Irving
Hodkinson Corp.

Tom Moore jumped quite a distance away from his usual style of newspaper display in framing this one on "The Capitol" both in size and in style. This was four columns by fifteen inches and was constructed largely from a producer's cut framed into a still. The combination makes a rather good display


NEWMAN THEATRE
DOUBLE FEATURE PROGRAM
Starting Today
Ethel Clayton
in
"The 13th Commandment"
A Vital Drama of Today by Rupert Hughes
and
CHARLIE CHAPLIN
In His Very Latest Million Dollar Comedy,
"A DAY'S PLEASURE"
FLORENCE PAPERTE, Contralto.
WILLARD ANDELIN, Basso.
"HORIZON HUNTERS," Scenic.
NEWMAN NEWS AND VIEWS.
Overture "MIGNON," by Thomas.
NEWMAN CONCERT ORCHESTRA
OF FORTY ARTISTS
Leo F. Forbstein Conductor.

Frank Newman uses a distinctive border cut for all his advertising as is shown here by this double column seven inch display on "The 13th, Commandment," and Chaplin in "A Day's Pleasure." The Newman is located at Kansas City

Next Week's Feature—"The Greatest Question."
Added Attraction—Miss Eddie Misslotts song recital augmented by canary chorus.

KANSAS CITY

Newman Theatre—
Overture—"Mignon."
Scenic—"Horizon Hunters"—Bruce
Current Events—Newman News and Views.
Vocal—Massenet's "Elegie"—Florence Paperte, contralto, and "Massa's in the Cold, Cold Ground"—Willard Andelin, basso.
Comedy—"A Day's Pleasure."
Feature—"The Thirteenth Commandment"—Ethel Clayton.
Next week—"Too Much Johnson."

Liberty Theatre—
Overture—"Oberon."
Current Events—Pathe No. 106.
Scenic—Prizma Pictures.
Comedy—"Redhot Hottentots."
Feature—"Back to God's Country" Nell Shipman.
Next week—"The Virtuous Vamp."

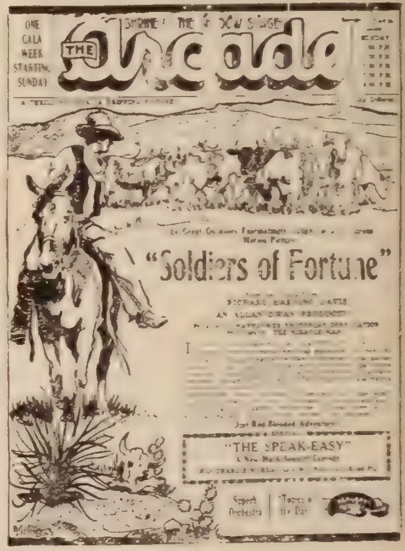
Royal—
Current Events—Pathe No. 32.
Educational—Topics of the Day—Literary Digest.
Feature—"Fair and Warmer"—May Allison.
Next week—"What Is Your Husband Doing?"

SAN FRANCISCO

California Theatre—
Overture—"Naila" (Intermezzo); "My Gal" (Fox Trot).
Current Events—Pathe News No. 4. Fox News No. 22.
Special—"The Log of the U-35"—Price.
Cartoon — "Sufficiently" — Bray-Goldwyn.
Instrumental—Organ solo, by Eddie Horton, "My Baby's Arms." Violin solo by Cy Trobble.
Educational—Topics of the Day—Pathe.
Feature—"Sealed Hearts"—Eugene O'Brien.
Next Week—"Behind the Door."

Imperial Theatre—
"Everywoman" continues.

Tivoli Theatre—
Overture—Selections from "Traviata."
Vocal—Tivoli Singers in a group of songs, including "Oh, That We Were Maying."
Instrumental—Organ numbers.
Features—"Lord and Lady Algy"—Tom Moore.
"Six Feet Four" — William Russell.
Next Week—"Erstwhile Susan," and "The Willow Tree."


ONE GALA WEEK STARTING SUNDAY
THE Arcade
"Soldiers of Fortune"
"THE SPEAK-EASY"
Superb Orchestra

This was a quarter of a page and in reduction to our columns has suffered in appearance. "The great out of doors" is made the basis of the selling appeal which is the correct angle on this action story made from the novel "Soldiers of

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.
R. E. Pritchard, Director of Publicity and Advertising, Allen Theatrical Enterprises, Toronto, Can.
Louis K. Sidney, Kings, Pershings theatre, St. Louis, Mo.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Live News from the Producers

Three New Americans on the Way

The next special feature now about to be distributed by the American Film Company is "The Valley of Tomorrow," which has just been given its first press and trade showings Stephen Fox was both the writer of the script and the scenarist.

Following "The Valley of Tomorrow," a new "Flying A" special—unnamed as yet—will be put on the market. It is a romance by Daniel F. Whitcomb. The cast includes Margarita Fisher, Harry Hilliard, Beatrice Van, Harvey Clark, George Periolat, Neil Hardin and Mary Talbot. Artistic titles and effective art work, a matter to which the American gives particular care, are about completed.

The coast print of "The Honey Bee," by Samuel Merwin, has just been shipped from Santa Barbara to the American's Chicago laboratory. With Madame Marguerita Sylvia, the famous prima donna, in the leading role, this de luxe picture is expected to be a great success.

First of Art-O-Graf's Series Delivered

Art-O-Graf Film Corporation of Denver has just delivered to Arrow, the first of a series of special productions which are being made by Director Otis B. Thayer for release through Arrow during the year 1920.

The first subject is a western, starring Edmund Cobb, a rising young actor who will also be featured in the other pictures of the series.

"The Desert Scorpion" is the name of the first release which is scheduled for release on January 15th. It is a story dealing with the enmity existing between the ranchmen and the sheepherders in the pioneer days of the west.

Production has also been started by Director Thayer on the second picture of the series which will be called "Wolves of the Street" and which is scheduled for release early in February.

Tyrad Appointments

Moe Kerman has been appointed manager of the New York Exchange of Tyrad Pictures, Inc. Kerman resigned as assistant manager of Realarts New York territory to take over his new duties. He was formerly manager of the United Picture Theatres' Albany office, and is well known to the local exhibitors, having operated a chain of theatres in Brooklyn for a number of years.

Charles P. Saunders has been placed in charge of Tyrad's recently opened Albany office at 680 Broadway.

Theatre Screen Service DeLuxe

National Screen Service Outlines Its Plans and Functions

AFTER several months of preparatory work, during which time it has been generally known that the film market is due for an innovation, the National Screen Service, Inc., now explains its activities to the trade.

National Screen Service offers to theatres, both large and small, at a small figure, a service in motion pictures by which the exhibitors can announce from the screen the attractions coming to their theatres. While the very mention of motion picture announcements may remind some of the so called "trailers" which have been issued by various film producers only occasionally, the difference is really said to be a tremendous one. The National Screen Service makes an issue of the permanency of its service and the absolute removal of any limitations on it.

In the National's plan it makes no difference whether a theatre changes its programme once a week or seven times a week. The exhibitor gets his own house opening in animation design, with artistic and various novelty effects, introducing the words "—— Theatre Presents," this is followed by day titles, such as "Coming Monday" or "Coming Monday, Tuesday and Wednesday", as the case may be, and this is always done in novelty art. A title now announces the production, the star and the producer, after which comes a scene from the photoplay announced or a close-up of the star. On a service basis, the exhibitor is thus enabled to always announce several shows ahead in motion pictures instead of through the methods now in use.

National Screen Service is claimed to be the only proposition in the motion picture business on which the leading producers have ever gotten together. It is pointed out by the Company that they hold exclusive contracts with the film producers, including the largest of them, such as Paramount, First National, Goldwyn, Selznick, United Pictures, Universal, etc.

The company's offices are now at 1476 Broadway and its extensive laboratory and assembling work will be done at the Stellar Plant at Cliffside, N. J. One of the officials of the National, in a statement to the trade press, says:

"We are past the experimental stage, our service begins February first, and already a great number of the finest theatres and chains of theatres in the East have signed up with us. The exhibitors all tell us that our service is something that had to come some day and that it fills a great gap in the theatre's show. We supply efficiency, refinement and novelty where it has all these years been lacking. We believe that exhibitors everywhere will recognize that our contracts with the producers establish our responsibility and substantiality. We believe that exhibitors want to know about the standing of concerns that contract with and we are more than glad to answer all inquiries as to our personnel, and our facilities for carrying this work through. We are covering the Eastern territory with our salesmen as rapidly as we can and are aiming to soon present our service to the exhibitors on a nation-wide basis, but we shall not expand any faster than our ideal of efficiecy and expert service will permit."

Scene from "A Twilight Baby," the new Henry Lehrman comedy which is being distributed by First National Exhibitor's Circuit

F.P.-Lasky Signs Jack Holt, Leading Man

Jack Holt, well known leading man, has signed a long term contract with Famous Players-Lasky Corporation, to appear in leading roles in Paramount-Artcraft pictures. His first work under the new contract will be in a leading characterization in the Paramount-Artcraft Special, "Held by the Enemy," which is to be directed by Donald Crisp.

Mr. Holt has appeared heretofore in a great many big productions and will be recalled for his excellent work in "The Woman Thou Gavest Me," and in "The Life Line." He is considered a genuine acquisition to the regular forces of the Lasky studio.

Full Exploitation Aid on Triangle Release

All press matter, campaign books and posters on "A Gamble in Souls," the Thomas H. Ince production which Triangle will release on Jan. 25th, is ready for distribution to exhibitors. "A Gamble in Souls" is expected to be one of the biggest and most profitable releases issued by Triangle in its new series of recreated productions.

First Part of Ben Wilson Serial Due Soon

Prints of the first three episodes of the second Ben Wilson serial, "The Screaming Shadow," have arrived from the Coast. The three episodes are titled "The Screaming in the Dark," "The Virgin of Death,"' and "The Fang of the Beast." The first episode of "The Screaming Shadow" will be released this month. Ben Wilson and Neva Gerber are co-starred.

John Barrymore is here shown in a character photo from his next production, "Dr. Jekyll and Mr. Hyde." At the left and right of the panel are two famous players in "The Copperhead," Doris Rankin and Arthur Rankin. The pictures are Paramount-Artcraft features

Famous Players Issues Reports

REPORTS from the offices of Famous Players-Lasky Corporation give indications of new enterprises soon to be undertaken and of efforts to perfect some of the productions already on their way to be released. One report deals with Cecil B. DeMille's new Paramount-Artcraft picture "Why Change Your Wife" and the artistic backgrounds being arranged for the titles. "Specially selected art objects of porcelain and bronze, says the report, have been utilized by Cecil B. DeMille's production manager, Howard Higgin, to augment the beauty and power of the title backgrounds in Cecil B. DeMille's latest Paramount-Artcraft creation, 'Why Change Your Wife?' soon to be released by Famous Players-Lasky. To emphasize the change in the wife and to establish by suggestion the type of the 'other woman,' Cecil B. DeMille chose the medium of art title backgrounds selected by himself and Howard Higgin.

"Exquisite porcelains were chosen and photographically blended into the finished production. For the first stage of the wife's career, an owl was chosen. A perfect specimen of a fifteenth century Sevre peacock serves for the second period. A magnificent Dolton fox, much sought by art collectors, appears in the title backgrounds in connection with the 'other woman.' Another specimen of unusual interest which appears in the title backgrounds is a bronze figure which achieved fame in a recent Paris salon exhibition."

Another report from the Famous Players-Lasky offices advises of the return of "Fatty" Arbuckle to the Lasky studio in the West after a four-weeks' vacation trip to the East. The report speaks of Mr. Arbuckle as glad to get back to California and as eagerly anticipating prospects of getting into action in the forthcoming production of "The Round-Uu." "Roscoe Arbuckle comedies," says the report, "returned to the Lasky studio last week wreathed in smiles and rolled a cigarette with one hand as he used the other to shake hands with George Melford, who is producing 'The Round-Up' in which Mr. Arbuckle is to appear as the fat and faithful sheriff.

Prepares for New Pictures and Perfects Work Now Done

"By arrangement with Joseph Schenck, 'Fatty' Arbuckle becomes temporarily Roscoe Arbuckle. When he has completed the production he will resume his comedy pictures. But this flyer in the 'legit' is something that is decidedly to his liking."

A third report from the offices of the Famous Players-Lasky Corporation, announces that in his direction of Enid Bennett, in "The Man in the Moon," Fred Niblo brings to his task a wealth of knowledge which he acquired in his former forays with Mr. Paul Armstrong into the denizens of the underworld in New York and Chicago at which time both men were seeking material for future pictures. "At the time of his association with Mr. Armstrong," says the report, "Mr. Niblo conceived the ambition to direct a play dealing with the life of the underworld, and now, at last, his ambition has been achieved and he is bringing to the direction of Miss Bennett a wealth of first hand knowledge of the character she is portraying in the present Thomas H. Ince production for Paramount-Artcraft."

Lillian Gish in a Reissue

Triangle Announces "Tiger Girl" for Feb. 13; Four Comedies During Month

TRIANGLE announces that "Tiger Girl", featuring Lillian Gish, will be released Feb. 15th. This production was supervised by D. W. Griffith and is adapted from the Triangle feature "The Lilly and the Rose".

"Tiger Girl" will be the only Triangle drama release during February and follows the Thomas H. Ince production "A Gamble in Souls", with Dorothy and William Desmond, which will be released on Jan. 25th. "Tiger Girl" is said to be one of the best productions made by the D. W. Griffith-Lillian Gish combination. Due to the popularity of both Mr. Griffith and Miss Gish at this time, this production has large money-making possibilities and will undoubtedly score a great success with the public. A large advertising campaign will be begun by Triangle to acquaint the public with this master production of the master director, and exhibitors will have the same opportunity to cash in on this feature as they have on Mr. Griffith's more recent productions.

Triangle will release four comedies during the month of February. These will be a continuation of the recreated comedy releases which are meeting with much favor among exhibitors, due to their advertising value, as many of the best known comedians, such as Mabel Normand, Mack Sennett, Syd Chaplin, Chester Conklin, Roscoe Arbuckle, Mack Swain, Ford Sterling and the original Mack Sennett-Keystone Bathing Beauties are featured in each of these productions. On Feb. 1st, "His Baby Doll," a one-reel comedy will be released. "The Dancing Master," a two-reel Triangle comedy will be available Feb. 8th. Another one-reel Triangle entitled "His Day of Doom" will be released Feb. 16th. Feb. 24th is the date set by Triangle for the release of the two-reel comedy "The Love Riot."

Screen to Show Character Revealed by Hands

Alon Bement, professor at Columbia University, New York City, and an artist who reads character from the hands, has been engaged by the New Screen Magazine, distributed by Universal to make a series of moving pictures in which he will reveal how character and personality is exposed by the hands. Professor Bement has a large collection of painted hands of noted men and women. Some of the most interesting of these are of Ada Sassoli, the Italian harpist, Lady Forbes-Robertson, Helen Smith Woodruff, and Sarah Bernhardt.

"Why Women Sin" Said Not To Be Suggestive

Burton King, who is now engaged in the filming of the Burton King Production for the Wistaria Company, "Why Women Sin," in speaking of his initial creative effort of the New Year, said:

"I desire to emphasize the fact that while to some minds the title of this feature might lead them to believe that there was an element of suggestiveness about it, I have never in my nine years of directorial activity been associated with nor sponsored a production which savored of uncleanliness. The fact that the play, from which the screen version was adapted, has an international reputation extending over a long period of years and the added fact that it impressed me as being such wonderful photoplay material and not the title alone decided me when we purchased the motion picture rights."

"I was indeed very fortunate in securing the services of Lloyd Lonergan to make the actual scenario and the resultant work will prove that a better choice could not have been possibly made."

"Miss Luther, who is featured in this production, has never been seen to better advantage.

June Elvidge Not Starred in "Law of Yukon"

Contrary to an erroneous report, June Elvidge is not to be featured in "The Law of the Yukon," which Charles Miller is directing. The Mayflower Photoplay Corporation, for whom this production is being made, does not feature players. The leading feminine role in "The Law of the Yukon," Goldie Meadows, is being portrayed by Nancy Deaver, who is a new ingenue type, making her first screen appearance in this photoplay. She is a Mayflower "find." Miss Elvidge's role, Mrs. Meredith, the doctor's wife, is an unusual one, not exactly a vampire adventuress, but still a character who relieves her Yukon surroundings with Oriental features. She thinks the dance-hall girls immoral, having her own code of morals. The engagement of a star to play such a role is quite in keeping with Mayflower's policy to have the best players available in every role.

Tyrad Handles "Wonders of Nature" Series

Tyrad Pictures, Inc., have secured the State and World's rights for "Wonders of Nature," a series of single reel nature studies, compiled and produced by Prof. W. L. Brind, the Naturalist, Author and Cinematographer. There are fifty-two subjects in the entire series and under the arrangement with Matthias Radin, President of Tyrad, they will be released one each week.

"Wonders of Nature," as produced by Prof. Brind, are described as entertaining educational subjects, snappily titled and presenting actual events in the little known lives of living creatures.

Hyman Believer in the Old Masterpieces

The masterpieces of the silent drama ire bound to live and have a lasting 'alue, like the paintings of the old nasters and the plays of the great lramatists, according to Arthur S. Iyman, vice-president and general nanager of the Arthur S. Hyman Attractions, who is enthusiastic about ome of the older classics of the screen ind declares that his own personal experience shows every reissue of a 'eally great picture is a source of rofit to owner and exhibitor.

One of the things Mr. Hyman is interested in at present, is the showing hroughout Michigan of "Quo Vadis," he massive picture first presented by George Kleine, and he declares the splendid reception it has met from exhibitors and public alike, bears out his contention that a picture of this class has a powerful drawing power, even when it is several years old.

"There is nothing in the plays of today," Mr. Hyman said, "that will even compare with this masterpiece, which is both entertaining and educational, and that the public appreciates and desires to see pictures of this calibre, regardless of their age, has been proved to me by my experience in Michigan, where I have been more successful with the reissues of the better pictures than I have with the newer pictures of today.

"Age seems to me to make no difference in the value of the picture, if it really is a great photoplay and for that reason, while it is not up to me to criticise D. W. Griffith or other great producers, it seems unfortunate that he should waste his time in producing some of the small productions, when he has and can bring out such super productions as 'Birth of a Nation,' 'Hearts of the World' or 'Intolerance.'"

More Sales on Burston Productions

From the office of Burston Films, Inc., comes the announcement of the following additional sales on the two serials they are at present releasing through the W. H. Productions Company:

"The Mystery of 13," starring Francis Ford and Rosemary Theby, for Texas, Oklahoma and Arkansas to Specialty Film Company, 107 S. St. Paul St., Dallas, Texas. "The Hawk's Trail," starring King Baggot with Grace Darmond and Rhea Mitchell, for Eastern Pennsylvania and Southern New Jersey to Twentieth Century Film Co., 1337 Vine St., Philadelphia, Pa.

Emmet J. Flynn Directed "Valley of Tomorrow"

When Emmett J. Flynn, directing at the "Flying A" Studios in Santa Barbara, was handed the scenario of "The Valley of Tomorrow," and advised that the glorious region of Lake Tahoe was to serve as the locale of the picture, this latest American Special immediately began to make the grades towards success. It is considered the biggest thing he has yet done.

Leonard Serial Is Given Title

Named "The Evil Eye"; Extensive Exploitation Planned

"THE EVIL EYE" is announced by Frank G. Hall, and Ascher Enterprises, Inc., as the title for the serial production in which Benny Leonard, lightweight champion of the world, is to star. The title, suggested by the author of the serial, Roy L. McCardell, was selected from more than one hundred submitted and was chosen for its briefness, its adaptability to advertising and its melodramatic possibilities.

In producing this fifteen episode serial, Mr. Hall who is the prime mover behind the signing of Leonard for this serial believes he has two big possibilities behind it. One of these is, the star, Benny Leonard. The other is the author, Mr. McCardell, who will be remembered as the author of the successful serial production, "The Diamond from the Sky," which was produced more than six years ago, and, according to reports from foreign countries, is still showing in Africa, Asia, China and South America. Mr. McCardell was also the adaptor of one of the screen's most successful dramatic productions, "A Fool There Was," adapted from Porter Emerson Browne's play of the same title as suggested by Rudyard Kipling's famous poem.

In charge of the production of the Benny Leonard serial, Mr. Hall announces that Wally Van will supervise with J. Gordon Cooper, director. Mr. Van recently completed the supervision of Hallmark's first Ben Wilson serial, "The Trail of the Octopus." Mr. Van had his first experience in the motion picture business as light comedian for the Vitagraph Company, having co-starred with Lillian Walker in a series of Vitagraph Comedies. Following this Mr. Van directed a series of comedies for Vitagraph and also a series of short subjects in which Norma Talmadge was featured during her early career.

From prize ring to screen star, Benny Leonard, who is playing in "The Evil Eye," a new serial by Roy L. McCardell

Mr. Cooper, who will direct Benny Leonard, has for a number of years acted in the capacity of assistant director to Raoul Walsh, who supervised some of the biggest successes on the screen, including "The Honor System." More recently Mr. Cooper has become a director in his own right, and has just completed a series of two-reel detective stories in which Herbert Rawlinson is featured.

Mr. Hall announces that the actual production of the Benny Leonard serial will commence immediately after Benny Leonard's fight with Johnny Dundee, in New Haven, January 16. Hallmark's Thirty-eighth Street Studio will be used for the interiors, after which the company accompanied by Supervisor Van and Director Cooper and a publicity man will leave for the Coast, stopping off in every big city between New York, and there to take exteriors. The company expects to be en route most of the winter.

In following this method of production, Mr. Hall believes that he is popularizing the serial to the advantage of every exhibitor in the United States. Supervising Director Van is now completing arrangements for the casting of Leonard's support, and expects to be able to announce the names of the supporting members within the next week. He expects to have the first episode of the serial started by the third week of January.

"Pollyanna" Is Strongly Exploited

Folders Just Prepared Have Many Valuable Ideas, Is Report

"POLLYANNA," Mary Pickford's first production for United Artists Corporation release on January 18, lends itself to a wonderfully wide range of exploitation, advertising and publicity, the United Artists Corporation states, and the "Big Four" certainly has taken advantage of every angle in its exploitation folders which have just been issued to exhibitors booking the production, according to reports.

There are five complete folders contained in the large envelope, one on posters, lobby display, slides, window cards and special outdoor accessories; another on program, advertising and exploitation suggestion; another on newspaper advertising, a fourth on newspaper cuts and an eight page publicity folder of unusual ideas and suggestions.

In the publicity folder many of the stories are printed four times, it being explained that the preparation of these identical sets of publicity stories is to save time for the theatre staff, making it possible for the publicity man to clip as many of the stories as there are newspapers in the community, fill in the blank spaces with the name of the theatre and the date of the run and hand them to the newspaper editors. Besides, there are a large number of stories, all different, that can be used as exclusive articles. A number of stories are also printed to be used in connection with the photographs that are issued with the picture. The handling of publicity matter in this manner has proved highly successful with the earlier "Big Four" productions.

"The folder with program advertising and exploitation suggestions is replete with exceptional ideas," states the United Artists report. The first page tells of the picture's general possibilities together with a complete synopsis of the story; the second page is devoted to what Dr. Frank Crane, the well-known writer, thinks of "Pollyanna," together with a reproduction of his editorial, "Pollyanna," permission for the use of which Dr. Crane has granted Miss Pickford, and from which a very attractive and original three-sheet has been made by United Artists. Page three is devoted to how and why John Wanamaker, the country's leading merchant, boosted "Pollyanna," with suggestions showing how exhibitors in their respective communities can get their leading merchants to do the same thing.

The Page Company, of Boston, publishers of the book "Pollyanna," are co-operating with the Advertising and Publicity Departments of United Artists in a concentrated exploitation campaign on the book and the picture. It is said by officials of the United Artists that they have communicated with their thousands of dealers throughout the States and advised them to get in touch immediately with the theatre managers who have booked the picture.

One complete folder of eight pages is devoted to advertising cuts of the production, prepared lay-outs in one, two and three column sizes, of which cuts and mats are supplied. Another folder of four pages represents the exact sizes of all of the newspaper star cuts and the newspaper-scene cuts for which mats are also issued.

Canyon Sales on Franklyn Farnum Series

Canyon Pictures Corporation report the following sales on the Franklyn Farnum two-reel Western pictures: North Carolina and Virginia to Truart Feature Film Co. of Richmond, Va.; Colorado, Wyoming, Utah, New Mexico and Southern Idaho to Arrow Photoplay Co. of Denver, Colo.; Western Pa. & West Virginia to Apex Pictures, Inc. of Pittsburgh, Pa.; Michigan to Strand Features, of Detroit, Michigan; Northern Illinois to Doll-Van Film Corp. of Chicago, Ill.; South Carolina, Georgia, Florida, Alabama and Tennessee to Savini Films, Inc. of Atlanta, Ga.

Negotiations for practically the rest of the United States are being carried on at the present time, and from present indications before very long the entire territory will be disposed of.

Work on a fifteen episode serial, also starring Farnum, is reported as well along.

New Selznick Offices Abroad

Twenty-two New Offices Will be Opened; Joseph Plunkett European Representative

FOLLOWING close upon the heels of the New Year announcements carrying the news of the expansion of various departments of Select Pictures and Selznick Enterprises, it was made known this week by Lewis J. Selznick that plans are under way to add several selling and distributing branches to the organization in England, Scotland, Ireland, France, Holland, Belgium, Spain, Italy and Switzerland.

The growth of Select, it is announced, makes it necessary to add these branches to the English and French corporations.

Twenty-two new branches will be established, according to the Selznick statement, nine of them being under the English corporation and the balance under the French. Select Pictures Corporation, Ltd., London, presided over by Maxwell Milder and Edith Koch, intends to open branches at London, Birmingham, Liverpool, Manchester, Leeds and Newcastle, England; Glasgow, Scotland; Cardiff, Wales, and Dublin, Ireland. Select Pictures Corporation, Ltd., in Paris, looked after by Jean Rosen, plans to establish branches at The Hague, Holland, Brussels, Belgium; Lille, Paris, Strasbourg, Bordeaux, Lyons and Marseilles, France; Madrid and Barcelona, Spain; Milan, Venice and Rome, Italy, and Geneva, Switzerland.

Joseph L. Plunkett is general European representative, with offices at the Hotel Savoy, London, England.

The Canadian Corporation of Select, in Toronto, of which Phil Kauffman is managing director, has branches at Calgary, Alta.; Montreal, Que.; St. John, N. B.; Toronto, Vancouver, B. C., and Winnipeg, Man.

D. J. Selznick is managing director of the Select Pictures Corporation, Ltd., of Sydney, New South Wales, Australia; Phil Selznick, representative; Hyman Fine, representative, and John Corbett Jones, general manager.

The revised list of Select branch offices in the United States shows representation in over twenty-five cities throughout the country.

Noted Sennett Comedy Revived by Tower

"Tillie's Punctured Romance" is being revived by Tower Film Corporation. This production of Mack Sennett's, featuring a cast of the most notable comedians of the screen,—Charlie Chaplin, Marie Dressler, Mabel Normand, Mack Swain and Chester Conklin—has the reputation of being one of the biggest comedies of the screen ever produced.

Attractive one, three, six and twenty-four sheet posters are being made. A large and interest-compelling lobby display will also soon be ready, comprising 8x10, 11x14 and 22x28 photographs, also 30x40 and 40x60 beautiful oil paintings in color.

" Law Bringers " is First for Ralph Ince

Following the announcement in last week's motion picture trade press that Myron Selznick, of Selznick Pictures, would present through Select distribution a series of specials known as the Ralph Ince Production, in which the director will appear as star, it was announced this week that the first of these features will be "The Law Bringers." This is a screen adaptation of the well known novel

" What Would You Do? " by Fox Film Corp., which is said to present a most daring screen situation. Madleine Traverse is starred

Some beautiful flowers and a beautiful actress, May Allison, whose next picture for Metro will be " The Walk-Offs "

Dustin Farnum Film Tie-Up

United Cigar Stores and Marmon Auto Agencies Will Help in Exploitation

ARRANGEMENTS have been made, it is said, to give "The Corsican Brothers" heavy exploitation throughout the country. Various methods will be pursued in giving the United Picture Theatres of America feature an extensive advertising campaign, according to reports.

Probably the biggest nation-wide advertising that this Dustin Farnum picture will get is through United's cooperation with the United Cigar Stores Company. It is stated that very soon there will appear in the windows of all these cigar stores all over the country a poster, showing a photograph of Dustin Farnum smoking a Ricoro cigar and calling attention to the fact that his latest photodrama, "The Corsican Brothers," is to be shown in the theatres.

"This tie-up will be far reaching, for it will cover the entire United States. Every one of the thousands of United Cigar Stores in all parts of the country will show the particularly attractive quarter sheet posters, displaying them for many days at a time," says the United Theatres report.

Another exhibition tie-up that can be used effectively on "The Corsican Brothers" is the endorsement of the Marmon automobile by Dustin Farnum. Wherever there is a local agency for this car, the theatre owner should have no trouble in arranging for a window display, it is said. The home office of United is ready to send out the letter of endorsement with Farnum's signature, photographs and the necessary captions to go with them. Such a display was used in New York recently, the letter and photographs being given the central position in the Marmon's large Broadway window.

" 13th Commandment " Current F.P.-Lasky Release

America's most common vice is said to be spending more than we earn. Rupert Hughes wrote a striking novel about it, called "The Thirteenth Commandment," and it is to be released on the Paramount-Artcraft schedule January 11. Ethel Clayton is the star.

Miss Clayton has been surrounded with an excellent cast. Charles Meredith, remembered for his work in the past with Marguerite Clark and other stars, is the leading man. Anna Q. Nilsson is the idle wife. Monte Blue is the harassed husband and Irving Cummings has a congenial villian role. Winter Hall, Arthur Maude, Beverly Travers, Lewis Morrison and Jane Wolff are also in the cast.

Next Schlomer-Ross Production

Agnes Egan Cobb, who is handling the sales of Schome-Ross Productions, Inc., advises that their next production is going to be "some picture."

Mrs. Sidney Drew, who has signed to produce for Pathe

Doubleday to Prepare Series of Comedies

According to a report from the office of the Doubleday Production Company, F. L. Smith and Harry Owens, who are handling the sales of the two-reel westerns, featuring Vera Mack, state that the films are selling very favorably on the state-rights basis. Their communication further advises of a heavy demand among state-righters for funny and fast-action comedies, and in response to this call C. Mack, production-manager of the Doubleday Production Company, has arranged with Harry Moody to direct and write stories for fifty-two one-reel comedies, featuring popular comedy players.

Selznick Plans to Invade South Africa

Selznick pictures are about to invade South Africa, it is announced, a deal having been recently closed by Louis Brock, Export Manager, whereby the South African Film Trust will distribute Selznick pictures in its market. The deal involves the entire star series of the Selznick studios for the coming year and is considered one of the biggest transactions in the foreign market this season.

Congressmen Patronize Pictures Regularly

Even our Congressmen in Washing-on are motion-picture fans, according o Congressman D. J. O'Connell, of New York, who declares that members of the House form theatre parties each week to see the newspaper comments about world events, flashed on the picture screen in *The Literary Digest* "Topics of the Day." This reel is produced by Timely Films, Incorporated, and distributed by Pathe.

Shirley Mason's First for Fox Finished

Fox Film Corporation announces hat Pearl Doles Bell's story of circus ife, "Her Elephant Man," in which Miss Shirley Mason makes her debut as a star on the Fox program, has been completed at the Hollywood Studios. Scott Dunlap directed the production.

State Rights News will be ound on Page 881.

"Bringing Up Father" in Film

MacManus Cartoons Being Brought to Life Under the Direction of Christie

"BRINGING UP FATHER," that classic of the "funny section," is being transformed into real living comedies at the Christie Studio with Al Christie, pioneer among comedy director-producers in charge of Mr. Jiggs and family in their celluloid debut.

"It will be great news for the kiddies and the grownups too, as the McManus cartoon characters are by far the best known of all cartoon creations. "Jiggs," the browbeaten hero of the famous comics, will be played by Johnny Ray, of vaudeville fame, an Irish comedian, who would be the selection of nine out of ten persons delegated to choose a man to portray Jiggs.

Mrs. Jiggs, or "Maggie," will be played by Margaret FitzRoy, a well known stage and picture character player. Miss FitzRoy has made a long time study of the boss of the Jiggs home and she will bring to the screen a characterization that will be faithful to the cartoonist's ideal. Miss FitzRoy comes from an old theatre family, the Cullingtons, her stage name having been Margaret Cullington.

There was quite a contest in the selection of the heiress to the Jiggs fortunes, that pretty marcelled debutante, who has never been called upon to do much except just look beautiful. After the artist himself had cast a vote, Laura LaPlante, one of the prettiest and youngest of the Christie beauties, was chosen. Miss LaPlante is just sixteen and recently out of school.

Producer Al Christie promises a series of two reel comedies that will be true to the artist's conception of the noted characters and as funny as any "Jiggs" fan could hope for.

Goldwyn Buys Two Stage Hits

"Milestones," Klaw and Erlanger Presentation, and "Officer 666," Secured

"MILESTONES" by Arnold Bennett and Edward Knoblock has been purchased by Goldwyn Pictures Corporation. It will be given an elaborate production according to the reports from the Goldwyn offices. For a long while producers have recognized the great picture possibilities offered in "Milestones." Bids for the screen rights have been insistent.

"The play created an artistic and popular sensation when it was presented by Klaw & Erlanger at the Liberty theatre, New York, September 17, 1912," says the Goldwyn report. At the conclusion of the New York engagement, the play visited the leading cities throughout the country. The broad publicity "Milestones" has received over a long period both in this country and in England assures the interest of the public in the screen production, it is stated.

Among those who appeared in the cast of the original stage production were: Leslie Faber, Auriol Lee, Eugenie Vernie and Warbúrton Gamble. The players for the Goldwyn picture have not yet been selected, but it is announced that in every way the play will be handled as a genuine special.

"Officer 666," reputed to be one of the greatest farce successes of the modern stage, has also been purchased by Goldwyn Pictures Corporation and will be given an elaborate production, it is said.

Goldwyn has not announced who will play the characters originally interpreted on the stage by Wallace Eddinger and George Nash.

Making a supreme comedy for Robertson-Cole release with Jimmie Liddy and Molly Malone

Lionel Barrymore's greatest screen role is said to be that in "The Copperhead," the historical feature produced by Paramount-Artcraft and about to be released

United Theatres Purchase "Women Men Forget"

President J. A. Berst of United Picture Theatres of America, announces that the organization has purchased outright the feature photodrama, "Women Men Forget," starring Mollie King, and which was produced by the American Cinema Corporation.

The feature is in six reels, directed by John M. Stahl from the original scenario by Elaine Sterne. It presents Miss King in a role to which she is particularly well suited—one that shows her as a New York society girl. This fact, of course, permits Miss King to wear an elaborate wardrobe.

Supporting Mollie King in "Women Men Forget" are Frank Mills, Lucy Fox and Edward Langford.

As yet it has not been decided when "Women Men Forget" will be released, but an announcement setting a definite date and outlining exploitation details will be forthcoming within a short time.

Willemsen's Camera-Man Back from Guatemala

Dr. J. D. Stickler, one of Willemsen's camera men, has just returned to the States from Guatemala with additional negatives for the above company's "Tales of the Tropics" series. Dr. Stickler has spent the last month, it is said, collecting Indian curios and tapestries among the Guatemalan natives.

Cissy Fitzgerald Busy on Her New Comedies

A statement from the offices of the United Picture Theatres of America, Inc., reports that Cissy Fitzgerald and her company are making comedies in California, and that Bobby Burns and Jobyna Ralston are producing two-reel comic pictures in Florida.

Real Forest Fire Scenes in "The Sagebrusher"

One of the most terrible and destructive forest fires of recent times, that which swept the Sierra Madre and San Bernardino Mountain Ranges north and east of Los Angeles, raging unchecked for nearly two weeks last September, is seen in Benjamin B. Hampton's second Great Authors production, "The Sagebrusher," the photoplay of Emerson Hough's novel.

Oriental splendor adds to the dramatic values of "The Beggar Prince," Sessue Hayakawa's latest contribution to Robertson-Cole's program

Hayakawa's First For New Year

AFTER a noteworthy year, Sessue Hayakawa makes his 1920 debut in the Robertson-Cole forthcoming release, "The Beggar Prince." William Worthington, who directed "The Beggar Prince," is unstinted in his praise for the production and the work of the Oriental star, and declares that in it he will mount to even greater success than he achieved in "The Bottle Imp," the screen production which first sent Hayakawa's stock skyward.

Hayakawa, who has scored in light and heavy stellar roles, is now to be seen as a lover of the times. His director has given him a part in which he can display his original natural make-up and portrayal of difficult roles.

Film critics throughout the United States and in foreign lands are in accord with their criticisms of the calibre of Hayakawa's starring vehicles and the manner in which he has earned additional fame and box office attractions. A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, declares that the leading exhibitors throughout the country are eager for first runs on the 1920 pictures.

"The prediction made by us some time ago, that we were going to allow Hayakawa all the time demanded to make real pictures, has proven more than satisfactory," declared Mr. Kirkpatrick. "There is no doubt that Hayakawa has really outdone himself in his productions which swept the country like wild fire in the year just closed. Our books show that almost every first run exhibitor in the country demands this star's screen appearance in all of his Robertson-Cole productions.

Robertson-Cole Officials High in Praise of "Beggar Prince"

"It is a good sign when theatre managers want to secure all of the 1920 Hayakawa releases and are willing to pay real money for them. But they shall not be sorry, for we have planned to give Hayakawa all the big stories he can successfully handle during the next twelve months. He is going better than ever, and I honestly believe that his forthcoming production can be a sample of what his followers may expect for his next series."

In order to obtain quaint effect for "The Beggar Prince," William Worthington, with the aid of Hayakawa planned and had erected a fisher village, and a palace overlooking it. These were situated along the Pacific Coast, at one of its most picturesque parts. The chief interior set was made for some elaborate throne room inside the palace. The fisher huts, built of strong frameworks and thatched with straw, and the palace, built along the picturesque lines of those in fairy tales, both represent a goodly investment in time and money.

Beatrice LaPlante is leading woman.

Hollywood Hums with Action

Preparation in the Erection of Sets Keeps Everyone Busy and on His Toes

ADVICES from the offices of the Famous Players-Lasky Corporation state this to be one of the busiest seasons that has ever been experienced at the Famous Players-Lasky Studio in Hollywood, Cal., as a result of the fact that during the next few weeks five or six new productions will be started, and all require a great numer bof special sets.

"The sounds of hammer and saw, the swish of the paint brushes, the clank of iron upon iron, make the studio seem like some enormous factory—which, indeed, it is," says the report.

Each of the big studio stages is filled with framework, sets just begun, others in different stages of construction, and still others completed and decorated. An army of carpenters, painters, paperhangers, etc., throng these sets which will be later employed for interiors and some exteriors for the forthcoming productions, including "The Round-Up," "Thou Art the Man," "The Dancin' Fool," "Held by the Enemy," "Mrs. Temple's Telegram," "The Prince Chap," etc.

Charles F. Eyton, general manager; Fred Kley, studio manager, and the other executives, are busy every moment of the day, for the present activities, are, it is understood, but a forerunner of the actual activity at the big plant in the months to come.

Maurice Tourneur Company Goes to Universal City

On the expiration of their lease at the Goldwyn Studio, Culver City, California, the Maurice Tourneur Productions, Inc., will move their offices and production companies to an immense stage and private offices at Universal City, California.

This step was found necessary when Maurice Tourneur decided to produce two and three pictures at the same time, which he intends doing the first of the year. Details are not forthcoming as yet who his co-directors will be or whom he will engage to play the leads in his different pictures.

Webb Named Manager of Mayer's New Studio

Millard L. F. Webb has been named manager of the new studio of Louis B. Mayer, at 3,800 Mission Road, Los Angeles. Five years ago he started in as property man and assistant director with the Franklin brothers, in the making of "kid pictures." After two and a half years he went with Fox where he remained nearly a year.

Leaving the Fox studio, Webb went to the Douglas Fairbanks studio as co-director with Joseph Henabery in the production of "The Man From Painted Post." On the opening of the Mayer studios Webb became assistant director with Joseph Henabery in the directing of Mayer's "First National star, Mildred Harris Chaplin.

"Other Men's Shoes" to Be Released Feb. 1

Pathe reports that with the approach of the release date of "Other Men's Shoes," the first of the series of big photoplays produced by Edgar Lewis for release by Pathe, comes numerous letters from many exhibitors to the different Pathe exchanges, congratulating Pathe on securing the Lewis productions. Release date has been set for February 1. Crauford Kent and Irene Boyle play the leading roles. Harold Forshay appears as the heavy, with John Wade as his companion in villainy.

Walsh Planning Realart Production

R. A. Walsh, now directing for Mayflower Photoplay Corporation, has completed his last picture for William Fox and has left New York City for upstate where he will devote the next fortnight to working out new production ideas with which he expects to create a new standard of super-features for Realart Pictures Corporation.

Adaptation of London Novel Begun

Albert S. Le Vino, of the Screen Classics, Inc., scenario department, at the Metro studios in Hollywood, has started work on the screen adaptation of "Burning Daylight," by Jack London, which will be Mitchell Lewis's first Metro production for C. E. Shurtleff, Inc.

Cameraman Faces Danger Aboard Burning Ship

Charles Cottar, who is a cameraman engaged by the C. L. Chester Productions, Inc., to secure scenics of British East Africa, announces his safe arrival at Nairobi after a thrilling journey up the coast of East Africa on board of a burning vessel. According to the letter received at the offices of the C. L. Chester Productions, the cameraman sailed from Durban with all his paraphernalia for an extended tour into the jungle. The day after leaving port the ship took fire and for five days at sea the crew fought the flames with little success.

The steamer put in at Zanzibar, but made a hurried departure when it was discovered there were no facilities available for extinguishing the fire. As the crippled boat pulled into the harbor of Mombasa, it blew up. Mr. Cottar lost four automobiles, his tents and other supplies, but managed to save his camera and film.

Stereospeed Camera Has New Shop in New York

The Motion Picture Producing Company of America announces "the completion of a new machine shop at 121 West 52nd Street, New York, in which will be manufactured Stereospeed Cameras. The new shop which will house the mechanical department of Stereospeed Productions, Inc., is being opened in anticipation of the demand for the output of these cameras. It is planned to have at least five of these machines in operation within six months."

"The Sporting Duchess" Race Scenes Filmed

Alice Joyce and some twenty members of her supporting company, who have been in New Orleans for a few weeks taking the racing scenes for Miss Joyce's next Vitagraph production, "The Sporting Duchess," will return during the next few days. All the other scenes for the screen version of this Drury Lane melodrama have been made; and with the completion of the race, club-house and paddock scenes in New Orleans, the picture will be finished. George Terwilliger directed.

Evelyn Greeley, who is now a star and will appear in a feature picture for Producers Security Corporation

Author Praises Goldwyn Methods

Gouverneur Morris Says Head of Concern is Meeting Crisis

GOUVERNEUR MORRIS whose writings are being produced by Goldwyn, is well pleased at the manner in which that corporation is putting the works into film form. Commenting on the able manner in which productions are put on, Mr. Morris writes:

"Samuel Goldwyn is the most hopeful force in the moving picture world today. And that is because he is the first man (with power to get his will in the matter) to see that actors, scenes, and directors bear the same relation to telling stories, that pens, ink, editors and printing presses do.

"The story is the thing.

"The judgment of moving picture audiences is always one jump ahead of the season's productions. And after each jump the audience thinks less of stars, flim-flams, false logic, impossibilities, camera craft, etc., and insists more urgently upon dramatic and human stories clearly and movingly told.

"Samuel Goldwyn was the first to perceive this trend, and to perceive that it was no paltry whim on the part of the public but a logical, irrefutable step, in the development of the most vital of all the arts.

"The Public wants good stories well told, and, unless exceptions prove rules, they are not getting them. This is a crisis in the industry that has to be met. Some have tried to meet it by discharging this director and engaging that, others have doubled their advertising, some have asked the stage carpenter to perform prodigies and the camera miracles. And all have begun to buy up (as cheaply as possible) the rights to plots that have proved their worth in the old fashioned medium of story telling; that is to say, words. But one man has had the vision to buy not only plots, but men who have invented plots and unfolded them convincingly.

Florence Deshon, Goldwyn artist, who is playing many important roles with leading stars

"'Why,' asks Samuel Goldwyn, 'shouldn't men who have told good stories with words, and told them well, be better able to tell stories with pictures, than men who have had no practice in telling stories at all?'

"Rex Beach has proved that Samuel Goldwyn is right. If you want to see a good story, well told, have a look at 'The Girl from Outside.'

"Once Mary Rinehart and Rupert Hughes have learned to feel at ease with the new medium, they will tell you stories in pictures as exquisitely and movingly as they have in words.

"Samuel Goldwyn gives his authors generous terms, so far as money goes, which is good, but so far as trusting them and backing their judgment go, he gives them the limit. And that is better.

"It is obvious that in irreconcilable differences of opinion as to how a given story should be told, the trained-story teller's opinion is the best bet. 'But,' objects the story teller 'certain scenes cannot be faked. They will have to be shot in Tasmania.'

"This is no objection to Mr. Goldwyn. Full of fire and enthusiasm he says 'What of it?' 'Take a camera, some of your principals, go to Tasmania and shoot the scenes. Let me know the day you can leave, and all the arrangements will be made . . . I want you to go!'"

Big Circuits Will Take Realarts

B. S. Moss and Keith and Proctor Are Latest Acquisitions

REALART PICTURES CORPORATION reports that twenty-two of the biggest picture houses in the East will give Realart features an adequate introduction to their audiences, following the contract signed last week with the Keith & Proctor and B. S. Moss Circuits. Deals were closed with E. M. Hart, booking manager for the Keith and Proctor interests and with B. S. Moss, representing his chain, by Lester W. Adler, manager of Realart's New York exchange. This announcement by General Sales Manager J. C. Ragland follows closely the tie-up he concluded a week ago with the Saenger chain in the South.

"This matter of circuit contracts is one on which Realart has occasion to congratulate itself," is the opinion of Mr. Ragland. "In the New York territory we have the Marcus Loew chain of twenty-six houses, the Keith and Proctor chain and the B. S. Moss circuit. This is a total of about fifty theatres.

"In Chicago we have signed Ascher Brothers, Lubliner and Tinz and Balabon and Katz with a total of some forty houses. In California we have Turner and Bahnken and Kahn and Greenfield. And in the South we are represented in all three big circuits—E. H. Hulsey, Texas; Saenger Amusement Company, Louisiana and Mississippi, and the S. A. Lynch houses. The signing of any of these representative concerns ordinarily would be considered an achievement, but Realart has them all, and they have been coming so fast we have not really had a chance to make a fuss about it.

"Do not imagine, however, that I have given a complete list. For instance, we have many of the Stanley houses in the Philadelphia territory; the Frank Thielen theatres in Illinois; Jake Well's Virginia chain; Jensen and Von Herberg in the Pacific Northwest; Baker and Grubel in Kansas and Missouri; J. C. Hostettler in Iowa, and probably other circuits which I do not recall at this moment.

"The contract signed by Mr. Hart for the U. B. O. chain of houses is the outcome of the historic policy of the Keith and Proctor management to take on a product that has proved its value both as entertaining feature and as box-office attractions," declared Mr Ragland. "'Soldiers of Fortune' has been on Broadway twice, and each time it was a clean-up. 'The Mystery of the Yellow Room' is proving to be the type of mystery drama that is taking the popular imagination by storm today. The first two Realart super-features combine the two vitally necessary picture-play attributes—fan-popularity and money patronage."

The motion picture houses that will show the Realart features comprise several of the finest theatres in New York City proper, and in surrounding cities, according to reports. "Soldiers of Fortune" will begin the Realart run on the Keith and Proctor circuit at the following theatres: Keith's 81st Street, Keith's Harlem Opera House, Proctor's 58th Street and Proctor's 23rd Street. The picture will be seen in Brooklyn at the Halsey Theatre; Keith's Greenpoint; Keith's Prospect; and outside of the city at Proctor's Theatre, Elizabeth, N. J.; Proctor's Plainfield, N. J.; Keith's Jersey City; Proctor's, Portchester, N. Y.; Proctor's, Yonkers; Proctor's, Mt. Vernon; Proctor's, Albany; Proctor's, Troy, and Proctor's, Schenectady.

"The Mystery of the Yellow Room" will follow over the same circuit, it is said. The conclusion of arrangements with B. S. Moss followed the showing of "Soldiers of Fortune" at the Broadway Theatre, where it ran for a week. It had had a previous showing on Broadway, at the Capitol Theatre.

Capitol Campaigns Strongly on Metro Offering

One of the biggest exploitation campaigns recently attempted in New York City, accompanied the presentation at the Capitol Theatre this week of Alice Lake to Broadway theatre-goers in the Metro-Classic production of "Should a Woman Tell?" in which she appears as the featured player. More than 150 billboards displaying twenty-four sheets were secured for the advertising smash, the point of concentration being about Times Square. This was in addition to the usual space taken by the Capitol.

Edith Roberts and little Benny Alexander dividing acting honors in the Universal picture, "The Triflers"

Short-Reelers Get Attention

Universal Producing Short-Reel Subjects in Response to Heavy Demand

UNIVERSAL reports that in response to the heavy demand for short-reel subjects, which that organization declares to be prevalent, no less than a dozen tabloid productions have been turned out or started at Universal City within the last three weeks.

Edward Kull has just finished two short western features — "Blind Chance" and "Kaintuck's Ward." Robert Burns, the cowboy star, is featured in both productions, and assisting him are Peggy O'Dare, formerly leading lady with Eddie Polo; Natalie Warfield, Charles Dorian and Dick LeReno. "Blind Chance" is by Phillip Hubbard and William Pigott, and "Kaintuck's Ward" is from the pen of J. G. Hawkes, author of many of Bill Hart's scenarios.

Phil Rosen has just filmed for Universal a two-reel rural melodrama called "Roarin' Dan," from the pen of Arthur H. Gooden. "Hoot" Gibson, the cowboy star, is featured in this story with Ethel Shannon, Mrs. Kruge and Leo Pattee in his support.

Reeves Eason has finished a two-reeler entitled "Back From the Dead." It is described as a feature in miniature, with the plot and situations of an ordinary five-reeler condensed into 2,000 feet. Mildred Moore, Pat O'Malley, George Field, Tote DuCrow, Charles Newton and Breezy Reeves appear in this picture.

Director Eason, immediately on the completion of "Back From the Dead," started production of "Who Wins," a melodrama in two parts by DeRochfort, with a cast including "Hoot" Gibson, Mildred Moore and Beatrice Dominguezs.

Virginia Faire has started in a two-reel playlet at Universal City, called "Runnin' Straight." "Hoot" Gibson is featured in this production, with Miss Faire in the leading feminine role. Others in the cast are Ted Brook, Rhea Haines, Louis M. Wells and Captain Anderson.

Edward Sowders is now directing a two-reel story of the plains, "A Sagebrush Gentleman," by Karl Coolidge. Charlotte Merriam has the principal role.

John West, a new addition to Universal's directional staff, is directing a new comedy, "Miss Fortune," with Chris Rub in the leading role, supported by Bennie Hill, Beatrice Burnham, Merta Sterling and Captain Anderson.

Lehrman Starts New Comedy for First National

A report from the offices of the Henry Lehrman Comedies at Culver City, Cal., conveys the announcement that Henry Lehrman has started working on his third feature-comedy production to be turned out for the First National Exhibitors' Circuit, Inc.

Realart Salesman Commended for Bravery

According to reports from the Realart offices, R. E. Goldsmith, a film-salesman attached to the Washington, D. C., branch of Realart Picture Corporation, has been officially cited by the United States Railroad Administration for heroic work in a wreck on the Norfolk and Western Railroad at Walton, Va., Dec. 18th, in which five persons were killed and eleven injured.

"A Modern Salome" Now Being Edited

"A Modern Salome," the first of the Hope Hampton productions in which this young star will make her screen debut, is now being edited and cut by Leonce Perret and his staff. Miss Hope's leading man is Wyndham Standing. The rest of the cast includes Agnes Ayres, Arthur Donaldson, Sydney L. Mason, Percy Standing and Meeda Stewart.

Mayer-Stars in New Features

Anita Stewart in C. Lockhart's Story—Mildred Chaplin Vehicle Ready Soon

THE reports from the office of Louis Mayer lay special stress on "The Fighting Shepherdess," starring Anita Stewart, and "Polly of the Storm Country," featuring Mildred Harris Chaplin. In Caroline Lockhart's "The Fighting Shepherdess," Miss Stewart is stated to assume an unusual role. She is seen as Kate Prentice, a young girl who is delivered from her slovenly dissipated mother and her evil roadhouse environment by Mormon Joe, a sheepman. Joe takes a fatherly interest in Kate and regards her as a partner in his ranch, but the narrow-minded town of Prouty sees fit to put another construction on their companionship.

Anita Stewart, it is stated, makes Kate a wholesome girl of affectionate nature and delightful feminine whims. This is the Kate that Prouty sees on her first trip to town, but the prejudiced little community leaves no chance for making the girl unhappy go by unnoticed.

The continued persecution destroys Kate's faith in humanity, and she devotes herself to making money. From a sweet girl of delicate tastes she becomes a cold, unemotional business figure, intent on gaining wealth and power. The achievement of her desire brings the realization that money alone does not create happiness. A young Easterner, who on a previous trip to Prouty had fallen in love with Kate, returns and the story ends in the development of their romance.

Mildred Harris Chaplin, who is starring in "Polly of the Storm Country," a Grace Miller White story written especially for her, will complete the picture during the coming week. Cutting of the picture will be finished within a day or so after the completion of the filming, as Director Arthur Rosson has cut the film during the progress of production.

Many of the scenes were taken at a picturesque fishing and lumber village near San Pedro, Calif. Had Grace Miller Write written this gripping story in the village itself, she could not have found more ideal atmosphere for this class of story, it is stated.

Both of the above pictures are "First National Attractions."

Announces Six All-Star Casts

Republic Reports High-Class Features on Its List of Releases for New Year

A REPORT from the offices of the Republic Pictures makes the following announcement: "Six high-class productions, not featuring any one star but having all-star casts, are scheduled among the unusual features of the releases for the Republic distributing exchanges during the year 1920." The announcement of the production of this group of six pictures was made this week from the headquarters of the Republic Pictures.

One of the six pictures which are being made by the Weber Productions Co., for Republic release, has already been completed. It is the Anna Crawford Flexner story, "The Blue Pearl," and has in its cast Edith Hallor, Faire Binney, Florence Billings, Lundsen Hare and H. Cooper Clisso.

The Republic announcement states that each of these productions will be produced with the utmost care. "It is the intention of the Republic officials," so the announcement states, "to make these productions of such a quality as to create a demand for them from the public. It is one of the many progressive plans of the organization, and it is thought the excellence of these productions will do much to assure exhibitors in the country of the high standard they may expect from coming releases.

Canadian frontier town which was built for "The Law of the Yukon," a Mayflower production

DRAMA

MILDRED HARRIS CHAPLIN
LOIS WEBER

FOUR SELECTED HARRIS-WEBER JEWELS

"HOME"
"FORBIDDEN"
"BORROWED CLOTHES"
"FOR HUSBANDS ONLY"

? "Who Directed"

YOU know exactly as well as we do that a Star without a Director is a ship without a rudder. And some ships have rudders that keep them on their true course, while others drift at the mercy of the wind and tide. Yet a new and untried ship looks exactly as good as one whose Captain and Rudder have been proven—that is, while the new ship is **in the dock!**

IN the mind of practically every shrewd exhibitor in the land, the drawing power of Mildred Harris Chaplin **as an actress** is bound up tight with the **playwriting** ability and **directional** talent of Lois Weber.

YOU know that every one of the Harris Jewels directed by Lois Weber has been both an artistic and a commercial triumph. Out of this list of Seven we have selected **Four** whose power to draw, to thrill, to entertain is **incontestable.** Show these four. They give you the Screen's most appealing actress **directed by** one of the three foremost directors of the world.

UNIVERSAL

DRAMA

Only fifty feet away! and You-a mile high in the air!

Some sensation! You—in the midst of a terrific struggle between pirates of the air and a U. S. Aerial Mailman! You—right there—thousands of feet above the earth among the man-birds, swooping and diving —shooting and crashing—climbing with Locklear from plane to plane—leaping into the abyss *hoping* that your parachute will open in time.

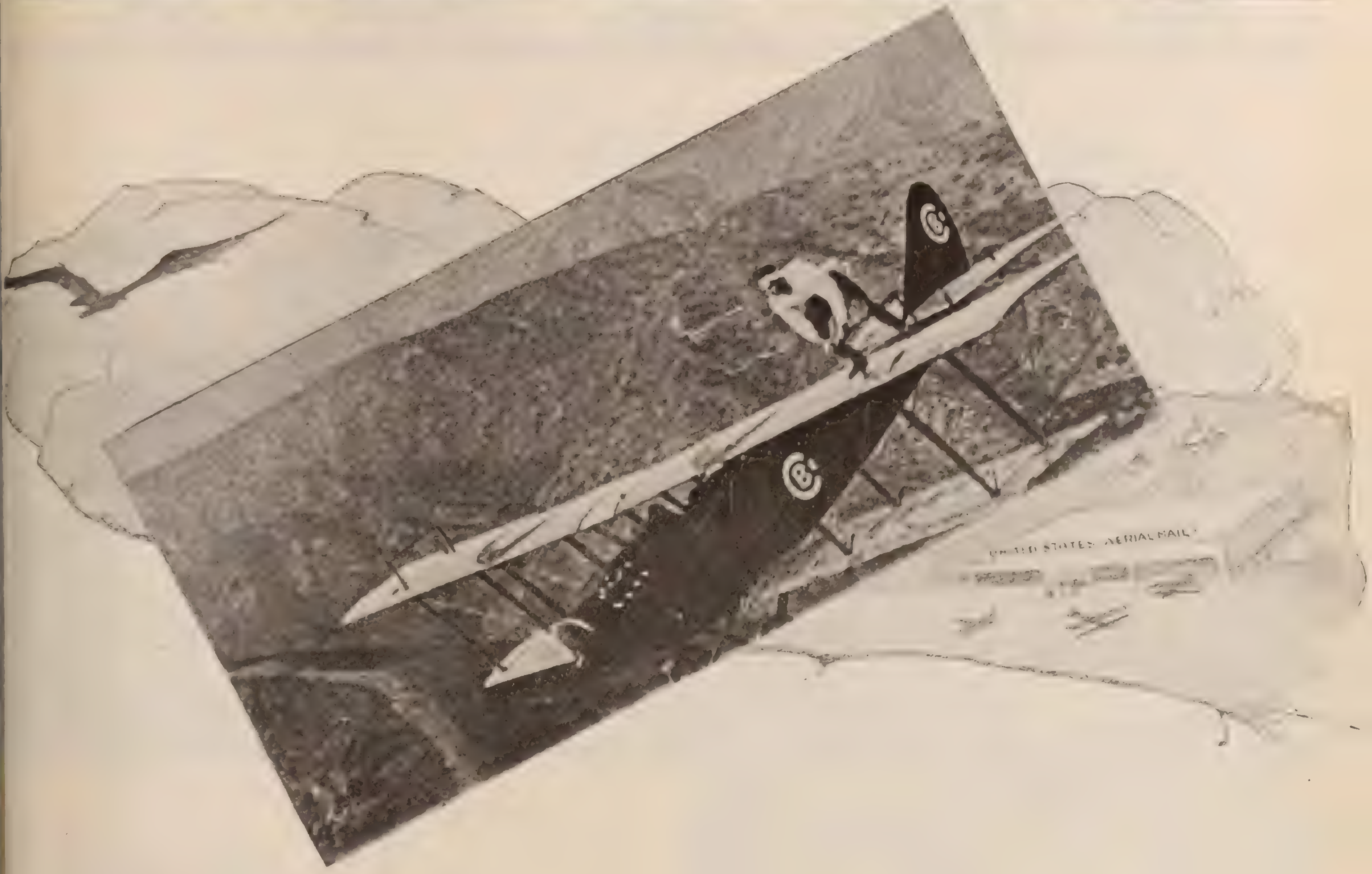
Love story? One of the prettiest you've ever seen pictured. You'll want to steal Francelia Billington for yourself—and tell her never, never to go up again.

A puller? Yes—a house-packer such as you haven't had for years. Listen in your lobby for the comments on the first night and you'll realize that here is the "something different" that you've been wanting—and, that, as usual, *Universal has done it again!*

Book this picture without delay for at least *twice* your ordinary run. It's the picture for which the camera was invented. A thriller in which the sky's the limit for your advertising!

UNIVERSAL

DRAMA


UNITED STATES AERIAL MAIL

Carl Laemmle
offers

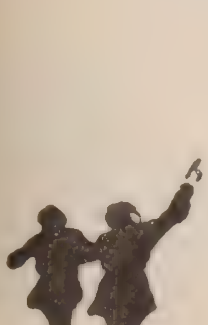
"THE GREAT AIR ROBBERY"

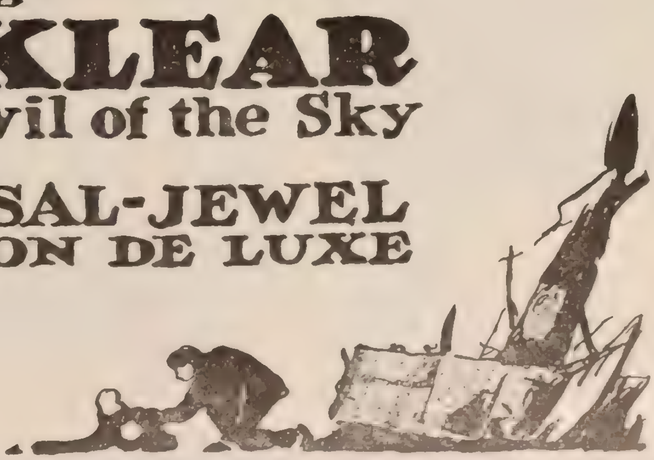
Featuring

LOCKLEAR

The Daredevil of the Sky

UNIVERSAL-JEWEL
PRODUCTION DE LUXE





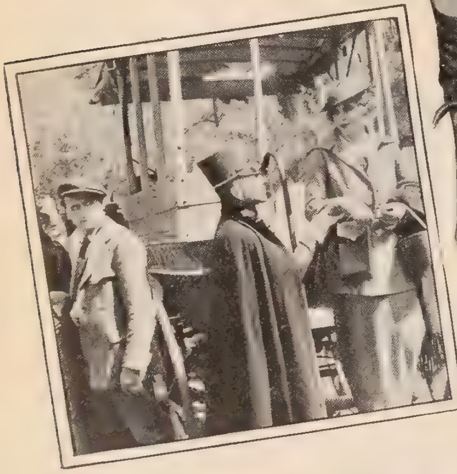
PICTURES

DRAMA

CARL LAEMMLE
offers
Stroheims
WONDER-

"BLIND

Universal
-Jewel
Production
de Luxe



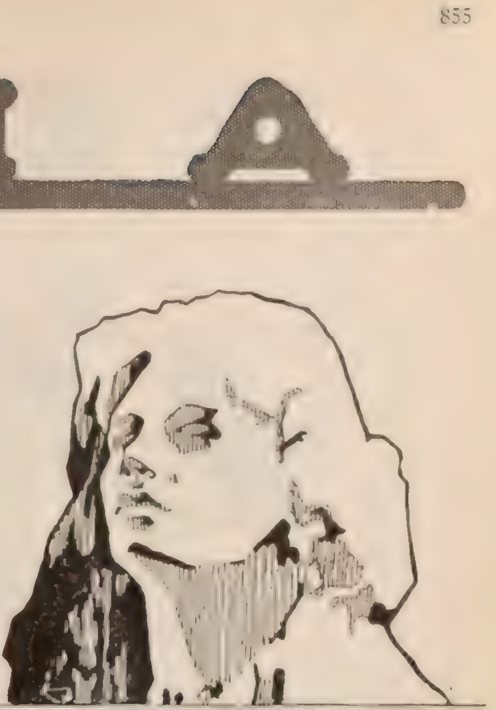
"It is seldom that the screen sees human beings and human traits so faithfully pictured."

—Morning Telegraph.

UNIVERSAL

DRAMA

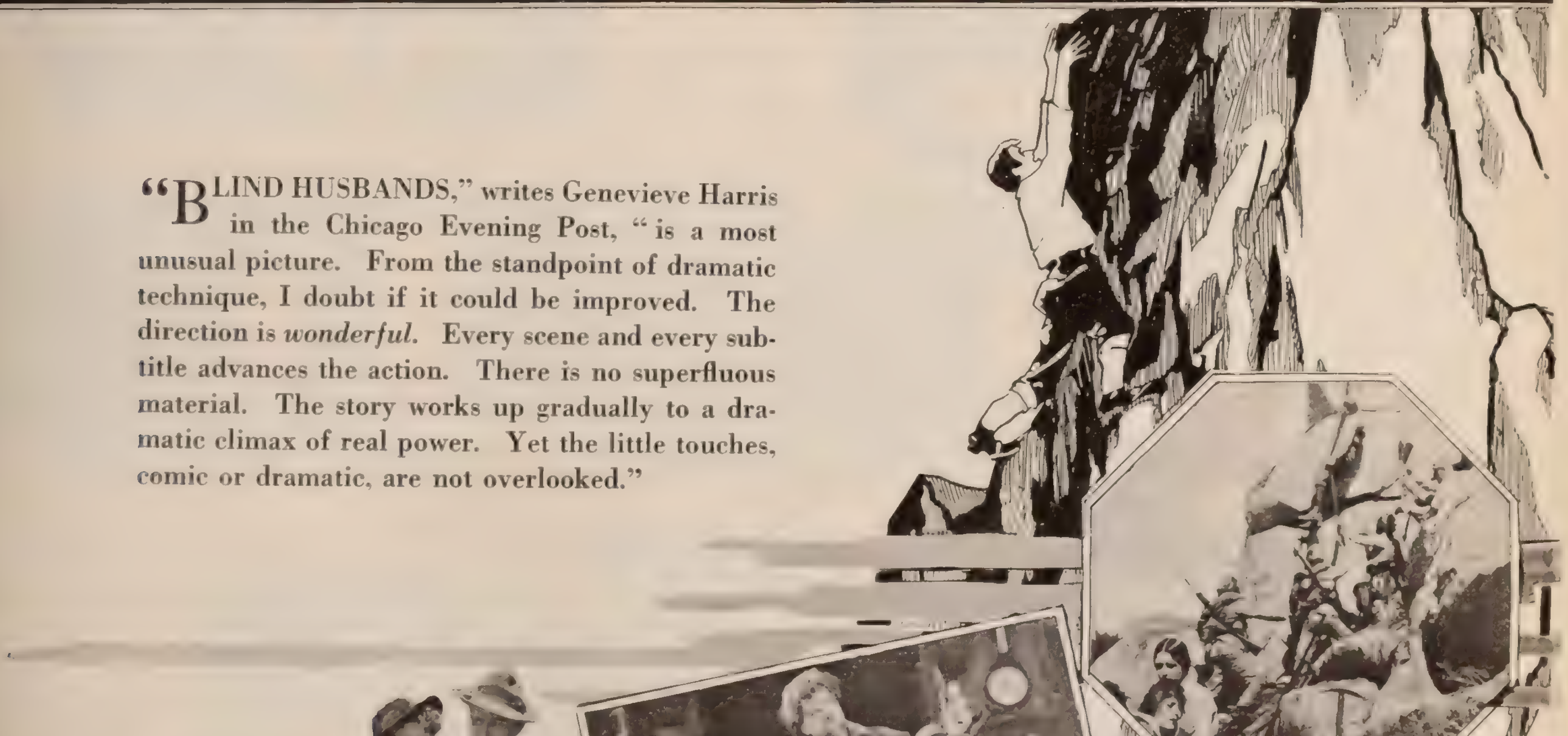
"The highwater mark of entertainment," says Motion Picture News. "It throbs with vitality and soars with tremendous sweep straight to its climax. Nothing is missing to make this picture a great achievement."



R- PLAY

HUSBANDS"

"BLIND HUSBANDS," writes Genevieve Harris in the Chicago Evening Post, "is a most unusual picture. From the standpoint of dramatic technique, I doubt if it could be improved. The direction is *wonderful*. Every scene and every subtitle advances the action. There is no superfluous material. The story works up gradually to a dramatic climax of real power. Yet the little touches, comic or dramatic, are not overlooked."



PICTURES

SERIALS

Get ready for ELMO LINCOLN

in a New Super Serial that will outpull even "Elmo the Mighty"

"ELMO THE

MADE BY GREAT WESTERN PRODUCING COMPANY

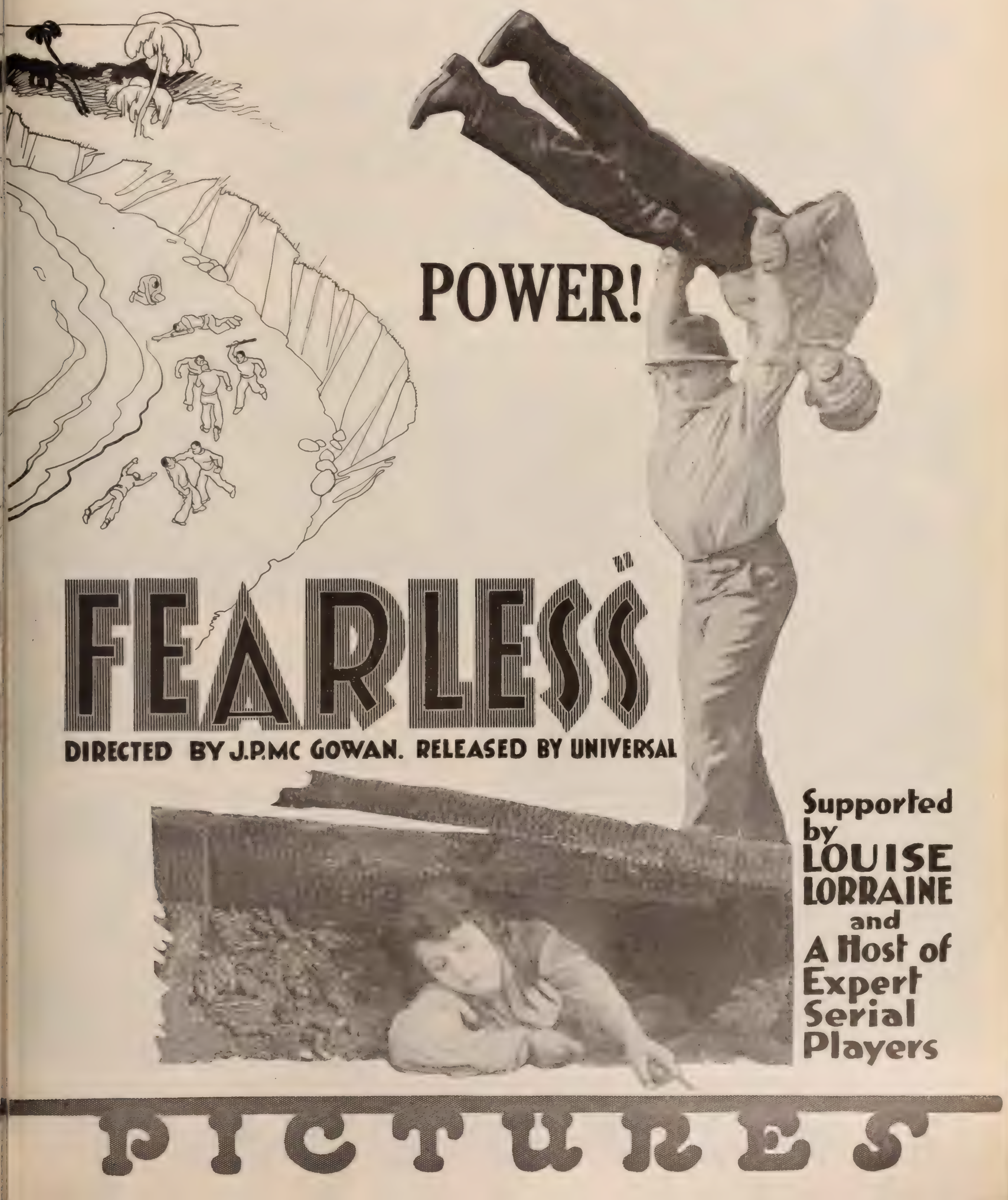
We don't ask you to take our word for it—every exhibitor in the country knows that the biggest serial sensation of the past half-year was Elmo Lincoln in "ELMO, THE MIGHTY"

A box-office sensation—a player sensation — a plot-and-action sensation! Wherever "ELMO, THE MIGHTY" has played — and that means all over the country —the story has been the same—"Biggest business we have done for years with a Serial." Or—"Made more money than with many a $100-a-day feature."

Get ready now for another great Elmo Lincoln Serial—sure to outpull even "ELMO, THE MIGHTY" because the whole country knows Lincoln today and wants to see him again and because we know what the country wants in a Lincoln Serial and have put it into this one. Watch and wait for "ELMO, THE FEARLESS." Your big Help-Book will be in your hands before the month is out. Book "ELMO, THE FEARLESS" as Number Two of Universal's FULL-HOUSE FIVE FOR 1920.

UNIVERSAL

SERIALS



POWER!

FEARLESS

DIRECTED BY J.P.MC GOWAN. RELEASED BY UNIVERSAL

Supported
by
**LOUISE
LORRAINE**
and
A Host of
Expert
Serial
Players

PICTURES

SERIALS

The Serial of STARS STARS STARS

"The LION MAN"

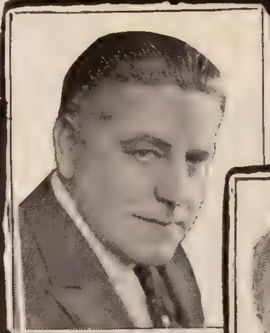
The Strangest Character ever Shown in a Serial

SOME competing serials have *one* star and some have *none* (trusting to the "strength" of the story), but here's a serial—a *Universal* serial—with the biggest group of star picture players ever assembled for any chapter play. This means precisely that "THE LION MAN" will give your audiences something *more* than merely *action*—it will give them the pleasure of *good acting*—all added to the thrill of the Strangest Character ever screened in Any Serial.

BOOK IT TODAY FOR A BIG SENSATION

JACK PERRIN

LEONARD CLAPHAM



HENRY BARROWS

GERTRUDE ASTOR

J. BARNEY SHERRY

KATHLEEN O'CONNOR

UNIVERSAL

SERIALS

GET A GRIP – on this!

Elmo Lincoln *in*

"ELMO the MIGHTY"

was the one big Serial Sensation of 1919 — and today it's bigger than ever: It simply cannot fail to pack your Theatre to the limit.

A Serial Actress who can Act!

EILEEN SEDGWICK

The Beautiful
with
Cleo Madison and
Bob Reeves
in Rob't F. Hill's
THRILL-A-SECOND SERIAL

THE GREAT RADIUM MYSTERY

Made by Pacific Producing Co.
RELEASED thru UNIVERSAL

PICTURES

COMEDIES

Two Missing Links that Never Miss

MR. and MRS.

"JOE MARTIN"

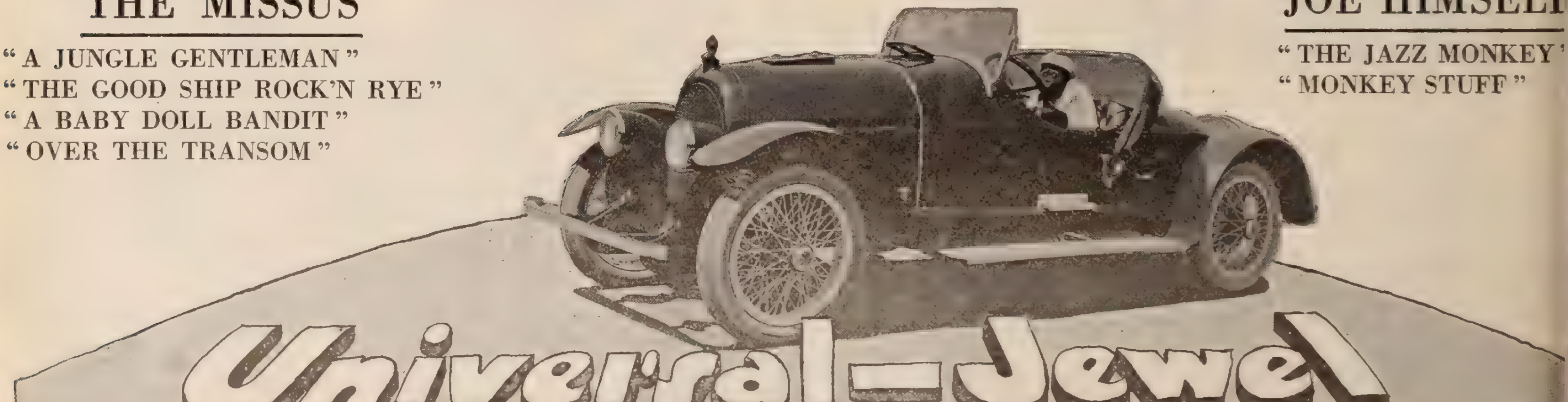
IF you happen to need any more proof that Universal-Jewel is constantly at work digging up novelties with which to make your business more profitable every day you will do well to look at these MR. AND MRS. JOE MARTIN COMEDIES at your Universal-Jewel Exchange. It is entirely unnecessary to say that they're funny—the bigger point is that they're *different*—so different from the ordinary run of comedies to stamp your theatre as a place of *unusual* entertainment. And *that*, as you unquestionably know, is the way to make money in the picture business.

THE MISSUS

"A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"A BABY DOLL BANDIT"
"OVER THE TRANSOM"

JOE HIMSELF

"THE JAZZ MONKEY"
"MONKEY STUFF"



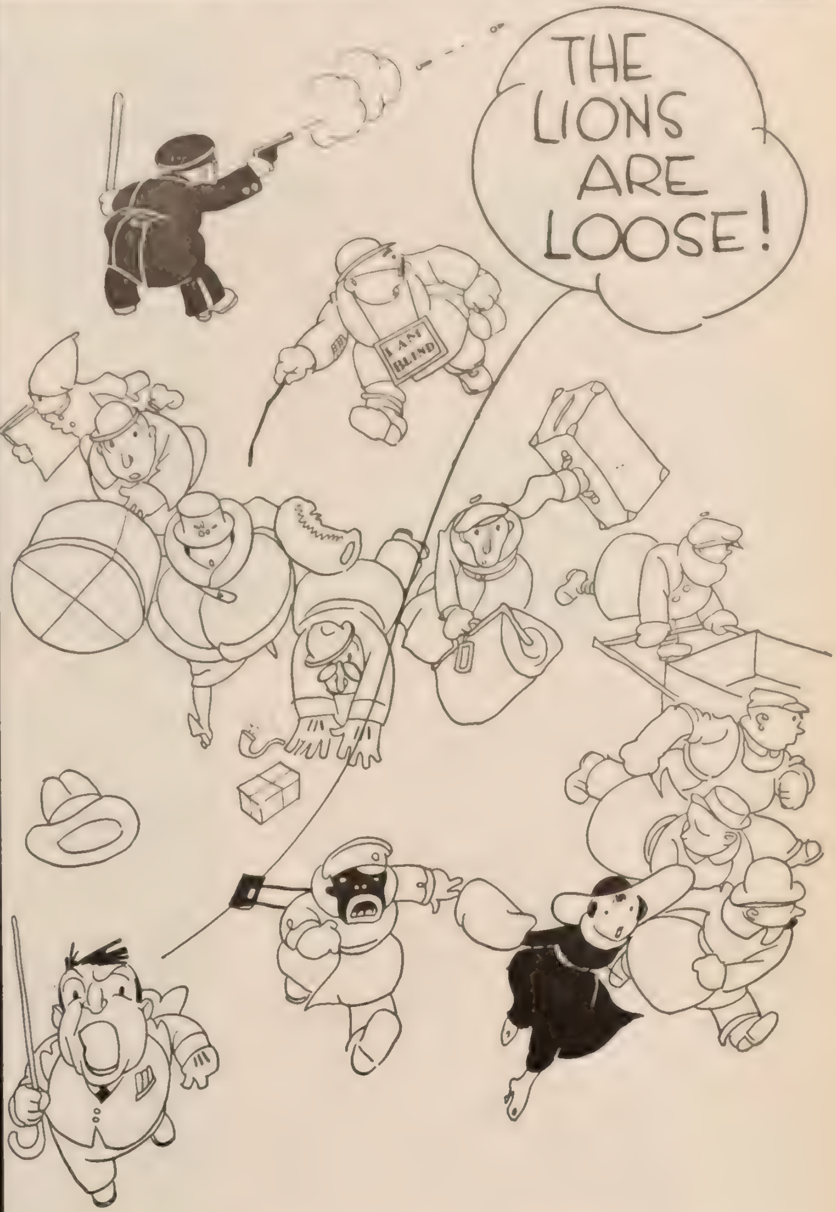
UNIVERSAL

COMEDIES

"IN THE SWEET DRY AND DRY"

LYONS-MORAN

ONE STAGGERING REEL

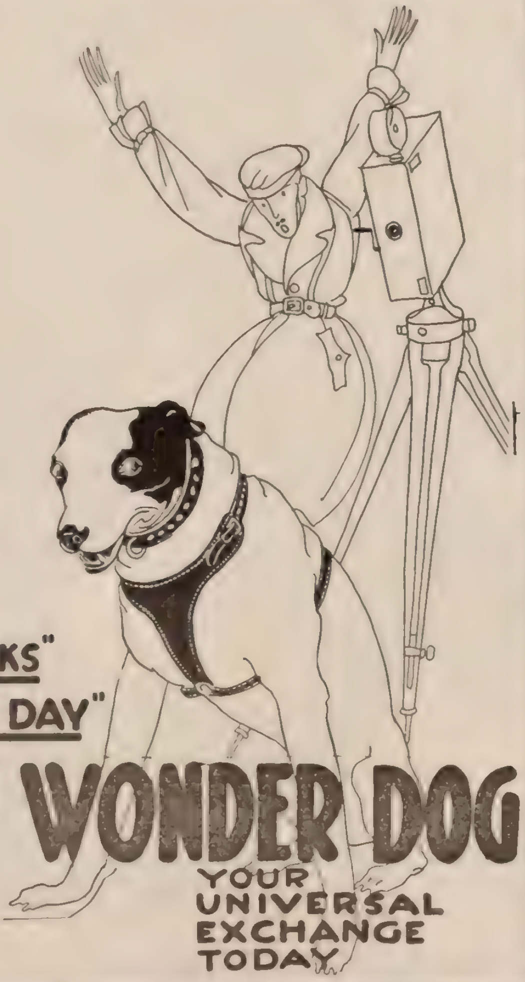

THE LIONS ARE LOOSE!
I AM BLIND

Century Made LION Comedies

Lions trained by the World's Foremost Animal Trainer CHARLES GAY

The biggest theatre in the world—the CAPITOL of New York City—is making these Century-made Lion Comedies a regular feature of its program. Anything that will make five thousand people laugh their heads off every night is worth considering. You'll have a list of ten to choose from at your Universal Exchange. Choose at least one of these ten today.

ALL UNIVERSAL EXCHANGES


"NO Sir! No more close ups 'till I gets me salary raised TWO BONES!!"

"BROWNIE'S BUSY DAY"

"BROWNIE'S DOGGONE TRICKS"

"A LUCKY DOG'S DAY"

CENTURY WONDER DOG

YOUR UNIVERSAL EXCHANGE TODAY

PICTURES

DRAMA

Carl Laemmle
has the honor of presenting
NUMBER SIX of the
STAGE WOMEN'S WAR RELIEF SERIES
Two-reel Photoplays de Luxe

with a
Powerful Cast
including

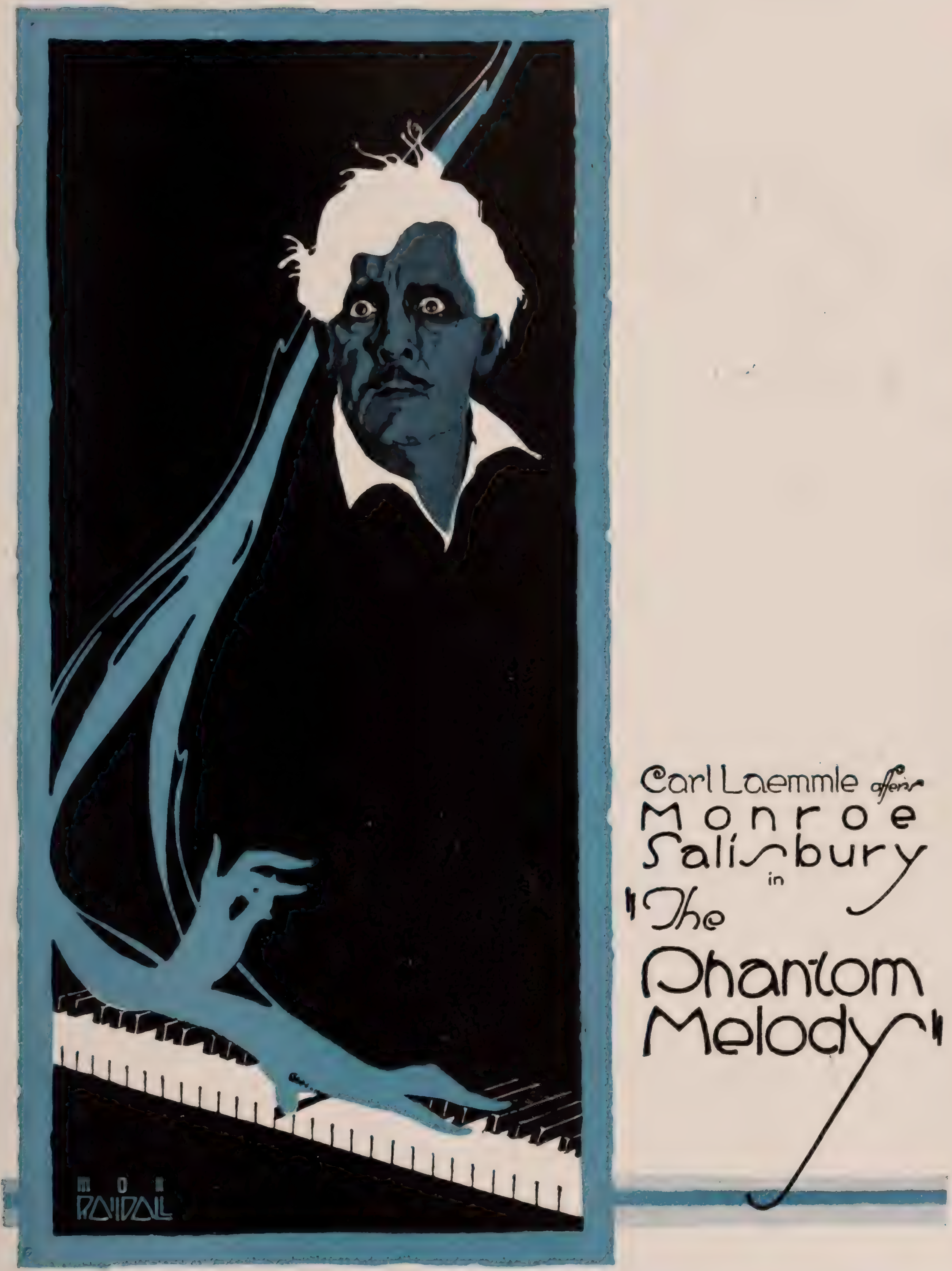
Enid Markey
Montagu Love
Blanche Yurka
Adele Rowland
Frederick Truesdell
Harry Davenport
Fred Nichols
Maud Von Turk
Helen Dugan
Robert Lowe

"SHE'S EVERYWHERE"

A Comedy-Drama by Jack Larric
Directed by George Terwilliger
Supervision Eugene Spitz

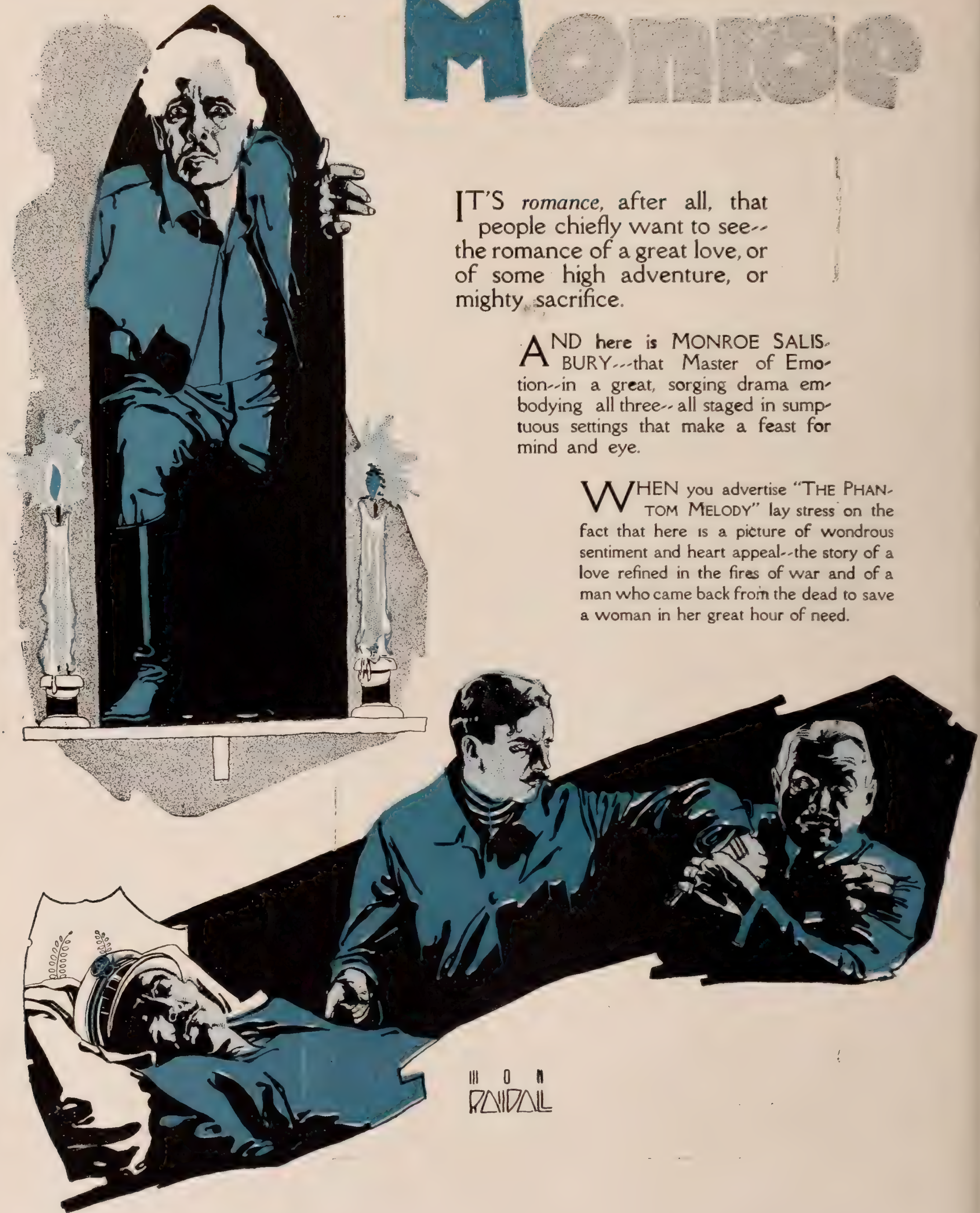
"We are particularly pleased with the results"
CAPITOL THEATRE

UNIVERSAL


MOE
RANDALL

Carl Laemmle offers
Monroe
Salisbury
in
"The
Phantom
Melody"

Monroe



IT'S *romance,* after all, that people chiefly want to see-- the romance of a great love, or of some high adventure, or mighty sacrifice.

AND **here is** MONROE SALISBURY---that Master of Emotion--in a great, sorging drama embodying all three-- all staged in sumptuous settings that make a feast for mind and eye.

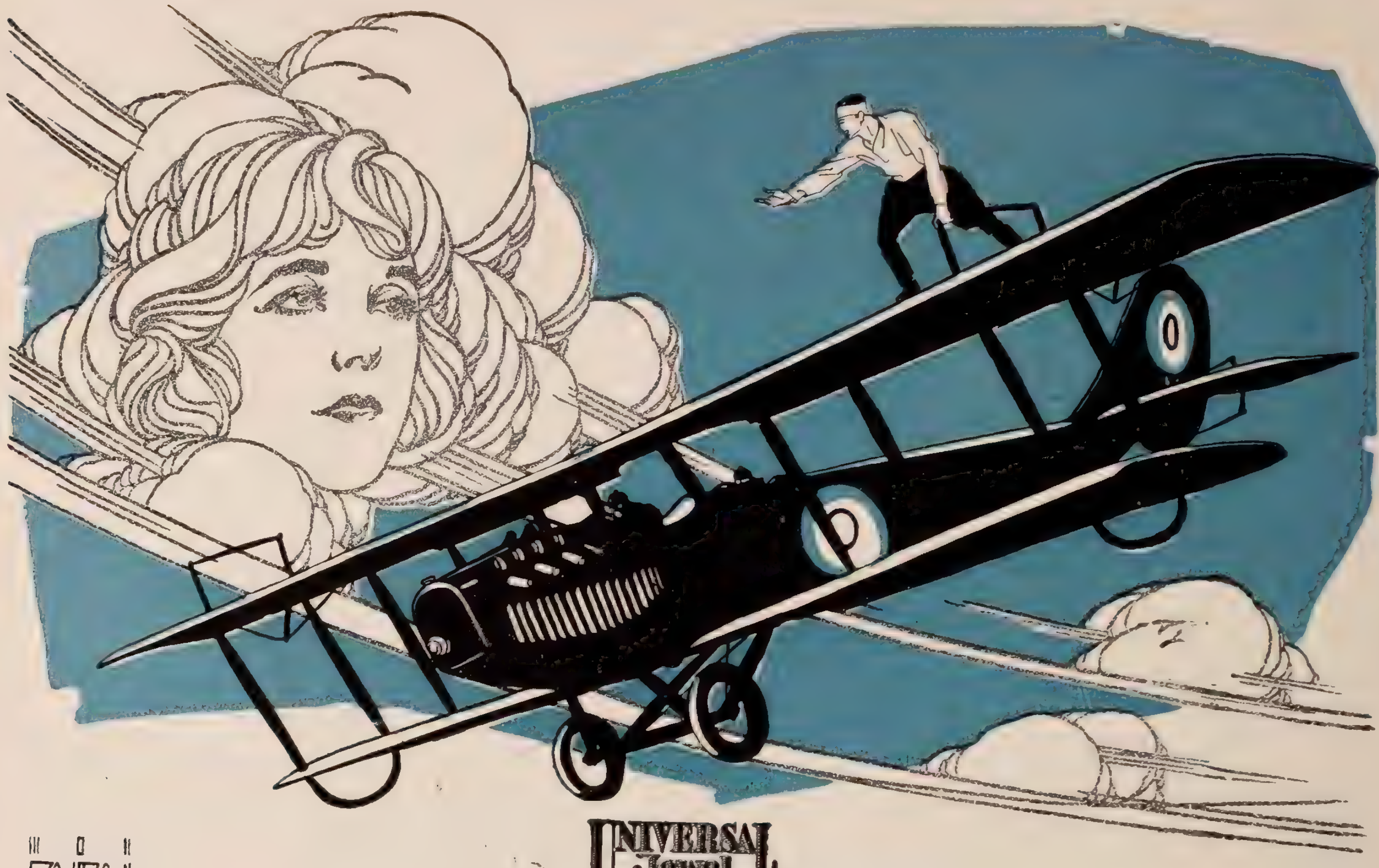
WHEN you advertise "THE PHANTOM MELODY" lay stress on the fact that here is a picture of wondrous sentiment and heart appeal--the story of a love refined in the fires of war and of a man who came back from the dead to save a woman in her great hour of need.

Salisbury

"The Mansfield of the Screen"

"The PHANTOM MELODY"

An Ultra-Romantic Universal Special Attraction in Wondrous Settings



UNIVERSAL Jewel
1600 Broadway, New York

CARL LAEMMLE *offers*

The MOST ASTOUNDING DRAMA EVER CONCEIVED BY THE MIND of MAN,

"*The* GREAT AIR ROBBERY,"

THERE'S only one thrill in it--but that lasts from beginning to end! A soaring, rushing, whirling, diving drama whose action leaps into the air with its first reel, drops earthward again like its own parachute jumper, then rushes up to the stars in a climax that yanks you clean out of your seat. If you're nervous, stay away from this picture---it's a thriller in which the sky's the limit-- a crowd-getter if there ever was one. Read the wire from Carl Laemmle in the other column.

Los Angeles, January 1st.

THE GREAT AIR ROBBERY opened at the Superba yesterday to a wonderful business. It packed the house all day and the big line out front continued all day until late in the evening. I am positive that this picture is a tremendous success."

CARL LAEMMLE, Pres.

See it at your Universal-Jewel-Exchange and you'll book it instanter. It's the most astounding moving picture of many year

Featuring LOCKLEAR *The* DAREDEVIL *of the* SKIES

Simplex Notes

A timely machine installation was that which Sam Kaplan of the Simplex Staff was responsible for on the last day of December and through his efforts a complete projection room was equipped at the Kings County Hospital, Brooklyn.

Both Dr. Jones and Mr. Adams, superintendent and supervisor respectively, had planned to use the special appropriation for a complete motion picture equipment and decided upon a Simplex Projector to supply the most necessary portion of same.

It was planned to run the first performance on New Year's Eve in order to cheer the hearts of the numerous inmates of the Almshouse.

It is needless to say that the thoughts of cheering the old and infirm acted as an added stimulus to those connected with the installation and that the show was a huge success was later borne out in the statement of Mr. Adams who made a personal tour of the Simplex factory during the latter part of the week.

The institution in question has its own lighting plant which supplies direct current for the regulation motor driven Simplex that was installed in the chapel of the building group where it is to be used for frequent entertainments planned by Dr. Jones.

Lewis M. Swaab, that energetic and progressive Simplex distributor in the "City of Brotherly Love" can well look back upon the pages of 1919 and feel that he has used all of his working hours to good advantage.

Not only has the greater portion of the Swaab territory become "Simplexized" including fifteen of the Stanley group of theatres where thirty Simplexes were installed, but the monthly *Messenger*, Swaab's well-known house organ, has been released promptly on every specified date without any delay during the year.

The January *Messenger* is truly an attractive little sheet carrying the announcement on its first page of the fact that the Simplex banner has been firmly planted in the city of Trenton, which city will soon be added to the long list of communities that Swaab has Simplexized.

Throughout the *Messenger* are sandwiched many of the humorous paragraphs that tend to make the *Messenger* so entertaining and different from the many industrial house-organs. On various pages are contained interesting notices of the many articles carried in stock by the "House of Swaab" that are needed in the up-to-date projection room.

Rawlinson Signs Agreement with Blackton

Herbert Rawlinson has been engaged to be the star of a forthcoming production to be made under the personal supervision of J. Stuart Blackton. The picture will be an adaptation of "Passers By," the Frohman stage success of a few seasons back, in which Richard Bennett was featured in the role of Peter Waverton. Actual filming of the story will commence on January 7th, at the Blackton Studios in Brooklyn, it is stated.

Three of Realart's ingenue beauties who are appearing in worth while current releases
They are Alice Brady, Mary Miles Minter and Constance Binney

Realart's Release in January

Alice Brady in "The Fear Market" Said by President Kohn to Excel Previous Work

ALICE BRADY'S production, "The Fear Market," is announced as the first January release of Realart Pictures Corporation. Kenneth Webb was the director.

The picture was adapted by Clara Beranger from the play of the same name by Princess Troubetzkoy, which had a successful run on Broadway four years ago. With a plot that was written around an actual society-sheet blackmail scandal of the time, the first offering of Miss Brady under Realart auspices gives the actress a varied opportunity for emotional and dramatic acting, and provided her with constant opportunity to display costly gowns, furs, and hats.

"In sending forth 'The Fear Market,'" declared President Morris Kohn of Realart, "we are combining every available chance to benefit the exhibitor who has been waiting for the first work of Miss Brady.

"In the first place we are adhering strictly to our basic policy to furnish a story that will not alone entertain, but will cash in on its former popularity as a Broadway success.

"A second reason for offering this play to exhibitors," said Mr. Kohn, "is the fact that it abounds in dramatic situations and gives Miss Brady a chance to put on the screen the unusual personality which is making her one of the foremost actresses on the American stage. Miss Brady is not merely a motion picture star. She is an actress.

"And to conclude the combination of definitely selected qualities which Realart put into this film, we have laid great stress on a lavish display of fine clothes by this actress, knowing as we do that Miss Brady has a reputation for wearing good clothes well. The display of fashionable wearing apparel by a woman who can really act up to them is a genuine drawing card among the millions of women and young girls who make up the largest part of picture patronage."

"The Fear Market" is the most elaborate film production, in which, according to her own opinion, Miss Brady has ever appeared.

Norma Talmadge Offering

New Year Ushers in Special Production "She Loves and Lies"; Highly Praised

"HAPPY NEW YEAR" is declared to have meant a great deal more than the usual holiday greeting to exhibitors who show Select Pictures on their screens.

The season's salutations were accompanied by an announcement from Sam E. Morris, general manager of Select Pictures, that the New Year, generally referred to at present as Kid 1920, would be ushered in with the release of the second extra special Norma Talmadge production, "She Loves and Lies."

In "She Loves and Lies" Miss Talmadge is presented by Joseph M. Schenck, who has contributed previous motion pictures through Select Pictures with this actress as the star. It was largely through these Select films that Miss Talmadge won the fame and popularity which are now hers, and with the presentation of her second extra special it is believed audiences throughout the country will extend the exhibitors and Lewis J. Selznick a unanimous vote of thanks for beginning 1920 in a manner that promises to eclipse records for better motion pictures.

The announcement from the office of General Manager Sam E. Morris this week, regarding the release of "She Loves and Lies," fairly bubbled with optimism created largely through the indication that this production is to take its place as one of the first "Longer Run" motion pictures of the new year. It is even hoped and believed that this feature will set a mark in runs and bookings for other productions to shoot at. Indications point to more prints being used on "She Loves and Lies" than on "The Isle of Conquest," the first extra special Norma Talmadge production in which the star was presented by Mr. Scherch through the Select Pictures.

Among the players, besides Miss Talmadge, are Conway Tearle, Octavia Broske, Phillips Tead and Ida Darling. The direction is by Chester Withey. All these names are well known to both exhibitors and audiences, and are valuable in billing the production.

Empey's Next Said to Promise Well

"Oil," Guy Empey's next picture will come as a great surprise both to the exhibitors and photoplay patrons, according to those who have been privileged to see results of the first three weeks' filming at Paragon studio in Fort Lee. The next Empey photoplay is to be presented as a big special production in not less than six reels and its nature will be totally different from either of Mr. Empey's previous screen offerings, "Over the Top," and "The Undercurrent." With the addition of "Oil" to his repertoire, Mr. Empey will be shown to be an actor with a very wide scope of versatility, since this picture is a straight American drama dealing with business life, but so punctuated with humorous action that at times it partakes of high-class comedy. Empey's role is that of a taxicab driver who blunders on to $15,000 and acts as if he were the millionaire incarnate.

From the Paragon comes word that very satisfactory progress is being made in the filming of the picture. Mr. Empey is particularly opposed to undue hurrying in the making of this production.

First Drew Screen Adaptation at Pathe's

"The Charming Mrs. Chase," first of adaptations to be based upon Julian Street's "After Thirty," has been cut a series of Mrs. Sidney Drew's screen and assembled, and is now at the Pathe Exchange, according to a recent report from Mrs. Drew's studio. Immediately following the finishing of the first picture of her new series, Mrs. Drew began work upon the second, which will be known as "The Stimulating Mrs. Barton."

A new photograph of Marie Doro, star of "12.10," distributed by Republic

W. E. Atkinson Arrives on West Coast

William E. Atkinson, general manager of Metro Pictures Corporation, has arrived at the Metro studios in Hollywood on a business trip.

Mr. Atkinson was met at the Santa Fe station in Los Angeles by Maxwell Karger, Metro Director General, under whose guidance the general manager will make a tour of inspection of the company's studios in Hollywood, where six productions are now under way. These comprise the third round of the "fewer and better" productions made by Screen Classics, Inc., for release through the Metro distributing organization.

While he is on the west coast Mr. Atkinson will spend considerable time at the Los Angeles exchange, and also take a run up to San Francisco, where another Metro branch office is located.

"The Gray Brother" Set for Release Soon

"The Gray Brother," which is the title of Edward A. MacManus's latest production, will probably be released this week. It is a picture made around a romance of prison life that Thomas Mott Osborne wrote specially for the screen, it is said. Sidney Olcott, who directed the production, gathered around him, it is said, "a cast of players who fitted in their respective scenes as if they had been born to crime." According to reports, thirty-five hundred people were filmed in this production of "The Gray Brother," many of the scenes being taken within prison walls with the prisoners themselves assisting in the visualization of conditions.

New Blackton-Pathe Release Booked Fast

Not since the days when he produced "Womanhood" and "The Battle Cry of Peace," has Commodore J. Stuart Blackton produced such a box office winner as "My Husband's Other Wife," in the announcement made by Pathe. The third of the Blackton series for release by Pathe, the first of the new year, is said to be booking rapidly in every territory; and in New York City virtually every prominent theatre on Broadway from 59th Street to 180th Street is reported to have booked the feature. Sylvia Breamer and Robert Gordon are co-starred in the offering, with Warren Chandler playing an important part in the support.

Leah Baird's Company in Florida

Leah Baird, Arthur F. Beck, her producer, and her company of fourteen prominent players have arrived at Tampa, Fla., to enact some of the important outdoor scenes in her forthcoming W. W. Hodkinson release, "Cynthia-of-the-Minute," by Louis Joseph Vance, under the direction of Perry Vekroff. On her way South from New York the star detrained at Washington on Friday to make a personal appearance at Tom Moore's Strand Theatre in conjunction with his presentation of "The Capitol," Miss Baird's current success.

Nazimova's Next is "Stronger Than Death"

This portrait study of the Russian star shows her in the role of Sigfrid Fersen in Chas. Bryant's Adaptation, A. R. Wylie's dramatic novel

First of Drew Series Filmed

Julian Street, Author of the "After Thirty" Comics, Is Well-Known Writer

MRS. SIDNEY DREW has just completed "The Charming Mrs. Chase," first of her series of "After Thirty" comedies, adapted from the stories by Julian Street, in which John Cumberland is starred. Production of the initial two-reel Drew comedy was started more than a month ago.

In its report on "The Charming Mrs. Chase," the Pathe Exchange devotes considerable space to the past accomplishments of Mr. Street, the author of the story. "Julian Street," says the Pathe report, "author of stories with which Mrs. Drew is working, is one of America's most famous short-story writers. Two of his 'After Thirty' series appeared in *McClure's* magazine, and the three ensuing subjects ran in the *Saturday Evening Post*.

"In addition to his 'After Thirty' series, Mr. Street is known to literary patrons through his contributions to *American, McClure's, Saturday Evening Post, Cosmopolitan, Colliers* and other big magazines. He also collaborated with Booth Tarkington in the writing of the celebrated stage play, 'The Country Cousin.'

"Street's contribution to *Colliers* of a series of articles entitled, 'Abroad at Home,' won him national repute. He visited practically every big city in the United States, and in his series, 'reached the heart' of these cities.

"The author believes in taking his characters and developing them, rather than the plot, assuming that it is the unfolding of their lives that count most. He does, however, also inject sufficient plot into his article to warrant a maintenance of interest and suspense."

Giegerich Leaves Vitagraph; Will Write

Charles J. Giegerich announces that he will sever his connection with Vitagraph's West Coast studio on January 4 and will devote himself to the writing of original stories for production. Mr. Giegerich has been associated in the past with Guy Empey, the Universal Film, and the four pioneer companies, Vitagraph, Lubin, Selig, and Essanay, in the capacity of publicist.

Editorial Calls Chaplin Real National Asset

What Charles Chaplin declares to b the highest honor ever paid him is a editorial in a recent issue of the Chicago Tribune, published during th first run presentations in Chicago o "A Day's Pleasure," the fourth of hi productions for First National Exhibitors' Circuit.

The editorial follows, in part: "M Charles Chaplin is a matter of seriou concern in this democracy. He is th corn and circuses of the republic. H is distributed and presented to main tain that general good humor upo which the safety of empire, autocrati or democratic, rests.

"Mr. Chaplin has been the salva tion of us masses. He has been th pink in life. He has made the million laugh and laughing millions are sa millions. With Mr. Chaplin in th arena we knew that the republic wa safe, and lean and hungry Cassi could not plot successfully against th security of principles and institution necessary to the well-being of th American nation."

Robertson-Cole in Tri of Albany Theatres

Three of Robertson-Cole Superi Pictures were first run attractions the leading motion picture temples Albany during the first three days last week. The first offerings of th silent variety for Proctor's Harman Bleeker Hall was "The Tong Mar the Sessue Hayakawa melodrama.

Proctor's Leland was a popular s with the showing of "The Blue Ba dana," starring William Desmond.

"Beckoning Roads," the Decemb Robertson-Cole release, starring Bes Barriscale, went over big at the A bany Theatre.

Universal-Century Com ics in Heavy Demand

Universal reports that "Naugh Lions and Wild Men" have be booked at the Capitol theatre, N York; and that "A Baby Doll Ba dit," featuring Mrs. Joe Martin, been scheduled for the Loew circ These pictures are two of the U versal-Century comedies, which reported by Universal to be produc a heavy demand throughout the co try. Mr. Loew is said to have ma provisions to take the remainder the series to be produced.

Fair, dimpled Lillian Walker in epis 2 of "A Million Reward," produced Grossman Pictures, Inc.

Bookings Continue Heavy on "Blind Husbands"

"Blind Husbands," the Universal-Jewel production featuring Francelia Billington, written and directed by Eric Von Stroheim, continues to be booked heavily in all quarters. The Fox Theatres, New York City, booked "Blind Husbands" for forty-two days; the Western Greater Theatre Company took it for twenty-eight days; the Meyer & Schneider Circuit for twenty-two days; Fitzgerald & McElroy's Michigan Circuit seventeen days; the Consolidated Amusement Company, fifteen days.

The Imperial theatre, San Francisco, ran the film for two weeks; at Ziegfeld's, Chicago, it had fourteen days; at the Dundas theatre, Hamilton, Canada, it ran twelve days. A host of other theatres ran it for two weeks, t is stated. Among the houses booking "Blind Husbands" for seven days, were: The Strand, Buffalo; Fays, Rochester; Casino, Chicago; Majestic, Columbus; Strand, Cincinnati; Dayton, Dayton; Liberty, Youngstown; The Strand, Akron; The American, Denver; The Superba, San Diego; The Lyceum, Winnipeg; The Rialto, Washington; The Capitol, New York; and The Rex, Racine.

Selznick Begins Zena Keefe Pictures

It was announced this week from he offices of Myron Selznick, of Selznick Pictures, that production work has begun on "The Woman God Sent," written by Sophie Irene Loeb. The feature is to present Zena Keefe in the principal role, with Joe King opposite. The screen adaptaion was made by Larry Trimble, who s directing the picture, with William Shilling assisting.

Coincidental with the beginning of he new Zena Keefe picture, Myron Selznick announced that Owen Moore's atest, "Sooner or Later," has been ompleted and is on its screenward journey via the cutting room. Wesey Ruggles directed this feature.

Many Stars Working at Garson Studio

The Garson Studio at Edendale, Los Angeles, now houses quite a number of prominent film folks. Clara Kimball Young, Conway Tearle, Gareth Hughes, Pauline Starke, Mary Alden, Kathryn Adams, Edward M. Kimball, Sam Sothern, Ralph Lewis, Miss Davenport, Winter Hall, Mildred Reardon, Eva Novak, and Stanton Williams are now busily engaged here.

F. P.-Lasky Buys Rights to Broadway Dramas

"The Wonderful Thing," a play by Mrs. Lillian Trimble Bradley, is one f the Broadhurst dramatic properties he motion-picture rights of which have been acquired for Paramount-Artcraft pictures. The Famous Playrs-Lasky Corporation also announces has purchased the motion-picture ights of "For the Defense," Elmer L. Rice's melodrama, in which Richard Bennett is appearing at the Playhouse.

Jack Dempsey entertains a few friends in between times of his arduous labor of being a screen star for Pathe. Others of the company are pugilists while some are just ordinary actors

Pathe Assumes Protector's Role

Styles Itself as Friend of the Small-Town Exhibitor

IN a statement just issued, Pathe Exchange, Inc., represents itself as the steadfast friend of the small-town exhibitor, floundering helplessly between the opposing forces that struggle to gain control of the motion-picture market. The statement is repeated below in full:

"In the maze of combinations formed by producing and distributing organizations to control the motion picture market, both from the selling and exhibiting ends, the small town theatre owner has been compelled to seek cover at almost every turn. To defend himself, he has been obliged to resort to vigorous protective methods, for with him it is a fight to the death.

"With the aim of insuring themselves a steady, continued output of high class features, distributed by an organization each one knows is with the exhibitor to the end, they are booking Pathe features solidly. They are taking their pick of the Pathe features for all the business of the great distributing concern is transacted on the open-booking plan.

"For months it has been noted that the small town exhibitor has been booking more pictures at a time than ever before. Instead of taking two or three features from a salesman, he is today booking from ten to fifteen attractions at each visit of a Pathe representative.

"In support of its assertion that it is receiving a large portion of the small-town exhibitor's business, Pathe, in a statement issued this week, cites numerous instances where an exhibitor has booked sufficient Pathe features to last for several months in advance. In other instances, exhibitors book as many days Pathe service per week as the output accumulated and present will permit, some actually running several weeks solidly Pathe.

"Exhibitors, who during the past week signed up virtually solidly for Pathe features, include: Crystal, Greenville, Tex., which has booked all the big Pathe specials for the next six weeks; the Grand, San Diego; Empress, Gordon, Neb.; Star, Bayard, Neb.; Washington, Philadelphia; Auditorium, Highlands, N. J.; Palace, Netcong, N. J.; Strand, Red Bank, N. J.; Star, Janesburg, N. J.; Third Avenue, Watervleit, N. Y.; Pastime, Iowa City; Variety, New Orleans; War Theatre, War, West Va.; Princess, Boomer, W. Va.; Berwind, Berwind, W. Va.; Victory, Jackson, O.; McPherson, Perrington, Mich.; Strand, Holland, Mich.; Neechwood, Detroit; Lyric, Mt. Pleasant, Mich.; Princess, Tohula, Miss.; Hippodrome, San Francisco; Palace, San Francisco; Goldman, St. Louis; New Central, Freeberg, Mo.; Crystal, Joliet, Ill.; Molrose, Melrose Pk., Ill.; Lyric, East Chicago, Ind.; Bluebird, Magnum, Okla.; Arrow, Broken Bow, Okla.; Cozy, Checotah, Okla.; Goodtime, Baltimore; Gopher, Minneapolis; Agate, Minneapolis; Cozy, Minneapolis; New Franklin, Minneapolis; Waynem, Dayton; Variety, Cincinnati; Broadway, Jackson, O.; and Auditorium, Georgetown, Tex.

"Pathe's aim has always been fair play for the exhibitor, and today it is standing as strongly as ever for this object. Pathe was the leader in the open booking market, and the foresight of the great organization in moving on the new track of distribution is evidenced by those who have followed."

Cody Picture Scores Heavily

"The Beloved Cheater" Breaks Records for Two Days at Atlantic City is Report

PLAYING against some of the biggest productions of the year the Robertson-Cole special, "The Beloved Cheater," starring Lew Cody, is reported to have broken all records at the Criterion Theatre, Atlantic City, New Jersey, two days last week. Although booked against three special first run pictures within three blocks, "The Beloved Cheater" was received with auspicious greetings and when the star, Lew Cody, made his personal appearance on Friday night another chapter in his history of success was written.

The Criterion Theatre is situated on the Board Walk facing the ocean. At the opening performance, more than 1700 men and women braved a flurry or snow and weather registered ten above zero and fought to get into the theatre displaying "The Beloved Cheater". The afternoon performances and the last evening also saw the "Standing Room Only" sign displayed before the up-to-date film playhouse.

Manager O'Keefe after the four day showing asked for return dates on "The Beloved Cheater". He said that the film no doubt was one of the very best ever playing his theatre and predicted great things for the first of the Robertson-Cole specials for the new year. The theatre was especially decorated for the showing of "The Beloved Cheater" and a musical program in keeping with the tantalizing heart film added entertainment to the evening's program.

After the film was shown, Mr. Cody appeared and gave an interesting talk on the making of the picture.

Officials of Robertson-Cole declare that to-date there has not been one adverse criticism on the first big 1920 special and that almost every film critic of note was loud in declaring that it is one of the sure box office money makers for the new year.

"The Garage," Arbuckle Comic, Due Jan. 11

Fatty Arbuckle's newest Paramount-Arbuckle comedy, "The Garage," is scheduled for release January 11.

Mystery and melodrama are keynotes in "The Tree of Knowledge," the Famous Players-Lasky picture starring Robert Warwick

"Copperhead" Cost $1000 a Day to Film

With the distinction of being perhaps the largest production ever filmed in the East, "The Copperhead," from the play by Augustus Thomas, marks an achievement in the progress of the making of motion pictures, according to F. P. Lasky officials. In the picture, which will be released January 25, Lionel Barrymore will be seen in the role of Milt Shanks, the same character in which he made his greatest success on the stage.

Filming this great American play cost the Famous Players-Lasky Corporation something approaching $1,000 a day. Thousands of extras, men, women and children were employed.

United Theatres to Issue 25 Features in 1920

The United Picture Theatres of America announce, through President J. A. Berst, that they will release some twenty-five feature productions during the coming year. Many of these will be produced by the United Picture Productions Corporation which organization is now ready to begin active work in filming, it is stated.

Star Back on Screen in Successful Play

Beatriz Michelena, who has been seen seldom on the screen of late, has the type of role in "The Heart of Juanita," her latest production for Robertson-Cole, that fits her admirably. This production, made by her own company, is being favorably received by the leading exhibitors throughout the country.

Title Artist Joins the Selznick Forces

The Selznick Eastern studio forces have been further augmented, it was announced this week, by the addition of a California title artist.

Irvin J. Martin has arrived in Fort Lee from the Sunset State to take charge of the Selznick Art Department at the New Jersey studios.

Begins Work on "Round-Up"

Film Version, with Its Real Western Scenes, May Surpass the Stage Play

ACTIVE work is said to have been started at the Lasky studio on George Melford's production of "The Round-Up," Edmund Day's stage-play, which will be brought to the screen as a Paramount-Artcraft Special. The stage version will be surpassed, it is believed, by the Melford picture, which will have for its setting the real hills, valleys and mountains of the West.

The principal interest centers in the announcement that Roscoe Arbuckle, the inimitable "Fatty," by special arrangement with Joseph M. Schenck, will tuck his wide trouser legs into typical Western boots and play "high comedy" as the good-natured, self-sacrificing sheriff, the featured role of the play.

Another interesting feature of the production concerns Tom Forman, who plays the juvenile lead. Forman, it develops, wrote the scenario for "The Round-Up" and is said to have turned out such a finished product that even professional scenarists were warm in their praise. And now the good-looking juvenile, who is recognized as an excellent actor, who has written more than one successful scenario and who has tried his hand at assistant-directing, is looking about for new worlds to conquer.

Meanwhile, Mr. Melford has begun some of the scenes in which Mabel Juliane Scott, who was engaged to play the feminine lead, appears. Some elaborate sets have been constructed at the studio, but much of the production will be made at a distant location characterized by its natural beauty.

Rupert Hughes' Film Screened

Special Showing of "The Cup of Fury" Wins Praise of the Goldwyn Officials

IN a report recently received, Goldwyn announces "Since a special showing of 'The Cup of Fury' to the executives of the Goldwyn Pictures Corporation and Rupert Hughes, telegrams of congratulation and appreciation have been speeding across the wires from New York to the Culver City studios, where this first production for Eminent Authors Pictures was made under the direction of T. Hayes Hunter.

"Helene Chadwick, who plays the part of Mamise, is singled out for special praise. She had a wonderful acting opportunity and made the most of every scene in a series of picturesque situations. Mamise is first a vaudeville actress, then a society girl of London, a stenographer, and an assistant riveter in the ship yards of a great American concern. Rockliffe Fellowes plays opposite Miss Chadwick. Others in the cast are Herbert Standing, Sidney Ainsworth, Kate Lester, Frank Morgan, Florence Deshon, Clarissa Selwynne, Frank Leigh, and Dwight Crittenden.

"Novel effects have been obtained in the camera work that will cause a lot of favorable comment along with the suspense and surprise that Rupert Hughes has kept in preparing the continuity for the screen. The building of ships in the midst of labor troubles and against secret intrigue is part of this tremendous American drama. It far surpasses anything that Rupert Hughes has previously contributed to the screen. The production has won his highest endorsement. It will command the admiration of the entire motion picture public."

Harry Rapf Finishe "Just a Wife"

News reached New York this wee from the coast to the effect that Howard Hickman, who has been directin "Just A Wife" for distribution as National Picture Theatres, Inc. releas finished shooting the last scenes. Th announcement carried the further information that the production is nov being assembled and cut and will probably be ready for shipment East i about two weeks. This would mea that "Just A Wife" should reach th Seventh Avenue offices of National i New York about January 12.

Mabel Normand Startin on New Comedy

After a two months' vacation New York, Mabel Normand, tl Goldwyn comedienne, left for tl Culver City Studios last week. Wh she arrives on the Coast, Miss No mand will find everything in reac ness for the beginning of work her next production, which it is a nounced at the Goldwyn offices, w be "The Girl With The Jazz Hear a novelette by Robert Shannon pu lished in Munsey's Magazine.

J. J. (Joe) Dowling, who achieved fan in "The Miracle Man" as he appears "The Kentucky Colonel," produced t the National Film Corp.

Ince Studios

TWO very notable additions have been made to the Scenario Staff at the Thomas H. Ince Studio by the engagement of Bayard Veiller and Louis Joseph Vance. The former, who is author of "Within the Law," "The Thirteenth Chair," and several other stage and screen successes, is to create vehicles for Ince stars exclusively. Mr. Veiller has arrived at Culver City and is now at work on his first plays written especially for the screen.

Mr. Vance has also arrived at Culver City and is working on his first story. Vance, it will be remembered, is the author of "Lone Wolf" which was produced by Mr. Ince several months ago. Later, the Vance story, "False Faces" was produced by Mr. Ince and proved to be highly successful. The stories written by Mr. Vance will be for special production, to be released under the brand name of Ince-Vance production. Mr. Vance has been identified with the industry in every capacity, with the exception of that of an actor, and produced several pictures for Paramount about two years ago.

After many thrilling experiences, Director Irvin Willat and Star Hobart Bosworth have completed the sea scenes for the submarine pictures "Below the Surface," at Catalina Islands.

The Charles Ray company, which is being directed by Jerome Storm, spent the week at Los Nietos, California, where they used two complete trains of the Santa Fe Railroad for several days in the filming of scenes for Ray's last Ince picture, "Homer Comes Home." About one hundred extra people were required for these scenes, and the location being quite a distance from Los Angeles, made the filming of this section of the film very expensive for the producer.

Thomas H. Ince has added two new men to his staff in the persons of Bernard F. McElroy and Hunt Stromberg. Mr. McElroy will serve in the capacity of personal representative of Mr. Ince. He has had an interesting career in newspaper work and this has taken him to all parts of the world, where he had various experiences as soldier, sailor, miner and soldier of fortune.

Hunt Stromberg comes to the Ince organization from the position of director of publicity advertising and exploitation from Select Pictures Corporation in New York. As head of the Ince publicity staff he will inaugurate a co-operative system of serving exhibitors and editors with news of the Ince producing staff and productions, and plans to inaugurate a folder designed to keep the public informed of activities of Ince people and news of coming pictures. Stromberg is a former newspaper and advertising man.

Entry has been made in the Thomas H. Ince $50,000 Trans-Pacific flight to Australia by Sir Captain Arthur Whitten Brown, who flew across the Atlantic in sixteen hours and twelve minutes. Brown recently visited the Ince Studios at Culver City and officially entered his name as a contestant to go across the Pacific by airplane. While at the studio; he was invited to inspect the Ince aviation field at Venice and pronounced it a perfect place from which to "hop off" on a trip across the Pacific.

Juanita Hansen Finds Working With Animals Doubtful Pleasure

Juanita Hansen, star of "The Lost City," produced by Warner Brothers

JUANITA HANSEN, now in New York, and who has completed her role as the leading character in the wild animal serial, "The Lost City," which is now being released by the Warner Brothers, when asked to tell of her experience during the making of the popular serial, replied:—

"When I signed my contract to appear in 'The Lost City,' and Col. Selig handed me the script to take home and read, I was very happy, but after I finished reading it I was half ready to resign my role if its fulfillment proved nearly as hazardous as it looked in the story; however, I became determined and set my mind on fulfilling my part of the contract at any cost.

"After we journeyed to the locale of the story and had entered upon the first stage of the trip to the jungle, I began to lose my fear of the strange looking natives who accompanied us, and by the time the camera was ready to 'shoot' the first scene of the picture, I had already witnessed the natives, women as well as men, advance fearlessly toward snarling beasts and aid in their capture, again and again barely escaping their savage attacks, and all without the least sign of fear.

"It shamed me to feel that I, too, could not ignore that feeling of fear that swept over me at the first sign of warning of an approaching animal. It was the sight of the natives fearlessly, but with exact precision and safety trapping these wild specimens, that finally enabled me to shake off that terrible feeling of fear, and I soon began to experience a sense of reliance upon them that eventually left me with an assurance of safety almost as great as if I was merely watching the same caged beasts at a circus.

"I will not deny that some of the things I was called upon to do caused shivers to go up and down my spine. For instance, I was called upon to expose myself to the attack of a leopard who was to spring at me from a high rock while Mr. Chesebro, who worked opposite me, was to lasso the beast in mid-air. But I had already learned that Mr. Chesebro had mastered the art of lassoing to the extent that I felt confident that he could throw the rope about the neck of the beast before it could reach me. When the scene was actually 'shot,' however, and the animal was caught after its spring at me, I was not acting, for when you will see this particular scene you will be convinced that the expression of fear on my face was real in every sense, I can assure you.

"To be truthful about it all, I guess it was pride more than anything else that conquered my fear, for I felt that if those dusky native girls could risk their lives in such an unconcerned manner, a white girl could hardly afford to show cowardice. So I finally finished the entire fifteen episodes with only one serious mishap—when one of the leopards really did get a little closer than it was intended and managed to sink its claws into my arm and shoulder—but it was not serious, and I was able to continue my work very soon after.

"I can really say that it was the most exciting period of adventure in my young life, and I was very happy when we were back again on the vessel that carried us back to America. Would I like to do it all over again? Well, I can hardly answer that question. But one thing is certain—I am glad now that I had that thrilling experience and more than gratified since I have witnessed the result of it upon the screen."

Miss Hansen is taking a well-deserved rest since the completion of "The Lost City," and will remain here in New York indefinitely.

The production, which will be released shortly throughout the country, will be offered in fifteen distinct episodes, one each week. Elephants, tigers, lions, camels, alligators, and many other beasts of the jungle, all enter into the telling of this exciting photo-sensation; and because of its acute realism, the giant thrills that have been crowded into it, this extraordinary film serial will undoubtedly prove the most phenomenally successful of any yet that has been offered to the lovers of thrilling photoplays.

Why should Sammy Burns look so mournful and Marion Warner so prim? They are both working in King Cole comedies at Dongan Hills, S. I.

Brunton Studios

ROY CLEMENTS is now editing a special production filmed at the Robert Brunton Studios starring Mitchell Lewis. It is an adaptation from the novel "King Spruce" and will be released under that name. Mr. Clements has not definitely decided on any plan for releasing this production. Mignon Anderson is the leading woman opposite Mitchell Lewis. Melbourne McDowell takes the leading character role and an ingenue part is taken by Betty Wales. Joe Ray is juvenile of the picture.

Mitchell Lewis, following the completion of his work in the film, went east for a short trip but plans to be back in Los Angeles by the latter part of January when it is expected work will be started on the Jack London stories at the Metro Studios.

Robert Brunton has selected "One Week End" as the next vehicle for Jack Kerrigan and work of filming this story of New York society life has been started. Fritzi Brunette who has played opposite Kerrigan in six previous productions has been engaged in this capacity for the coming film. Others in the cast will be Lillie Leslie, Emmett King, John Steppling and others. Ernest C. Warde, who has directed several Kerrigan pictures, will be in charge of producing this film.

Robert Brunton and Pathe Exchanges, Inc., have taken out a $60,000 insurance policy on Jack Dempsey, champion heavyweight pugilist, to be effective during the making of the fifteen episode serial now in production.

¶ The earliest reviews on pictures.

¶ Page 909.

Equity Exploitation Idea Winner

ENTERTAINMENT is entertainment and exploitation exploitation, but when the two are allied—they form an unconquerable combination.

In the midst of the present tremendous wave of money spending on national campaigns, it is well worth while in the belief of Equity Pictures Corporation to note the exception.

Equity Pictures Corporation, one of the new big producing and distributing concerns has taken as its maxim for the present season, to do what advertising and exploitation it does, outside of ambitious trade paper campaigns directly in towns and in only such instances as will couple the money spent with the theatre at which one of Equity's productions is announced for presentation.

And this policy is said to be reaping its fruits.

Harry Reichenbach, head of Equity's exploitation department, has been struggling for years to experiment with a pet idea—viz., to follow a print of some subject, from town to town and use in each succeeding place, the better elements of exploitation from the preceding towns. And after eight weeks of this form of absolutely direct co-operation, the following financial results are announced as having been achieved in various places.

Direct Campaign in City Where Picture Runs Proves Its Value

Clara Kimball Young and Conway Tearle in "The Forbidden Woman," an Equity picture

Chicago, having been the first to open, received initial attention from Equity and the report from this city nas already been broadly published. The first Equity picture, "Eyes of Youth," broke records at Chicago, while other nationally advertised films were being taken off mid-week, then came Louisville where The Big Feature Rights Corporation got behind the preliminary work with a zest and the result was that Christmas week, one of the real bad weeks of the year, universally, was converted into a record breaker at the Strand theatre and the picture "Eyes of Youth" is being returned to the same house for an additional run.

Pittsburg, where the Million Dollar Grand and Rowland & Clarke's Liberty theatres ran the film day and date, an unusual activity, business exceeded expectations by many hundreds of dollars and portends exceptional results in the entire territory.

Worth remarking upon preliminary to the Pittsburg showing, was the daily paper results secured by Mr. Connelly of the Grand and Samuel Sivitz of the Clarke and Rowland offices. On Sunday, January 4, the five newspapers published that day in Pittsburg, carried from five to eight stories each on the engagement, and from three to five pictures of Miss Young or scenes from the play.

The Woodlawn theatre at Chicago, the first residence house to play "Eyes of Youth" following the loop engagement, was forced to play midnight shows to take care of the holdout crowds and no less than five houses gave midnight performances New Year's Day to capacity crowds.

At Atlanta, where "Eyes of Youth" opened for an indefinite engagement at the Criterion theatre, more people attended the opening day than during any one day in its history and the second day fell off less than two per cent. Reports from Atlanta as the week goes, state that the house record will be broken by almost fifty per cent.

Portland, Oregon, sent a voluntary wire to the New York office of Equity that never in the history of the city had such business been enjoyed as that which "Eyes of Youth" attracted and that it would be given return bookings in every town in the Northwest. The same story was heard at Cleveland, where after playing two houses simultaneously, in the heart of the city, "Eyes of Youth" was brought back to one of the houses for a repeat booking, then played another house directly across the street.

Bruznova in Kaufman Weekly

FOLLOWING the increased interest aroused by the far flung national trade paper campaign being conducted in behalf of Selznick Pictures, included in which are the Herbert Kaufman Weekly subjects filmed from the widely known writer's editorials, it was announced this week by Lewis J. Selznick that Madame Halina Bruznova is to have the leading role in the second Kaufman Weekly, "The Faded Butterfly." This subject is now in the process of production at the Fort Lee studios, and upon release will be distributed by Select.

Appearing with Madame Bruznova, in the leading male role of "The Faded Butterfly," is Warren Chandler. Little Helen Reinecke, child actress who has appeared in several Selznick productions, and who has been credited with unusual success, is to appear in this picture as the daughter.

The first Kaufman Weekly, "Little Red Riding Hood," has gone through the cutting room, emerging from the process in what is announced as "first class condition" and pronounced excellent to show on the screen of every motion picture theatre in this or any other country.

Third of Writer's Creation Will Shortly be Started

The third Kaufman Weekly is scheduled as "Puppy Love," and is expected to be well under way shortly at the Fort Lee studios.

In connection with the national advertising on the Kaufman weekly, Lewis J. Selznick used four full pages in the Saturday Evening Post of December 27, thereby fulfilling his purpose to create audiences for the exhibitors even before the release of the first subject, "Little Red Riding Hood." It would be a hard matter, probably to find anywhere in the country a person who has not read faithfully the Kaufman editorials, and who will fail to attend any theatre presenting the subjects. The Chicago Tribune, in referring to Herbert Kaufman, said: "It may be doubted if any man before him ever had so many readers in his own time."

In Mr. Selznick's message to the public, through the nationally and internationally read magazines and periodicals, it was especially accented that the millions who have followed Herbert Kaufman during the past decade will now find concentrated in their local theatre the full range of his genius. As a real first aid to the exhibitor this published fact is pointed out as worthy of special attention.

In the production of the Kaufman Weekly subjects it is declared that the same attention is given as in the filming of Selznick features. Many improvements in production facilities are announced at the Fort Lee studios, and additional experts and artists have been added to the production staff.

Alice Joyce and Marmont Lead Cotillion

Alice Joyce, her leading man, Percy Marmont, and the rest of the company of principals who are now in New Orleans filming exteriors on "The Sporting Duchess," celebrated New Year's Eve by having a cotillion, which was led by the star and her leading man. The principals in this company have been employed on "The Sporting Duchess" for many weeks, in Vitagraph's endeavor to give the story an adequate presentation, so that they have all become acquainted and very friendly with one another and the cotillion was in the nature of a family party.

Added interest in the occasion was caused by the wearing of their picture costumes by all the members of the cast.

AIN'T ART AWFUL!

REX INGRAM, who directs Alice Lake in "Shore Acres" for Screen Classics, Inc., has a poor memory.

"I know just the man for this part—but I forget his name," he will tell Horace Williams, who casts Metro productions.

"What does he look like?" Williams asks. He has a remarkable mental card index of screen players. . Then Director Ingram's training in the Art Student's League comes in handy. He seizes a scrap of paper and sketches a head, profile and full face. Williams looks at it.

"Oh yes, Frank Patootie!" he exclaims—and gets that actor on the 'phone!

Thus do art and business mix.

"Hawk's Trail" Shown in Several Territories

Louis Burston, president of Burston Films, Inc., has announced the releas of "The Hawk's Trail", his latest seria de luxe to the state rights market through the W. H. Productions Co Already the serial is said to have bee received well in the middle western southern and coast states where mucl territory has been disposed of.

"The Hawk's Trail" is said to giv promise of becoming even more suc cessful than its predecessors, all o which were directed and supervised b Mr. Burston.

Corinne Griffith Finishe Newspaper Film

Corinne Griffith has complete "Deadline at Eleven," the newspape story, which will be her Vitagrap feature to follow "Human Collateral, released this month. This is her firs picture made under the direction c George Fawcett, her new director, wh is said to have maintained the news paper atmosphere to a marked degre The story was written by Ruth Byers, newspaper woman, and adapted to th screen by Lucien Hubbard, for mar years a newspaper editor, it is said.

The lady of the hollyhocks is Karl Schramm, heroine of "The Return Tarzan," Numa Pictures offering

Supreme Comics Maintain Standard

"Hearts and Diamonds," the current Supreme Comedy released by Robertson-Cole is considered one of the best turned out by the Southern California Producing Company. The story is from the pen of W. Scott Darling and was directed by William Beauding one of the best short subject pilots in the game today. Katherine Lewis and James Liddy are featured in this laugh thriller.

In speaking of "Hearts and Diamonds," Mr. Beauding commented. "We are doing our very best to give clean, wholesome, comedy and I believe our policy has been vindicated by the manner in which Supreme Comedies have gone over during the past three months. We have the stars who produced and the best comedy scenario writers that money could assemble are with us."

Film Planned to Supplement Text Books

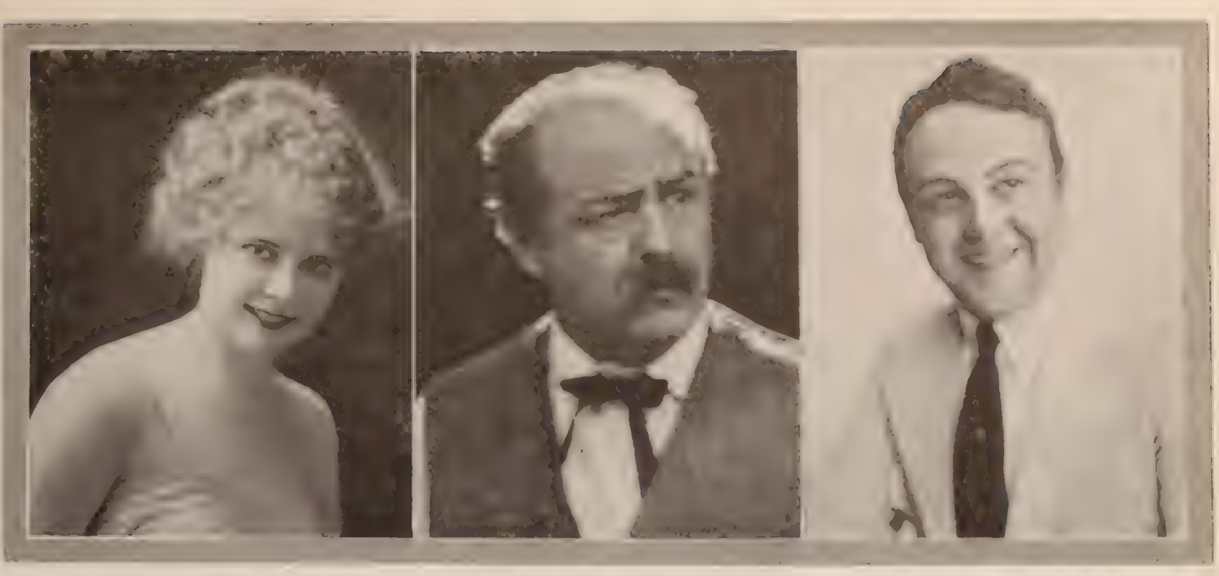
A far-reaching plan for the introduction into the schools of systematic series of instructional films as supplements to standard text books is being rapidly developed by the Educational Department of the Universal Film Manufacturing Company, in cooperation with D. Appleton and Company, school book publishers. The first of the series is to be exhibited at the February session of the National Educational Association at Cleveland, Ohio, during the last week in February. Under this plan films closely paralleling the text books are to be built up in close co-operation with the authors of the texts, whose names will appear on the films as evidence of correctness and authenticity.

Mary Pickford Selected Cast for "Pollyanna"

Heretofore, according to a report from the offices of the United Artists, Mary Pickford has made suggestion as to who was to play in the pictures in which she was featured. In the case of "Pollyanna," however, says the same report, Miss Pickford was given the entire task of selecting the cast for her forthcoming feature. This, in the view of Miss Pickford, was no easy task, because the cast selected for this picture will have to face thousands of exacting critics among the public, who have long ago become acquainted with the characters of the story in their reading of the book. "Pollyanna" will be released on January 18th.

"The Six Best Cellars" Received Favorably

Famous Players-Lasky reports that according to advices from the Coast "The Six Best Cellars," starring Bryant Washburn, "went big" at its showing at the Lasky studio recently. Elmer Harris wrote the scenario. Donald Crisp directed, and Wanda Hawley is the leading lady of the picture. Snappy subtitles and the good character depiction of the members of the cast are set forth as especially strong points of this new comedy.



Three players? No, only two. Both the centre and right hand illustrations are pictures of Harvey Clark as he is and as he appears (centre) in "Eve in Exile," produced by the American Film Co., Inc., and released by Pathe. The lady is Violet Palmer, also a member of the cast of "Eve"

American's Next Super-Feature

William Russell in "The Valley of Tomorrow" Through Pathe

AMERICAN Film Company, Inc., will shortly issue another super-feature in which William Russell enacts the leading male role. It bears the title, "The Valley of Tomorrow," and is said by the reviewers who have seen it at private advance showings to be fully as powerful if not even more gripping than was "Six Feet Four," the preceding Russell subject.

"The Valley of Tomorrow" is a story of life in the mountain fastnesses and is enacted by a cast of specially selected players amid scenic backgrounds of a rather unusual nature. The majority of the exteriors were taken in and about Lake Tahoe, famous the world over for its scenic grandeur. Some "shots" were obtained along the banks of the Truckee River and they too will undoubtedly attract much favorable comment when the production is publicly shown.

The basic motif of the feature is optimism, showing after many trials and dramatic situations, that tomorrow will, of a certainty, be a better day.

"I am positive," remarked President Samuel S. Hutchinson of American to an interviewer, "That every exhibitor who screened 'Six Feet Four' will find 'The Valley of Tomorrow' even more to his liking. It is a story that for suspense has seldom been equaled. Strong scenes are unfolded in the early part of the very first reel—the interest of the spectator is centered on 'Dabney Morgan,' the hero of the tale, and from that point on to the very end there is never a let-down in the suspense element. Time and time again the beholder may perhaps imagine that he can guess what is going to happen next, only to discover a few moments later that he was wrong and that from a scene that appears to be the climax of the story, he is led into a situation still more powerful.

"A well known critic who looked at the film a week or two ago, turned to me at the end of the exhibition and said, 'Mr. Hutchinson, I don't recall having seen a film in over a year in which the suspense was sustained over such a long period. When it goes on the theatre screen, I am certain it will hold any audience spell bound in its seats. It builds up to a climax which continues through at least two full reels, and there is never an instant's let-down during all that period.'

"The exhibitor who caters to the very highest class of patrons—those exceptionally well to do and who travel extensively—will book 'The Valley of Tomorrow' in a moment because of its scenic beauties.

"Stephen Fox, who prepared several of the Russell productions in the past that proved most successful from a box-office standpoint, is the author of 'The Valley of Tomorrow,' went on Mr. Hutchinson, "And he himself adapted the story to the screen. In the role of 'Dabney Morgan,' handsome, fearless, debonair—William Russell has a part that fits him like a glove. He is supported by a company of carefully chosen players, among whom may be mentioned Mary Thurman, Harvey Clark, Fred Malatesta, Frank Brownlee, Pauline Curley, Frank Clark and Lewis King. Emmett J. Flynn, known to exhibitors as a most capable director, directed the production.

"All the usual exhibitors aids—one, threes, sixes and twenty-four sheets—lobby photos—campaign books—press sheets—newspaper cuts — exploitation stunts of every kind are provided and can be secured from the American Film Company representative at any Pathe Exchange."

Exhibitors may view the picture at their nearest Pathe Exchange and arrangements for booking can be made with the American Film Company representative stationed there.

Al Christie plays Santa Claus in a bathing suit while the bathing girls give him undivided attention. The girls have nothing on—Mr. Christie or Christie comedies

"In Search of a Sinner" Has Been Completed

Constance Talmadge's fourth First National picture, "In Search of a Sinner," from Charlotte Thompson's story of the same name, is now being cut and titled by Director David Kirkland, John Emerson and Anita Loos, and is expected to be ready for distribution through the First National Circuit some time in March.

Marie Walcamp's Party Reports from Orient

Reports received at the Universal offices from the Orient advise of the progress made by Marie Walcamp's party. The party, headed by Mr. Henry McRae, is filming the Universal serial, "The Dragon's Net," with Marie Walcamp doing stellar honors. The plot of the serial takes the party to Shanghai and then further afield to Peking and the Gobi desert. From there they will go to Hong Kong and Manila, and afterwards to India, where they will be engaged on a separate picture.

In Japan, a number of places were used as settings for parts of the serial. Yokohama, Tokio and Kamakura, all are said to play parts in the picture; while Miss Walcamp, in the character of a pilgrim acted one episode with the great Daubutsu as an important part of the background, it is stated.

Pathe Opens Up a New Exchange in Boston

With business in the New England territory reported to be increasing steadily for months past, Pathe Exchange, Inc., has been compelled, it is said, to open new quarters in Boston. An entire three-story building in Stanhope street, in the heart of the Hub film district, has been taken over, and equipped as a modern and thoroughly efficient motion-picture exchange building.

Every comfort for the patrons of Pathe is said to have been provided. For the convenience of exhibitors who visit Boston to book their pictures Pathe has provided a reception room, which any exhibitor can make his headquarters during his stay in the Hub, it is stated.

British Ace Becomes a Pathe Representative

Pathe announces that Bob Bartley, who achieved considerable notice for his exploits during the war as an aviator of the Royal Flying Corps, has just been engaged by the Pathe Exchange, Inc., as a special feature representative. Announcement of the territory that he will cover will be made, it is said, in a few days.

Thomas Heffron, who is directing Robert Warwick's new picture for Paramount-Artcraft release, "Thou Art the Man"

"Handsome Jack" Kerrigan in his latest feature for Robert Brunton, "Line Sparks"

Kerrigan in New Production

Brunton Studios Announce "Live Sparks," Which Will Be Released in Mid-January

THE W. W. HODKINSON Corporation announces for mid-January release J. Warren Kerrigan's fourth Robert Brunton production, "Live Sparks," a delightful comedy-drama of the Texas oil fields, prints of which were shipped this week to all Hodkinson exchanges.

As a story "Live Sparks" is said to leave little room for improvement. The Hodkinson offices say it has rollicking humor, drama, cohesive action and a striking plot and that as a production it is remarkable for technical finish, clear photography and clever casting. Mr. Kerrigan's company includes Fritzie Brunette, Joseph J. Dowling, Arthur Millette, John Steppling, Roy Laidlaw and Mary Jane Irving.

The leading role of "Neil Sparks" is suited to the star. He is seen as a lively young millionaire with a decided faculty for getting himself into one scrape after another. He attends an illegal prizefight and is forced to fight his way out with his girl companion when a squad of bluecoats raid the place. Through his good nature and exaggerated sense of chivalry he is led into an engagement with a girl who has an eye on his millions. Then a pair of unprincipled oil promoters attempt to trick him out of valuable oil lands. Neil goes after the grafters, upsets their game and meets the girl of his dreams. He contrives a break with his designing fiancee and brings the story to an end with the righ girl nodding "Yes."

The new Kerrigan picture, directed by Ernest C. Warde, who supervised the production of all Kerrigan-Brunton vehicles, is from the pen of Caroline Sayre, the well-known fiction author, who lists among her successes "Kentucky Lew," "Missouri Folk" and "Sold."

A number of pre-release engagements of "Live Sparks" have been contracted for by big exhibitors in the Chicago and San Francisco territories.

Ibanez' Novel Being Prepared

June Mathis Returns to Metro Studio After Conference with Author in East

JUNE MATHIS has returned to Hollywood, Cal., and taken possession of her new suite of offices at the Metro studios. The first work of the young scenario chief will be the adaptation of the novel, "The Four Horsemen of the Apocalypse," to which she brings the inspiration of personal suggestions from Vicente Blasco Ibanez, the author whom she met in Chicago while en route from New York to the Pacific Coast.

"Senor Ibanez made several wonderfully inspirational suggestions, very clever and very valuable, for effects in the motion picture production," said Miss Mathis. "In fact, he showed a remarkable knowledge of the making of motion pictures, at least from the European angle. He readily understood our technical terms too.

"Blasco Ibanez is widely travelled. He described conditions in South America, where some of the scenes in 'The Four Horsemen' are laid, and told of the tango days in pre-war Paris when he was living there.

"He assured me he was certain that whatever I did with the novel would be all right. The novelist recalled that I had picturized 'Out of the Fog,' and was responsible for 'To Hell With the Kaiser.' He was so good as to assure me that the woman who had written those scenarios must be 'all right' to picturize 'The Four Horsemen of the Apocalypse.'"

Realart to Build Larg Los Angeles Exchange

Realart Pictures Corporation is build a $100,000 structure in Los A geles to house its local exchange. Th acquisition by Realart of its own buil ing, which is planned to be modern every detail, is cited as being in kee ing with the rapid progress which th corporation has made since its ince tion six months ago, and as substa tial indication of the company's inte tion to remain a permanent factor the motion picture industry.

Oren F. Woody, Los Angeles, Ma ager for Realart, has just signed ten-year lease on the property at 8 South Olive Street, for the erection the exchange building. A large fra structure was recently removed to pe mit the beginning of construction Realart's new building.

The new structure is scheduled f completion by March 1, 1920, wh Realart will move from its present l cation at 209 Knickerbocker Buildi to the new home.

Another Madge Kennedy Picture Soon

Judging from the number of i quiries received at the home office Goldwyn Pictures Corporation, well as at the Goldwyn exchanges, e hibitors are impatiently awaiting t release of the next Madge Kenne picture. It is nearly six months sin "Strictly Confidential," the last Miss Kennedy's starring vehicles, w distributed to first run theatres. Du ing that time, the Goldwyn com dienne took a well earned vacation the East and then devoted ma weeks to the production of Walla Irwin's creation, "The Bloomi Angel," a *Saturday Evening P* story which is to be issued shortly

Charles West Engage by Marshall Neilan

Charles West, who is said to be expert portrayer of dope-fiend pa has been selected by Marshall Nei for the role of Peter Kirkstone, opium smoking son of Judge Ki stone, in "The River's End," Neilan's first independent producti released through First National.

Victor Heerman recently engaged as rector for Marshall Neilan productic

A STAR OVER NIGHT

Critics & Audiences acclaim~

ALICE LAKE

A star of the first magnitude because of her sensational and superb performance in

SHOULD a WOMAN TELL?

by FINIS FOX.
Directed by
JOHN E. INCE.

MAXWELL KARGER
Director General

METRO

One of the greatest Broadway successes ever staged by the famous firm of **GEORGE M. COHAN** *and* **SAM HARRIS.**

It's tremendous dramatic story, haunting witchery & charm, make it one of the most original & exquisite stories ever screened.

Jury's Imperial Pictures, Ltd. Exclusive Distributors throughout

VIOLA DANA

in J. H. BENRIMO'S and HARRISON RHODES'

THE WILLOW TREE

What the New York Critics said of
THE WILLOW TREE.

Times ~
A play of much beauty & wide appeal. .... Full of rare charm and spirit.

Herald ~
A stage gem ... beautiful production ... spectators gasped.

Evening Post ~
Exceedingly beautiful.. excellent evening's entertainment .... delighted the audience.

American ~
Appealing romance. a charm of poetic fancy.

World ~
Play of rare charm.. unusual play ... delicate blending of pathos and humor.

Scenario by ~
JUNE MATHIS

Directed by ~
HENRY OTTO

MAXWELL KARGER,
Director General

METRO

the British Empire. Sir William Jury, Managing Director.

IT KEPT NEW YORK LAUGHING FOR 2 SEASONS!

FREDERIC S. ISHAM'S

NOTHING but the TRUTH

in which

TAYLOR HOLMES

goes the Father of his Country one better

Directed by
DAVID KIRKLAND

Produced by
TAYLOR HOLMES, *Inc.*

METRO

Pictures Corporation ~ Exclusive Distributors

Wedding bells ring for Roy Stewart and Kathryn Williams in "Just a Wife," a National Picture Theatres, Inc. production

Edith Hallor Figures on Selznick Schedule

During the year 1920 the Select exchanges will have for release six productions starring the well-known stage actress, Edith Hallor. This announcement was made this week by Myron Selznick, head of the Selznick Pictures Corporation.

The six productions will be made by the Lawrence Weber Photoplays company, under the supervision of Bobby North, as Select releases. This is among the first big announcements of the enlarged plans of Selznick Enterprises made this year although it will of course be followed by many additional interesting ones. Mr. Selznick declares that the Hallor plans will rank among the highest class productions of the new year and that no expense in the selection of stories or in the selection of the supporting casts will be spared. They will in every way, Mr. Selznick states, not only uphold the high standard set by the Select pictures last year but will in all probability raise this standard.

Edith Hallor left New York last week to start work at the Selznick West Coast studios where the productions will be made.

Many Bookings for New Read Production

The J. Parker Read production "The Lone Wolf's Daughter" in addition to being booked for the big Capitol theatre, New York, the week of Jan. 18, received the following first run bookings during the past week: The Blackstone, Pittsburg, immediately backed by the Rowland and Clark chain; the Colonial, Toledo, O.; the Strand, Nashville, Tenn.; Poli's Theatre, Wilkesbarre, Pa.; the William Penn, Chester, Pa.; the Cosmo, Gary, Ind.; the Avon, Decatur, Ills.; the Park Champaign, Ills.; the Empress, Ottumwa, Iowa.; the Victor, McKeesport, Pa.; Poli's Theatre, Scranton, Pa.

Ruth Chatterton Not To Become Mayer Star

Ruth Chatterton will not be a Louis B. Mayer star despite a mysterious report which is said to have gotten into circulation to the effect that the star had been signed. Louis B. Mayer today issued a denial that he had a contract with Miss Chatterton and declared that he did not know how the story started or who had reported it to various theatrical magazines.

"South Likes Universal Stars"

So. America Hails Them As Favorites Claims Recent Report

UNIVERSAL has issued a statement, reciting the popularity with which its stars are said to be meeting in Cuba and South America. The serials are said to be special favorites in the Southern countries of the continent, and the westerns of the blood-and-thunder variety appear to be the least liked, according to the Universal statement. The report follows in full:

"Universal favorites are not without honor in other countries. From Cuba comes the news of a popularity contest run by the Roleaux magazine in which many prominent American screen stars were contestants. Eddie Polo was the winner, beating by 500 votes Pearl White and William S. Hart. Priscilla Dean and Dorothy Phillips took second and third place respectively among the stars of the fair sex.

"While the contest itself was only a small matter it is indicative of the success serials are having in South American countries. The Eddie Polo serials are always attended by great applause wherever they are shown.

"All Universal export records are being broken by the successful South American bookings on Elmo the Mighty featuring Elmo Lincoln, who previously scored in "Tarzan of the Apes" and "The Romance of Tarzan."

"As another example of the serials' drawing-powers in the Latin countries, Universal is in receipt of advices from Brazil to the effect that after The Broken Coin had been circulated about the country for four years, it was re-booked at a Rio de Janiero house and the phenomenal crowd blocked street car traffic in front of the house.

"Dorothy Phillips because of her emotional acting and fiery temperament appeals to the warm blooded Spaniard and is well liked everywhere. In 'The Right to Happiness' she is taking Porto Rico by storm, as the picture is booking a larger amount of business than any other single production put out by Universal. 'The Heart of Humanity' is also enjoying enormous popularity.

"In Mexico the dramatic critic of De El Universal, the leading newspaper, has found a source of comment in Mary MacLaren's picture, 'The Petal on the Current.' Silvestre Bonard, the writer, picks Mary MacLaren as the typical American girl by her work in this picture. He writes extensively on her traits and compares them with the Mexican girls' peculiarities. This picture he says proves to the South American that the North American girl is just as romantic as her Latin sister, although her ideals are expressed differently. He is sincere in his praise for the picture.

"In Argentina Priscilla Dean made a sweeping hit with her clever portrayal in 'The Silk Lined Burglar.' Miss Dean also has found a warm spot in the South American's heart. Her pictures are displayed in all the local periodicals and always are captioned with words of commendation for her screen work.

"The South American likes breezy western pictures but have tired of the blood-and-thunder variety of film. For his clean and brisk action in his forceful Universal pictures, Harry Carey is 'going big' in all photoplay houses.

"The poets have taken to Monroe Salisbury and he has been the theme for numerous glowing tributes in the rhymed line. He is well liked for his work in 'The Savage,' and in 'The Desire of the Moth.'"

Clemenceau's Novel Now in Film

French Premier's "The Strongest" Completed by Fox

GEORGES CLEMENCEAU'S only photodrama has been completed at the New York studio of Fox Film Corporation, and R. A. Walsh, the director, is busy cutting it. Some time this month this story by the famous Premier of France will be released as a Fox special.

"The Strongest" is a drama of the natal passions of life. It propounds a great question, "Does the soul of woman rule the world today?" and answers it through the mind of the "Tiger of France."

Raoul A. Walsh has visualized this story. He has put into it all his genius for detail, all his knowledge of dramatic values.

The director has had the benefit of a cast of international favorites, headed by the Parisian artist Renee Adoree, was prevailed upon to make his screen and the Belgian actor, Carlo Liten. If was the desire of the French author that Renee Adoree portray the charming young heroine of "The Strongest," and that Carlo Liten—whose special performances in Belgian plays in New York during the making of "The Strongest," has won the unstinted praise of the Metropolitan critics, interpret the part of the restrained and refined Marquis.

The part of the steel king of the French republic required a great actor. It was only after much persuasion that Harrison Hunte, for thirty years an outstanding figure in the spoken drama, debut in the Clemenceau story.

George Walsh and his director, Geo. Beranger, who have just finished "Find the Woman" for Fox Films

So much for the three leading characters in the drama which the mighty Clemenceau has created. For the villain and his clever accomplice, Jean Gautier de Trigny, and his pretty wife, Georgette Gautier, both artists of international note were chosen. The ingenue is Teddy Piper, who makes her screen debut in the Fox production of "The Strongest." Other artists, all chosen with great care for the parts in which they have proved their ability, assure for the screen version of Clemenceau's only photodrama a perfect presentation.

William Fox put into the hands of Raoul A. Walsh unlimited money with which to make "The Strongest" among the greatest of all photoplays. There has been no financial stinting. With a lavishness that is in keeping with so great a story from the pen of such an author, William Fox has put into "The Strongest" his greatest efforts. Scenes and sets, constructed under the watchful eye of an experienced French architect, were built at the big studio in New York and in place of the imitation period furniture so often used in screening chateau interiors, genuine furniture, some of it purchased in France and specially imported for the production—has been used.

To the minutest detail all of the scenes are said to represent exactly the places pictured in the powerful story. Nothing that is shown in this production is faked. Even the tapestries used represent an outlay of nearly $75,000.

Norma Talmadge in her initial First National production, "A Daughter of Two Worlds," playing this week at the Strand theatre

Norma Talmadge Billed at Two Broadway Houses

A report has been received to the effect that Norma Talmadge's last Select Picture, and first First National Picture have been both scheduled for their initial New York showing during the same week at two Broadway houses. "She Loves and Lies" will be shown at the Rivoli, while "A Daughter of Two Worlds" is billed for the Strand.

Goldwyn Distributes Neat Booking Chart

During the past week Goldwyn Pictures Corporation has distributed to exhibitors throughout the country a practical booking chart. It is cut to a measurement that fits conveniently into the pocket; the paper is of durable quality, and without any wasted space ample room is allowed on the well arranged pages for all the notes that an exhibitor may wish to make in connection with the booking of pictures.

On the inside cover there is a complete calendar for 1920; facing this comes a concise statement about Goldwyn's "Promise and Performance."

Engineers' Club Endorse "Soldiers of Fortune"

Realart Pictures Corporation reports that the Engineers' Club of Philadelphia, has officially endorsed "Soldiers of Fortune," the Allan Dwan production, following a private showing of the picture at its club house. This Realart Film which was adapted from the Richard Harding Davis story of pioneer mining men, was dedicated by Allan Dwan to the civil engineers of America.

Cast in Screen Classic

Harry Van Meter has been engaged to play Tozer in the Metro-Screen Classic production of "Judah," the drama by Henry Arthur Jones, in which May Allison will be starred.

Rothacker Aiming High

Time and Money Expended Liberally to Make Series the "Supreme Scenics"

THE Scenic Supreme—that's what Watterson R. Rothacker believes he is going to present to the trade this year. Whether he does it or not he prefers to have the exhibitors say later. Right now he is only believing that the verdict on 1920 "Rothacker Outdoors" releases will be: "They're the superlative in scenics."

Neither money, brains, patience nor courage was spared in getting the pictures for this year's "Rothacker Outdoors" series, release arrangements for which will be announced in the trade papers in the near future.

It took money to send out expeditions which required twenty and twenty-five pack horses to transport them over the mountains. On some expeditions there would be a director and two cameramen.

Brains were "spent" right along with this money. On arriving in a territory the Rothacker men would first make a survey of the country as to scenic and wild game possibilities. Next a scenario would be written. Then the camera would get on the job. On these expeditions there was no shooting at random at any piece of scenery which looked good to the director—every scene was a part of a carefully planned continuity.

Among the earlier releases will be "Goat Getting," "Lamping the Laplanders," "The Spell of the Game-Clan," "The Rhines of the Raftsmen," "A Little Bit of Heaven," "The Wonderlusters," "The City Chap's Chant" and "Where the Spray Meets the Bow."

In the Chicago laboratory of the Rothacker film Mfg. Co., the technical experts took up the work where the venturesome cameramen and directors left off. The pictures proved an inspiration to the laboratory folk whose tinting has helped to make Rothacker prints noted. The result of this inspiration has been some duo toning effects which the experts frankly admit they are proud of.

Tarkington Series in March

"Edgar" Comedies for Goldwyn Release Well Along; Author Titling Pictures

DIRECTOR E. MASON HOPPER has completed the first two-reel episode in the series of Booth Tarkington "Edgar" Comedies being made by Goldwyn Pictures Corporation at the Culver City Studios and the film is now being cut and edited. Most of the titles have been supplied by the author himself, who has adhered to the style familiar to the readers of the Penrod and Billy Baxter stories. It is announced at the Goldwyn offices that distribution of the Edgar pictures will be started about the first of March.

With Johnny Jones in the title role, supported by a company of players selected with the greatest care in order to assure a correct interpretation of Tarkington's characters, this series promises to be unique in the annals of motion picture production.

Not content with presenting the boy Edgar as he appears to others, the author has gone further and provided an insight into the mental and emotional reactions of the youngster, so that his behavior may be thoroughly understood. In the opening sequences we are introduced to Edgar and the family of which he is a part. We meet his mother, his father, his aunts, his uncles and the "most beautiful girl in the world," and through an ingenious arrangement of the scenes are shown just how these people appear to a normal American boy. The opportunities for comedy and penetrating characterization offered in these introductory passages have been utilized to the full, it is declared by those who have seen Mr. Hopper's film.

As the action develops, the stories provided by Mr. Tarkington give, what has never been given on the screen before, a veracious and humorous picture of the life of a healthy young boy whose horizon is still bounded by the outskirts of the town in which he was born.

Charles Ray as he appeared in one of his early and greatest successes, "The Clodhopper" now re-issued by Triangle

Scene from "The Blindness of Youth," released by Foundation Film Corp.

Tie-Up with Publishers for Mark Twain Film

A tie-up which is expected to prove of much benefit to exhibitors booking the William D. Taylor's Paramount Artcraft Production, "Huckleberry Finn," has been effected by the publicity department of the Famous Players-Lasky Corporation with Harper & Bros., publishers of Mark Twain's story.

One feature of the tie-up is the publication of a special photoplay edition of 100,000 copies of "Huckleberry Finn." This edition, which will be put on the market immediately, is illustrated with stills taken from the Paramount-Artcraft picture, and on the jacket of each book there will be this credit line: "Illustrations taken from the Paramount Artcraft photoplay version made by the Famous Players-Lasky Corporation."

Massive Interior Set in Universal Feature

A massive interior set is said to have been constructed at Universal City for a single sequence of scenes in "The Beautiful Beggar," the story by H. H. Van Loan now being produced by Universal, with Priscilla Dean as star, and Tod Browning, directing.

The set is reported a faithful reproduction of the interior of the mosque of St. Sophia in Constantinople, and is 142 feet wide and 228 feet in length, according to reports.

Special Sales Drive on Triangle Releases

Announcement is made by Triangle that a special selling campaign will be inaugurated on the Taylor Holmes and Olive Thomas series of Triangle plays. These include Olive Thomas in "The Follies Girl," "Love's Prisoner," "Totan," and "Prudence on Broadway." The Taylor Holmes series include "Upside Down," "A Regular Fellow," "It's a Bear," "Taxi," and "Three Black Eyes."

Universal Releases for Week of January 12

Universal releases for the week of January 12th include "The Triflers," in which Edith Roberts and David Butler are featured; a Lyons-Moran, one-reel comedy, "Some Shimmiers;" a one-reel Okeh Komedy, "Bill's Wife," featuring Ben Wilson; a Jewel, "A Baby Doll Bandit," in which Mrs. Joe Martin cavorts with Jimmy Adams; another clever Century Animal Comedy, "Naughty Lions & Wild Men;" and one Western, "West is Best," with Hoot Gibson and Josephine Hill showing us why.

The serial is twice represented in "Hemmed In," the fourteenth episode of "The Great Radium Mystery," featuring Eileen Sedgwick, Cleo Madison and Bob Reeves; and in "The Kidnappers," the third episode of "The Lion Man," in which Kathleen O'Connor and Jack Perrin have stellar roles.

Bryant Washburn Will Be Star in Farce-Comedy

With "The Six Best Cellars" completed and in the cutting room, Bryant Washburn has started the production, under direction of James Cruze, of "Mrs. Temple's Telegram," at the Lasky studio. The picture rights to this farce-comedy by Frank Wyatt and William Morris were recently purchased by Famous Players-Lasky for Mr. Washburn, and the play was immediately put into scenario form by Elmer Harris. Mr. Washburn's leading woman is Wanda Hawley, and Carmen Phillips plays the "other girl."

Denver Leading in First National Race

First capitulation of the business of each First National Exchange on the basis of quotas established by H. O. Schwalbe, secretary-treasurer of the Circuit for the Honor Office Contest announced this week, shows that the Denver branch, under the direction of J. H. Ashby, its manager, leads the field in the race for the $5,000 in cash awards which will be made to the winning exchange men and salesmen at the second annual convention of the First National Sales Club, to be held on April 22, 1920.

Olive Thomas as she appears in one of the characters of "Footlights and Shadows," a Selznick feature

A little advance information on two new Goldwyn pictures. Left, Cullen Landis, "the curly kid" of "The Girl From Outside" in Basil King's "The Street Called Straight," and right, Milton Sill in Rex Beach's famous book and stage farce, "Going Some"

Goldwyn Directorial Staff Grows

Claim That It Is Most Competent Force Under Any Banner

RECOGNIZING the director as the great creative factor in bringing a story to the screen, and realizing that the strongest plays ever written and the most inspired acting may be ruined by poor direction, Samuel Goldwyn, president of Goldwyn Pictures Corporation and Abraham Lehr, vice-president, located at the Culver City Studios, have enrolled what they consider as among the greatest force of directors ever placed under contract by any one company.

The work of building up the organization of directors who will picturize the plays and novels secured by Goldwyn has been conducted quietly. One by one, men who have risen to the top of their profession have been added to the Goldwyn roster.

Attesting the quality of the minds behind Goldwyn Pictures today are such renowned names as Reginald Barker, Frank Lloyd, Clarence Badger, Victor Schertzinger, William Parke, Wallace Worsley, T. Hayes Hunter, Tom Mills, Harry Beaumont, E. Mason Hopper and Paul Scardon. Every member of this group has won a reputation either as a director of drama or comedy.

Reginald Barker's work has reached such a high plane that as a compliment to the director, Mr. Goldwyn recently ruled that pictures which he directs shall be known as Reginald Barker Productions. Among current releases, Mr. Barker is responsible for the presentation of Rex Beach's "The Girl From Outside."

Frank Lloyd's experience with Goldwyn has been particularly fortunate. His first production was Geraldine Farrar in "The World and Its Woman," and since then he has been doing unfailingly good work with Pauline Frederick and other stars at Culver City.

Victor Schertzinger is doing much mand pictures as comedy hits of the day, and is expected to provide a towards putting over the Mabel Nor- worthy successor to "Jinx" and "Pinto." For many months Harry Beaumont and Tom Moore were co-workers. "Lord and Lady Algy," "The Gay Lord Quex" and "Toby's Bow" all carry the name of Harry Beaumont, as will Madge Kennedy's next picture, "Two Cents Worth of Humaneness," an original story by Octavus Roy Cohen.

Wallace Worsley is represented in Goldwyn's list of coming pictures by "The Street Called Straight," the first of Basil King's contributions, and "The Little Shepherd of Kingdom Come," the John Fox, Jr. story which will mark Jack Pickford's debut as a Goldwyn star. T. Hayes Hunter recently completed a powerful drama in the picturization of Rupert Hughes' "The Cup of Fury" and is now working on "Earthbound," the second of Basil King's novels.

William Parke is a veteran stage and picture producer who joined the Goldwyn forces last summer.

E. Mason Hopper was selected as the ideal director for the Booth Tarkington series of Edgar Comedies.

Frohman Serial Near Completion

Four Months Spent on "Invisible Ray"; Showing Soon

"THE INVISIBLE RAY," the fifteen-episode serial now in the course of production by The Frohman Amusement Corporation, is rapidly nearing its completion. After continuous work for a period of sixteen weeks the first five episodes are in completed form and are now being titled and cut.

To consume sixteen weeks in the making of five episodes is under ordinary circumstances considered more than the required time, but it is explained in this instance by the fact that the subject of "The Invisible Ray" required the building of not less than forty-seven sets of unusual construction and the employment of mechanical and scientific devices as well as an unusual form of trick photography that required weeks to complete.

Mr. Guy McConnell, the author of the production, has expressed the opinion that the present popularity of serials will receive an added impetus because of the fact that "The Invisible Ray" will demonstrate that there is a larger field and broader scope to serial photoplays than has heretofore been conceived.

Jesse J. Goldburg, general manager of The Frohman Amusement Corporation, stated: "The rock and foundation of serials heretofore has been hair raising escapades and sensationalism of the Simon Pure brand with little story and less sequence and the only thing that permitted these photographic attempts, for most of them were nothing more, to be entitled to the name serial was the fact that no episode was complete and in fact the last episode was no nearer the end of a 'story' than the first."

"In 'The Invisible Ray' we first acquired the screen rights to a manuscript that was written in the first instance for publication in a magazine and it was only after The Frohman Amusement Corporation agreed to compensate the author for what he is sacrificing by allowing the story to be filmed before publication that the contract was closed. Then we secured the services of a physician of note to collaborate with us in reducing to the level of the lay mind the many scientific matters that form a part of the plot.

"Every device used in the production is practical. By that I mean it actually works. Secret doors were equipped with workable springs. Electrical apparatuses used in the picture were practical.

Three scenes which typify the action and thrills of "The Invisible Hand," Vitagraph's new serial in which Antonio Moreno is starred

Final Scenes Taken of MacLean-May Picture

Douglas MacLean and Doris May have practically completed their fourth production as co-stars for Thomas H. Ince. They and their supporting company, directed by Lloyd Ingraham, spent Monday on the bay at Balboa Beach taking some water scenes which were originally scheduled to be taken at sea, but owing to the heavy surf now running it was found advisable to seek the security of the bay.

Strong Cast in Doris Kenyon's Next Picture

Though Doris Kenyon, because of her stellar Broadway theatrical engagement, can devote only part of her time to acting before the camera in her forthcoming W. W. Hodkinson release, "The Harvest Moon," from Augustus Thomas' famous stage play, work on the new Deitrich-Beck production is progressing rapidly at Arthur F. Beck's studio at Cliffside, N. J., under the direction of J. Searle Dawley.

Among the actors engaged to support Miss Kenyon in "The Harvest Moon" are Wilfred Lytell, Earl Schenck, Marie Shotwell, Stuart Robson, Peter Lang and Grace Barton.

Blackton Gets Big Play as Rawlinson Vehicle

Commodore J. Stuart Blackton, whose productions are distributed by Pathe, has just purchased, through Edgar Selden, C. Haddon Chamber's play, "The Passers-By." Mr. Blackton also stated that he had engaged Herbert Rawlinson to play the leading male role. Elaborate preparations have been made for the filming in the Blackton studio in Brooklyn, it is stated. "The Passers-By" will not be released by Pathe until after "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier," all of which have been completed.

Barbara La Marr Deely Will Write for Fox

Barbara La Marr Deely has been engaged by William Fox to write six stories for Gladys Brockwell. The first of these will be "The Mother of His Children," according to reports.

Big Demand on Moreno Serial

Bookings on "The Invisible Hand" Are Said to Surpass All Previous Records.

"THE Invisible Hand," the new Antonio Moreno serial, is said to be breaking all previous records for bookings in Vitagraph chapter plays. Although the first episode was released but little more than two weeks ago contracts have already been made for its showing in a greater number of theatres than any other of the Vitagraph continued-plays, it is stated, not excepting "Smashing Barriers," recently completed.

Vitagraph declares that "more than 5,000 theatres throughout the United States and Canada are now giving weekly instalments of "The Invisible Hand" to its patrons, or have contracted to do so. It has been booked in every big centre in this country and Canada. It has already been shown in three-quarters of the theatres that show chapter plays. It is being shown by many exhibitors who have never before had a serial on their bill."

"The growing popularity of the serial play in general and "The Invisible Hand" in particular, is especially gratifying to Albert E. Smith, president of Vitagraph, who has always been a staunch supporter of chapter plays, says the Vitagraph report.

"He has contended, and consistently, that they should be welcomed in every theatre, no matter how large or small, or where located, and regardless of the class of their clientele. Firm in his belief that the chapter play is here to stay he has recently arranged to increase Vitagraph's output of serials by the formation of a new company. This will be headed by Joe Ryan and Jean Paige as co-stars."

New Fairbanks' Film Scores

United Artists Reports Doug's Latest to Have Won Instant Success All Over

ACCORDING to a report received from the offices of the United Artists Corporation, "When the Clouds Roll By," starring Douglas Fairbanks, is being hailed everywhere in the most laudatory manner. "Exhibitors from all sections," says the report, "have wired Hiram Abrams their heartiest congratulations on this production; critics have given the picture the best reviews any Fairbanks production has ever received; and the motion picture fans have crowded every theatre where it has been shown.

"From the Tivoli theatre in the West, the Criterion theatre in the South, the Randolph in the North and the Rivoli in the East, and innumerable points between, reports have been received, all to the effect that the picture drew capacity houses. The Alhambra theatre in Toledo wired: 'Doug Fairbanks in "When the Clouds Roll By" broke all house records'; and many other houses wired similar reports. The crowds that jammed the Rivoli theatre, New York, at all performances, particularly the afternoon performances, have never before been equalled, and it is reported that the week ended with the biggest gross business in the history of the house."

A few of the principal theatres throughout the country that presented the latest Fairbanks picture during its first week and are said to have reported unprecedented business, are the following: Coliseum at Seattle, Majestic theatre at Portland, Ore.; Tivoli theatre at San Francisco, McDonough Opera House at Oakland, De Luxe theatre at San Jose, Liberty theatre at Fresno, Clune's Auditorium at Los Angeles, Criterion theatre at Atlanta, Palace and Columbia theatres at Washington, Wizard at Baltimore, Victoria at Wilmington, Rivoli at New York; Strand at Rochester; Hippodrome at Buffalo, Goodwin at Newark, State Street theatre at Trenton, Capital theatre at Elizabeth, American at Denver, Randolph and Castle theatres at Chicago, Majestic at Detroit, and Stillman at Cleveland.

Hughes Endorses Picture Version of His Work

With his reputation at stake, Rupert Hughes has given his highest endorsement to the Goldwyn production of "The Cup of Fury" under the direction of T. Hayes Hunter. In a letter to Mr. Goldwyn he expresses profound admiration and satisfaction. "When I saw it, I forgot that it was mine," Mr. Hughes remarks, and further, "I feel that the general public will feel quite as great a thrill as I have felt."

Never have I seen a finer cast, or more perfect photography. The direction of T. Hayes Hunter reveals him as one of the foremost masters of the new craft.

Gale Henry Starts Work on New Comic, "Help"

"Help" is the title of a new two-reel comedy, featuring Gale Henry, work upon which started this week at the Bull's Eye studio in Hollywood. The picture deals with a family's troubles in keeping a housekeeper. Gale, of course, plays the part of the housekeeper. Tom Gibson is directing, while the comedienne's support includes Billy Franey, Hap H. Ward, Blanche White, and George Jeske.

Second Eminent Authors Picture Ready

Basil King's story "The Street Called Straight" is the photoplay that Goldwyn Pictures Corporation will release as the second Eminent Authors Picture. Mr. King spent six weeks at the Goldwyn Studios working with Wallace Worsley, the director of the production. Like "The City of Comrades," also by Basil King, this story has a fine spiritual quality; and several branch managers have wired to the home office the highest praise for "The Street Called Straight."

Freight Car Serves as Theatre in Siberia

What is described as one of the most unique motion picture theatres in existence is a battered, much-traveled, American-made freight car which has been barnstorming around Siberia during a great part of the past year. This traveling "theatre" is part of the equipment of the Community Motion Picture Bureau, a New York non-theatrical distributing organization which is under government contract to show all films to American soldiers, sailors, and marines on active duty.

Cast for "Capt. Swift" Has Been Completed

Earle Williams' supporting cast for "Capt. Swift," his next Vitagraph feature, has been completed. It will include Florence Dixon, who will play opposite Mr. Williams, Alice Calhoun, Adelaide Prince, Edward Martindale, Downing Clarke, Barry Baxter, James O'Neil and Hebert Pattee.

PATHE
Harold Lloyd

A view of Pathe's new electric sign on Broadway

Pathe Erects Electric Sign on Broadway

Pathe announces the erection of a new electric sign on the top of the Greenwich Bank building at the corner of 45th street and Broadway. The feature of the display is a large crowing rooster whose wings flash brilliantly above the crows in the street below. Provision is made for a monthly change in the subject to be played up, but the roosters is to remain a permanent factor. This month Harold Lloyd's two-reelers occupy the advertising space.

Old Bowery Lives Again in Universal Picture

Universal announces that those of us who have a weakness for O. Henry's tales of little Old New York are going to experience a real treat in the coming Universal attraction, called "The Prince of Avenue A." This latest vehicle for James J. Corbett is said to depict vividly all of the old characteristics of the Bowery as it appeared in the days of the horse-cars. The supporting cast includes Mary Warren, Harry Northrup, Richard Cummings, Cora Drew, Lydia Titus, Frederick Vroom, George Fischer and Johnny Cooke.

Newest Capitol Comic

The Goldwyn Distributing Corporation announces for release on January 25th the newest Capitol Comedy, "Two Dollars, Please." Neal Burns, who has recently joined the Capitol Comedy forces is featured and Marie Arline, the diminutive comedienne, plays the leading feminine role.

Gladys Leslie, Vitagraph star, in a new photograph

Contest for Lobby Displays

Universal Announces Prizes Will Be Given Exhibitors for Best Displays

EVERY exhibitor knows the value of attractive lobby display. The finest posters and the cleverest ads will not attract the attention of the passerby as will some unusual exploitation stunt tried out in the entrance of the theatre. While most of the exhibitors know this, many of them have been backward in utilizing this sort of advertising to its best advantage, even though it always brings them additional business.

To encourage bigger, better and more original ideas in the lobby exploitation of pictures, Universal will offer prizes for the best displays of this kind arranged by any exhibitor in this country on any one of the Universal Big Money Twelve Pictures.

The initial prize will be $100 and will be awarded for the best display in the first three months of the contest. Exhibitors in sending in photographs will accompany same with a brief letter touching on the effectiveness of the lobby decoration in getting extra business for the house, and also mention what addiitonal exploitation work was done to put over the picture. These letters will be considered in arriving at the award.

The Universal publicity department announces that it is prepared to offer suggestions for dressing of lobbies, to any exhibitor who may require advice. Hundreds of photographs of displays are at the various exchanges for reference of the exhibitor who is looking for ideas.

Ralph Ince in Leading Role

Former Director Will Return to Stardom in Selnzick's "The Law Bringers"

ACCORDING to an announcement received from the Selznick offices, Ralph Ince is again to have the leading part in a screen production. "The Law Bringers," one of the new Selznick pictures, is to serve as Ince's vehicle in returning to the screen as an actor.

"The Law Bringers" is a story of the great Northwest, written by G. V. Lancaster. It is now being put into scenario form by Edward Montaigne. Practically every scene in the story is laid in the Northwest, and every scene in the pictured version of the story will be taken in that country. "A special cast and producing staff is being selected by Mr. Ince; and as soon as the story is in scenario form, the company will leave the East to begin work," says the Selznick report.

Ralph Ince was one of the first directors to join the Eastern organization of Selznick, and prior to that time had been active on the West Coast. Having been associated with the most successful stage stars, and having made an exhaustive study of motion picture technique, he is considered to be well-fitted to assume the directorship as well as the leading part in a screen drama.

The followers of pictures will probably recall many of Mr. Ince's successful screen productions in which he had the leading role, and the reputation he has achieved will do much to further his popularity as a star, it is hoped.

It is said that "The Law Bringers" is an action story throughout. Just how long the company will be in the Northwest country is not known at present.

Two Weeks Broadway Run

Strand Theatre, New York, Takes Hampton Production, "Desert Gold," for Run

MOE MARK, president of the Mark-Strand enterprises, and Jack Eaton, managing director of the New York Strand, have booked for two weeks Benjamin B. Hampton's Zane Grey production, "Desert Gold," opening it in New York on January 11 and in Brooklyn at the Strand on January 18. This production was held out of the metropolitan territory for sixty days because Mr. Mark wanted it for its Broadway first run and was congested with New York Strand bookings. But four of the largest cities of America remain open to book "Desert Gold" and contracts are being closed for these, making a clean sweep of first run bookings in every one of the larger cities except one.

On their values and power, Mr. Hampton's initial productions, Stewart Edward White's "The Westerners" and Zane Grey's "Desert Gold" have received first runs in the biggest first run houses of the nation.

First National franchise holders, with much fine product of their own, and exhibitors committed to a sustained volume of the product of other companies, have, on the merit of the Hampton productions, booked them through the W. W. Hodkinson Corporation with reported heavy patronage.

Among the important first runs just completed or about to begin on "Desert Gold" are: the Empress, Akron, Ohio; the Majestic, Tulsa, Okla.; the Rialto, Atlanta, Ga.; the Alhambra, Los Angeles, Cal.; the Strand, Chelsea, Mass.; the Strand, Fort Dodge, Iowa.

"Capitol" Plays to Big Washington Crowds

Leah Baird in Augustus Thomas's screen drama "The Capitol" is reported to have scored a big success in its run at Tom Moore's Strand theatre, Washington.

Frank Campau, veteran screen heavy, who has renewed his contract to appear in support of Douglas Fairbanks in United Artists pictures

Frank Campeau Signs a Long-Term Contract

Frank Campeau, who has been featured as the "bad man" in many of the former Douglas Fairbanks' pictures, has just signed a long-term contract to continue his appearance with the inimitable "Doug." Mr. Campeau's latest work is seen in "When the Clouds Roll By," Fairbanks' second United Artists' release, in which he plays the role of "Mark Drake" and is directly responsible for many unique comedy situations. Prior to this picture he appeared in six others in which "Doug" was star.

The report from the offices of the United Artists asserts "There are few other men on the screen who are so well and favorably known for their portrayal of villain parts and certainly very few quite as capable of the same finished artistic naturalness."

Fox Distributes Farnum Calendar for 1920

According to an announcement just received, the advertising and publicity departments of the Fox Film Corporation have designed and published an attractive William Farnum calendar for 1920. Each month is said to be represented in conjunction with a character photograph of Mr. Farnum in one of his successful screen vehicles. It is planned to distribute fifteen thousand of these from all the Fox exchanges to the exhibitors either by mail or through the sales-forces at the various exchanges.

Virginia Faire Nearing Close of First Film

Virginia Faire, winner of the Motion Picture Classic, "Fame and Fortune" contest, is finishing up her work in support of "Hoot" Gibson in "Runnin' Straight," in which photoplay she makes her first professional bow.

George B. McCutcheon Novel Bought

"The City of Masks," one of the best known novels written by George Barr McCutcheon, has been purchased by Famous Players-Lasky Corporation, it was announced last week by Jesse L. Lasky.

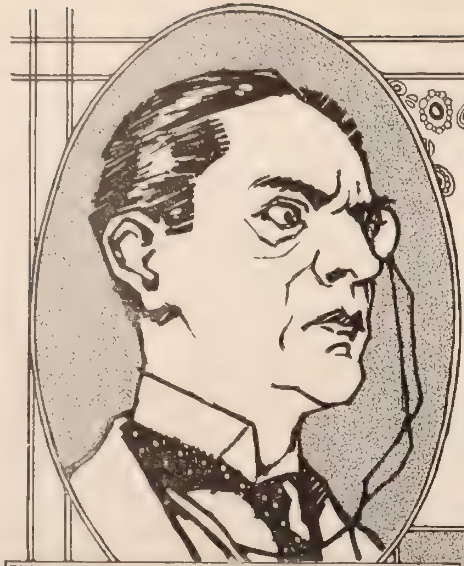
It made Broadway giggle, it made Europe wiggle
With joy at it's sparkle and mirth;
It's won every play where a smile fits a face,
Which is mostly all over the earth.

TAYLOR HOLMES

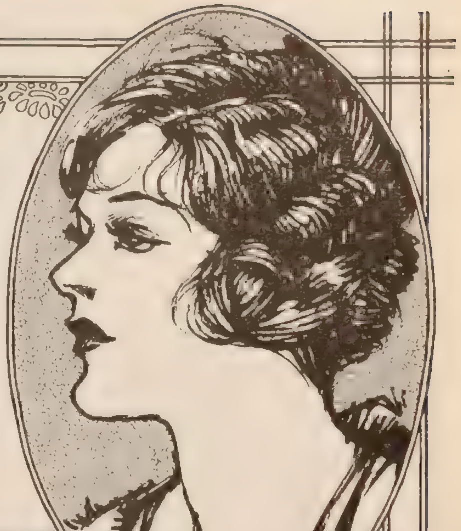
In his own screen production of

NOTHING BUT THE TRUTH

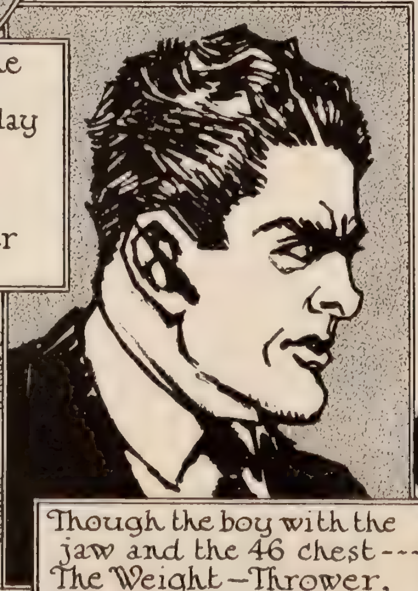
From the story by Frederic S. Isham and the play by James Montgomery.... Directed by David Kirkland.



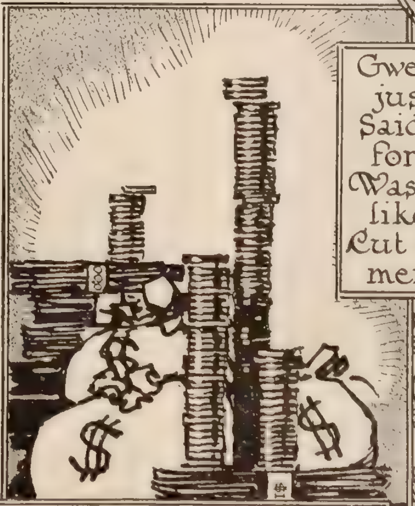
This Monocle Man, with the glass in one eye,
Who snoops through the play such a lot.
Who is he---besides a mysterious guy---
Is he baron, or bounder --- or what---?



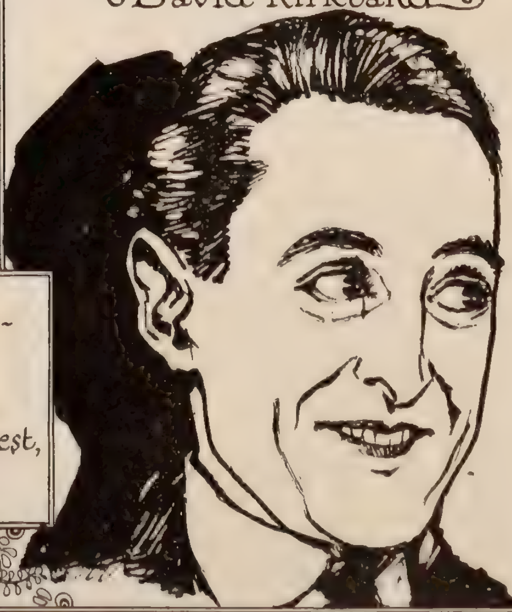
Gwendolyn, Gwendolyn, just because Bob
Said he loved you alone for your wealth,
Was that any reason to act like a snob,
Cut him dead, and so menace his health?



Though the boy with the jaw and the 46 chest---
The Weight-Thrower, burly and rough---
Was more like a thug
than a house-party guest,
No one told him so, oddly enough.



And here is the money, mazuma, or cash,
The Iron men at stake on the bet—
You'll admit it's a plenty to make quite a gash
In the healthiest— bank-account yet.



Bob Bennett declares--and Bob's pretty fair--
That men who speak nothing but truth
Could hold a convention and have room to spare
Inside of a telephone booth.

A COMEDY OF MIRTH MYSTERY & MISUNDERSTANDING

DISTRIBUTED BY METRO PICTURES CORP.

The State Right Field

Lesser Producing Units Progressing Rapidly

About a month ago Sol Lesser announced that he would enter the producing field, and would begin work within sixty days. Mr. Lesser now announces that his first unit, the George Beban Producing Corp., is well under way on the first picture, "One Man In a Million." Mr. Lesser plans to produce a series of six pictures with this star, all directorial and story details to be left to the selection of Mr. Beban.

Mr. Lesser's second producing unit is with Annette Kellerman, the famous "mermaid." She will head her own company, with full charge of production, and this picture will exceed her former ones, it is asserted, in splendor and expense. The locale is to be laid in Hawaii and Australia.

C. B. Price Agents Will Visit State Righters

C. B. Price Co., Inc., dispatched three of its representatives throughout the United States on January 5th to interview state rights buyers in different sections. A. L. Ehrgott will traverse New England and the Middle West; R. Alexander will cover Pennsylvania and the Central West, and A. E. Smith goes South as far as Tennessee.

They will carry sample copies open for state rights, including the two reel special, "The Log of the U-35"; fifteen single-reel Indian specials, featuring the Indian Princess, Mona Darkfeather; eleven two-reel Tom Moore dramas; a five-part feature, "The Decoy," starring Frances Neilson; a five reel feature entitled "The Prodigal Wife," and another five reeler, title not yet given.

Hank Mann on the Fifth of His Arrow Series

Hank Mann, under the direction of Herman C. Raymaker, has started work on the fifth of his new series of two-reel comedies for Arrow. The first scenes were taken at the shipbuilding docks at San Pedro, Cal., where special permission was granted the company for filming. Madge Kirby has the feminine lead, while Vernon Dent, Jack Richardson and Jess Weldon also appear in support.

Territorial Sales on Jolly Comedies

Film Specials reports sales on "Jolly Comedies" are progressing rapidly, including sales just closed on Eastern Pennsylvania, Southern New Jersey, to Square Deal Film Corporation, Philadelphia, Pa.; to Penn Film Service, Pittsburgh, Pa., Western Pennsylvania and West Virginia, to Mr. Herman J. Garfield, 407 Sloan Bldg., Cleveland, Ohio.

Selig Has Ambitious Program

Outlines His Plans for Productions for the Coming Year

IN a detailed statement from the offices of the Selig Polyscope Company's Studios at Los Angeles, Cal. W. N. Selig's program for the future has just been made public. It is stated therein that more wild animals, a great array of new "props" and equipment, including electrical apparatus, and three elaborate covered stages have been installed at the big Los Angeles studios. An administration building has also been erected, according to the report. The statement deals at length with the production program which has been laid down by Colonel Selig, and, according to the statement, several production enterprises have already been launched at the Los Angeles studios. The statement is submitted in the following:

"One of these enterprises has to do with the Selig Polyscope company, Limited, of London, which corporation has begun the production of new Selig specials. The first of these is "The Mask," after the noted book of that name, written by Arthur Hornblow. Such stars as Jack Holt, Hedda Nova, Fred Malatesta and William Clifford form the big cast in this baffling and stirring story, now in the hands of Director Bert Bracken.

"The presentation will be followed by productions of other famous books from Colonel Selig's great library, such as "Kazan," by Curwood; "The Kingdom of Slender Swords," etc. This Selig organization proposes to issue from six to eight special feature productions a year, each one with a selected, all-star cast, according to the peculiar demands of the stories.

"Another new Selig branch is guiding the destinies of a feature-serial, with Franklyn Farnum and Mary Anderson as stars. William E. Wing, the psychological writer, author of Griffith, Biograph, Vitagraph and Selig specials in past years, has been engaged to write this serial, from a story by his own pen, dealing with the country which Mr. Wing has known since the early 70's, the Great West.

"A notable Western cast attends this production, including Duke Lee, Bud Osborne, Vester Pegg, Pedro Leon, W. A. Orlamond, Bob Burns, Harry Lonsdale, L. M. Wells, George Pankey. Tom Nash is business and production manager; Leon de LaMothe is director. Colonel Selig's "human" dog, Prince, plays an important but peculiar role in the mystery.

"The second animal-serial ever offered to the screen also is in production through another Selig organization. It is an ultra-modern story conceived by Colonel Selig himself under title of "The Lost City" and concerns the lost white race of the interior of Africa, a race announced to exist by such eminent authorities as Explorers Livingstone and Stanley. Juanita Hansen, George Chesebro, Frank Clark, Hector Dion, Alfred Ferguson and others compose the cast. Myriads of wild animals appear in this fascinating tale.

"Colonel Selig also has his writers busily engaged preparing for production, his second special, based upon the famous novel, "Kazan," by James Oliver Curwood, whose fascinating stories of the virile Far North country have been read by the millions who love mystery and red-blooded tales."

"Kentucky Colonel" Soon to Have Showing

Director William Seiter, in charge of the production of "The Kentucky Colonel" for the National Film Corporation of America, is watching with interest the manner in which the picture is received by the public. Mr. Seiter's particular reason, it is said, is because of the number of "types" it was necessary to find before the production could be started.

"The Kentucky Colonel" will be given its first Eastern showing within a short time, according to Joe Brandt, general representative of National, who is in charge of the New York office.

Pioneer Starts the New Year in Happy Mood

With fourteen exchanges in the United States and Canada, four of which are under direct control and the remainder on co-operative basis, handling its pictures, with four companies producing exclusively for it, the Pioneer Film Corporation starts out on the New Year with plans which will in another twelve months make it "the biggest and most influential independent film organization in America," claims the Pioneer Film Corporation.

According to reports, the year 1919 saw the Pioneer business increase six fold. This result was due to the application of conservative business methods, and proves that the great picture industry is not a gamble, but a field in which integrity, service and intelligence are rewarded with success.

New Canadian Exchanges Handle Pioneer Film

The Pioneer Film Corporation announces the opening of two exchanges last week at Montreal and St. John, N. B., by the Sterling Films, Ltd.

The Montreal exchange is located at 315 Henry street, while the office at St. John is at 87 Union street. Within a short time both of these offices will be fully equipped, and will have on hand the full line of Pioneer attractions, as well as the Facts and Follies series, it is stated.

"Tarzan" Company Prepare to Come East

With but a few more days of photographing left them, and the work of cutting and assembling the films already in process, Numa Pictures Corporation's players in "The Return of Tarzan" are ready to turn their faces toward the East, according to the reports from the home office of the corporation.

Second of the National Film Series Selected

The second of the National Film Corporation's series of the 1920 season will be "Mary Minds Her Business," based on the serial story by George Weston, now appearing in the Ladies' Home Journal.

Big Claims Made for "The Lost City"

If the circus may be said to be "The Greatest Show on Earth," then it is claimed by the producers that "The Lost City" is "The Greatest Film of the Screen." It is a fifteen episode production, starring Miss Juanita Hansen, George Chesebro and a big cast of favorite players.

Animals of every variety and species are introduced in the picture.

Juanita Hansen, in a special interview published on page 867 in the Professional Section tells of her experiences and feelings in the filming of the production.

Hirsh Buys "The House Without Children"

Nathan Hirsh has purchased Argus Enterprises' production of Robert McLaughlin's human interest drama, "The House Without Children" for greater New York, Westchester County, Long Island, and Northern New Jersey, and will give it big exploitation, devoting his entire personal time and attention to placing the important first runs.

¶ Watch this department every week for live State Rights News.

Jans Signs Up James Morrison

Will Be Leading Man for Olive Tell in "Love Without Question" New Film

WORK is progressing rapidly and satisfactorily on the initial production of Jans Pictures Inc., "Love Without Question," in which Miss Olive Tell is to be starred.

Under the direct supervision of B. A. Rolfe, director-general of the Jans' company, scenes are being made for the interiors upon completion of which the company, under Mr. Rolfe's supervision, will begin the filming of the exteriors.

It is said that "Love Without Question," which is a filmization of the widely read novel "The Abandoned Room," by C. Wadsworth Camp, permits of a great number of highly dramatic scenes that will provide something very unusual for theatre goers.

Jans Pictures Inc., having taken over the Peerless Studios at Fort Lee, N. J., the interiors are being photographed there. The studio being one that has exceptionally good equipment affords an opportunity for director and camera man to produce many novelties in the way of lighting effects that would be impossible to obtain in a smaller and less adequately appointed studio.

Still another announcement of interest to both exhibitors and fans is the fact that James Morrison has been engaged to play one of the leading roles in "Love Without Question." "Jimmie" Morrison is too well known to need any introduction to motion picture people. Mr. Morrison has but recently been discharged from the army. The role he has been cast for is said to be one that especially suits him.

A real honest to God thrill in Charles Hutchinson's "The Whirlwind," an Allgood serial

Character Pictures Formed

Plummer, New England Exhibitor, C. W. Buck and David Shapiro Behind Firm

A NEW motion picture company, the Character Pictures Corporation, has thrown its hat into the movie ring and announces very ambitious plans for the coming season. The company, which has taken temporary offices at 17 West 42d street, was formed with the purpose of joining the ranks of independent producers in the making of big special productions. It is planned to make six of these special, all star productions the first year.

However, this does not mean that the company will not also feature stars, as negotiations have already been entered into with several of the foremost screen favorites with the intention of signing them on the character program.

Among the incorporators of the Character Pictures Corporation are Albert W. Plummer, prominent New England Exhibitor, who has been connected in various branches of the film business for several years; Charles W. Buck, importer and manufacturer, 15 West 38th street, and David Shapiro, lawyer and real estate owner. There are also other well known film men financially interested in the company, but whose names are being withheld for the present.

The rights to several successful novels have already been purchased and full announcement regarding them will be made known shortly. The director and cast for the first picture will be engaged in a few days and production will begin immediately.

"It was only after quite some thought that it was decided to give the name of Character Pictures to our productions," said Mr. Plummer in speaking of the plans of the company.

Allied Players States Plans

Announces Program for 1920; Will Film Abroad If Setting Is of Foreign Type

AN announcement from the offices of the Allied Players, the newly organized producing concern, sets forth its plans for the coming year and its intention to produce abroad when this is necessary to preserve accuracy in the local color of the picture.

Twelve productions are to be released during the coming year, six of these being already completed, or in the last stages of completion, three others are in preparation, while the remainder have been assigned directors and rapidly being organized. Productions of the Allied Players are created and produced in America, or in Europe under American supervision, depending entirely upon the requirements of the story selected for production. Among the books and plays by prominent authors, secured during the past two years, for production by the Allied Players, some of these called for distinctive foreign settings and, in some cases, characters.

Commenting on its policy to produce abroad when the local atmosphere of the picture demands it, the organization has the following to report: "To avoid inaccuracies, so prevalent in American made productions when attempting to reproduce old world atmosphere, background and characters, these stories were picturized with due respect for their locale among scenes and types impossible to secure or reproduce in this country. In carrying out this purpose it was possible to secure for Allied Players production the very highest class of talent abroad, many famous stars and directors, photographers and technical directors of the allied countries, being used to make the plan a success."

One of the many intensely dramatic scenes in "The Sacred Flame," a Schlomer-Ross production starring Emily Stevens

Hypnotism as a Science Shown in New Serial

The Supreme Pictures, Inc., in a report recently received, announces that the new Reeve and Grey serial, "The Mystery Mind," now being produced at their Supreme Pictures, Inc., studio at Flushing, Long Island, deals with hypnotism as a science. "Arthur B. Reeve first made science popular on the screen, and he and John W. Grey are the first to treat hypnotism from the scientific angle and to seek to show its beneficial qualities," asserts the Supreme Pictures report. "To do so they secured the services of the eminent French scientist, Dr. J. Robert Pauline, long known as the greatest hypnotist in the country."

C. B. Price Going West

C. B. Price, President of the C. B. Price Co., Inc., leaves for the West the latter part of January to see the state rights buyers there, and will spend some time at Los Angeles meeting his numerous friends in that section.

Actor-Director Plays Role by Proxy

Victor Seastrom, the actor-director of the Swedish Biograph Company, employs a double in his own role during rehearsals of film-plays, only portraying the part himself when the actual photographing of the scenes is going on.

"By viewing his own role from behind the camera, Seastrom derives a better understanding of the character," declared Ernest Mattsson, American manager of the Swedish Biograph Company, in a recent interview.

Hallroom Boys Resume Production Jan. 16th

It is reported that after a short tour of the largest of the Pacific coast cities, where they will make personal appearances, Flanagan and Edwards, the "Hall Room Boys," comedians of the National Film Corporation, will resume production on their comedies January 16.

Special Features' List of Current Releases

In a recent communication the Special-Features Company, of Knoxville, Tenn., announces its list of releases for January and February. Among the productions that appear are the following: "The Hawk's Trail," starring King Baggot; twelve two-reel Northwood dramas, featuring Edgar Jones and Evelyn Brent; twenty-six two-reel westerns, starring Myra Cunard and made by Frohman; Romayne Comedies, with Dot Farley; Kathlyn Williams, in some sensational jungle dramas; a five-reel feature, "Staking His Life," with William Hart in the leading role; "Everybody's Business"; and a six-reeler of daring stunts and thrills, entitled "The Superman." The second series of the "Texas Guinan," two-reel Westerns are also listed.

"The Kentucky Colonel" Gets Thirty Offers

Since the announcement was made that the National Film Corporation of America was to produce "The Kentucky Colonel" with J. J. Dowling in the title role, I. Bernstein, production manager, reports he has received no fewer than thirty offers for the finished production, according to advices from the west coast studios of the National. Among those in the cast are J. J. Dowling, Francis McDonald, Elinor Field, Lloyd Bacon, Fred Kohler, Thelma Salters and Gordon Griffiths.

Extensive Improvements by the National Film

Additional administrative buildings, a new combination light and dark stage and an electric power plant are some of the improvements to be made at the National Film Corporation's studios on the West Coast, according to I. Bernstein, production manager. A sum in excess of $200,000 has been set aside by the board of directors for this purpose, it is stated.

Arline Pretty and Harry G. Sell in the Serico serial, "A Woman in Grey"

"Whose Your Servant?" Coming

Much Is Expected of New Independent Picture Shortly Available

Scene from "Whose Your Servant?" to be released on the States Rights market by L. Hiller

IN a lengthy statement just issued, the independent production, entitled "Whose Your Servant," is made the object of considerable speculation as to the effect that it will have on the film industry when released for its first public showing. The speculation is decidedly optimistic in tone. One assertion has it that the production "is destined to cause a sensation," while another expresses the opinion that it is due to become "one of the great films of screen development." The statement further announces that the picture will be supported by "a gigantic advertising and exploitation campaign."

L. L. Hiller, with offices in the Longacre Building, New York City, controls the world's rights to the production, and, according to the report at hand, "it is upon the advice of several leading directors and producers that the picture is being valued at its true worth and is being backed on that basis upon its initial appearance."

"It is beyond question as great a motion picture as 'The Cheat,'" was the verdict reported to be given by those at the private showing, and one leading producer is stated to have said, "That picture must not be permitted to just slip out and wait for the slow process of the forming of public opinion to make its value. It is one of the real sensations of the day, and as such it should be heralded far and wide."

An extensive advertising campaign is being rapidly planned for the production, according to reports, and in addition it is expected that the theme will provoke widespread comment by the press of the country. One of the features of the campaign is said to be an elaborate press book, consisting of more than twenty pages with considerable display-copy in three colors. Trailers, slides, heralds, and a score of effective aids to exploitation are being prepared, it is stated.

Releasing arrangements will be announced shortly through the daily press and the motion picture trade journals, and intensive advertising showing in New York City and vicinity will precede the Broadway premiere of the production, it is announced. Pending the conclusion of the definite releasing arrangements, Mr. Hiller is somewhat reticent relative to the picture, but in the immediate future, the trade papers will carry full information.

The picture, it is stated, deals with a situation in the home vital to every woman in the country, but aside from its pure dramatic value, it is said to possess a story that will interest leaders of thought everywhere. It is described as a thoroughly American theme with a touch of the mystery and intrigue of the Far East in it.

"In connection with the nation-wide advertising campaign which has been planned for the picture the aid of thousands of merchants will be had in introducing it. One angle of the theme makes it seem certain that in practically every first-run house, the exhibitor will be able to avail himself of this support of local merchants, and in anticipation of this a special arrangement for tie-up advertising has been concluded," announces the report issued on this production.

Kremer Chaplins Get Wide Sales

Extensive Exploitation Planned by Medium of Popular Song

IT is reported that unusual interest is being displayed by the various state right buyers in the Chaplin comedies now being distributed by Victor Kremer. During the past week several sales were consummated by which these pictures have been acquired for many different territories. "A Burlesque on Carmen," starring Charlie Chaplin, has been purchased for the states of Ohio and Kentucky by T. J. McAvoy.

H. A. Lande, of the Quality Film Corporation, Pittsburgh, Pa., who already controls "A Burlesque on Carmen" for Western Pennsylvania and West Virginia, has acquired the four other Chaplins controlled by Victor Kremer; viz.: "The Champion," "Work," "Jitney Elopement" and "By the Sea" for this same territory. "A Burlesque on Carmen" has been purchased for North and South Dakota by A. Glasnapp, of Bowman, N. Dak. This sale was consummated by Phil Goldstone, sales-representative of Victor Kremer in the Northwest.

Bert Lubin, recently appointed roadman for the Kremer organization, has consummated a contract with Arthur C. Bromberg, of Atlanta, Ga., whereby "A Burlesque on Carmen" and the four other Chaplins will be distributed by Bromberg for Georgia, Florida, Alabama, Tennessee, North and South Carolina.

Since the sales drive inaugurated by Mr. Kremer a little less than a month ago, the following territories have been disposed of for the five Essanay-Chaplin comedies, according to reports received:

Illinois, Indiana, Western Pennsylvania, West Virginia, Virginia, District of Columbia, North Carolina, Maryland, Delaware, Eastern Pennsylvania, Southern New Jersey, Iowa, Nebraska, Kentucky, Ohio, Wisconsin, Western Missouri, Kansas, North Dakota, South Dakota, Georgia, Florida, Alabama, Tennessee and South Carolina.

Arrangements were completed this week whereby "Carmen," the special comedy song number, written by Wm. J. McKenna, will be published by the Joe Morris Music Company. Mr. McKenna, the author of "Carmen," has been responsible for many song successes, including "Mandy Lane," "Has Anybody Here Seen Kelly," and for the lyrics and music of the "Bride Shop," a well-known vaudeville success.

One of the most comprehensive tie-ups ever entered into between music publisher and film producer will feature the publication of "Carmen." The closest kind of co-operation will be entered into to publicize the song for the benefit of those exhibitors who will present Chaplin in his famous feature comedy, it is stated.

According to reports, the Victor Kremer organization has prepared a moving-picture trailer, incorporating the chorus of the song to be used as an introduction to the presentation of the film. Thousands of miniature cards, carrying on one side a scene from "Carmen" and on the reverse side the chorus of the song, will be distributed, it is said, throughout the country by the state right buyers of the picture and their exhibitors.

Special slides have also been prepared to supplement the trailer, carrying verse and chorus of the McKenna number. It is asserted that orchestras in the various picture houses will feature "Carmen" as an introduction to the presentation of the picture. The music publishers will pursue an intensive campaign, including the use of singers in the various houses, window displays in which copies of the song and window cards will be combined to attract the eye of the passer-by, and the use of the "Carmen" number by several vaudeville headliners on the big time circuits throughout the country.

The title page of the song itself is particularly attractive, showing Charlie Chaplin with his leading lady, Edna Purviance, in one of the big scenes from "A Burlesque on Carmen."

Portrait of Billie Burke in Pictorial Review

By a special arrangement effected by the publicity department of Famous Players-Lasky Corporation, the midwinter number of *The Pictorial Review*, on the newsstands January 15, carries a full-page portrait of Billie Burke, Paramount-Artcraft star. The portrait is in four colors and is a reproduction of an original pastel by Haskell Coffin.

Several Countries Sold on McLaughlin Film

E. Wertheimer of London, has bought Robert McLaughlin's big special, "The House Without Children" for the British Isles. Mr. Wertheimer purposes giving special presentations of the picture in the principal cities of the United Kingdom, and in order to obtain the spectacular American theatrical effect he has ordered a vast supply of oil paintings from Kraus Manufacturing Company.

Max Glucksman of Buenos Ayres, has purchased the South American rights to "The House Without Children."

Many of the biggest exploiters of special productions throughout the world are negotiating for rights to the McLaughlin feature.

Hallmark Has Territory on Grossman Feature

Hallmark Pictures Corporation has purchased from Grossman Pictures, Inc., the American and Canadian rights for "Wits vs. Wits," the first of a series of detective-story features starring Marguerite Marsh. The picture was recently completed at the Grossman studios at Ithaca, N. Y., and is said to be an absorbing story of the brand of detective fiction. Miss Marsh is supported by a cast including Coit Albertson, Bernard Randall, Charles Middleton, Joseph Marba, and Leora Spellman.

Screen Gets Vaudeville Team

Clark and Bergman Signed by Jack and Harry Cohn Who Leave for Coast

ON the eve of his departure for California where he is to supervise the production of Hall Room Boys comedies, Harry Cohn, who, with his brother Jack Cohn, has been producing this style of pictures for the last year, has announced the signing up of the famous vaudeville team, Clark and Bergman to appear in an entirely new series of two reel comedies.

There are few followers of the stage who have not seen these two entertainers in the years they have graced the vaudeville stage.

Mr. Cohn planned to leave New York for the Coast on January 9th, but delayed to talk over matters with Miss Clark and Mr. Bergman. These two, who have been stars on the Keith circuit for years, were not quite ready to renounce vaudeville for the films upon Mr. Cohn's mere say-so, but were finally convinced.

Gladys Clark and Henry Bergman leave vaudeville with the best wishes of hundreds of friends. The latter is proud of the conversation he held with E. F. Albee, head of the Keith Circuit, and a big figure in the vaudeville world, when Mr. Albee was advised of his projected excursion to Filmland. The team was offered the sincere best wishes of the Keith head, who also told them that when they were ready to return to vaudeville, "their bookings would start wherever they happened to be."

Gladys Clark and Henry Bergman, famous vaudevillians who will star in comedies for Jack and Harry Cohn

"We consider ourselves fortunate to secure the services of Miss Clark and Mr. Bergman," said Harry Cohn in announcing the event. Both of them represent types we have been looking for some time.

¶ *The Stock Ticker of the Industry.*
¶ *Page 842.*

Grossman Starts Second of Detective Films

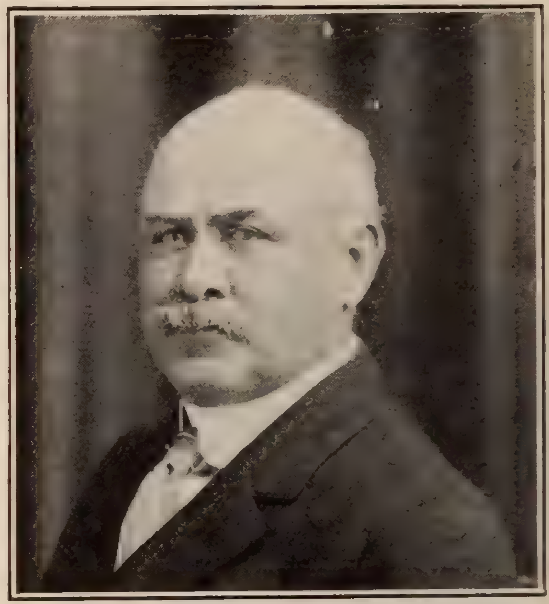
Harry Grossman, president of Grossman Pictures, Inc., announces that production has been begun on the second picture of the series of eight detective-story features that are to be made at the company studios at Ithaca, N. Y. Marguerite Marsh will be the star in each of the pictures, the first of which, "Wits vs. Wits," has been completed and sold. The second, which will be completed in January, is "Face to Face."

Francis Ford Plays in Triple Exposure Film

"Crimson Shoals," Monopol Pictures Company's triple exposure feature with Francis Ford in the three parts, is said to be creating no small amount of interest among the fans. The unusual achievement of seeing the player in a scene in three different and widely varying roles is reported to be occasioning comment generally.

Dolores Cassinelli with Schomer-Ross

The Schomer-Ross Productions, Inc., have just concluded arrangements for their second production. Mr. A. S. Schomer has signed up Dolores Cassinelli to take the lead and is supported by Ben Taggert. The production started January 5th. The Victor Studios on 43rd Street, have been taken over for this work.



Charles T. Dazey

AUTHOR OF

Anita Stewart's

SMASHING SUCCESS

"In Old Kentucky"

DIRECTED BY MARSHALL NEILAN

A LOUIS B. MAYER—FIRST NATIONAL ATTRACTION

The greatest American melodrama—27 seasons of success on the stage—now making screen history by

BREAKING ALL BOX-OFFICE RECORDS

MR. DAZEY WAS ALSO THE AUTHOR OR CO-AUTHOR OF THE FOLLOWING STAGE PLAYS

"THE SUBURBAN"	PRODUCED BY JACOB LITT
"THE WAR OF WEALTH"	PRODUCED BY JACOB LITT
"HOME FOLKS"	PRODUCED BY JOSEPH BROOKS
"AN AMERICAN KING"	STAR, JAMES O'NEILL
"THE LITTLE MAVERICK"	STAR, MAGGIE MITCHELL
"THE STRANGER"	STAR, WILTON LACKAYE
"THE CAPTAIN"	STAR, NAT GOODWIN
"AN AMERICAN LORD"	STAR, WM. H. CRANE
"A NIGHT OUT"	STAR, MISS MAY ROBSON
"THE SIGN OF THE ROSE"	STAR, GEORGE BEBAN

AND AUTHOR OR CO-AUTHOR OF FOLLOWING SCREEN PRODUCTIONS

"MANHATTAN MADNESS"	DOUGLAS FAIRBANKS
"WOLF LOWRY"	WILLIAM S. HART
"THE MYSTERIOUS CLIENT"	MRS. VERNON CASTLE
"NEW YORK LUCK"	WILLIAM RUSSELL
"THE SEA MASTER"	WILLIAM RUSSELL
"THE MIDNIGHT TRAIL"	WILLIAM RUSSELL
"BEHIND THE MASK"	CATHERINE CALVERT
"SHIFTING SANDS"	GLORIA SWANSON
"THE TESTING OF MILDRED VANE"	MAY ALLISON
"HER COUNTRY'S CALL"	MARY MILES MINTER
"PEGGY LEADS THE WAY"	MARY MILES MINTER
"THE PRINCE OF AVENUE A"	JAMES CORBETT
"THE ISLE OF JEWELS" (SERIAL)	TO BE RELEASED BY PATHE

PERMANENT ADDRESS, LAMBS CLUB, NEW YORK CITY

Professional Section

Marion
Davies

A charming photographic study by Alfred Cheney Johnston

Personal and Otherwise

Edmund Goulding, one time English actor and stage director, later soldier with the A.E.F., author of "The Ordeal of Rosetta," while still in the trenches, and immediately following the Armistice, one of the busiest members of Selznick's scenario staff, is also responsible for the adaptation of "A Daughter of Two Worlds," which is being shown at the Strand theatre this week, starring Norma Talmadge. Mr. Goulding has come into prominence with most amazing rapidity, since first taking up motion picture work in this country less than a year ago. Having established a name for himself as a scenario writer of ability, he is now eagerly looking forward to an opportunity to prove his knowledge of screen technique from the director's standpoint. And being a young man of tremendous energy and talent, we are sure that he will accomplish this too.

Marion Davies promises to wear three of her Christmas gifts in the "Ball of the Gods," perhaps the most elaborate scene of "The Restless Sex," from the Robert W. Chambers novel, on which Miss Davies is now at work under the direction of Robert Z. Leonard at the International Film Company's studios. The gifts are nothing less than a diamond and pearl pendant, and a diamond headpiece, which, together with all the other well-known Davies jewels, will doubtlessly make Miss Davies' appearance in the ball scene a more than usually noteworthy event. Her costume for the occasion, by the way, was made for her specially in Paris, and but recently arrived.

Ralph Ince is playing the part of Abraham Lincoln in a new Selznick special production. Mr. Ince declares that "once an actor, always an actor," and he is directing himself in this particular role, and the rest of the company in their respective parts. In our opinion, Mr. Ince must be an expert among experts in the art of make-up.

Vincent Coleman started something when he challenged George Walsh, the athletic Fox star, to a bout for the wrestling championship of the screen. Several other actors have risen to ask why they were overlooked by the challenger, and Vincent wishes it known that he is ready to meet any other screen player for the title.

Ellen Cassity, who like Martha Mansfield and Kay Laurell, deserted the Follies for the screen, has been chosen by J. Stuart Blackton for the leading role in "Passers By," the Commodore's next production for Pathe.

Captain Richard C. Travers, one time Essanay star, who has been with the A. E. F. in France for some time past, will again take up his picture work. He will be leading man for Pearl White in one of her Fox productions.

Louis Sterns, who is in the cast of International's "Humoresque," believes that he has broken all records. Mr. Sterns has been in motion pictures for about ten years and has appeared in exactly five hundred photoplays.

Stuart Holmes dropped into our office the other day, and some way or other, the conversation drifted round to hunting. No, we aren't going to assert that it was a remarkable coincidence that Mr. Holmes had just returned from the most exciting hunt of his career. We merely imply it, and you can believe that Mr. Holmes manipulated the topics of our chat or not, just as you choose. Mr. Holmes started for Onowa, Maine, on December first, it seems, and got as far as Portland. There one of those practical persons who are always taking the joy out of life, told him that the deer season in Maine closed November 30th, and if he wanted to have any sport at all, he had better hurry into New Hampshire as fast as he possibly could.

Having arrived at the large and well known town of Bartlett, N. H., Mr. Holmes went in search of a license. A license he might have, he discovered, at slight expense, but it wouldn't do him any good if he stayed in Bartlett. If he really wanted some good shooting, he had best go on to Jackson. No, there weren't any trains that day, but he might hire a fliver, if his haste was very great, and he *might* be able to get a guide at Jackson. It wouldn't be any use for him to go without a guide. No strangers ever found any deer by themselves.

Mr. Holmes hired the fliver, secured the guide, and after hours and hours of chilly trudging through snow covered hills, and more hours waiting for new fallen snow to thaw or freeze—not being familiar with hunting requisites, we forget which it was—Mr. Holmes finally got his much prized buck. We regret to say that we have also forgotten its exact weight, but we know that it must have been a very large one, because Mr. Holmes was so enthusiastic about it, and Mr. Holmes is not the sort of gentleman who is given to enthusiasm over trivial things. Personally, we should have liked the story much better if he *hadn't* got the deer, but we're always truthful, where other peopl are concerned, and, of course, wouldn't have been a good huntin story to finish with an empty gan bag. Mr. Holmes ate venison fc weeks, we understand, and he is hav ing the head mounted by an exper so that it will be really decorati when it is hung. Then, as it is muc too large for his own front hall, h is considering offering it as a premiu to the producer who makes him th best offer for his next picture.

Alice Lake, according to Metro, one of the great "finds" of the scree A few years ago, she was attendir Erasmus Hall High School in Brool lyn, wearing long curls and open worshipping the heroes and heroin of the silent drama. Now, under h new contract, Miss Lake is present as the featured player in "Should Woman Tell?" a powerful story l Finis Fox, directed by John Ince. Meta Maxon, a fisher-girl whose mi take hurls her into a vortex of r morse and spiritual conflict, Miss Lal is said to have contributed a cha acterization so subtle, artistic ai marked by such beautiful repressi that screen critics are united in the conclusion that Alice Lake has arrive

Swift transitions are said to characteristic of the new player. T plays of varying moods in her mob features are rapid, and no less rap and complete was her flight from o phase of motion picture effort to a other, entirely different. She ma her first pronounced success in t cinema field as an exponent of co edy, and slapstick comedy at th Prior to her first appearance f Metro in "Blackie's Redemption," h chief claim to recognition had be her work in comedies with "Fatt Arbuckle and for Mack Sennett. little more than a year ago, Maxw Karger, Metro Director General, wh attending a motion picture theatre Los Angeles, saw Miss Lake doing travesty on a melodrama. S burlesqued it with such skill that M Karger concluded that she should able to enact serious drama. She w engaged for Bert Lytell's lead woman in "Blackie's Redemptio and "The Lion's Den." Then played opposite Hale Hamilton "Full o' Pep." Followed the part Norah in "Lombardi, Ltd.," and contract, according to which M Lake gives her services to Metro the next five years. "Should Woman Tell?" is the vehicle for first featured role.

FOR RENT

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Showman Boosts Martin Johnson Scenes

Martin H. Feld, manager of the big Newman Theatre in Kansas City, Mo., is one of the firm boosters of Martin Johnson's series of spectacular productions, "On the Borderland of Civilization," released by Robertson-Cole. Exhibitors in the West use the Newman Theatre as an indicator and if a production goes over big there, it is sold in that territory. For this reason, officials of Robertson-Cole believe that the letter sent to them unsolicited from Mr. Field, carries all the more weight.

Following is a copy of the letter dealing with the new Martin Johnson series as sent by Mr. Feld:

"After screening the first two releases of the new Martin Johnson series 'On the Borderland of Civilization,' I decided that they would fill a long felt want on the programs at the Newman. This type of picture is not only unique and unusual, but combines all of the elements of a scenic and magazine reel. The fact that they are out of the ordinary and entirely different from any other reel release make them most desirable."

Miss Reed's Next Bears Exploiting Material

Florence Reed's next United Picture Theatres of America feature will not be called "The Alibi" as first announced. Although the feature is already being filmed, the title has not as yet been selected, but will be chosen during the next few days.

According to a report from the United Picture Theatres of America, the picture contains three possible angles of exploitation. Miss Reed's part affords her opportunity to register strongly in the various emotional phases of the action. Her role gives her the chance to display an array of the latest and most fashionable gowns. Finally, the fact that she has only recently completed a country-wide tour of the speaking stage is also regarded to afford additional channels for exploitation.

Strong Cast in Clara K. Young's Next

Harry Garson has again assembled an extraordinary cast of prominent personalities for his next Equity picture, starring Clara Kimball Young.

"The Forbidden Woman" is to be the title of the second release and supporting Clara Kimball Young are Conway Tearle, Jiguel Lanoe, Kathryn Adams, Wintor Hall, Milla Davenport, Stanton Williams and Jack Mackinnon. In addition to appearing in "The Forbidden Woman," Mr. Tearle has been placed under a long term contract by Garson for future Equity films.

Former Lawyer Engaged by Mayer in West

The report from the Louis B. Mayer Production offices announces that Milton H. Schwartz has abandoned law practice in Oakland and San Francisco and has joined the Louis B. Mayer forces at the Los Angeles studio where he has become assistant to the president.

Three Fox Specials Open 1920

New Year Finds Twelve Screen Productions Already Started

WILLIAM FOX, with the opening of the new calendar year, had twelve screen productions under way, including both the Eastern and the Western companies.

Among the twelve, are three special features which will be included in the entertainments offered by Mr. Fox within the next quarter. First of this trio may be mentioned the production of Premier Clemenceau's only novel, "The Strongest," under the direction of R. A. Walsh. "This picture will be a most elaborate one with an all-star French cast, and a scenic presentation of suitable splendor," says the Fox report.

Next of the specials listed by Fox for the new year is the five-part Sunshine Special upon which the entire Fox Sunshine Comedy personnel in Hollywood is centering its best efforts, it is said. This is reported to be something along bigger lines than anything hitherto done on the Fox comedy lot, and is promised as a new departure in seashore comedies with the sunshine widows in their sunniest moods. Fanciful costuming and bright snappy humor are features of the film, and Hampton Del Ruth, supervising director of Fox Sunshine Comedies is directing this Sunshine Deluxe himself, with the assistance of every Comedy director on the lot, according to reports.

Another of the Fox specials now in course of making in the East, is being directed by Charles J. Brabin, of "Kathleen Mavourneen" fame. Very little in the way of publicity is being issued on this picture, but the producer announces that it will bring "a big surprise to the screen." "It is an all-star production, adapted from the work of a well-known author, and will introduce it is understood many startling effects and novelties." is the advices received from the offices of the Fox organization.

"Flames of the Flesh," a William Fox picture starring Gladys Brockwell, is meeting with success in its early showings

William Farnum, who has just completed "Heart Strings," has started work upon a new vehicle as yet unnamed. The production is said to be of a lavish nature, and the story gives Mr. Farnum the role of a romantic adventurer. J. Gordon Edwards, who has directed Mr. Farnum in all his recent successes, is with the star again in the forthcoming play, and has already made rapid strides in the work.

The remainder of the twelve pictures being made in one or another of the Fox studios include: "The White Moll," adapted to the screen by E. Lloyd Sheldon from Frank L. Packard's story, in which Pearl White makes her debut under William Fox management; "Find the Woman," with George Walsh as star; "The Penalty," an adaptation of a well-known stage success, with Madlaine Traverse in the stellar role; Charles Reade's "White Lies," starring Gladys Brockwell; Shirley Mason in her first Fox vehicle, "Her Elephant Man," and William Russell in the Harold Titus story, "Shod With Fire." Buck Jones is working for Fox on another Harold Titus western story, "The Last Straw," and Tom Mix completed the first of his six H. H. Van Loan stories, "3 Gold Coins," just after the new year opened.

"Taken altogether, the twelve make an impressive array for the Fox company, each of the productions marking a distinct forward step in a steady march toward perfection in the silent drama, and the three big specials representing the best brains and talent the film world provides—all crowded into a group of twelve. Looks like a case of "buy 'em by the dozen," concludes the Fox announcement.

Bigger Selznick Publicity Dep't.

Specialists Gathered from All Over the Country

A BROADSIDE campaign of publicity, advertising, exploitation and service to back up the exhibitors of Selznick pictures is announced this week by Sam E. Morris, General Manager of the Selznick Enterprises. Each of these branches has not only been expanded and departmentized at the home office, but a chain has been thrown across the entire country, designed to assist in materially building up the box office value and drawing power of any picture bearing the Selznick stamp.

The building up process in New York began with the appointment of Lee Kugel, recently of the Republic Distributing Corporation as General Publicity Director, with supervision over advertising, exploitation and Service. Mr. Kugel at once, beside retaining the experts attached to Select, added several skilled writers, exploitation and advertising men to his staff.

Mr. Kugel has had a wide experience in general all around publicity. Beside being business manager for Ermeti Novelli, Sir Henry Irving and Ellen Terry, he was the first man to do publicity for Nazimova, bringing her to the English speaking stage. He also has been with Sothern, Marlowe, Ada Rehan and was with Henry B. Harris during some of his greatest successes. He produced Shaw's "Widower's Houses", "Old Lady Thirty One" and "The Net", and has handled publicity for over two hundred plays that were produced on Broadway.

In direct charge of the writing staff and as right hand man to Mr. Kugel is Lee S. Ferguson, for two years an associate editor of *Motion Picture News* and four years on the staff of *The Billboard.* Before that Ferguson was in the circulation, advertising and editorial departments of leading newspapers.

Lowell Cash, who joined the Selznick staff from Universal, will do most of the writing for the trade journals. Before coming to New York from the Indianapolis News, Cash had handled exploitation and trade paper work beside editing motion picture columns in various dailies.

Kugel has also garnered two prolific all-around writers in Will C. Murphey and Stanley Bayer. Murphy has written for the speaking stage and the screen, handled publicity for the Republican National Committee, and Madison Square Garden, and been a feature writer for the Herald, and American as well as Pictorial editor of the New York Sun. In addition to being a writer on several New York papers, Bayer was with the publicity department of the World Film Corporation, and with the advertising department of the Saturday Evening Post.

The women's angle will be looked after by Miss Hortense Saunders and Miss Katherine Anne Porter. Miss Saunders was for nearly five years on Cleveland newspapers holding at various times the positon of feature writer, dramatic critic and motion picture exhibitor. The "fan fodder" will be handled by Miss Saunders, who was also an active member of the Cleveland Playhouse group and assisted in designing scenery and costumes for the Playhouse's productions. Miss Porter, who has been writing feature stories and doing general all-around newspaper work, comes from the west and her principal line will be in the studios where she will dig up facts about productions and players.

In connection with the general expansion of the work, Charles McClintock, an old time theatrical man, is named Exploitation Director and Ben H. Grimm is made advertising manager. Watt L. Parker remains in charge of press books, James G. Solomon is in charge of the service department and Randall White, recently of Moving Picture World, steps in as editor of the Motion Picture Times.

Mr. Kugel has also engaged Charles Duprez, the widely known trick photographer, whose pictures and stories have appeared in the leading magazines of the country, to supply the trade journals and magazines with photographs which will have a special appeal to the readers.

Jottings From The Coast

Roscoe Arbuckle and his manager, Lou Anger, arrived home this week from a brief stay in New York City. The home-coming was made a joyous event by members of the Arbuckle producing staff, who collected a Chinese band and greeted their star and director at the station. They even carried the parade through the center of the street and made it one of the features of holiday week that many tourists in Los Angeles will remember.

Arrangements have been perfected for starring Buster Keaton in a three-reel comedy and the first release was started this week at the Arbuckle studio in Culver City. For the next several weeks, Mr. Arbuckle will be busy working in his first multiple reel subject, "The Round Up," which is to be the first George H. Melford production released by Famous Players-Lasky.

Al St. John & Company have begun the filming of the fourth Paramount comedy, which is at present known as "A Tough Tenderfoot." Frank Griffin is starting as director, following the completion of editing the third St. John comedy, which will be released under the title of "Ship Ahoy!"

Al St. John made test of Harry Green, the Orpheum circuit star this week. Green played this sketch several years in the leading vaudeville theatres and if the test is satisfactory, he will play the leading role in the motion picture of the same name. In the making of a test, Al St. John serves as director.

The Douglas Fairbanks Company is planning to leave January 5th for the mountainous country in the vicinity of Flagstaff, Arizona, where they will spend a month. Preparations for this trip include the purchase of sixty tents and complete outfits, together with three hundred and forty blankets. Tom Garrity and Douglas Fairbanks have prepared the story for this film, but no title has been selected. Included in the party will be Frank Campbell, Eagle Eye and a number of others, totaling in all about fifty. Victor Fleming will serve as director of this subject.

Mal St. Clair, formerly with Mack Sennett producing organization, has made two two-reel comedies at the Katherine MacDonald studio, under the supervision of Sam E. Rork. One is titled "Welcome Home," and the second "I'll Say He Forgot." Both feature Otis Harlann, former stage actor, who was starred in musical comedies. The principal players are May Emory, Joe Moore and Joseph Scott. No announcement has been made by Mr. Rork pertaining to the release of these pictures.

Mary Miles Minter, the Realart Picture's star, who recently completed "Judy of Rogue's Harbor," presented on Christmas day to her charming sister, Margaret Shelby, a magnificent Country Club Packard Roadster of the popular Verdun maroon tint. This costly gift created temporary speech impedimentia in the beautiful Margaret, who seldom lacks for witty repartee.

Harry Van Meter is playing in two pictures at once—doing the heavy with Frank Keenan in "Out of the Ashes," and taking a similar part in support of May Allison in "Judah" for Metro.

The fourth episode of the new Eddie Polo serial, "The Vanishing Dagger," has been completed at Universal under the direction of the star. By using some of the scenes obtained on his recent trip abroad, Polo will be able to complete one episode a week until reaching the tenth chapter. The entire eighteen episodes will be ready for release March 1. Immediately following the completion of the present serial, Polo and an entire company will set sail for South America, where another thriller will be filmed.

Pete Smith Nimbly Dodges Plagiarism Charge

The cabbage was boiling, the clock was ticking, the baby was crying and Pete Smith, director of publicity for Marshall Neilan, was cussing when the telephone rang. A cold always made Pete feel like a wreck. Disconsolately he ate another aspirin tablet and limped over to the telephone.

"Heddo," wailed Pete. Running noses never did encourage telephone conversations.

"Hello, Pete," came the bright voice of "Jimmie" J. R. Grainger, Marshall Neilan's general representative over the wire. "How're you? Cold gettin' any better?"

"Candt see, sbell, 'ear or tdink," replied the dismal Pete.

"But can you write," specified Grainger.

"Ye-e-ah, a dood deadt nodice."

"I've just received an important telegram from the Neilan studios, Pete—says Marshall Neilan and the whole bunch went without food for forty-eight hours—that they got lost in a heavy snow—"

"When did all dis habben?"

"Just yesterday. They made a trip to Bear Valley in the San Bernardino mountains. It was snowing like—hello, hello. They left the hotel. Dog sleds. Snow shoes. Travelled all day. It was snowing like hello, hello, what's the matter with this wire? They arrived late in the afternoon. They tried to take some scenes. They found good locations. It was snowing like hello! hello! Do'ya hear me? When they got ready to come home, the snow had covered their tracks. They took refuge! It was snowing like—hello, hello. Operator, please leave this wire alone! Never saw it snow so much—"

"Where'd day dake refudge?"

"Wait 'till I read—here it is. They built a fire in a one-room shack near Bluff Lake. They cut a hole in the roof to let the smoke out. They didn't have a bite to eat and stayed up all night listening to Neilan and Lewis Stone telling stories—"

"How'd dey ged out ob de hudt?" Pete wheezed, moisture dripping from every syllable.

"It was snowing like—hello! hell Pete? Well, Matt Moore went ba alone over the mountains. He walk for fifteen hours through the sno Getting to the tavern, he got foo clothes and stuff and guides to con back after the Neilan party. Aft they had eaten they were ready come back."

"Good sdory," sneezed Pete.

"It's the biggest Neilan story date," agreed Grainger.

"But we cand't use dad sdor Jibbie."

"Can't use it. Neilan nearly di with his whole cast. It was snowi like—hello, hello! What the deuce the matter with this wire. You s you can't use the story. Why not

"Because," Pete started. "Idt loo like a predd agend's story model afder Gribbith's escabe from the z disadster. Cubbing ride afder Gri bith's adventure idt looks like a b biece of hokum and de beoble won beliebe idt."

"Damn," spouted Grainger. "Bi gest story in Neilan's life and ca use it. ! ! ! ! ! !XXXXVVV ! ! ! *** ! ! ! But what can we do wi the thing. It's important. It's tr What are you going to do? You' in charge of the publicity!"

"Adsk Fird National's bublicity d bardment doo send id oud," suggest Pete. Tell 'emb I'mb sick."

"All right," growled Graing "Good-bye."

Champion Title-Write

In a recent issue of the Dayto Ohio, *Journal*, the claim is made th Tom Bret, of New York City, is t champion title-writer of the world l virtue of an audience of over six b lions a year. Titles for such stan ard screen subjects as the Paramoun Ernest Truex comedies, Paramoun Drew comedies, French Governme official films, Metro features, Sidn Drew comedies and Vitagraph picture as well as a score of other productio are said to have been originated by M Bret.

Robert Priest, reported to be an a thority on film facts and figures, responsible for the statistics that a used to support the claim of Bre championship title.

ROY DEL RUTH

Directing
Fox Sunshine Comedies

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of Hampton Del Ruth

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In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

INDICATIONS of the future plans of productions by Sol M. Wurtzel of the William Fox western dramatic studios is indicated by announcement this week of the purchase of a number of stories for Fox stars. "Molly and I," or "The Silver Ring," by Frank R. Adams, and "The Harvest," by Pearl Doles Bell, author of "Her Elephant Man," have been purchased for Shirley Mason's vehicles. "The Last Night," by H. H. VanLoan, will be the next Madlaine Traverse story, the filming of which will be started shortly. "The Iron Rider," by Frank L. Packard, author of "The Miracle Man," has been bought for William Russell, and will be produced immediately following the filming of "Bruce of Circle A," now in production under the direction of Emmett J. Flynn. Charles Alden Selzer is the author of "Forbidden Trails," which has been purchased as the next vehicle for Buck Jones, the new Fox Western star.

Perhaps the first story in which William Farnum will work after he arrives at the west coast studios the latter part of January will be "The Orphan," by Charles Mulford. J. Gordon Edwards is to continue as director of Mr. Farnum.

Mrs. Barbara LaMarr Deely has been engaged as special writer for stories suitable for Gladys Brockwell and has prepared the first which will be titled, "The Mother of His Children." Mrs. Deely is a former vaudeville actress who has had considerable experience in playwriting both for the screen and stage. She is the wife of Ben Deely, character actor now in pictures after many successful years in vaudeville. Edward J. LeSaint is to continue as director of Miss Brockwell in the series of stories written by Mrs. Deely.

Charles K. French, who has appeared n leading character roles of Fox productions was this week placed under contract and will continue with Fox for a series of pictures. Other members of the Fox stock company are Lester Cuneo, heavy, who recently returned from over-seas service, and Robert Kline who played in "The Lincoln Highwayman," supporting William Russell.

Howard M. Mitchell will complete he Madlaine Traverse subject, "The Penalty," picturization by Denison Clift from the successful stage play within the next ten days.

Jack Blystone is at work on a new Sunshine Comedy with a specially prepared story by Supervising Director Hampton DelRuth, which will have hester Conklin in the featured part. onklin is to be a hero in this comedy which is laid about one of the biggest ranches near the Mojave desert. Another comedy has been started by Roy DelRuth, brother of the Supervising Director, which is spoken of at the studio as the mystery comedy.

About Metro Players

IT has been found necessary to alter production activities at Metro Studios because of the automobile accident which befell Marguerite DelaMotte last week which resulted in painful injury to the star and also injury to her mother which caused the death of Mrs. DelaMotte two days following the accident. The father of the prominent young actress who was also injured is now on the road to recovery. Perhaps the most serious injury to Miss DelaMotte is that of the nervous shock, her physician stating that it would be several weeks before she will be able to resume her work before the camera. Miss DelaMotte is playing the leading role in Metro's second Drury Lane melodrama, "The Hope."

Director Herbert Blache is this week completing arrangements for filming the battle scenes between the British and Indian soldiers. These battle scenes take place in the famous pass of India and location said to be identical with the Indian setting has been found near Chatsworth Park, and here the hundreds of extras needed for the scenes will battle for the next week or ten days.

The Arizona state prison has served director Arthur D. Ripley, Bert Lytell and company for the necessary prison scenes for "Alias Jimmy Valentine." The company returned from Arizona this week after spending five days in the prison.

The San Francisco bay will be used for exteriors in the Alice Lake Screen Classic, "Shore Acres." The Metro Company composed of twenty members went to the northern city December 28 and will remain there for about ten days. Two large seagoing boats have been leased for use of the company and to get proper lighting effects, these windjammers were fitted with lighting equipment. A number of night storm scenes will be filmed aboard the vessels.

Work has been started by Finis Fox on preparing continuity for the third Drury Lane melodrama which will be "Hearts and Trumps." This will not be put into production for several weeks.

The F.P.-Lasky Studio

THE Famous Players-Lasky studio is working at maximum production speed now, inasmuch as seven companies are engaged in the making of new productions, the greatest number to be filming at one time for the past several months.

With the return of Roscoe Arbuckle from his New York trip, he will take up the part of the fat sheriff, 'Slim Hoover', in George H. Melford's initial production, "The Round-Up."

The other films now being made are "The Fighting Chance", directed by Chas. Maigne; "The Prince Chap", by William C. DeMille; Wallace Reid in "The Dancin' Fool"; Bryant Washburn, "Mrs. Temple's Telegram"; Robert Warwick in "Thou Art the Man", and Ethel Clayton, under the direction of Walter Edwards in "A Lady in Love."

Donald Crisp will begin the filming of "Held By the Enemy" about January 8th.

Jack Holt, who has appeared in a number of Famous Players-Lasky, and other west coast made subjects, has been placed under a long term contract by Jesse L. Lasky, and will do his first work under the contract in "Held By The Enemy."

Miss Jeanie MacPherson, who has been east on a holiday trip, is back at the Hollywood Lasky studio working on the next production which Cecil B. DeMille will film.

A. B. Wilkie of the Lasky publicity department is going east to do some special exploitation work, and will remain in New York about one month.

Goldwyn

THE holiday lull continues at the Goldwyn Studios and it will be several days before production activities again reach the maximum. At the present time but three companies are at work making "The Road to Destiny," "Earthbound" and the "Edgar" stories. Casts for all of these films have been given in previous issues.

The Goldwyn band, which was started several weeks ago to furnish pleasure and amusement for members of the studio staff, has been found to be a much needed organization this week, when the band of thirty played prominent parts in two productions. Maurice Tourneur engaged the band for a number of scenes which were made at the studio and Director E. Mason Hopper who is filming the "Edgar" series used the thirty musicians under the leadership of Bert Crossland for a parade through the streets of Ocean Park and Venice, scenes of which were taken for the initial "Edgar" story.

Victor Schertzinger, who went east to direct Mabel Normand, has returned to the coast and is working with the scenario department in the preparation of Miss Normand's next vehicle. The star will arrive about January tenth and everything will be in readiness at that time for the filming of her next film.

National Studios

OFFICERS of the National Film Corporation of America have made extensive plans for improving their producing plant in Hollywood and expect to spend approximately $200,000 in new buildings, stages and equipment within the next three months.

One of the first improvements to be made will be that of the erection of a new administration building immediately in front of the present one on Lodi street. At the same time, a combination light and dark stage will be put in construction and plans are being drawn for the erection of an electric power plant. The work of these improvements has already been started under the direction of Production Manager Isadore Bernstein, and is progressing without interference with production activities at the studios.

Continuity is now being prepared for the film version of "Mary Minds Her Business," which will be an adaptation from the George Weston serial story of the same name which appeared in The Ladies' Home Journal. Mildred Considine prepared the screen version and a cast of exceptional talent is being engaged for this picture. The National Comedy Company, making two-reel subjects for Goldwyn, has completed two more releases featuring Neal Burns, which have been titled "Treat 'Em Rough," and "A Sleepless Night."

The work of producing "The Kentucky Colonel," under the direction of William A. Seiter, is progressing most satisfactorily with a cast that includes J. J. Dowling, Francis MacDonald, Elinor Field, Lloyd Bacon, Little Thelma Salter, Gordon Griffith and Fred Kohler. The screen version was prepared from the Opie Read book by L. V. Jefferson. The recent announcement by National that J. J. Dowling is to play the title role, brought thirty offers for the productions, according to Isadore Bernstein, manager of Productions.

Christmas cheer was added to the employees of the National Studios by the distribution of more than $2,000 by Captain Harry M. Rubey, president of the company. Mrs. Robert Jackson, who has been with the National since its organization, serving in a confidential capacity to the president, has retired, owing to ill health.

Plans have been made for the filming of a serial featuring Jack Hoxie, under the direction of Murdock MacQuarrie, which will be titled, "The Son of Tarzan." It will be remembered the National produced the first Tarzan picture which was released by First National under the title of "Tarzan of the Apes."

Hampton

THE completion of the new Jesse D. Hampton Studio, to such an extent as to make possible the several producing units beginning work there, was celebrated this week by the completion of the Blanche Sweet release "Simple Souls," which was directed by Robert Thornby. This adaptation from the John Hastings Turner story by Fred Myton, gives Miss Sweet a number of different roles and characterization, the gamut extending from that of a London shop-girl to that of a duchess. One of the important characters in the story is Sid Doyle, and after numerous efforts to find someone to fit the part, Jesse D. Hampton discovered a scene painter, who has every appearance of "Sid" and so the scene painter became an actor. Included in the notable cast are Herbert Grimwood, Charles Meredith, Herbert Standing, Kate Lester, Mayme Kelso, Aaron Edwards and Fred Huntley. Many of the scenes for this were taken aboard a Los Angeles' millionaire's yacht, but it was necessary to build a salon at the studio in replica of the one on the yacht, which was 108 feet long and had a width of 26 feet.

William Desmond has completed his work in the Dan Hart melodrama, "The Parish Priest," under the direction of Joseph Franz, and the H. B. Warner subject, "The White Dove," has been completely filmed. It will take several days for the Jesse D. Hampton Company to become thoroughly installed at the new producing studio and then all three companies will begin upon new subjects.

Universal Newsettes

A number of Universal directors will start the New Year on new productions as the past week has seen no less than five films completed. Tod Browning, who has been working for a number of weeks on the Turkish story by H. H. VanLoan, has completed "The Beautiful Beggar," which starred Priscilla Dean. Tsura Aoki, who has been playing under the direction of Christie Cabanne in "The Burnt Wings," has finished in this and will next play in "A Tokio Siren."

Douglass Gerrard has made the last scenes for "The Forged Bride", which stars Mary MacLaren and Allen Holubar has shipped "The Gorgeous Canary," which starred Dorothy Phillips.

An accident befell Art Accord this week which will prevent work of the serial company which he heads for a number of weeks. In a riding scene with Mildred Moore, in which both were on the same horse, the animal reared on concrete pavement, slipped and fell. Accord lifted Miss Moore to safety but was unable to slide from the horse before it fell. The bones of one of Accord's legs were broken by the weight of the horse.

David Butler, who has been seen in a number of very successful plays in which he appeared as leading man, following his discovery by Griffith and his initial screen appearance in "Hearts of the World," has been signed by Universal for a long term and will be starred. His first starring vehicle will be "The Girl in the Mirror."

President Carl Laemmle, who arrived at the coast last week, for conferences with General Manager Tarkington Baker, has made no statement respecting changes by Universal in any respect regarding the 1920 policy. He is still to be seen daily at Universal City.

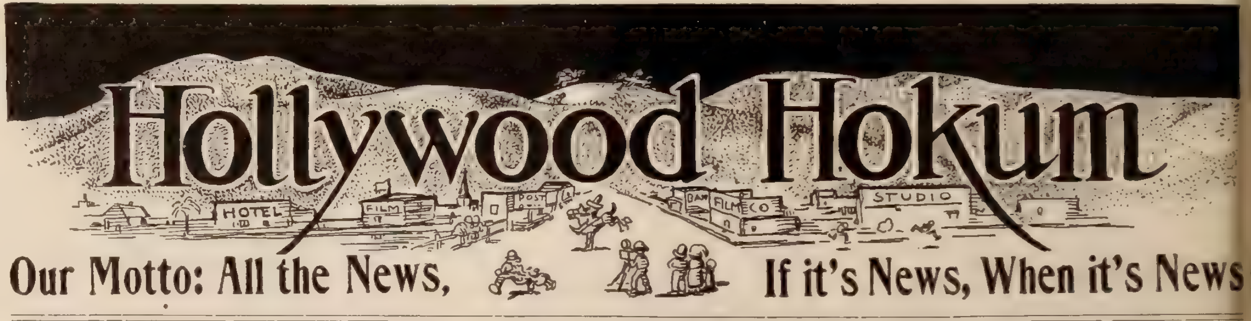
The working script for "The Better Half," which is to star Mary MacLaren is ready for productions and Phil Rosen will be in charge of directing this which is his first initial feature picture.

The wedding of two Universal employees was consummated December 27 when Wilson Leahy of the laboratories and Elsie Lewenger, secretary of Charles Hertzman, head of the Publicity Department, were quietly married in Hollywood.

Neilan Studio

MARSHALL NEILAN has rented space at the Douglas Fairbanks studio for the filming of many scenes of his second First National release, and is now engaged in filming scenes at this plant. No announcement has been made respecting the title of Mr. Neilan's second release. The scenario for it was written by Marion Fairfax. Matt Moore was especially engaged to play the lead and arrived here from New York several weeks ago. Opposite Moore will be Margery Dawn. Neilan also has arranged a very good part in this picture for Wesley Barry, the freckled face boy, who made his first appearance of consequence in the performance of "Daddy Long Legs." Others in the cast are Betty Bouton, Tom Guise, Adele Farrington and Thomas Jefferson. Co-directing with Mr. Neilan, in the making of this film, is Victor Heerman, who has been with this producer since he organized his company. Heerman formerly directed comedy and was responsible for the making of a number of Mack Sennett and other well known and successful comedies.

Mr. Neilan has especially engaged Christine Mayo for one of the most important parts in this second of his First National productions. Miss Mayo has appeared in a number of very successful pictures following her career on the speaking stage.



Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Foggy and Fair.

Hi Abrams is in town.

Carl Laemmle's still in town.

Ralph Proctor's visiting the coast.

Hunt Stromberg has come west to grow up with the country and Tom Ince.

Al St. John is authority for the statement that acrobats must start young.

Jack Warner claims to be the only producer who drives his own automobile.

Bayard Viellers and Louis Joseph Vance have joined our gang of filmsters.

Russell Simpson is craving for a snow story, so HOKUM suggests a trip east.

Robert Brunton is going to have a theatre in our midst where Brunton pictures may be shown.

After playing in "The Dream Cheater," Wedgewood Nowell is reported to have left for a vacation in the Ozark Mountains.

Now that Jack Dempsey is safely through the world championship fight, Pathe has seen fit to take out a life insurance policy.

Lou Anger is back from New York, and like many others who have been east recently, says nice things about the weather. Here, not there.

Sig. Schlager is on to do Broadway and find out why the trade publications don't use all of his stuff about Louise Glaum and Hobart Bosworth.

When Herbert Grimwood saw his first motion picture on the screen he exclaimed: "most extraordinary, what?" And then he was introduced all around as being English.

Roscoe Arbuckle claims there are twenty good reasons why business should be good for the exhibitors, and then he started to name his twenty releases for Paramount.

There's to be a flood of Tarzan serials. National's coming up with "The Son of Tarzan," and Harry Ravier is making "The Return of Tarzan." Such a monkey business.

Bert Lytell is out of prison after five days incarceration. An Arizona prison too. Bert was heard to remark it was just like a modern hotel, minus the exorbitant prices.

Now that we have learned that Aggie Herring created the role of "Barbara Fritchie" on the speaking stage, we know why she says: "Shoot, if you must, this old grey head."

Isadore Bernstein plans to build an apartment house for National Film employes which he plans shall be rented so that the investors receive seven per cent., and this plan was originated in these days of the h. c. of l.

Now that the holiday season is over, and this is the industry of pictures, many of our leading lights have turned their attention to preparing for St. Valentine Day, with the telephoto lens focused on St. Patrick's Day.

The Christmas spirit was rampant, and the New Year was fittingly ushered in. Evidence of the latter consisted of many New Year resolutions:

Douglas Fairbanks will continue to smile.

Lou Cody won't vamp another one.

Sid Chaplin agrees to make a funny comedy.

Charles Ray swears he will not act unnaturally.

All P. A's. are doing to write the truth, and nothing but the truth. (Yes?)

William Hart will continue in westerns.

Priscilla Dean will comb her hair every day during 1920.

C. B. deMille will stop the issuance of sport shirt photos.

E. H. Allen will try to make the ghost walk every week.

Mabel Normand vows to continue in comedy drama.

Pauline Frederick resolves to use her eyes—on the screen.

May Allison will not dye her hair.

Motion Picture News will not move its west coast offices again for at least three years. Present address: 207 Baker-Detwiler Building. Pico 780. Write, wire or phone. Cable address: HOKUM.

THE PUTTEES QUEST

The star reporter had a wild goose chase this week when he attempted to find Reginald Barker in search of definite information regarding Puttees. Barker, it was learned, had tramped all over the eighteen thousand acre ranch Tom Ince built a studio on, and so it was expected he was in position to shed some light on the momentous question of who wore puttees first.

But the scribe, failing to find Barker, never thought of asking anyone else about the question and so returned with his reporter's note book untarnished, and his pencil still sharp. As an interviewer, the reporter proved himself to be fine talking machine machine with a broken spring.

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PEGGY SHANOR
PAUL PANZER

Direction

FRED W. SITTENHAM

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The Mystery Mind

CAN *a spirit steal the soul of a man?*

Is that man guilty of what he does?

The ARISTOCRAT of SERIALS

Equipment Service

News and Gossip in the Equipment World

The new catalog of the Howells Cline Equipment Company is an excellent example of the correct way to invade foreign markets. This catalog—printed in three languages—contains a selected list of American made equipment covering as the Howells slogan says "Everything from the Street to the Sheet."

With Joe Hornstein in charge of the equipment, the Howells C. E. Co. should have no trouble wherever their material goes.

Someone arises to inquire if the Howells slogan will be equally alliterative in Czecho-Slovakia or Zambesian. Frankly we don't know how it will sound but we are willing to wager a copy of last year's NEWS that it will look like the product of a stammering linotype machine.

A. W. Olson, formerly secretary to the Assistant Director of Personnel, Organization and Finance at the War Risk Bureau, Washington, has accepted a position with the Typhoon Fan Company.

Saw J. C. Kroesen of the Edison Lamp Works the other day. Wasn't saying much audibly but his enigmatic smile suggested a lot. It looks as if there would be something doing soon to interest the advocates of incandescent projection.

These are the days of calendars and pocket diaries. Hope you've received your share. It's easy to find a place for the calendars but a man's pockets will hold only so many little fat pocket diaries. However—we all like to get 'em.

And say—don't forget to look at the first ad on the new "Rotary" portable projector. It should be in this issue.

The ad can't tell everything, so we're printing a detailed description in next week's issue. Exclusive in the NEWS. Those who thought the Geneva Star had been practically standardized will have something to look forward to.

Last Week We Met—*H. F. O'Brien*

KALAMAZOO — the "Direct to You" town — is where O'Brien first noticed the poor regulation of the town's lighting system. Ever since then he has been working day after day in an endeavor to correct similar troubles.

Really and truly, and after everything has been said in favor of the town by its publicity agent, you can't blame Harold for leaving the place. As the atlas says, "Kalamazoo is known for its stove and range manufactories, its celery farms and its state insane asylums." Whether or not the last feature is caused by the combination of the other two it is not for us to say. But we are sure that placed in a similar position we would do as O'Brien did—leave town.

Long about the tender age of twelve, in the fall of the year, when the celery was being whitened, parlor stoves were being shipped out and the asylums were being filled with heads of families who had been made poor in an attempt to give their wives and children a summer vacation, Master H. F. O'Brien trekked it for California.

As he slid off the Overland Limited in the Los Angeles station the first object he spied was the tower of the Los Angeles Polytechnic High School. Four years later he had gone through this school of learning from boiler room to weather-vane. A few years spent in Central Station work taught him how the laboring man feels towards Capital. From there he entered the offices of Westinghouse Company, working up from the lowliest clerk to his present status as—Expert on Motion Picture Studio Equipment.

While O'Brien was in the Service Department of the Westinghouse Company he was thrown into frequent contact with the studios. The work became more interesting to him, and having made a study of its requirements he naturally managed to corral considerable of the studio business in electrical equipment and supplies. As the result he was promoted to the Sales Department to handle Theatres and Studios exclusively.

The question of balanced circuits has ever been one of the troubles of the studio electrician. Various methods have been employed or suggested to solve the trouble. But nothing was quite right until O'Brien came along and with the aid of a couple of practical electricians gathered together three units and constructed the first three-unit generator set for studio use. Since that time this scheme has come into universal application, showing that the idea was founded on the right theory—O'Brien's theory.

Some weeks ago O'Brien came to New York to see the Eastern studios. For a fortnight he moseyed about town, finding himself welcome wherever he went.

As for himself—O'Brien is a quite unassuming chap, with a manner that makes him popular with all. His personality, together with the kind of knowledge with which he has armed himself and the personal service he gives to his clients, are the factors that have made him the studio authority of the motion picture group in Los Angeles. After being favored with a visit by him, we trust that he finds time to make another soon. The industry can use a number of men like him.

Equipment Operating — Projection — Questions Answered

The Transverter—What it is, How it Works, How it Differs from Others, and What it Does

A Complete Article on This Device with Dependable Data from a Personal Test

(Continued from last week)

After the load had been varied from normal to over load and back to no load, the field rheostat was altered to give 40 amps. at normal voltage. Similar readings were taken. These are given in the middle column of the table.

And, lastly, a normal voltage, 30 amp. setting was made and readings taken. The figures of this third test make up the right-hand column.

Using the figures thus obtained, the curves shown in Fig. — were plotted. Those readers who have not had practice in curve reading may prefer to study the bare figures, but others will be interested in the curves as plotted.

We are principally interested in the 50 amp. 55 volt curve, as that is the normal characteristic for the machine under test. The shape of this curve explains what happens when the second arc is struck and both are burning simultaneously.

Suppose, for instance, we have started the machine and have struck Arc No. 1. The generator builds up voltage until an arc stream of 55 volts is reached. Now, look to the left where the figures representing voltages have been placed. Follow up from zero until 55 is reached. Follow horizontally to the right until you touch the curve at the place marked "B." It is at this identical spot that your machine is now operating. But possibly you wish to find what current the generator should be delivering. To do this drop straight down from point "B" and read the number of amperes. It is found to be 50, which is as it should be, since the transverter under test is a 55 V. 50 amp. machine.

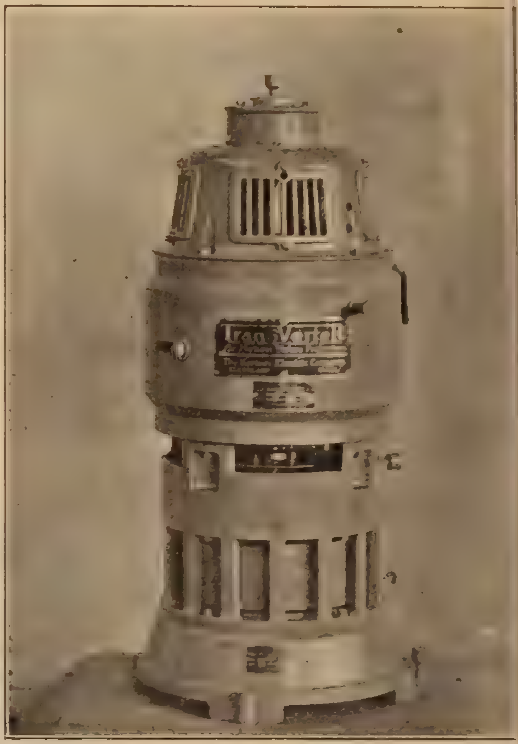
Now, what happens when the second arc is struck? Here again the curve explains everything. When the carbons of Arc No. 2 are brought together, struck and drawn apart, there is an attempt on the part of the voltage to force current through the arcs. The voltage increases as the carbons are drawn apart until the normal setting is reached. We then have two arcs in series; the current being the same through both arcs circuit and the voltage twice normal.

With one arc our voltage was 55. With two arcs it will be 110. Follow up the figures at the left which indicate voltages until 110 is reached. Then travel horizontally to the curve. The point arrived at is marked "B." This is the place at which our machine is now performing. To find the current, act as before. Drop straight down from point "A" and read the figure, which is found to be 55 amperes.

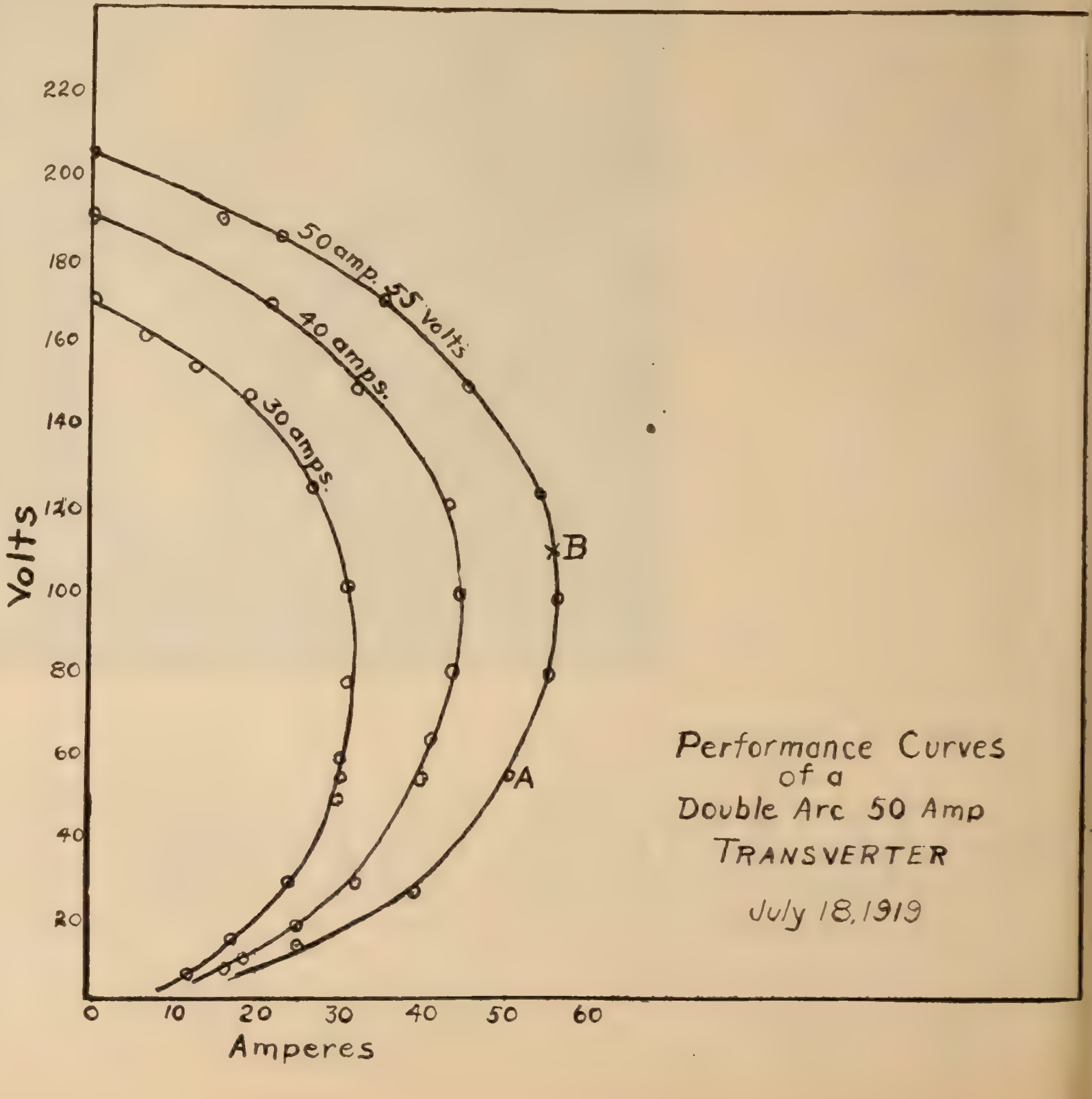
Those who have handled a transverter have noticed how the voltage rises if the arc is left along, while the current remains practically stationary. This feature is also explained by the curves.

Suppose that the arc is struck and adjusted to its best position, which for purposes of illustration we will say is where the voltage is 55 and the amperage 50. Once adjusted the arc is allowed to burn without attention. As the length of the arc stream increases the potential difference across the arc becomes greater. The voltage rises to 60, and then to 65 and 70. Because of the load characteristic of the transverter this increase in voltage affects the current but slightly. That part of the curve over which the machine operates is practically a straight line. For instance, starting with 50 amps. at the 55 volt mark, an increase of ten volts means a difference of 3 amperes. At 80 volts, the amperage would have increased by only 5. This does not mean that the projectionist could set his arc and let it run without attention until the voltage reached 80 or thereabouts. First, he would have trouble because his spot would work out of position, and, secondly, when his voltage got to 70 or 80 it would become a difficult one to handle, and would give poor results on the screen. But this peculiarity of the transverter is given here merely to point out one feature of its design which makes it different from some other motor generator sets.

In endeavoring to explain the actions of the transverter by the shape of the curves, it will have been noticed that only the curve for normal operation was considered. This was done for the sake of simplicity. The two other curves are given here in the event that the user has a 50 amp. double arc machine from which he is drawing but 30 or 40 amperes. Practically the only difference is in the general shape of the curves, and the change that appears is favorable to the machine. In proof of this it will be noted that the sections of the 30 amp.

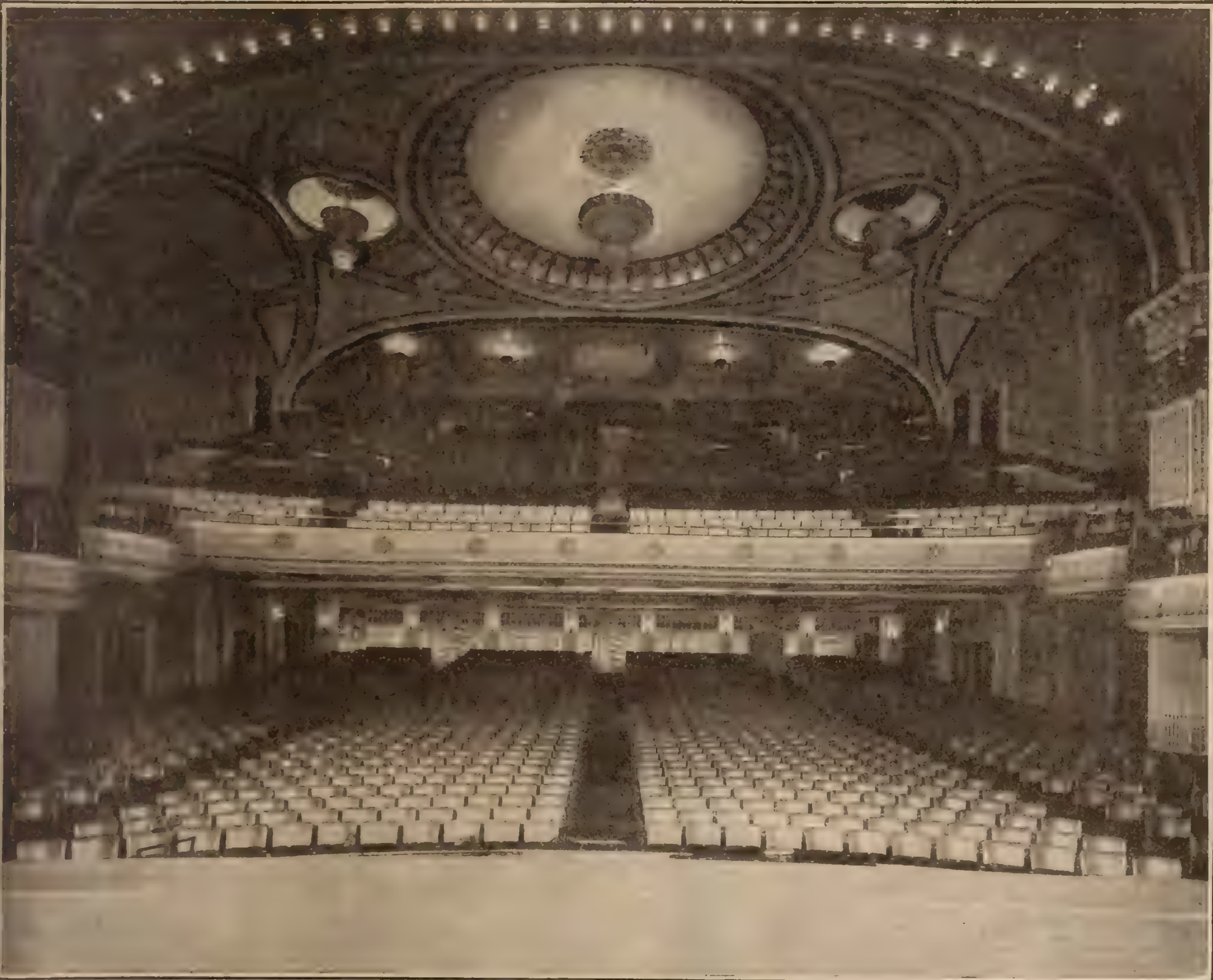


The Transverter



CINCINNATI'S MAGNIFICENT NEW THEATRE

EQUIPPED WITH POWER'S 6B CAMERAGRAPHS



The Palace

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AL. WALLE, Manager

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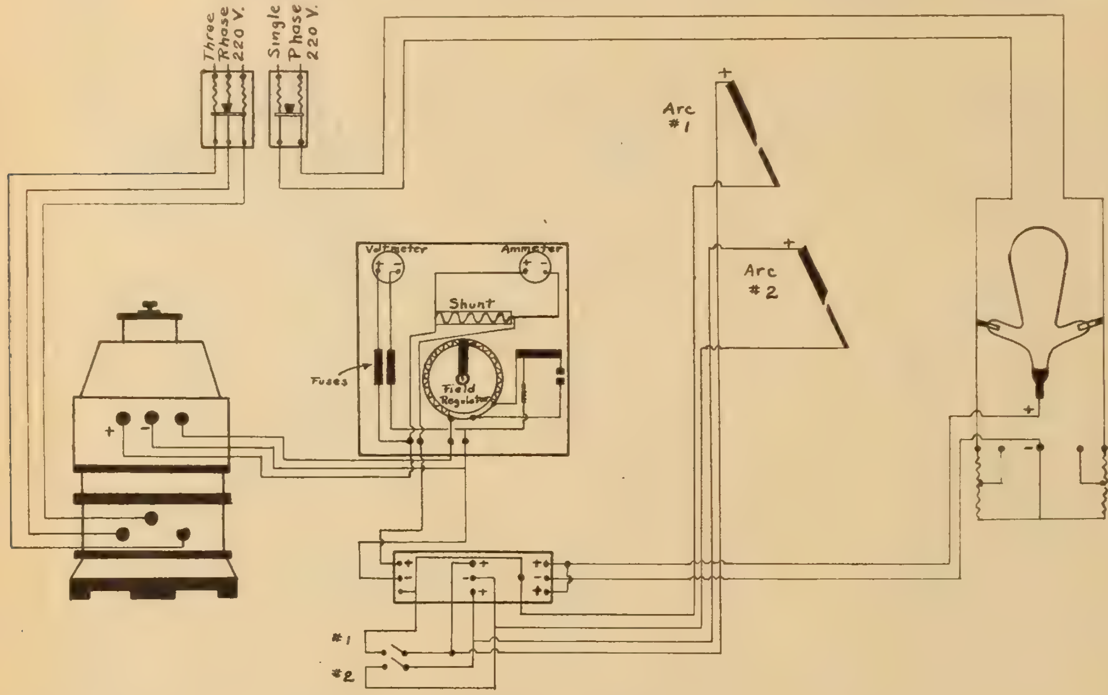
and 40 amp. curves over which the Transverter normally operates are nearer a straight line than the 50 amp. curve. This would indicate that as the carbons burned away and the gap lengthened the current would remain steady over a considerable range of voltage.

There is no need in concluding this article, to make the statement that the Transverter is indorsed by this department. The favorable reports which have been received from projectionists who have operated the machines day in and day out are worth more as recommendations. Suffice it to say that we were much impressed by its performance, and particularly the ease with which it can be handled. There is a minimum of parts and accessories; it requires no ballast resistance; it is practically foolproof; its size and vertical design mean that it is eminently suited to the under-size projection room which from observation we should judge comprise about 90 per cent. of the projection rooms now in use; it is well constructed and care enough is used in its assembly to insure a long life provided it is used in a manner befitting it importance.

We wish to thank the manufacturers of th Transverter for the courtesies extended to us whil making the tests and also for the loan of illustrations to accompany the report.

As any one who has had anything to do wit electrical apparatus will admit, the manufacturer of the Transverter were open-handed in their dealings when they allowed an outsider to select an stock machine and test it for efficiency, knowing that the figures thus obtained would be widel published among those who would base their opinions of the machine on the results obtained. Ever the best made of electrical machines will have differences in raw materilas such that no two will have exactly the same efficiency.

To projectionists we would say that we have endeavored to cover all the points which may have arisen in their minds concerning this machine. If, however, we have failed to satisfy their wants we will be pleased to take up any detail and enlarge upon it in so far as it may be possible.



Wiring Diagram of Transverter with Mercury Arc Emergency Set. Layout made by W. B. Allen, President Local 360

RECORD OF TEST.

D. C.

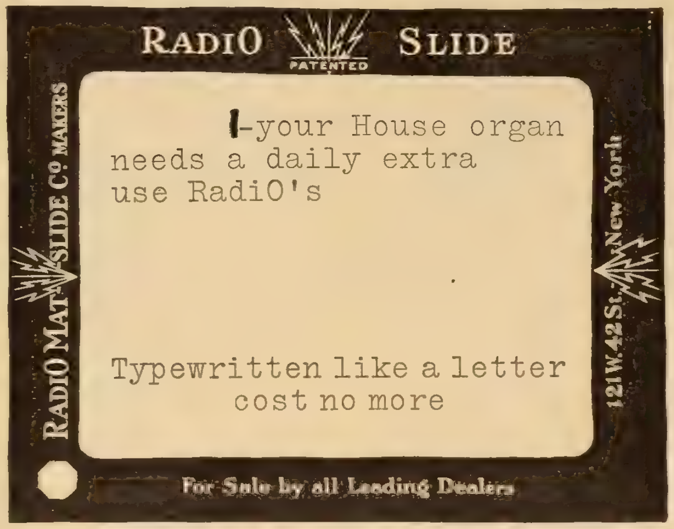
50 amp. 55		40 amp. 55		30 amp. 55	
Volts	Amps.	Volts	Amps.	Volts	Amps.
55	50	55	40	55	30
80	55	65	41	60	30
98	56	81	43.5	78	31
124	54	100	44.0	101	31
150	45	122	43.0	125	27
150	35	150	32.0	147	19.5
185	23	170	21.5	155	13.0
190	16	190	0.0	162	7.0
205	0	55	40.0	170	0.0
55	50	30	32.0	55	30.0
42	50	19	25.0	49	30.0
27	38.5	11	18.0	29	24.0
14	25.0	[illegible]	16.0	15	17.0
				6	12.0

RESULTS OF OVER-ALL EFFICIENCY TEST

	Output				
Input Ac Watts	Volts	D. C. Amperes	Watts	Percent Power Factor	Percent Efficiency
4150	55	50	2750	82	66.3
7425	110	50	5500	87.2	74.0

The End

PATENTED—ACCEPT NO SUBSTITUTE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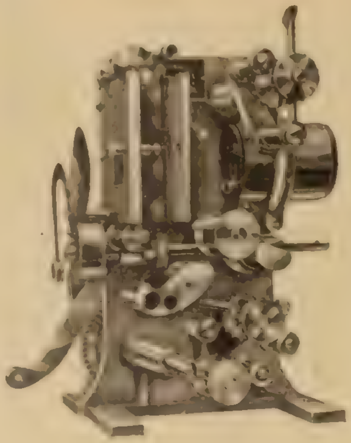
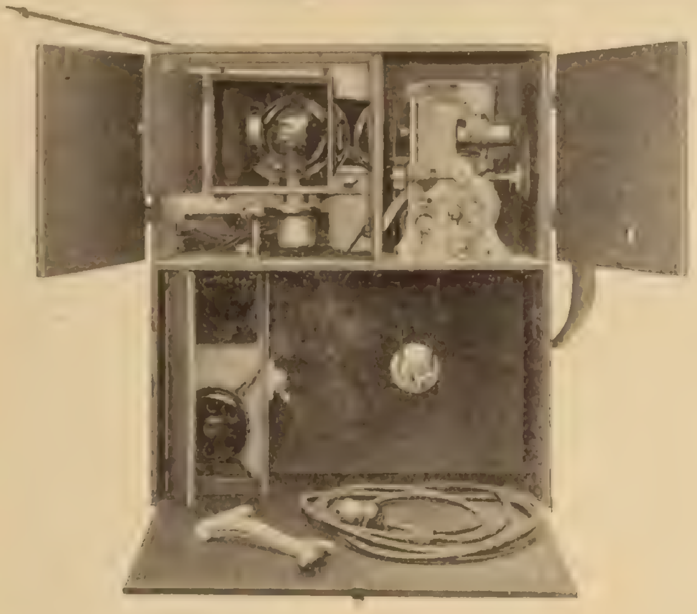


The Heart *of* "the Rotary"

An improvement in motion picture mechanism is found in the new "Rotary" presser movement, which replaces the present-day "geneva" or "star-and-cam" device.

The "Rotary" is so original in design, so simple in construction and so successful in operation, that comparisons are interesting and enlightening. For example, the usual "star-and-cam" has TEN wearing surfaces, in direct comparison with the TWO simple bearings of the "presser" movement.

In the "Rotary" presser mechanism, the film is treated as a continuous ribbon. Sprockets and sprocket-holes are disregarded; the film is gently PUSHED down—picture by picture—by the CONTINUOUS application of the revolving presser to the entire width of the film.



"The Rotary"
Portable Projector

—"The size and weight of a suitcase; the strength and quality of a professional machine"—with exclusive, patented features that are in advance of every mechanism. Easiest to thread and operate; the projector for portable use.

For Detailed Information, Address "Rotary" Dept.

Educational Films Corporation
of *America* - 729 - 7th Ave. New York

Simplicity
Safety
Satisfaction

There is opportunity for live-wire representatives throughout the United States and Canada—men who can grasp a man's-size opportunity, and make the most of it. Territory is being rapidly disposed of—to men with the right qualifications.

Poet-Projectionist

YOU have heard that oft repeated line that poets like projectionists are born into the world for a different career, but fate in the form of an employment agency, the high cost of shoes or the low temperature of the weather has different ideas and acts accordingly.

Well, when we opened this morning's mail there was a letter on the top that toppled over into our hands as if it was eager to be read.

The letter contained a poem from a projectionist in good standing. We looked it over—whistled a couple of times through our teeth—and decided to print it right then and thereabouts.

Without further eulogy, apology or doxology we hereby serve it to you, knowing that you will give is as good treatment as we have accorded it.

Lines to an Operator

When you enter a picture show
Do you ever stop to think
Of the man in the room overhead,
That makes the picture go.

He's up there doing his level best
For the patrons day by day
But some folks think he's a failure
If mishaps come his way.

For when your interest deepens
In a play that is shown on the screen
And something happens—the picture stops
You become haughty as a queen.

Right away you conclude he's a failure,
The white screen itself is the proof
But no one knows the equipment
He has in his hole near the roof.

* * * *

The show is now over and homeward you go
And to friends you slur that picture show
You blame the man behind the machine
But the real true cause you never know.

—Edmund Buras, Local 293,, New Orleans.

Is Making Home-Made Camera

M. H. Thoreau, Victoria, B. C.:

Just a few questions regarding a M. P. camera. Could I use a Powers or Simplex movement in a M. P. Camera? What is the speed of the average camera movement? Seems to me that a good M. P. Camera lens (with iris diaphragm) used in conjunction with a projector movement could be used to make an amateur M. P. Camera. What's your opinion? Couldn't I get a much wider shutter opening with a projector movement than is usual with a M. P. Camera, thus allowing the lens to be stopped down to gain better definition.

My plan is to use a projector movement and gate (made light proof of course) with a shutter geared direct to the cam shaft and running between the lens and the aperture.

In the issue of September 20th, R. V. Plew asks what is wrong with his motor when it won't start but when given a turn in *either* direction will run in *that* direction. You say "*high mica*" but in my opinion that is impossible. I am pretty sure that Plew has a single phase A. C. induction motor and that the starting contacts are not making good connection or there is a break in the wires feeding the contactors. If he cannot repair it himself or cannot get it repaired if he will push button across the two wires which feed the contactors he will find that by turning on the juice and giving the button a touch that the motor will start as usual. Caution—Don't press the button too long or don't leave current on when motor is not running.

In the same issue Lewis Garvin, Columbia, Ky., complains that the so-called "*city projectionists*" blames the *country operator* for all the *punch marks* and *torn up film*. I don't believe the *average* city projectionist does anything of the sort as many of them often run damaged film which they know has only been run in the city. But they also receive film which has been in the country which is in much worse condition.

Your correspondent also says that the City man should come out in the country and see some of the stuff his city brothers send out. If this "country operator" (That's what he calls himself) will just come into the exchanges in the City and see some of the film that has come in from the country with mis-framed splices, unscraped splices, splices made with nails, pins, common paste and glue, gummed paper, together with the numerous scratches, titles, reversed and a hundred other things he will no longer wonder why his country brothers get the majority of the credit for film damage.

A correspondent also says "I am a small town operator and I think that some of these Expert Projectionists, as they call themselves are nothing only operators just like myself, operating for a living."

Well the city Projectionists are at least up to date they use the name for their profession which has been adopted by the Society of M. P. Engineers, Projector Manufacturers, Projection Departments and the industry in general. Come On "Columbia," call yourself a "projectionist" even if you are only a "country operator."

He says he has been operating for eight years and thinks he knows more about a machine than *some* of the city projectionists receiving from $25 to $50 per week. This is very possible but if he is as slow in other ways as he has shown himself to be regarding the title "projectionist" I'll bet it applies mostly to the $25 variety.

Now Garvin don't think this is a personal dig because you may and in all probability are a better projectionist than the majority of the so-called "city" men but please don't think that just because your film arrives from the exchange in bad condition that it was a city projectionist that caused the trouble.

I admit that city projectionists damage many feet of film as the majority of the film I receive has only been run in 4 or 5 cities between Winnipeg and here (one house in each place) and some of it

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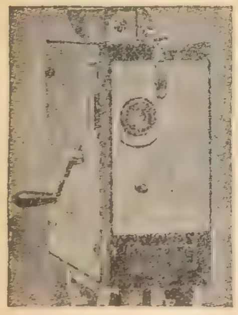

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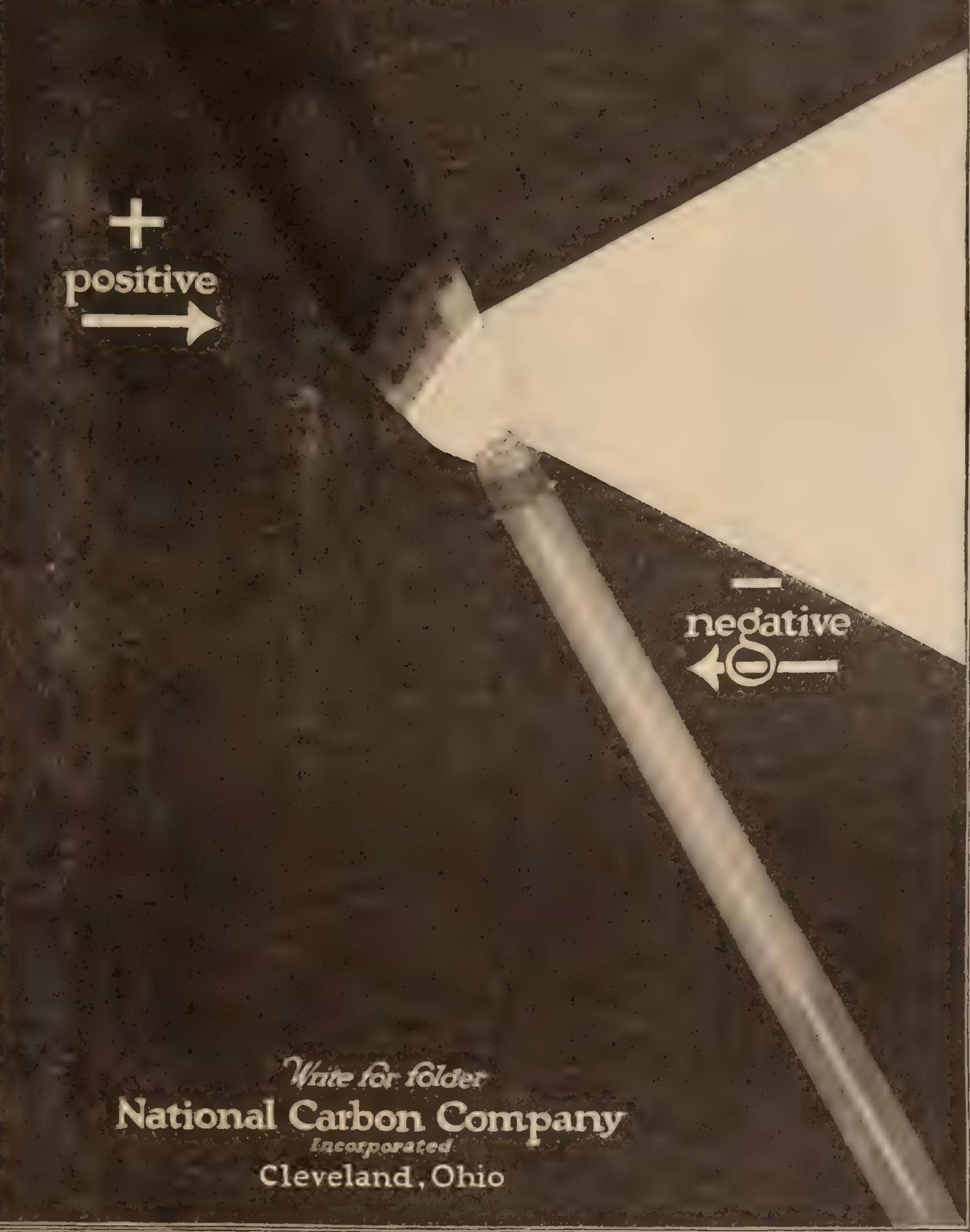

Write for folder

National Carbon Company
Incorporated
Cleveland, Ohio

certainly has had some hard usage considering the short time it has been in use.

I would like to ask W. B. Allen of Edmonton, Alberta what the condition is of the film he receives. He runs a good deal of the stuff that I do and gets it about half way from its release in Winnipeg to its running here. Then we might be able to locate who uses the X's for change over signs and cuts off fade-outs at the end of the reels.

Some of it shows treatment that is unusual to say the least.

I am enclosing a few samples taken from "Bill Apperson's Boy" (Jack Pickford—First National). Someone is using this punch mark on most of the best pictures of all the large exchanges. There are about 4 holes at the end of each reel. Sometimes at fade outs etc., where a change over is very simple.

I have a M. P. Camera lens marked *Urban Special 2 inch.* Could you give me from this meagre information any idea as to whether it might be any good or not? Don't laugh, I just want to know if this style lens ever was a first class article and what their speed is. I realize that you couldn't tell me it was a good one without seeing and testing it but I thought if there was any chance of its being any good I might try to have an *iris diaphragm* fitted to it. Where could I get this done.

M. H. T.

Reply:

Yes, you could use a Simplex or Powers intermittent movement in a motion picture camera of your own make if you wished to do so. We understand that there are a few commercial cameras (generally for somewhat special purposes) in which one of these movements is used. When they are made use of, it is to get the rapid "pull down." The average camera movement is a "fifty-fifty" or 1-1. There is no reason that we can see, why a good M. P. lens used in conjunction with a projector movement should not produce a very decent amateur camera.

The present cameras allow a shutter opening of 180° which is the equivalent of a 1/32 second exposure with a one-to-one movement of the crank. This allows an equal time for the pull-down. In the projector with, say, a 5-1 movement the time allotted for the pull-down is approximately 1/90 of a second. If a movement as rapid as this were required the camera makers would have incorporated it in their designs. But the proof of excellence in picture making is present in every high class film marketed in this country—and in every case a shutter less than 180° was used, with the lens stopped down to f.16 or thereabouts depending of course on local conditions.

Perhaps some of the experimenters who read these columns have worked on the kind of camera suggested by Mr. Thoreau and will be glad to give him and the rest of us the benefit of their results.

We are glad to see you get in on the discussion of "city vs. country" and the stand you have taken is to your credit. Although all the letters are interesting it is to be feared that in a great majority of cases the man who is setting forth his views becomes so absorbed in defending his particular crowd against the arguments of his opponents that his language over-reaches itself. We have had occasion to delete some classic diatribes before sending letters to the press.

Yes, let's hear from W. B. Allen. He has kept silent for too many weeks. It must be that he is getting ready to spring something new.

We have inquired about that Urban Special lens and find that it was made for the Urban Camera. It was a very good lens with a speed of about f.3.5. You would probably have very good luck by using it with an iris diaphragm. Try it out.

National Anti-Misframe League Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Honor-Roll

(1203)	Claudie Duckett	Lake View, Texas
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(1206)	Raphael Levine	Corsicana, Texas
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(1208)	Harold A. Bortz	Allentown, Pa.
(1209)	Wm. H. Salto	Geneseo, Ill.
(1210)	Marcus Lovelady	Tyler, Texas
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(1212)	H. G. McGaughey	Monroe, Ga.
(1213)	E. F. Kelly	St. Petersburg, Fla.
(1214)	Evan T. Davidson	Maysville, Ky.
(1215)	Lewis C. Westenbarger	Whitestown, Ind.
(1216)	F. R. Rumph	Florence, S. Car.
(1217)	Arthur Howard	New York City, N. Y.
(1218)	Sam F. Duffie	Hillsboro, Texas
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(1220)	J. K. Araki	Hilo, Hawaii
(1221)	R. G. Carpenter	Brickhannon, W. Va.
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Chicago's Ventilation Expert Signs with Typhoon Fan

MR. T. R. WILSON, who for the past six years has been connected with and lately in charge of the well-known Chicago Health Department's Division of Ventilation, has left to accept a position as Chicaco representative of the Typhoon Fan Company's new offices at 64 West Randolph Street, Chicago, Ill.

Mr. Wilson testing air motion by ammonium chloride apparatus

Mr. Wilson's experience in the cooling, heating and ventilation field has indeed been widely varied. His earliest work was done in tunnel ventilation where for five years his work covered the entire category of tunnel construction from pressure work, where twenty-five pounds pressure above atmosphere was used, to hard rock tunnels driven two hundred feet below the surface of Lake Michigan. At the completion of this work the City of Chicago having under way the organization of the first Ventilation Division of any municipality, he accepted service in this Division, and up to the time of his joining the force of the Typhoon Fan Company, he filled all the positions in that Division up to Chief.

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The Equipment Section of the News covers more than Projection—

Read the pages on Camera, Laboratory Technic, Theatre Construction and Supplies.

Simplifies Projection— Improves Pictures— Lessens Cost—

Motion picture theatre owners as well as projectionists, who are using *Westinghouse Mazda Lamps* for motion picture projection, are highly elated with the results.

Not only does the use of this light source mean better pictures and therefore more pleased patrons, but it also means a considerable saving in dollars and cents in the operating cost. Furthermore it does away with the injurious carbon gas and dust produced by carbon arc lamps, and simplifies projection.

Write for pamphlet which describes in detail the use as well as the advantages of these lamps.

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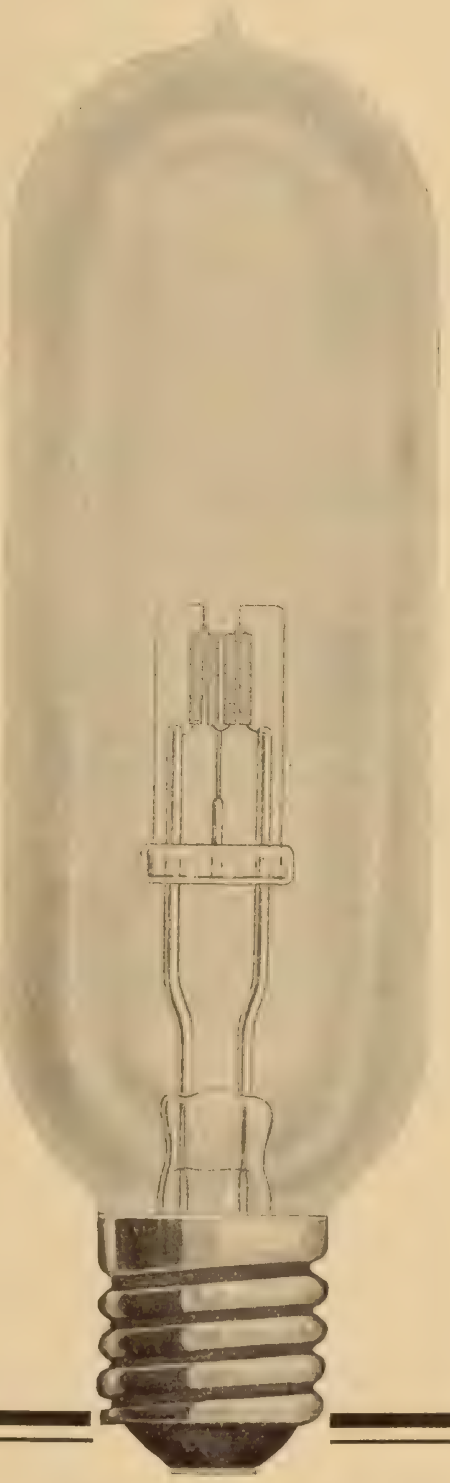

WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

Camera Laboratory — Picture Making — Studio Technique

Camera! An Article on the "How" and "Why" of Practical Cinematography

Explaining Many of the Technical Problems of the Assistant Cameraman

By William Barbarin Laub

(*Continued*)

There may be a bit of action to be played in some portion of a scene that no light would enter in reality. In the full view of the set the audience can see that the place you are going to show in a close-up is cut off from all light, or at least, we must always credit any audience with intelligence enough to be observing of any slip. The thing to do is to improvise some definite reason for light to enter and illuminate your subject and be certain that it is entirely logical. There should be a reason for every light used in artificial lighting else we'll show light with no source and render its artificiality very evident. It is so easy to show that a heavily canopied bed is equipped with a small electric reading lamp and then we can use an overhead spot shooting down on Mary as if from the tiny lamp.

At one time, all lighting was flat lighting, that is, from behind the camera and perhaps a little from each side, but never in front of the lens. One of the best cinematographers in the business was almost fired from the Vitagraph staff the first time he shot a scene with the sun in front of him. He claims to have discovered back-lighting. However, he was the pioneer in the motion picture business. Back-lighting had never been done in the hurtling illustrations and the rule was, "Sun over your shoulder always, preferably the left." Why the "left" we don't know, but probably because the right was considered unlucky far back in such medieval times.

This resulted in flat effects, that is, subjects did not stand out from the backgrounds and "round" effects were never seen. The simplest way to observe a round effect is to place a spherical object produced by the graduation of light from the bright side to the dark side. In motion picture on a table near a window and note the roundness work, direct or flat lighting is always avoided if possible. In the studio, flood illumination of a scene is given over to banks in front of a set and on an open side of a set and banks overhead unless domes are used. Auxiliary lights for strong side lights are usually arcs, either used as hard lights or used with diffusers to mould soft shadows on figures and create round effects or stereoscopic effects.

Broadsides and spots also shoot in from windows and doors in the back of a scene and often an electrician atop the back wall plays a spot on the star every moment during the action of a scene. The accompanying diagram is from the writer's note book in which methods of various cameraman have been recorded, and in passing, let me recommend the keeping of such notes on the work of others for many times valuable things will be learned. You may call this "stealing light effects" but if you caught someone making notes on your own lighting efforts you'd be all swelled up with conceit. Observe in the diagram the various uses of lights. It is a long set and is being shot from an angle that will make it appear longer than it actually is because of perspective. Two overhead domes are supplying top light, where the most important action is to occur. However, overhead banks are preferred by most cameramen unless the set is to be lighted for "night" and we want spots, shooting through windows are backlighting characters in the scene. One, in the hands of an electrician is mounted on the back wall of the set.

The treatment a star needs in order to photograph to the best advantage is only determined by experience with that particular star and by tests. Often a player can tell a new cameraman just how he or she has always been "lighted" but too often, they are apt to have ideas of their own which are not at all practical. No experienced cameraman will allow anyone to tell him how to use his lights unless he knows a star is honestly helping him by describing successful methods as applied by the man who preceded him. No time would be wasted and no ground uselessly covered if every player would make an intelligent study of lighting methods as successfully applied to themselves and pass on such information to each new photographer.

The player would certainly profit by this for incorrect lighting will absolutely ruin the appearance of many stars, especially women.

Personal characteristics too demand special treatment. There are well-known stars whose profiles are terrible but who will "photograph front-face like a million dollars" as cameraman say. Others have skin or natural complexions which will simply "eat" light and their cameramen have to "burn them up" with hard lighting for otherwise they always photograph very dark. Others require much less light because of a natural bloodless complexion which with strong illumination, reflects more light than it absorbes. Some, because of the ravages of Father Time, require very exacting makeup and careful lighting and one motion picture actress of great beauty and rare ability uses almost every color in the spectrum in making up for she is on the off side of fifty—but still plays young girl parts. Tests and careful study of a star's characteristics should be made. A knowledge of lights and lighting methods enables one to analyze effects seen on the screen.

Reflectors are often used in interior work for often a cameraman can control reflected light more easily than the direct light from a lamp or else, there are times when only a reflector can be used in a small place to produce a back light. On outdoor stages unequipped with lights of any kind, mirrors take the place of spot lights and there has been stage work done on far off locations where there was no electricity for miles. Then, mirrors furnished all lighting effects in interior scenes and large aluminum painted reflectors threw light oftentimes from one to another until it landed just where it was wanted. A cameraman should be able to control light perfectly; make it eat out of his hand as it were. One should always work with a lens hood, an outside vignetting attachment in place or something to shade the lens under most conditions.

In studio work it is safest to also use a black velvet screen tall enough to ward off flares from backlights when it is placed near the lens. All lens parts, (inside of the barrel) outside vignetting attachments etc., should be kept carefully painted with a good dull lampblack paint for the tiniest shiny surface such as a screw-head will often reflect a flare into your lens and create all kinds of trouble. That flare of light of course, will register on the negative.

TITLES

The making of titles has in many cases become an expert cameraman's job where special effects are wanted, and there are few pictures made today with printed titles, photographed in a title machine.

Positive film is used in making title negative for the reason that it produces contrasty effects which are desirable in photographing white letters on black cards. Photographing a black title card with white letters will, of course, give us a negative, and the film should be loaded in the camera in the usual way, immulsion side to the lens. But when white title cards with black print are photographed and we wish to make a black letter negative from the first one obtained, the film should be loaded with the celluloid side to the lens. This is because you are going to use the print from your first negative as a "negative" title on which the words must read from left to right when viewed from the celluloid side of the film.

There are times when a scene is wanted on which a spoken title fades in on a dark portion of the scene and remains there for a few feet. It is a mistake to do this with an ordinary title card, no matter how black it may appear nor how dull its finish. Hold the card against a piece of good black velvet and it will almost seem to be grey. The proper way to do such work is to first take the scene and pencil on your focusing screen exactly where the title is to appear and then on the same film, photograph the white letters of the title fastened on a piece of black velvet. If you are expert with pencil and scissors you can cut these letters out yourself, else buy them at any large stationery story.

Film manufacturers either hire title card artists, pay out perfectly good money to title-making concerns or else resort to plain printed cards, all of which involves expense, delays in securing titles and what not, and it seems strange that someone hasn't built a vertical titie machine equipped with a square yard of black velvet. A supply of artistically cut wooden letters could be furnished from the carpenter shop and with these painted a dull white, any title could be "set up" on the black.

William "Daddy" Paley, technical agent on cameras with National Film Corp. at Hollywood, is credited with turning the first motion picture crank in the world

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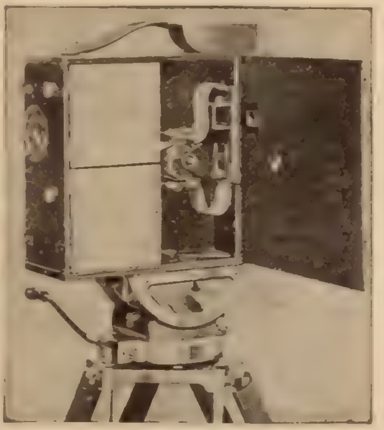

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New Year Reveals Sun-Light Arc Applied To Many New and Interesting Fields

The Possibilities of This Powerful Light Explained at Length by J. Justice Harmer

SHORTLY after the announcement in last week's NEWS of the new scheme of rentals J. Justice Harmer, president of the corporation explained to a representative of this publication some of his plans for 1920. His statement included an account of the many new fields into which the Sun Light Arc has entered successfully, and while many applications are entirely outside of the motion picture industry they will be of interest because of the technical features involved.

On account of the truthfulness of color rendition the Sun Light Arc has found a wonderful field of usefulness in commercial establishments where color definition rooms are a necessity. Department stores showing valuable colored goods have installed the light for the sole purpose of providing sunlight at all hours of the day.

Because of the fact that the Arc approaches the Sun in its intensity it has been used to fade dyes. Instead of exposing the material to the sun for a considerable length of time it is now possible to accomplish the same work in the matter of a few hours.

Closely analogous to the above is the use of the light in the forced drying of vegetables.

There has been for some time a determined attempt on the part of illuminating engineers to find a way by which athletic sports could be conducted at night on an equal footing with daytime sports. The tired business man could then enjoy his tennis after business hours. Golf courses could be used far into the night without being accompanied by a terrific loss in golf balls. This problem stands fair to be solved by the application of the Sun Light Arc, says Mr. Harmer. He goes on to say that there is no reason why base-ball cannot be played as well, as it is possible to so distribute these powerful light sources that no ball could be driven out of the illuminated zone.

It is easy to appreciate the necessity for perfect illumination in the surgical wards of hospitals. Very often the diagnosis of a specialist depends on the color of tissues. Since the color values of light rays from the Arc duplicate those of true daylight the diagnostician is never in doubt as to the real conditions of affairs.

J. Justice Harmer, Pres., Son-Light Arc Corp.

But here comes a statement that will be of great interest to all in the industry as it applies to projection. The Sun Light Arc Corp. is authority for the statement that they have found a way to apply the powerful and concentrated carbon arc used in their lamps to the projector. This should provide a source of unusual high intensity and an evenly illuminated field.

The use of this arc in the studio of the motion picture producer is ample evidence of its suitability for all photographic processes, including that of photo engraving and lithography. Then there are the mining of coal and metals whereby it will be possible to increase the working time and the output by providing the laborers with a suitable light of correct density and distribution.

But all this seems to be of minor importance when considered beside the announcement of the corporation that they are nearly ready to bring forth a new style of theatrical stage lighting that will be revolutionary. This new scheme does away with the long established footlights which have been thought necessary to the audience but which have without a doubt made the work of the actor more difficult. Just what the technical details are have not as yet been revealed but it is intimated that Sun Light Engineers have long been working on the idea and now feel that they have solved all problems in connection with its universal application. Theatrical producers who have been favored with some of the more general details of the plan have expressed wonderment and have stated that its application will do more to advance the art of the theatre than any other invention in hits generation. No doubt the sponsors will make a public demonstration within a reasonable time.

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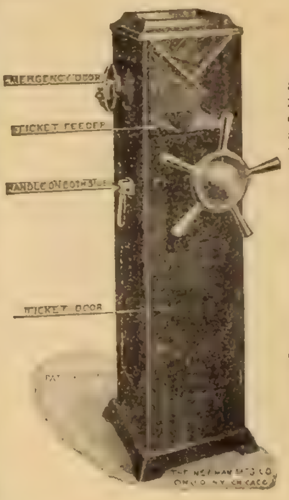

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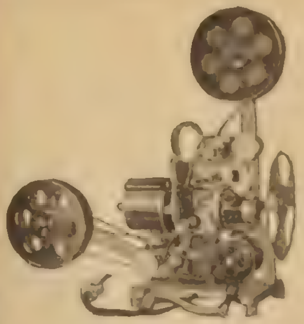

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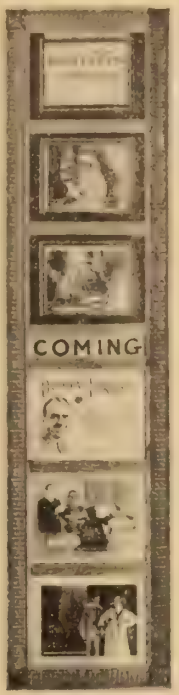

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Cue Sheets Latest Hits — MUSIC — Musical Equipment

Music Rolls for Motion Picture Music

The music editor of these columns received a very interesting catalog from the Film Music Company of Los Angeles, Cal., which contains some very interesting facts regarding music for the photoplay.

This concern started several years ago to manufacture music rolls of dramatic music, and their idea has proved to be one of the greatest aids to the motion picture musicians. They do not only manufacture perforated rolls of the best musical literature published, but also issue educational pamphlets from time to time, which in my estimation are unique in construction as well as helpful. Here are several slogans which I noticed while looking through the catalogs.

"*Don't* use any traps on *Features—Except* with *Comic* scenes; and then be modest.

"Forget the telephone bell stuff. It's punk!"

"*Don't* try to *imitate* any sounds in the pictures. That would be all right if *all* sounds were reproduced—*But*, "movin pichers" are the *silent* drama and it's th' bunk to pick out a sound here and there and try to imitate it and forget all the rest—

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"In this way you *help tell the story*.

"If you *must* use traps, save 'em for slapstick comedies and exit marches, and then go as far as you like."

Some of the latest additions to this excellent catalog are:

"*Migonette*" by Friml, a dainty intermezzo.

"*Hunkatin*" by Levy, a half-tone one-step.

"*Mysterious Nights*," by Berg.

"*Dramatic Agitato No.* 38, by Minot. Fine for short fights and dramatic climaxes.

"*Mandarin Dance*" by Kempinski.

"*The Pearl of Iberia*" by Helmesberger. A bright Spanish intermezzo.

"*Serenade Romantique*," by Borch, light dramatic.

"*Galop No. 7*" by Minot.

"*Little Serenade*" by Grunfeld, a girl theme.

"*Ariana*" (Waltz) by Don P. Jones.

Every organ and piano player should possess the catalog of the Filmusic Co.

Natiello Orchestra a Great Factor at the Strand Theatre of Louisville, Ky.

NATIELLO'S Symphony Orchestra made its premiere at the Strand theatre, of Louisville, Ky., on December 15th, and the Strand management is to be congratulated for installing this Symphony orchestra under the able leadership of Prof. Natiello. The picture presented at the premiere was "Eyes of Youth," starring Clara Kimball Young, and there is no question but that the Strand management selected a wonderful subject for its grand opening. But the film production in itself, although wonderfully staged, was not the sole factor which established the above theatre as an institution of art, and by no means did it elevate this theatre into the realms of exclusiveness. It was again the wonderful musical accompanim and the unique Natiello interpretation that est lished artistic and unrivaled standard of mot picture presentation.

Review of Latest Musical Compositions

1—"Taxi," a great novelty one step, by M Kaufman. (Fox Pub. Co.)

2—"Now I Know," a good fox trot with phenomenal orchestration. (J. W. Stern Co.)

3—"Pretty Little Rainbow," a beautiful a sensational waltz. (Joe Morris.)

4—"Sunset Sketches," by Kempinski, consi ing of three interesting numbers, entit "Slumbers," "Nightfall," and "Gloaming," suitable for neutral love scenes. (Belwin, In

5—"In Flowerland," by Earnest Golden. beautiful valse intermezzo most appropri for society drama, reception room scenes a love scenes of light character. (Belwin, In

6—"Karzan," a new oriental fox trot by W Dulmage. (Sam Fox Pub. Co.)

7—"In the Ruins," by Kempinski. This co poser has written a great many compo tions which have been favorably accepted the music profession in general. "In the Ruin is undoubtedly his masterpiece. It is a drama number of exceptional tonal beauty and can effectively employed in place of such famo numbers as "Cavatine," by Bohm; "Serenad by Widor, and "Poem Symphonique," by Borc

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"ERSTWHILE SUSAN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Evening Sounds" (Holland Mod.), by Kriens (2 minutes and 30 seconds), until—S: At Screening.

2—"Flirty Flirts" (Mel. rubato), by Levy (2 minutes and 50 seconds), until—T: Abel Buchter, the.

3—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 30 seconds), until—T: "I won't do it neither."

4—"Love Theme" (For general use), by Lee (1 minute and 35 seconds), until—T: Abel picked out a lady.

5—"Blissful Dream" (Char. Intermezzo), by Helmund (1 minute and 50 seconds), until—T: Part of Dreary's thrift.

6—Theme (4 minutes and 15 seconds), until—T: "The men folks ain't to."

7—"Eccentric Comedy Theme," by Roberts (2 minutes and 10 seconds), until—T: Abel's sensitive and well."

8—"Pastel Menuet" (3/4 Allegro), by Paradiz (5 minutes and 20 seconds), until—T: When the coy bride came.

9—"Capricious Annette" (Caprice Intermezzo), by Borch (2 minutes and 40 seconds), until—T: "Why ain't men too."

10—"Dramatic Agitato" (For general use), by Hough (45 seconds), until—T: "Stop that screeching."

11—"Lovelette" (Allegretto), by Levy (2 minutes and 35 seconds), until—T: With old Dreary.

12—Continue pp (1 minute and 5 seconds), until—T: They were prevailed upon.

13—"Frat" (College March), by Zamecnik (1 minute and 5 seconds), until—T: So Barnabetta.

14—Theme (55 seconds), until—T: "Oh, Dr. Barrett."

15—Continue to action (2 minutes), until—T: It didn't take Barnabetta.

16—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 45 seconds), until—T: Barnabetta gradually.

17—"Three Graces" (Allegro Int.), by Herman (50 seconds), until—T: "Pop says that you got to.

18—Continue pp (40 seconds), until—T: On the way to the dormitory.

19—Continue ff (30 seconds), until—T: Back in Reinhartz.

20—Tacet (30 seconds), until—T: All things come to an end.

21—"Why? (Because I Love You)," by Levy (1 minute and 5 seconds), until—T: The class reception.

22—Theme (2 minutes and 50 seconds), until—T: In his plans for.

23—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 45 seconds), until—T: "It was really lots nicer."

24—"Dramatic Reproach," by Berge (1 minute and 20 seconds), until—T: "I really need you."

25—Continue pp (1 minute and 10 seconds), until—T: "I don't know what I'd."

26—Theme (2 minutes and 10 seconds), until—T: 2:30 A. M.

27—"Dramatic Suspense," by Winkler (2 minutes and 50 seconds), until—T: "You know, David, it seems."

28—"Ballerina's Vision" (Valse Lente), by Braham (2 minutes and 40 seconds), until—T: "Will you two honor?"

29—"Agitato" (For scenes of tumult), by Minot (1 minute and 30 seconds), until—T: "Oh, father, can't you?"

30—"Poeme Symphonique" (Dramatic), by Borch (3 minutes and 15 seconds), until—S: Barnabetta and Dr. Barrett walking away.

31—Theme ff (1 minute and 35 seconds), until—T: On the night of the.

THE END

"THE FIGHTING COLLEEN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kathleen" (Characteristic Valse Lento), Berge

1—Theme (1 minute and 30 seconds), until—S: At Screening.

2—"Joyous Allegro," by Borch (1 minute and 30 seconds), until—T: The Honorable Mortimer Wall.

3—"The Emerald Isle" (A selection of Irish melodies), by Langey (8 minutes), until—S: When scene fades to Mother Malone.

4—"Hurry," by Minot (1 minute and 30 seconds), until—T: Someone heading off her.

5—Theme (2 minutes and 15 seconds), until—T: "Me name is Jimmy Meehan."

6—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes and 45 seconds), until—T: "I'll sell ye the rights."

7—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "The moths have been into."

8—"Andante Pathetique No. 10," by Berge (30 seconds), until—S: When Shrimpy returns home.

9—"Mountain Song" (Andantino), by Borch (2 minutes and 15 seconds), until—T: In the two years following.

10—"Popular Cake Walk" (2 minutes), until—T: "Give this to the Duchess" (watch for organ grinder).

11—"Comedy Allegro," by Berge (1 minute and 15 seconds), until—T: "To the devil with."

12—Theme (2 minutes and 30 seconds), until—T: "Faith if it ain't."

13—"Impish Elves" (Allegretto Intermezzo), by Borch (1 minute), until—T: Dress rehearsal.

14—A few bars of "Kathleen Mavourneen" (whistled) (1 minute and 30 seconds), until—S: When Jimmy comes down street.

15—Continue "Impish Elves," by Borch (1 minute), until—T: "Oh, he's the grandest man."

16—"Budding Spring" (Romance Moderato), by Platzman (3 minutes and 15 seconds), until—S: When Colby calls on Shrimpy.

17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: Shrimpy becomes John.

18—Theme (45 seconds), until—T: The shadows in Jimmy's heart.

19—"Allegro" (From Three Irish Dances), by Ansell (2 minutes and 45 seconds), until—T: A beanery divided.

20—"Allegretto" (From Three Irish Dances), by Ansell (2 minutes), until—T: "Begorra Mag come."

21—"Allegro Vivace" (From Three Irish Dances), by Ansell (3 minutes), until—T: "Jimmy, 'tis no use to."

22—Theme (2 minutes), until—S: When Colby opens letter (doorbell).

23—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (3 minutes), until—S: When Jimmy enters house.

24—"Popular Shimmie Dance" (2 minutes and 45 seconds), until—T: Jimmy on election night.

25—"Agitato No. 37," by Andino (1 minute and 30 seconds), until—T: "Wot's da matter."

26—Theme (1 minute and 45 seconds), until—T: "Election's over an' I kin."

THE END

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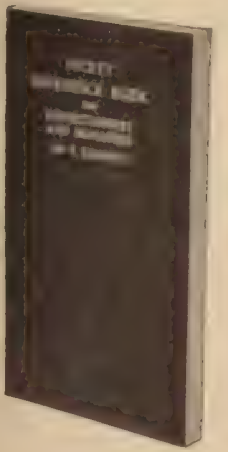

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"MISS CRUSOE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "One Fleeting Hour" (Ballade Sentimentale), Lee

1—Theme (2 minutes and 30 seconds), until—S: At Screening.
2—"Western Rodio" (Characteristic Allegro), by Minot (1 minute and 30 seconds), until—T: "We don't pretend to know."
3—"Flirty Flirts" (Int. rubato), by Levy (3 minutes), until—T: "Young ladies, I am afraid."
4—Theme (1 minute and 45 seconds), until—T: "Ah, if only I had."
5—"Sparklets" (Allegro Moderato), by Miles (2 minutes), until—T: "So at last you've put."
6—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 30 seconds), until—S: When prisoner is released (shots).
7—"Butterflies" (Allegretto Caprice), by Johnson (4 minutes), until—T: Jeb Milles, general.
8—"Water Lilies" (Allegretto Moderato), by St. Clair (2 minutes and 45 seconds), until—T: When the down boat arrives.
9—"To a Star" (Romance), by Leonard (2 minutes and 45 seconds), until—S: When Dorothy enters house.
10—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes), until—S: When crook finds Harold.
11—"Golden Dawn" (Tone Poem), by Cobb (2 minutes and 15 seconds), until—T: "You got nerve, kid."
12—Theme (2 minutes and 30 seconds), until—T: "There are worse places in."
13—"Break of Morn" (Morceau Characteristic), by Grey (4 minutes and 30 seconds), until—S: When Dorothy finds bottle (watch for explosion).
14—"Summer Nights" (Andante Romance), by Roberts (4 minutes), until—T: "There's something in this."
15—"Turbulence" (Allegro Agitato), by Borch (2 minutes), until—S: When Dorothy's boat sinks.
16—'The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 45 seconds), until—T: After moonrise.
17—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—S: When Harold makes noise.
18—Theme (2 minutes and 30 seconds), until—T: "Put your hands clear up."
19—"Capricious Annette" (Moderato Caprice), by Borch (30 seconds), until—T: "But who, where's your."
20—"Smiles" (Direct Cue) (1 minute and 15 seconds), until—S: When victrola is started.
21—Theme (3 minutes), until—T: When the records have run.
22—"Budding Spring" (Romance), by Platzman (2 minutes and 45 seconds), until—T: "You were on the boat."
23—"Gruesome Mysterioso," by Borch (2 minutes and 45 seconds), until—S: When gang reach house.
24—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—T: "Then unlock that door."
25—Theme (2 minutes), until—T: "I forgot all about these."
26—"Rondo" (Excerpts from Beethoven Sonato Pathetique), by Berge (2 minutes and 30 seconds), until—S: When Aunt Ella enters room.
27—"Young April" (Moderato Novelette), by Cobb (1 minute and 30 seconds), until—T: "Why, lady, this youngster."
28—Theme (1 minute), until—S: When Harold and Dorothy leave Aunt.

THE END

"TOBY'S BOW"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—"Southern Reverie" (Characteristic), by Bendix (1 minute and 5 seconds), until—S: At Screening.
2—"Hilo" (Hawaiian Dance), by Lake (1 minute and 15 seconds), until—T: The purple pup.
3—Continue pp (35 seconds), until—T: Valerie Vincenta.
4—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 10 seconds), until—T: In Blake's apartment.
5—Continue pp (55 seconds), until—T: Swords and roses.
6—"Adieu" (Moderato Romance), by Karganoff (4 minutes and 50 seconds), until—T: "It's my publisher."
7—"Budding Spring" (Romance), by Platzman (4 minutes and 5 seconds), until—T: The Vardeman home near.
8—Theme (2 minutes and 40 seconds), until—T: "It's a long time since."
9—"Valse Lente," by Schuette (2 minutes and 5 seconds), until—T: The results of a month.
10—Continue ff (1 minute and 30 seconds), until—S: Horse running away.
11—Repeat: "Southern Reverie," by Bendix (2 minutes and 15 seconds), until—T: The once famous Vardemann.
12—"In the Ruins" (Dramatic), by Kempinski (3 minutes and 50 seconds), until—T: Judge Bott's lifelong.
13—Theme (2 minutes and 20 seconds), until—T: There is a fine idea in.
14—"Adieu" (12/8 Moderato), by Favarger (2 minutes and 35 seconds), until—T: "Let's see the new version."
15—Continue pp (25 seconds), until—T: "How can you think and write?"
16—"Come Where My Love Is Dreaming" (Song), by Forster (2 minutes and 50 seconds), until—T: The note was almost due.
17—"May Dreams" (Moderato Romance), by Borch (2 minutes and 10 seconds), until—T: "Genie do you know what?"
18—"Pastel Menuet" (3/4 Allegretto), by Paradis (1 minute and 10 seconds), until—T: Fairlawn's influence on.
19—"Blushing Rose" (Mod. Serenade), by Johnson (2 minutes and 20 seconds), until—T: Valerie Vincent introduces.
20—"Madriola" (Spanish one-step), by Levy & Samuels (2 minutes and 35 seconds), until—T: "Tell Yama to pack at once."
21—"Half Reel Hurry," by Levy (1 minute and 10 seconds), until—T: It's the way of the village.

NOTE: Begin pp then to action.

22—"Butterfly" (Moderato), by Johnson (2 minutes), until—T: Eager to return to.
23—"The Dreamer" (Southern Song), by Forster (1 minute and 35 seconds), until—T: Friday.
24—"Erotik" (Dramatic), by Grieg (1 minute and 50 seconds), until—S: Jimmie comes running downstairs.
25—Theme ff (3 minutes and 40 seconds), until—T: "That—that's only a."

THE END

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Short Subjects, Comedies and Other Features Reviewed on This Page

"Nothing But the Truth"

(Taylor Holmes Special Production Released Through Metro—Six Reels)

THE truth concerning "Nothing But the Truth" is fully told in the statement that it is a mildly amusing farce comedy which has been given a good production. Another truth is that we are somewhat disappointed in this picture. So famous a play and so clever a comedian as Taylor Holmes was a combination which held much promise. Just what is wrong with the feature is not entirely apparent unless it is that an attempt has been made to make a heart interest story out of a purely farce comedy idea, and that the star did not reconcile himself to the style of playing necessary to put over this sort of a production. Also the picture seems to lack action which advances the story. There are innumerable scenes where two people meet in the center of the stage to talk to each other on a subject unknown to an audience until titles are flashed, presumably for the most part the lines of the stage play, which explain what is being said. Then, too, these titles are too often comedy which doesn't register for much when deprived of the personality of the actor in speaking them.

Mr. Holmes and a correct cast of types for the principal roles work hard, rather too hard at times since some of the sequences seem forced. The star seems particularly at fault in this connection. Little of the finesse as a comedian to which most of his fame as a screen star is due is in evidence.

Briefly stated, "Nothing But the Truth" is a story of a young man who on a wager tells nothing but the truth for a stated period, during which time he becomes involved in all sorts of trouble, even to being suspected of being a society burglar. In the end everything is explained satisfactorily and he gets the girl of his heart's desire.—*J. S. DICKERSON.*

"High Speed"

(Hallmark Production—Five Reels—Directed by Charles Miller)

THIS feature contains all the thrills of the old fashioned melo-dramatic pictures which used to excite us so much a few years ago, only the situation and story brings us up to the present time.

For those who care for intense excitement, which will kindle to a high pitch in the last reel, the witnessing of this picture will give the desired feeling. Photography and continuity are up to standard but the story lags in many places, which is due partly to the lack of infusing new ideas and to the direction which seems to take a drop now and then.

And again the cast, comparing it with many of the up to date productions, is not of the strongest. Edward Earle and Gladys Hulette are featured and give a very passable portrayal of the characters entrusted to them.

High power racing cars and the testing of their strength on the track is the feature in which the story is woven around.

Billy Brice, who has been disqualified from the track for "pulling" a race, is engaged by an automobile manufacturer to drive his car in a coming contest. When the manufacturer learns of Billy's disgrace the latter is discharged. Events, however prove his innocence. He enters the race, wins it and also the heart of his employer's daughter.—*FRANK LEONARD.*

"Red Hot Hottentots"

(Snub Pollard Comedy—One Reel—Rolin Pathe)

"RED HOT HOTTENTOTS" is a burlesque on the methods of that tribe of black people who live somewhere in Africa or the South Sea Islands. It is old material, although it serves its purpose in a comical direction. Snub Pollard happens upon these people and goes through the customary paces such as being frightened to death and threatened with being boiled alive and what not. Snub needs some brand new ideas and then he will strike his stride. And the Rolin forces are capable of giving him some up-to-date patterns. They have proven their originality with the Harold Lloyd releases. This comedy does not generate a great number of laughs because of its moth-eaten idea and the execution. But it is lively and every principal including the star works hard. This fellow Pollard is comical enough to make the picture a pleasing filler for most any theatre.—*LAURENCE REID.*

"The Fear Market"

(Realart—A January Release)

SOMEONE has said that fear is the least noble, but the strongest and most universal of all human motives. Certainly the first Realart Pictures production to feature Alice Brady in Washington does not deny this observation. In fact, "The Fear Market" plays upon this "least noble motive" until the cows come home, but as a vehicle for Miss Brady these three elements have been combined in just the right proportion to give her one of the best opportunities she has had in recent months.

No one can say that it is not a truly beautiful and wonderful production. It is, as we have said, for certain classes of people. Here, it packed the theater with holiday crowds from early morning until late. Everyone knows its story, which has been heralded from one end of the country to the other as a stage success. Written by Princess Troubetskoy, known to literary circles as Amelie Rives, it portrays each and every type so well known in all dramas wherein scandal takes the lead and fear weaves the plot.

"The Fear Market" is well acted and for that reason will make many friends. Its settings are gorgeous.—*KEMPER COWING.*

**Reviewed at Rialto Theatre,
Washington, D. C.**

"The 13th Commandment"

(Paramount-Artcraft)

"THE THIRTEENTH COMMANDMENT" is a strong, real story, particularly timely because of the wave of extravagance which has swept the country during the past year. The story deals with a girl who resolves to earn her own way in life because of the examples of a mother and sister-in-law, who have exceeded their husband's incomes, which have been before her.

This production is bound to please feminists. Practically the only trite incident found in the story is seen in the death in a motor accident of the brother's unfaithful wife and her lover when returning from a night at a road house.

Ethel Clayton does splendid work and the supporting players are cast true to type including Walter Hall, Lucille Ward, Anna Q. Nilson and Irving Cummings.—*CHARLOTTE DANTZIG.*

**Reviewed at the Newman Theatre,
Kansas City, Mo.**

"Chicken a la Cabaret"

(Sunshine Comedy—Two Reels—Fox)

THIS comedy is a pot-pourri of about everything that composes a celluloid burlesque. If the spectator is looking for slapstick he can find it; if he is looking for novel stunts he will find them, too; if he expects to see the girls, he will not be disappointed, because they appear very early, attired in costumes calculated to make even a woman-hater sit up and take notice. The idea behind it is an extravagant one and takes up the cause of the Policemen's Benefit, with Chester Conklin acting as the leader of the merry minions. Hampton Del Ruth has conceived enough novel incidents to supply a half-dozen comedies on this pattern.

The night of the Benefit is at hand and all the coppers with their wives are in the audience. On the stage is Billy Armstrong, who is appearing in the role of a magician. Everything goes well until he asks for the officers' watches. Presumably he will turn them into eggs or something. He has a charming confederate and both enter compartments. When they don't appear, the curtains are lifted and the fakirs are absent. They escaped through a trap in the stage. Then the chase is on—a chase which uncovers thrills and humorous incidents. From roof to roof—from precipice to precipice—down fire escapes—up fire escapes—and so on ad infinitum. The girls appear in a cabaret scene in a restaurant, where Harry Booker, Armstrong, Conklin and the other funmakers are seated pior to the Benefit. Conklin is in disguise and his antics here take on a slapstick appearance. The girls have a series of high diving stunts and dance and caper about to the delectation of the guests in the pictures and those out in front.

A fast-moving comedy—one that breezes along continually on high, sending out its assortment of laugh provoking incidents in an original way. Mr. Del Ruth has expended some effort here.—*LAURENCE REID.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last fourteen weeks arranged alphabetically as a index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue o MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who hav shown the picture and forwarded their opinions. And we also publisha final line fairly summarizing a consensus of all opinions received o each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at th consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actua comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this depart ment will be found the "Flash-Backs," being comments on films released prior to June 8, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) ....DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13)........OCT. 25
"Will Rogers scores in quaint comedy."—M. P. News.
Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."
Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23) ....NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days."
Consensus—"Good picture, big puller."

ARE YOU LEGALLY MARRIED (ELK PHOTOPLAYS, INC.) CODY-THEBY (OCT. 5)........OCT. 4
"Interesting moments on a vital theme."—M. P. News.

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27)..NOV. 1
"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16)...........NOV. 22
"Picture is burdened with too much mystery."—M. P. News.
Exhibitor Comment—"This feature did not come up to expectations. Poor business two days."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ....JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6)..DEC. 6
"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19) ....NOV. 1
"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS..................DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) DEC. 6
"Breezy role for Desmond in Western."—M. P. News.

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16)......NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days."
Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (Oct. 5)..NOV. 8
"Wholesome comedy drama is entertaining."—M. P. News.

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16)........NOV. 8
"Humanities spoiled by illogical climax."—M. P. News.
Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14)....JAN. 3
"Will afford good average entertainment."—M. P. News.

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7)............DEC. 13
"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD..................JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH..................NOV. 8
"Food for thought in this entertainment."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12)..OCT. 18
"Andersen scores in symphony of darkest Russia."—M. P. News.

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21)........JAN. 3
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30) ....NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program with another feature to big business two days."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2)........NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days."
Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2)............NOV. 1
"A typical Francis Ford melodrama."—M. P. News.

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9) ....NOV. 1
"Will suitably entertain majority."—M. P. News.
Exhibitor Comment—"A good picture. Big to average business two days." "Business big all week. Story very good, photography excellent throughout. Production as a whole remarkably fine."

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12).........OCT. 25
"An exquisitely charming comedy."—M. P. News.
Exhibitor Comment—"A good program picture. Fair business." "A very good comedy drama nicely produced. Average business two days."
Consensus—"Average picture, average puller."

PICTURE BRAND STAR RELEASED PLAN BOO

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23) ....DEC.
"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) SPECIAL CAST (DEC. 21)........DEC. 2
"Will entertain average audience."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST............NOV. 1
Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big business four days."

DRAGON PAINTER, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (SEPT. 29) ....OCT.
"A drama of beauty and artistic values."—M. P. News.
Exhibitor Comment—"Star and story good, photography good. Big business one day, average five days and poor business one day."

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23)...............NOV. 2
"Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28)........OCT. 1
"Pleasing light comedy with prize fight punch."—M. P. News.

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16)....NOV. 2
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20).DEC. 2
"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28)..DEC. 2
"Spectacular appeal in this rich production."—M. P. News.

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).....NOV. 1
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business due to blizzard. Average business two days." "Very good, big business."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27)..............NOV.
"Rollicking farce makes satisfying picture."—M. P. News.
Exhibitor Comment—"A picture that is every bit as good as the play. Titles are funny and stick to the originals. Patrons never stopped laughing from the time the cocktail scene started until the picture was over. First reel rather slow. Big business." "Undoubtedly her best. Picture full of action and laughter and many funny situations. Good business for three days."
Consensus—"Good picture, good puller."

FALSE CODE, THE (KEENAN-PATHE) FRANK KEENAN (SEPT. 21).....OCT.
"Keenan has dominant role in interesting drama."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7)..............................DEC. 2
"Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE...............NOV. 2
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11)........DEC.
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9) ....NOV.
"Conventional story is rich in color."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL...............JAN.
"Gladys Brockwell takes up vampire's burden."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29)........DEC. 1
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30).........DEC. 2
"This picture is just pleasantly entertaining."—M. P. News.

GAY OLD DOG,THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16) ....NOV. 2
"One of the most human pictures ever shown."—M. P. News.
Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30)..............NOV. 1
"Satisfactory entertainment for majority."—M. P. News.
Exhibitor Comment—"Not up to standard. Poor business."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16).........NOV. 2
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'"
Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19) ....NOV. 1
"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30)...DEC. 2
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE............OCT. 2
"Gladys Leslie in mystery melodrama."—M. P. News.

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ....JAN. 1
"Photoplay of sadness, artistically produced."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ....DEC.
"Not enough action for Carey here."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) ....NOV. 2
"Elaborately presented, affording enjoyment."—M. P. News.
Exhibitor Comment—"A dandy picture which was liked by all my patrons. Extra big business one day to big business two days."

Box Office Reports continued on page 912

Advance Reviews of Features Given Pre-Release Showings

"When a Man Loves"

(Vitagraph—Five Reels)

ENGLISH traditions and Oriental mystery form the background of "When a Man Loves," Vitagraph's delightful five-reeler, which gives Earle Williams an opportunity to make love and win a pseudo Japanese maiden brought up by a curio dealer of Tokio.

The usual parental objections are encountered and obstacles placed in the path of the lovers by an obvious English girl and a Japanese lover. On the return of the bride and groom to England it is discovered that the supposed Japanese girl is the daughter of an old barrister friend of her husband's family, and of course all ends well.

Simple naturalness is one of the charms of this production, which has been given an elaborate English and Japanese setting consistent with the presentation of a convincing tale of English society. It is a splendid family picture, with Earle Williams and the supporting cast doing excellent work.—[illegible]

Reviewed at Strand Theatre.
Cleveland, Ohio.

"Go West, Young Woman!"

(Christie Comedy—Two Reels)

AL CHRISTIE has employed the dream situation and Fay Tincher around this feminine twist of Horace Greeley's memorable advice about the young man who should go West. The comedienne is traveling toward the land of sunsets when she falls asleep and dreams. Like all dream situations the spectator is not "in the know" until the concluding scene. So the comedy is not such a burlesque as it would have been had the events transpired in a world of reality instead of a realm of fancy. Miss Tincher assumes the garb of a moral unlifter even though she wears the clothes of a cow-girl. She enlists a pretty corps of assistants, all of whom are attired in the identical costure, and before you know it the unruly masculine element consisting of derelicts, bartenders, poker players, faro dealers, bandits, and all around good-for-nothings are either chased out of the community or compelled to travel the straight and narrow path.

The action you see, takes place in a Western mining camp. Miss Tincher and her girls mean business since they wield some angry weapons. The climax of the piece is concerned with the capture of the most ferocious bandit in the West. He defies the girls to take him. And though he barricaded himself in his cabin, his rifle is so true that some of their masculine escorts bite the dust. Miss Fay, however, is courageous enough to tackle him single-handed. She smokes him out by throwing sulphur down the chimney and lassoes him in quick order. The concluding scenes present a humorous gun-play between the star and the sheriff, and the inevitable awakening from the dream. The picture gets off to a slow start and it is not punctuated with spontaneous humor until nearly the finish. However, it breezes through with sufficient strength to please the average patron. Miss Tincher has some comical moments and she works with her customary ease. The titling is snappy and bright.—*LAURENCE REID.*

"The Log of the U-35"

(C. B. Price—Two Reels)

HERE is a picture which no exhibitor can afford to miss. It is one of the most remarkable short subjects that have ever come from the screen, being no less than an authentic account of the ruthlessness of the Germans on the high seas, and particularly of the U-35. The captain of the submarine was authorized by his government to take motion pictures of the work of destruction, and these prints came into possession of the Allies at the termination of the war. The U-35 certainly set a record in ruthless tactics. It accounted for no less than twenty ships and captured five English captains.

The scenes are impressive and thrilling. You look upon a three-master gliding gracefully along the water and the next minute with its stern pointing to heaven, plunging to the depths. Some of the ships put up a battle but the odds are all against them and they go the same way as the schooner. And when the U-35 captain is finished with his deadly work he sends a wireless to Berlin concerning his accomplishments. This picture is creating a sensation wherever shown and every exhibitor should find a place for it on his program. It is good enough to be featured. Spectators can look at interesting close-ups of German ruthlessness during the war.—*LAURENCE REID.*

"He Ain't Done Right by Our Nell"

(Mutt and Jeff Comedy—One Reel—Fox)

HERE they are in a satire of old time melodrama where the villain was accustomed to ruin little Nell and the parents were bowed with deep "sorrer" over their che-i-i-l-l-d. The inseparable freaks are lounging on a park bench, presenting an appearance of down-and-outers, when the manager of the show that is to play at the 'opry house chances along and offers them positions in the company. The real actors had struck that morning. Well, it is quite comical to see Mutt doubling in brass, as it were. He plays the hero as well as the desperate villain. Of course the freaks jazz everything, as they usually do. The scenery topples over and the eager thespians forget their lines. Yet they succeed in working upon the tear ducts of their audience, or rather their work is so vigorous that little Nell is forced to cry, thus arousing the house to lachrymose expression.

The gallery gods cry so hard at the plight of Nellie that the tears mount in volume and tumbling over the railing, nearly drown the two-piece orchestra. Like the old time melodramas specialties are introduced between
sings, a girl executes the
flood inside the theatre
and when Mutt and
boot of the man
the slap of a
The freaks
actors. A co
satire on the
LAURENCE RE

Screen Ma

(Uni

THIS Universal Magaz
a variety of subjects a
and those that are presented
teresting that could be found.
ing at the moon for a good n
still a cold proposition. The
through the telescope in the Mo
servatory of the Carnegie Institute
sees are a few craters, an expanse
and nary a sign of animal life. The is
declared to be the most powerful in the world. Cinema Luke comes forward again with his quaint antics. This is clever work on the part of Leslie Elton, the director and cartoonist. It is really something new in animated cartoons.

We are next introduced to Grandfather Shuggart of Cohutta, Georgia, who solved the servant problem at the close of the Civil War by using the revolving waiter. This is nothing more or less than a good sized roulette wheel placed on the dining-room table and the food whirled around until you get the portions you want. Old grandpa is still using it. The invention is more of a novelty than anything else. Still it might work in a boarding house, thus keeping the star boarder from helping himself too freely. The other guests could keep the old board revolving. Letter Laughs give us excerpts from letters received by the government during the war. Most of the illiteracy is found in the substitution of the wrong word rather than misspelling. Spittoon is used in place of platoon. One or two are rather humorous, the majority being quite dull. The Futurist Movies concludes the Magazine and introduces HOWLING Billy Sunday of SWEET DRY AND DRY fame.—*LAURENCE REID.*

In the Advance Review pages this week will be found Reviews received by telegraph from Correspondents.

This last-minute Service will continue to be a feature of these pages.

Exhibitors' Own Box Office Reports

(Continued from page 910)

PICTURE BRAND STAR RELEASED PLAN BOOK

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ....DEC. 13
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days."
Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6).....DEC. 13
"[illegible] story of a Romany romance."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19).........OCT. 25
"Florence Reed's latest is shown."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..NOV. 15
"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26) ....OCT. 18
"Vivian Martin comes forward with a captivating comedy."—M. P. News.

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)....NOV. 8
"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2) ....NOV. 22
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5) ....OCT. 18
"This comedy will entertain generally."—M. P. News.
Exhibitor Comment—"A fair picture to poor business two days."

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY....NOV. 15
"Morey in conventional satisfactory story."—M. P. News.

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5) ....OCT. 25
"Augustus Thomas' play effectively picturized."—M. P. News.
Exhibitor Comment—"Just a pleasing picture to average business three days."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JAN. 3
"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19).........OCT. 25
"A good average comedy drama."
Exhibitor Comment—"A poor picture to poor business." "Big business three days." "Exceptional heart interest. Extra big business three days, big business four days."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)....NOV. 22
"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13)....DEC. 27
"Mabel Normand appears in eccentric comedy."—M. P. News.
Exhibitor Comment—"A light picture but drew well. A picture the children will enjoy. Extra big business two days."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)....NOV. 15
"Hart is humorous as well as human here."—M. P. News.

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)....DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days."
Consensus—"Excellent picture, big puller."

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12) ....OCT. 18
"Right material for Bessie Barriscale's talent."—M. P. News.
Exhibitor Comment—"Bessie Barriscale not up to standard in this one. Extra big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days."

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)....NOV. 29
"Famous poem makes fairly pleasing picture."—M. P. News.

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DEC. 27
"Lewis has characteristic role here."—M. P. News.

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5)....OCT. 11
"Most excellent entertainment of great merit."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.

LOMBARDI, LTD. (METRO) BERT LYTELL (OCT. 12)....OCT. 4
"Lytell scores as modiste in unique picture."—M. P. News.
Exhibitor Comment—"A real production splendidly acted by the star and exceptionally good entertainment. Pleased our patrons immensely. Big business one day to average two." "Just a fair offering. Full of gestures and foreign sub-titles that were only fair. Picture draggy in spots and not much action. Average business three days." "A good picture to average business three days."
Consensus—"Good picture, average puller."

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) LOUISE GLAUM (DEC. 14) ....DEC. 20
"A stirring melodrama that will register."—M. P. News.

LONG ARM OF MANNISTER (NATIONAL FILM) HENRY B. WALTHALL (NOV. 16)....NOV. 8
"Good dramatic production should satisfy."—M. P. News.

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)..........OCT. 11
"Aristocratic story of blue bloods and horses."—M. P. News.
Exhibitor Comment—"Pleasant screen entertainment. Well produced: no fault to find." "Better than we expected. Average business." "Not as good as previous Tom Moore productions. Big business one day, average one."
Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ....DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)....DEC. 13
"This photoplay will undoubtedly satisfy."—M. P. News.

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19)....NOV. 8
"May slightly amuse average audience."—M. P. News.
Exhibitor Comment—"A fine little picture but went over their heads. Subtitles full of modern wit that they could not appreciate. Average business." "Good program picture. Good business."

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12)....OCT. 25
"Entertaining farce, lavishly mounted, has charm."—M. P. News.
Exhibitor Comment—"Everybody delighted with this pleasing picture. Reid's best. Extra big business." "A very good feature which was well liked by my patrons, doing extra big business the first day and big business the second day."
Consensus—"Good picture, big puller."

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12) ....OCT. 18
"Pronounced an average program picture."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)....NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16) ....DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week."

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)....DEC. 27
"This is a mighty good picture."—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)......NOV. 15
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10) ....DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23) ....JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comments. Poor business for one week."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16) ....NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MISS CRUSOE (WORLD) VIRGINIA HAMMOND (SEPT. 29)............OCT. 4
"An average World program picture."—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19) ....NOV. 1
"Will entertain in many localities."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)....DEC. 20
"Ethel Clayton scores as polite vampire."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)....DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19) ....NOV. 1
"Absorbing mystery melodrama defies solution."—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12) ....OCT. 25
"Novelty quite apart from general run."—M. P. News.
Exhibitor Comment—"A poor picture to poor business."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)....JAN. 3
"Excellent entertainment for majority."—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....OCT. 25
"Plenty of mystery and suspense here."—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)............OCT. 25
"Sets off Viola Dana's personality."—M. P. News.
Exhibitor Comment—"Dana well liked; her work in this great. Extra big business two days." "A fair picture to average business."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..DEC. 13
"May please the MacLaren admirers."—M. P. News.

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16).............NOV. 22
"Novel characterization in Elvidge's latest."—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) FLORENCE VIDOR (OCT. 26) ....NOV. 1
"Carries a few entertaining moments."—M. P. News.

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ....DEC. 20
"Desmond appears in comic opera plot."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ....JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days."

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........OCT. 25
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NOV. 29
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19)....JAN. 10
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NOV. 8
"Dramatic meat in heart interest story."—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)..............OCT. 25
"Dramatic story of army life entertains."—M. P. News.
Exhibitor Comment—"Average business." "Pleased very much. Big business."
Consensus—"Good picture, good puller."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST......JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NOV. 15
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) ....NOV. 22
"Splendid melodrama of olden golden West."—M. P. News.
Exhibitor Comment—"This picture pleased to big business for one week."

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........OCT. 25
"This picture stumps the reviewer."—M. P. News.

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..NOV. 1
"Conglomeration of plots looks like a serial."—M. P. News.
Exhibitor Comment—"The best picture of Fox's for big productions. Story is very interesting; business only fair three days."

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ....JAN. 5
"Star and director put picture over."—M. P. News.

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)..........OCT. 18
"A typical Madlaine Traverse picture."—M. P. News.

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV. 22
"Sure fire at box-office end as entertainment."—M. P. News.

SOMEONE MUST PAY (ABRAMSON-GRAPHIC) SPECIAL CAST (SEPT. 28) ....OCT. 4
"The best Abramson picture to date."—M. P. News.

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)....OCT. 4
"Topsy-turvy story offers mild entertainment."—M. P. News.
Exhibitor Comment—"Plenty of speed in this picture. Big business one day, average two."

Box Office Reports continued on page 914

"THE WILLOW TREE"

(SCREEN CLASSIC-METRO)

An Original and Fantastic Tale of Japan

SO fanciful and fantastic a tale is this latest starring vehicle of Viola Dana's that it is scarcely possible to judge its entertainment value with audiences.

The story is unusual and highly original and were it not for the fact that one of its principal sequences is without a foundation of logic, it might be termed one of the hits of the year. This, however, will probably not detract to any great extent from its pleasing qualities. Perhaps a greater fault in the eyes of an audience is the use of many titles in which the words "honorable" and "august" are badly overworked and which are stilted in construction unless one is to assume that the people of Japan use so much excess verbiage in speaking.

The atmosphere of Japan is sufficiently realistic to register with the average and the production has been surrounded with much scenic vesture. Miss Dana's role does not present any great acting possibilities. She makes up rather well as a Japanese girl and is supported by a very capable cast, many of whom are real "Japs." The story is one of a Japanese girl who loses her heart to an Englishman and with whom she enacts a role which corresponds in many instances to that of an ancient legend of her country concerning the "willow tree princess." It strikes us as being well out of the ordinary and therefore entitled to attention for that reason if no other.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

O-riu	Viola Dana
The Image Maker	Edward Connelly
Ned Hamilton	Pell Trenton
John Charles Goto	Frank Tokunago
Itomudo	Togo Yamamato
Kimura	George Kuwa
Jeoffrey Fuller	Harry Dunkinson
Mary Fuller	Alice Wilson
The Priest	Tom Ricketts
Nogo	Jack Yutaka Abbe

Adapted from the play of J. H. Benrimo and Harrison Rhodes by June Mathis.

Directed, Henry Otto. Supervision by Maxwell Karger.

PRESS NOTICE—STORY

Viola Dana, dainty Metro star is the attraction at the ——— theatre for a ——— days' engagement, beginning ———.

Her vehicle for this engagement is "The Willow Tree," a screen adaptation of the successful play of the old and new Japan, written by J. H. Benrimo and Harrison Rhodes and which enjoyed an extended run on Broadway some seasons past.

All the dramatic material of the play has been brought to the picture and in addition it possesses a wonderful scenic value, the quality of which is seldom presented outside the educational field.

Miss Dana plays the role of a Japanese girl, daughter of an image maker, who would sell her in marriage to a rich merchant that he may send his son to an American University. She has lost her heart to a young Englishman who is making an indefinite stay in her country and runs away from her home and to that of the young man. It is an interesting and fantastic tale which has been evolved with an unusually original plot carrying suspense and action in every scene. In support of Miss Dana is a strong cast of players, among which is Edward Connelly famous for his portrayal of Japanese characters. Miss Dana makes up well to the character of the "willow tree princess." The play is picturesque and pleasing throughout.

PROGRAM READER

"The Willow Tree" is the interesting sounding title of an interesting new picture in which Viola Dana is starred which will be the attraction at this theatre beginning ———.

The locale of the picture is Japan and many of the characters are Japanese, including that of Pell Trenton who plays a young Englishman who is sojourning in the Orient because of a love affair which has been disappointing.

Here Miss Dana, as the daughter of an image maker, falls in love with him and events transpire which are coincident with those related in the telling of an old Japanese legend concerning the "willow tree princess."

Scenically this is perhaps one of the most beautiful pictures ever released. It however is to be chiefly recommended for its unique, fanciful story of romance in the land of flowers. Acting honors are about equally divided between the star and Edward Connelly famous for his portrayal of Oriental characters. Mr. Connelly has the role of the image maker.

SUGGESTIONS

"The Willow Tree" is based on a successful play produced by Cohan and Harris and therefore should command first place in your billing unless Miss Dana is popular enough so you choose to sell her above all else. Next should come the cast of characters for whom you may promise an excellent performance, especially Mr. Connelly.

Like all pictures of the Orient, this feature presents unusual opportunity for attractive lobby display and for decoration of the theatre with the employees in costume.

So far as style of display is concerned the "blossoms," Chinese lanterns, etc., are to be recommended. If you are to play this picture where willow tree branches are available, you have in them a medium of decorations which would be remarkably inexpensive and also very tasty. Those who will play the feature in Northern climes may best carry out the usual Oriental idea.

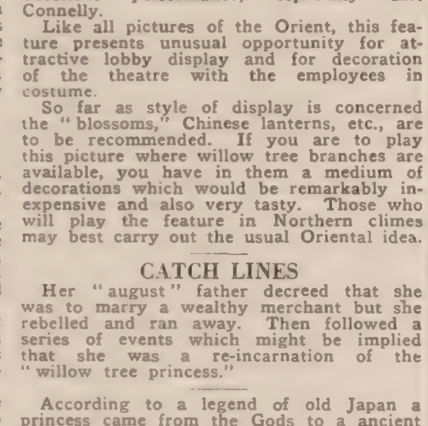
CATCH LINES

Her "august" father decreed that she was to marry a wealthy merchant but she rebelled and ran away. Then followed a series of events which might be implied that she was a re-incarnation of the "willow tree princess."

According to a legend of old Japan a princess came from the Gods to a ancient warrior, through the medium of the willow tree. Centuries later pretty O-riu daughter of the image maker lived the events told in the legend as happening to the princess.

In the land of flowers, amid the traditions of dutiful daughters to their parents lived pretty O-riu daughter of the image maker. The father decreed that she should marry the wealthy old merchant but she rebelled. Then came a reincarnation of the "willow tree princess" as told by each generation of Japan's people.

"History repeats itself" may well summarize this fanciful and fantastic romance of the land of flowers.



Viola Dana in Metro's latest release, "The Willow Tree"

"THE VALLEY OF TOMORROW"

AMERICAN-PATHE

William Russell in Story of Vengeance and Love

"THE VALLEY OF TOMORROW" is primarily a story of vengeance, softened in its closing scenes by the introduction of a love element which emerges from the turmoil of cross-motives and conflicting circumstances. The narrative deals with the efforts of a faction of mountaineers—the Morgans—to avenge the betrayal and death of one of their women folks at the hands of an unscrupulous foreigner, named Colonna. Dabney Morgan, brother of the girl, sets out resolved to "get" his sister's betrayer at all costs. In the ensuing events he becomes infatuated with the sister of the man whose death he is seeking and in the end finds himself impelled on one side to fulfill the "duty" he owes to his own sister's outraged memory and overmastered on the other hand by his new-found love for the Colonna girl, the sister of his intended victim. In the role of Dabney Morgan, William Russell is afforded an opportunity to display dramatic action and tense emotion. He does both in a finished manner.

The production embodies plenty of action, and it possesses an element of suspense that balances any flaws of improbability in the story. The camera has caught some remarkably pretty settings in the mountainous districts of Lake Tahoe and the Truckee River. The types, too, are generally well-fitted to the members of the cast. Finally, the happy ending, while propelled somewhat prematurely out of the tangle of tragic events, lends a needed touch of brightness to the finale.—Length, 6 reels.—*E. F. Supple.*

THE CAST

Dabney Morgan	William Russell
Eleanore Colonna	Mary Thurman
Long John Morgan	Harvey Clark
Enrico Colonna	Fred H. Malatesta
Fang Morgan	Frank Brownlee
Cecilia May Morgan	Pauline Curley
Caleb Turner	Frank Clark
Jed Morgan	Lewis King
Jeffrey Sloan	Himself

Produced by the American Film Co.

Author—Stephen Fox.

Directed by Emmett J. Flynn.

Distributed by Pathe.

PRESS NOTICE—STORY

William Russell in his American Film production, "The Valley of Tomorrow," released by Pathe, will be shown at the ——— theatre for ——— days beginning ———.

The story is one in which William Russell in the role of Dabney Morgan, a young mountaineer, sets forth to avenge the betrayal and death of his young sister who has been wronged by a foreign scoundrel, Colonna, who, together with his sister, a girl of remarkable beauty, is convalescing in the mountainous districts near the Morgan home. The culprit flees pursued by the Morgan faction who are resolved to exact full penalty for the wrong done to their kin. Colonna's sister goes to Long John Morgan the patriarchal head of the Morgan clan and begs him to use his influence in calling off the pursuers from the path of their intended victim. He turns a deaf ear to her pleas, answering that it is the law of the faction to neither rest or sleep until a family wrong has been avenged.

Meanwhile Dabney Morgan, who has been pursuing a hunt of his own for his sister's betrayer, a man whom he has never seen, becomes enmeshed in the quicksands of a river-bed and is rescued from certain death by the timely assistance of a stranger, who turns out to be the very man that the Morgan faction have sworn to "get." In gratitude to his rescuer, Dabney holds off the Morgan clan from their prey, much to their disgust and despite their insistence that he has no right to befriend the undoer of his own sister, no matter what the occasion for mercy. He answers that he not they will exact the penalty. Colonna is given a chance for his life by young Morgan. He accepts the opportunity but in the execution of the plan falls, fatally wounded, by a shot from Dabney's rifle.

Colonna's beautiful sister, Eleanore, now arrives on the scene and by a twist of circumstances gets control of the situation, forcing Dabney at the point of a revolver to convey her helpless brother to a lonely mountain cabin and there administer aid in an effort to save the wretch's life. In the ensuing events, Dabney and Eleanore, though set at cross-purposes by the bonds of duty and kin, fall in love with each other. Colonna eventually dies, and Dabney, setting behind him the Valley of Yesterday with its dark tragedy enters with Eleanore into the love and happiness of the Valley of Tomorrow. The role gives William Russell an unusual opportunity to display his talents in expressing dramatic action and tense emotion. He carries off the part with all his accustomed finish of style.

William Russell has a congenial role in Pathe's "The Valley of Tomorrow"

PROGRAM READER

He loved the sister of the very man who had betrayed his own kin. He set forth resolved to "get" the betrayer at all costs. But his errand of vengeance only brought him to the knowledge of a true love, and he found himself torn between the resolve to exact a full revenge from the undoer of his own sister and his new-found love for the sister of his intended victim. Rather a perplexing dilemma for a virile young mountaineer to find himself in, especially when he has behind him all the primitive traditions of a rude mountaineer clan whose supreme law is to never allow a wrong to go unavenged.

This is the role William Russell assumes in "The Valley of Tomorrow," due to appear in this theatre next week. Action and tense emotion permeate this story from start to finish, and Russell's talents are seen at their best in this picture.

(Continued on page 915)

The Index to The Complete Plan Book

(Continued from page 912)

PICTURE BRAND STAR RELEASED PLAN BOOK

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT. 4
“A [illegible] Olive Thomas picture.”—M. P. News.

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24) ....DEC. 6
“Will satisfactorily entertain generally.”—M. P. News.

STEPPING OUT (PARAMOUNT-ARTCRAFT) ENID BENNETT (SEPT. 21) ....OCT. 4
“Pleasingly planting a good thought.”—M. P. News.
Exhibitor Comment—“Pleased but did not draw.” “This is the best picture Bennett has ever been in. It pleased all classes. Extra big business three days.” “A very good feature. Extra big business two days, average one.”
Consensus—“Good picture, good puller.”

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19) ....OCT. 18
“Madge Kennedy has a charming role in unique comedy.”—M. P. News.
Exhibitor Comment—“Poor business.” “Pleased. Big business.”
Consensus—“Pleasing picture, good puller.”

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ....DEC. 20
“A high class mystery story with thrills.”—M. P. News.
Exhibitor Comment—“A very good picture to average business.” “One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week.”
Consensus—“Good picture, average puller.”

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)..........NOV. 8
“Gladys Brockwell stars in crook melodrama.”—M. P. News.

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ....NOV. 22
“Powerful strokes in this vital drama.”—M. P. News.
Exhibitor Comment—“This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days.”

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)......JAN. 10
“License taken with truth in this sentimental tale.”—M. P. News.

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20)..........DEC. 27
“A very entertaining photoplay.”—M. P. News.

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)..........DEC. 20
“Hayakawa in different role that scores.”—M. P. News.

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)..........NOV. 1
“Well knit drama of crooks and mystery.”—M. P. News.
Exhibitor Comment—“A pleasing picture to extra big business one day.” “A very good picture. Extra big business.”
Consensus—“Good picture, good puller.”

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16) ....NOV. 15
“Farce will agreeably entertain majority.”—M. P. News.
Exhibitor Comment—“A very good picture, big business two days.” “Big business all week with Arbuckle comedy on program.”
Consensus—“Good picture, good puller.”

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)..........JAN. 3
“Heavy drama with a mystery element.”—M. P. News.

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16) ....NOV. 8
“Best comedy offering of the season.”—M. P. News.
Exhibitor Comment—“Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week.” “Excellent picture, good action and comedy. Big business two days, average one.”
Consensus—“Excellent picture, big puller.”

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28)..........OCT. 11
“This will be generally acceptable.”—M. P. News.

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23)..........NOV. 22
“Will pleasantly entertain generally.”—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23)..........NOV. 29
“Patriotic note may carry this picture by.”—M. P. News.
Exhibitor Comment—“Good picture of that type. Did not draw. Poor business two days.”

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16)..........NOV. 29
“Heart interest and atmosphere here.”—M. P. News.

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE........NOV. 15
“Good suspensive dramatic photoplay.”—M. P. News.
Exhibitor Comment—“Extra good. Extra big to big business two days.” “Story weak, photography good, star better than her last two releases. Average to poor business all week.”
Consensus—“Good picture, good puller.”

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30).......DEC. 6
“An absorbing heavy calibre drama.”—M. P. News.
Exhibitor Comment—“Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled.”

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) ....NOV. 29
“Best Constance Talmadge picture to date.”—M. P. News.
Exhibitor Comment—“Extra big business for a week. A splendid picture.”

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ....DEC. 27
“Registers as highly amusing comedy.”—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)..........DEC. 27
“Nothing here to cause you worry.”—M. P. News.

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ....JAN. 10
“The dual role seen again.”—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9)..........NOV. 1
“Picturization of an average drama.”—M. P. News.
Exhibitor Comment—“A very good picture. Extra big business.” “A dandy picture. Extra big to big business three days.”
Consensus—“Excellent picture, big puller.”

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23)..........NOV. 22
“Captivating farce registers high class.”—M. P. News.

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2)......OCT. 25
“Should register big with majority.”—M. P. News.
Exhibitor Comment—“A fairly good picture. Big business two days.” “Pleased; big business two days.”
Consensus—“Pleasing picture, good puller.”

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)..........JAN. 10
“Sure fire winner with any audience.”—M. P. News.

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19)..........OCT. 25
“Meritorious farce amusingly entertaining.”—M. P. News.
Exhibitor Comment—“Big business three days.” “Pleased more patrons than any picture I have shown in a year. Extra big business three days.”

WIDOW BY PROXY (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK (SEPT. 28)..........OCT. 4
“Should captivate star's followers.”—M. P. News.
Exhibitor Comment—“Played this one a full week with Sennett's ‘Salome vs. Shenandoah’ to extra big business all week.” “Broke all records with Arbuckle comedy on bill. Extra big business four days, big business three days.”
Consensus—“Good picture, good puller.”

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE..........NOV. 1
“Pleasing in spite of much coincidence.”—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24)......DEC. 6
“Farnum followers will like this one.”—M. P. News.
Exhibitor Comment—“The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days.”

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13)..........OCT. 25
“Presents Elvidge in an unsympathetic role.”—M. P. News.

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26) ....NOV. 22
“Should exploit as a big production.”—M. P. News.
Exhibitor Comment—“Average business two days.” “The title and star brought them in, but picture disappointing. Big business three days.”

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16) ....NOV. 29
“Entertaining production, should satisfy.”—M. P. News.

“Flashbacks” on Earlier Releases

“In for Thirty Days” (Metro)—“Fine clean entertainment. Big business.”

“Virtuous Model” (Pathe)—“A fairly good picture. Title good drawing card. Big to average business two days.”

“Girl Named Mary” (Paramount-Artcraft)—“Just a good pleasing picture to average business three days.”

“A Dangerous Affair” (Hallmark)—“A good production. Title brought them in. Average business two days.”

“The Right to Happiness” (Jewel-Universal)—“Played this feature three weeks to record smashing business.”

“The Woman Under Cover” (Universal)—“Played this feature with the Paramount-Artcraft production ‘The Heart of Youth’ to extra big business one day and poor business the following day.”

“When Bearcat Went Dry” (World)—“A good production which played to big business one day and average business the next.”

“Girls” (Paramount-Artcraft)—“A good production to average business two days.”

“Bill Henry” (Paramount-Artcraft)—“A very good picture which played to extra big business one day.”

“The Heart of Youth” (Paramount-Artcraft)—“Played this feature on the program with the Universal Feature ‘The Woman Under Cover’ to extra big business the first day and poor business the second day.”

“A Doll's House” (Universal)—“A fair picture to average business one day.”

“Luck in Pawn” (Paramount-Artcraft)—“This is a very good production. Average business two days.”

“Lasca” (Universal)—“A good feature to big business one day.”

“The End of the Game” (Pathe)—“This is a very good feature which played to big business for one day.”

“Mickey” (State Rights)—“Well liked to big business.”

“Too Fat to Fight” (Goldwyn)—“A good ordinary picture to average and big business for two days.”

“Daddy Long Legs” (First National)—“This production was well liked by my patrons. Big business two days.”

“Mrs. Leffingwell's Boots” (Select)—“Talmadge always goes big in my house, and pleases my patrons. Big business two days.”

“Getting Mary Married” (Select)—“Patrons did not care for this feature. It went fairly. Davies not popular here. Average business two days.”

“Better Wife” (Select)—“A pleasing picture to good business.”

“Jelly Fish” (Goldwyn comedy)—“A light amusing comedy which pleased.”

“Love is Love” (Fox)—“An average program picture to average business.”

“Little Sister” (Fox)—“My patrons did not like this one. Average business.

“Ghost of Slumber Mountain” (World)—“A wonderful one reel subject.”

“Faith of the Strong” (Select)—“This is one of Lewis' best productions. Patrons liked it very much. Big business one day.”

“Broken Commandments” (Fox)—“This feature pleased and did big business.”

“A Society Exile” (Paramount-Artcraft)—“Although this picture played here one week to average business it deserved better business as it is a fine production.”

“Love Insurance” (Paramount-Artcraft)—“Played this picture for a week to average business.”

“Wagon Tracts” (Paramount-Artcraft)—“According to my opinion this is the poorest Hart subject in some time. It did not please our patrons. Big business one day.”

“Fires of Faith” (Paramount-Artcraft)—“A very good picture of its kind. Average business.”

“Nobody Home” (Paramount-Artcraft)—“This feature did not please my patrons. Poor business one day.”

“Choosing a Wife” (First National)—“Not very much to this one. Average business one day.”

“Hushed Hour” (State Rights)—“A fine picture that pleased. Average business one day.”

“Love Cheat” (Pathe)—“A pleasing picture to average business.”

“Wives of Men” (State Rights)—“A very good picture that satisfied. Big business one day.”

“Home” (Universal)—“A good picture to average business.”

“Burglar by Proxy” (First National)—“Only a fair production. Average business one day.”

“Oh, Boy” (Pathe)—“My patrons liked this one and it went big. Big business one day.”

“Easy to Make Money” (Metro)—“This is only a fair picture. Poor business one day.”

“Tiger Lilly” (Pathe)—“This feature did not please my patrons. Average business one day.”

“Valley of Giants” (Paramount-Artcraft)—“A bully story well worked up. Audience liked it.”

“God's Outlaw” (Metro)—“A very poor feature. Poor business one day.”

“Her Inspiration” (Metro)—“A very pleasing picture. Patrons liked it very much. Average business.”

“A Temperamental Wife” (Select)—“This feature interested the audience and kept them in good humor. It is one of Talmadge's best. Big business two days.”

“Impossible Catherine” (Pathe)—“A very good production to big business one day.”

“Sahara” (Hodkinson-Pathe)—“A very fine picture with wonderful settings. Held up well both days at advanced prices. Big business two days.”

“Cheating Herself” (Fox)—“An ordinary program picture to big business for one day.”

“Just Squaw” (Robertson-Cole)—“An ordinary program picture but drew well.”

"THE GREAT AIR ROBBERY"

(UNIVERSAL)

Sensational Picture of Aeroplane Feats

HERE is a picture which no exhibitor can afford to overlook. In booking "The Great Air Robbery," and exploiting it as an amazing photoplay of death-defying stunts in the air, patrons are sure to make a beaten path to his door. Once inside and they will look upon something new under the sun. It is not the story itself which will concern the majority of them; that is only a different version of the familiar mail coach robbery. What they will see is the transplanting of the old time action to the air. And what action it is.

The plot revolves around a set of aeroplane bandits who plan to rob the transcontinental aerial mail, and the very nature of it sounds the clarion of revolutionary tactics concerning the screen. With the aeroplane here to stay the up-to-date producer will enlist it among his properties and also sign up a courageous air pilot or two. Lieut. O. L. Locklear has gotten a start on his rivals by becoming the star of this Universal thriller. The feats he executes here are plentiful enough for a flying circus. His outstanding stunt is when he leaps from his aeroplane to a rope ladder of a machine flying above him. And thus he saves the heroine from being kidnapped by the bandit. The scenes are authentic and are apparently taken a few thousand feet in the air. The scenic embellishments are worthy of mention since you look upon vistas of the Grand Canyon far below.

Indeed you get all the thrills of flying from this picture without experiencing any of its dangers. You look with amazement upon the nerve of Locklear, and you wonder at the risks that he and his company have taken. A point worth emphasizing is the fact that the camera is literally on top of the actors most of the time. And everyone seems to violate the laws of gravity. Jacques Jaccard is the director.—Length, 5 reels.—Released January 28.—*Laurence Reid.*

THE CAST

Larry Cassidy	Lieut. O. L. Locklear
Wallie Mason	Allan Forrest
Van Arland	Ray Ripley
Beryl	Francelia Billington
Viola Matthews	Carmen Phillips

By Jacques Jaccard and George Hively.
Directed by Jacques Jaccard.

PRESS NOTICE—STORY

One of the most remarkable photoplays that has ever been shown will appear at the ——— theatre on ——— of ——— week under the title of "The Great Air Robbery." This is a Universal feature and presents Lieut. O. L. Locklear as the star, supported by such prominent players as Allan Forrest, Ray Ripley, Francelia Billington and Carmen Phillips.

The story concerns a group of aeroplane bandits who plan to rob the transcontinental aerial mail. It is Lieut. Locklear's duty to frustrate their scheme. And he is completely successful after a series of hazardous feats. He plays the part of Larry Cassidy of the U. S. Mail service. A plot is afoot to steal a shipment of $20,000 in gold which is to be taken to the Washington mint on the midnight plane. The sky-robbers do not know the air route which the machine is to travel. Cassidy and Wallie Mason, another aviator in the Mail service, are intrigued to give up the precious information and the latter is made the victim of a frame-up.

Complications ensue and when they are eventually cleared up, Van Arland, the leader of the robbers, is in the air with the package of gold. The heroine has been taken prisoner by him. So Larry gives chase. The girl drops a rope ladder from Van Arland's plane and flying close beneath, Cassidy catches it and climbs aboard where he makes the sky bandit a prisoner. This is a picture of thrilling action and startling suspense. It is punctuated with remarkable backgrounds, the vistas beneath the flying planes, disclosing the Grand Canyon of the Colorado. The story was written by Jacques Jaccard and George Hively, while Mr. Jacques attended to the direction.

CATCH LINES

See "The Great Air Robbery," the greatest picture of thrills ever shown. Absolutely the greatest sensation of the screen. Don't miss it.

They planned to rob the transcontinental aerial mail. How were they frustrated? See "The Great Air Robbery," a picture of death-defying stunts and thrilling exploits.

Did you ever have the wish to go up in an aeroplane but didn't exactly have the nerve? You can enjoy the sensation without risk to your life when you see "The Great Air Robbery," the film sensation.

See Lieut. O. L. Locklear, the dare-devil of the air, in a series of amazing feats. See him in the stupendously thrilling picture, "The Great Air Robbery." A rare treat.

PROGRAM READER

Do you happen to know that the highway robber is a passing figure—that he is too old-fashioned to practise his profession in this modern way? Do you happen to know that his successor is the sky-highwayman who holds up aeroplanes in the government service? He might be called a product of the war. When you see "The Great Air Robbery" at this theatre next ——— you will see a story of highway robbery in the upper regions. You will see daring aviators risk their lives time and again in amazing feats. You will get all the thrills of riding in an aeroplane without running the danger of losing your life. You will see Lieut. O. L. Locklear, the star of the picture, in death-defying stunts. He is the dare-devil of the air. You will see him jump from one aeroplane to another and perform other miraculous feats. Don't miss this picture; it is the sensation of the screen.

SUGGESTIONS

Advertise this picture as the sensation of the screen. Go the limit and don't be afraid of your adjectives. The picture will back up every thing you say about it. Place emphasis that it is the first feature to exploit the aeroplane as an instrument of robbery. It has taken the place of the old-time stage coach. Bring out that the picture is filled with scene after scene of amazing feats performed by dare-devil aviators. Mention that the star is Lieut. O. L. Locklear, the greatest dare-devil of them all. He performs stunts here that defy description. Mention that he jumps from one plane to another and executes other hazardous feats. Emphasize this picture as the one thriller that will never be forgotten. Play up that the action transpires in the sky far above the yawning chasms of the Grand Canyon. You can't go too strong in advertising this feature.

"The Valley of Tomorrow"

CATCH LINES

"Every Cloud Has a Silver Lining"—So Dabney Morgan learned after the gloom of Yesterday had been dispelled by the sunshine of Tomorrow.

"Time Works Wondrous Changes"—Who would believe that the Vendetta of Yesterday would lead to the Supreme Happiness of Tomorrow.

"BEHIND THE DOOR"

(INCE-PARAMOUNT-ARTCRAFT)

A Wonderfully Realistic Story of Revenge

THIS is the story of a strong man's revenge, woven with consummate skill and enacted by a cast of great types, headed by Hobart Bosworth, veteran of many a picture of the great outdoors and who fits in the role of Captain Krug, a German American in command of a U. S. merchant marine ship during the war, as perhaps no other actor of the whole profession might. As a foil for his wonderful portrayal Mr. Bosworth has Wallace Beary, who plays the part of the German submarine commander.

The story begins on land, with Captain Krug suspected of being a German sympathizer. It ends on the high seas, with the war of the world, so far as Krug is concerned, narrowed down to a personal conflict with the German who has outraged his wife beyond the power of words to express it, and the inflicting upon him of the most terrible vengeance that the strong mind of a man who hated to the point of insanity could devise.

You do not see what goes on "behind the door" except by shadows, as the two giants of the human race struggle, but there is no mistaking what is occurring. Even if the craftsmanship in film construction and the acting of those whom the film purports are seeing had failed, which it does not, you would still know what had happened.

Dramatically it is a great picture. Rough, even brutal and horribly realistic, is the story which Irvin Willat has evolved from Gouverneur Morris' story as published in *Collier's*, but it will not soon be forgotten. And it marks Hobart Bosworth's return to the screen. Both this fact and the production are events.—*J. S. Dickerson.*

THE CAST

Oscar Krug	Hobart Bosworth
Alice Morse	Jane Novak
Lieut. Brandt	Wallace Beery
Bill Tavish	James Gordon
McQuestion	Dick Wain
Matthew Morse	J. P. Lockney
Gideon Blank	Gibson Goland
Mark Arnold	Otto Hoffman

PRESS NOTICE—STORY

Hobart Bosworth veteran screen star, famous for so many wonderful pictures of the great outdoors has come back to the shadow stage in a picture worthy his time and talents. It is "Behind the Door," a Thos. H. Ince production, scheduled for showing at the ——— theatre beginning ———.

The photoplay is an adaptation of Gouverneur Morris's great story which was published in Collier's Weekly some time ago and which created a sensation that will only be outlived by the picture which has been created from its highly original and virile plot.

Mr. Bosworth has the role of Captain Krug, a German-American commander of a U. S. merchantman during the war. It is a role which permits every talent of this genious in portraying characters of the more rugged type full sway. In an equally prominent part that of the commander of a German submarine is Wallace Beary. As Captain Krug's wife, is Jane Novak, a star in her own right. Given such a cast and with direction by Irvin Willat which has never been excelled, a great dramatic picture may be expected. "Behind the Door" is all of that. It is an epoch in the art of picture making. A production which the whole world will not dare to forget. It is too realistic, too great a feature in it's every detail. See it—the story of a terrible revenge by a man who had suffered until merely killing his enemy on sight was not to be considered. He must pay twice over. And he did.

PROGRAM READER

Do you want to see a picture which will make you grip your seat, catch your breath and perhaps close your eyes because of its thrilling action? Do you enjoy a picture that gets out of the beaten path and presents men as they are under certain conditions, with the veneer of civilization stripped from them, shoved back a thousand years to the caveman days when strength ruled and hate and love were the only two passions known? Do you wish to see a fight that passes anything in its intensity that has ever peen staged? Do you want to see a hundred scenes, some of them may not be exactly pleasant that will make you forget that it is all a play and force you to live for the moment with the screen images in a great story of the terrible wrong one man did to humanity and a man and the revenge the wronged man exacted in full payment for himself and the human race? Do you wish to see the most wonderful dramatic picture of the year? Then see "Behind the Door," the latest Thomas H. Ince production. It will begin a ——— days' engagement at this theatre beginning ———.

Hobart Bosworth and Jane Novak in "Behind the Door"

SUGGESTIONS

Since this picture is so unusual, so gruesome and unpleasant, in spite of the fact that it is a great drama you should not allow your audience to come in without acquainting them with the facts. We should not hesitate in telling them what to expect. Tell them it is an unusual story. Bill Bosworth to the limit, with due mention of the fact that this role marks his return to the screen. Give the Thos. H. Ince studios all the credit with mention of the source from which the plot of the feature came. Don't mince matters in advertising this film. You may make some women stay at home but you will get other patrons to take their place if you bill it correctly and emphasize the fact that it is a "he" man story with more punch than find their way into a dozen pictures.

CATCH LINES

"I swore I'd skin him alive but he died on me—damn him," said Captain Krug, the man they had thought pro-German.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)	2
Dec.—Go West Young Woman (Fay Tincher)	2
Nov.—A Roman Scandal (Colleen Moore)	2

SINGLE REEL COMEDIES

Kidnapping Caroline	1
Two A. M.	1
All Jazzed Up	1
Settled Out of Court	1
Bobby's Baby	1

GAYETY COMEDIES

His Fatal Bite	1
Cursed by His Cleverness	1
Are Floorwalkers Fickle?	1
Calling His Bluff	1
Love Sick at Sea	1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play	1

RED CROSS TRAVEL SERIES

The Relief of Poland	1
Constantinople, the Gateway of the Orient	1
America's Watch on the Rhine	1
Belgium, the Broken Kingdom	1
Marie, Queen of Rumania	1
Archangel, City of Snow	1
The Tiny Kingdom of Montenegro	1

BRUCE SCENICS

The Chilkat Cubs	1
Wanderlust	1

SPECIALS

The Why of a Volcano	1
The Second Chance	1
War Spruce	1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young)	6
Silk Husbands and Calico Wives (House Peters)	6
Eyes of Youth (Clara Kimball Young)	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Dec. 30—Everywoman (Special Cast)	7
Dec. 28—Red Hot Dollars (Charles Ray)	5
Dec. 28—Wanted, a Husband (Billie Burke)	5
Dec. 21—A Girl Named Mary (Marguerite Clark)	5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)	5
Dec. 21—His Wife's Friend (Dorothy Dalton)	5
Dec. 14—Behind the Door (Ince Special)	5
Dec. 14—The Cinema Murder (Cosmopolitan)	5
Dec. 7—More Deadly Than the Male (Ethel Clayton)	5
Dec. 7—Victory (Maurice Tourneur)	5
Dec. 7—An Adventure in Hearts (Robert Warwick)	5
Nov. 30—Scarlet Days (D. W. Griffith)	7
Nov. 30—Counterfeit (Elsie Ferguson)	5
Nov. 23—The Miracle of Love (Cosmopolitan)	5
Nov. 23—It Pays to Advertise (Bryant Washburn)	5
Nov. 23—The Invisible Bond (Irene Castle)	5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May)	5
Nov. 16—Male and Female (DeMille Special)	9
Nov. 9—What Every Woman Learns (Enid Bennett)	5
Nov. 9—Crooked Straight (Charles Ray)	5
Nov. 9—Lunch in Pawn (Marguerite Clark)	5
Nov. 2—L'Apache (Dorothy Dalton)	5
Nov. 2—Turning the Tables (Dorothy Gish)	5
Oct. 26—The Teeth of the Tiger (Special Cast)	5
Oct. 26—His Official Fiance (Vivian Martin)	5
Oct. 19—Sadie Love (Billie Burke)	5
Oct. 19—Why Smith Left Home (Bryant Washburn)	5
Oct. 12—The Grim Game (Houdini)	5
Oct. 12—The Lottery Man (Wallace Reid)	5
Oct. 5—In Mizzoura (Robert Warwick)	5
Oct. 5—The Life Line (Maurice Tourneur)	5
Sept. 28—The Egg Crate Wallop (Charles Ray)	5
Sept. 28—Widow by Proxy (Marguerite Clark)	5
Sept. 21—Stepping Out (Enid Bennett)	5
Sept. 21—Told in the Hills (Robert Warwick)	5
Sept. 14—The Miracle Man (Special Cast)	5
Sept. 14—The Third Kiss (Vivian Martin)	5
Sept. 7—The Market of Souls (Dorothy Dalton)	5
Sept. 7—The Misleading Widow (Billie Burk)	5

PARAMOUNT-ARBUCKLE COMEDIES

Nov. 16—The Hayseed (Arbuckle)	2
Sept. 7—Back Stage	2

PARAMOUNT-SENNETT COMEDIES

Dec. 21—Love, Honor and Behave	2
Dec. 7—A Lady's Tailor	2
Nov. 23—Down on the Farm	2
Nov. 9—His Last False Step	2
Oct. 26—Salome vs. Shenandoah	2
Oct. 12—Up in Alf's Place	2
Sept. 14—Back to the Kitchen	2
Aug. 31—Uncle Tom Without the Cabin	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning	1
Dec. 21—Those Distant Cousins	1
Dec. 7—After the Circus	1
Nov. 30—Oh, Man	1
Nov. 23—Wonder What a Baby Thinks About	1
Nov. [illegible]	1
Nov. [illegible]	1
Nov. 2—The City Dude	1
Oct. 26—A Handy Man Around the House	1
Oct. 19—Fire, Fire	1
Oct. 12—Secret S'ciety	1
Oct. 5—Saturday	1
Sept. 28—The Fotygraft Gallery	1
Sept. 21—A Rainy Day	1
Sept. 14—S'prise Party N'Everything	1
Sept. 7—Skinny, School and Scandal	1

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 28—King Rama at the Royal Wat	1
Dec. 21—In Brittany	1
Dec. 14—A Scenic Classic	1
Dec. 7—Push Car Trails in Formosa	1
Nov. 30—In the Basque Country	1
Nov. 23—The Salt of Anping	1
Nov. 16—Uncle Sam, Salvager	1
Nov. 9—The White Elephant Militant	1
Nov. 2—Rolling Down the Rio	1
Oca. 26—Lawmakers of the Philippines	1
Oct. 19—A Day in Florence	1
Oct. 12—Teak Logging With Elephants	1
Oct. 5—Around About London	1
Sept. 28—Taihoku, Metropolis of Formosa	1
Sept. 21—The Doughnut That Did It	1
Sept. 14—Up-to Date Manila	1
Sept. 7—Paris, the Magnificent	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz	1
Dec. 14—Down the Strand in London	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle	1
Dec. 7—Memory Lane	1
Nov. 23—Sunshine and Shadows	1
Nov. 9—A Night in June	1
Oct. 26—Midst Peaceful Scenes	1
Oct. 12—Rainfrops	1
Sept. 28—When Nature Smiles	1
Sept. 14—The Voice of Gladness	1

PARAMOUNT MAGAZINE

Dec. 28—Camera Surf Studies	1
Dec. 21—In the Canadian Wilds	1
Dec. 14—Clouds and Sunsets	1
Dec. 7—A South American Niagara	1
Nov. 30—Camera Surf Studies	1
Nov. 23—Land of the Midnight Sun	1
Nov. 16—Evolution of a Spring	1
Nov. 9—A Forest Kingdom	1
Nov. 2—Scientific Spending	1
Oct. 26—The How and Why of Your Transmission	1
Oct. 19—The Four Seasons	1
Oct. 12—World-Famous Bridges	1
Oct. 5—Trout Streams of the Adirondacks	1
Sept. 28—At Work With the Tire Builders	1
Sept. 21—Afield With Dog and Gun	1
Sept. 14—Forty Minutes to France	1
Sept. 7—On With the Dance-Smart Set Wit	1

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex)	2
Dec. 14—Speed (Al St. John)	2

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children	7
The City of Purple Dreams	6
Who Shall Take My Life?	7
Zongar, the Dare Devil of Romance	5
The Natural Law	6
The Grain of Dust	6
The Lust of the Ages	6
Has a Man the Right to Kill?	5
Beware of Strangers	5
Persuasive Peggy	6
The Spoilers	9
The Ne'er Do Well	8
The Garlen of Allah	8

FIRST NATIONAL EXCHANGES

Jan. 5—A Daughter of Two Worlds (Norma Talmadge)	6
Dec. 29—The Greatest Question (D. W. Griffith's)	6
Dec. 15—In Old Kentucky (Anita Stewart)	7
Dec. 1—The Beauty Market (Katherine MacDonald)	6
Nov. 17—Heart o' the Hills (Mary Pickford)	6
Nov. 10—Mind the Paint Girl (Anita Stewart)	6
Nov. 3—A Virtuous Vamp (Constance Talmadge)	6
Oct. 20—In Wrong (Jack Pickford)	5
Oct. 6—The Thunderbolt (Katherine MacDonald)	5
Dec. 22—A Day's Pleasure (Charlie Chaplin)	2
Dec. 22—A Twilight Baby (Henry Lehrman)	3
Sept. 15—Her Kingdom of Dreams (Anita Stewart)	6
Sept. 8—A Temperamental Wife (Constance Talmadge)	6
Sept. 1—The Hoodlum (Mary Pickford)	7
Aug. 25—Burglar by Proxy (Jack Pickford)	6

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dumbwaiter Scandal	2
A Pool of Peaches	2
Fabulous Fortune Fumblers	2
His Conscience His Guide	2
Fred's Fictitious Foundling	2
Work and Win 'Em	2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)	7
Evangeline (Special Cast)	7
Kathleen Mavourneen (Theda Bara)	6
Checkers (Special Cast)	7

WILLIAM FARNUM SERIES

The Adventurer	7
[illegible]	6
Wings of the Morning	6
The Last of the Duanes	7
Wolves of the Night	7

THEDA BARA SERIES

Lure of Ambition	5
La Belle Russe	6

TOM MIX SERIES

Three Gold Coins	5
The Daredevil	5
The Cyclone	5
The Feud	5
The Speed Maniac	5
Rough Riding Romance	5

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse)	5
Her Elephant Man (Shirley Mason)	5
Tin Pan Alley (Ray and Fair)	5
The Square Shooter (Buck Jones)	5
Flames of the Flesh (Gladys Brockwell)	5
Shod With Fire (William Russell)	5
The Shark (George Walsh)	5
The Devil's Riddle (Gladys Brockwell)	5
The Lincoln Highwayman (William Russell)	5
Thieves (Gladys Brockwell)	5
Eastward Ho. (William Russell	5
The Winning Stroke (George Walsh)	5
Chasing Rainbows (Gladys Brockwell)	5
Sacred Silence (William Russell)	5
From Now On (George Walsh)	5
Broken Commandments (Gladys Brockwell)	5
The Winning Stroke (George Walsh)	5
The Seventh Person (George Walsh)	5
The Sneak (Gladys Brockwell)	5
The Web of Chance (Peggy Hyland)	5
Snares of Paris (Madlaine Traverse)	5
The Lost Princess (Ray-Fair)	5
The Merry-Go-Round (Peggy Hyland)	5

SUNSHINE COMEDIES

Training for Husbands	2
A Light Weight Lover	2
The Great Nickel Robbery	2
The Heart Snatcher	2
Her Private Husband	2
Her Naughty Wink	2
Sheriff Nell's Comeback	2
Hungry Lions and Tender Hearts	2
Chicken a la Cabaret	2
The Roaming Bath Tub	2
Back to Nature Girls	2
The School House Scandal	2
Footlight Maids	2
The Yellow Dog Catcher	2
Wild Waves and Women	2
His Naughty Wife	2
Dabbling in Society	2

MUTT AND JEFF CARTOONS

Chewing Gum Industry	½
The Price of a Good Sneeze	½
Putting on the Dog	½
The Chemists	½
The Rum 'Runners	½
The Mint Spy	½
The Sour Violin	½
Dead Eye Jeff	½
Fishing	½
I'm Ringing Your Party	½
The Plumbers	½
How Dry I Am	½
Shaking the Shimmy	½
On Strike	½
He Ain't Done Right by Our Nell	½
For Better of For Worse	½
Cutting Out His Nonsense	½
Iceland	½
The Plumbers	½
Confessions of a Telephone Girl	½
Window Cleaners	½
In the Movies	½
Bound in Spagetti	½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill	2
The Boss of the Rancho	2
The Spirit of Cabin Mine	2
The Heart of Texas	2
The Call of Bob White	2
The Sacrice	2
The Dead Man's Hand	2
The Dangerous Little Devil	2
Little Miss Deputy	2
Some Gal	2
South of Santa Fe	2
The She Wolf	2
The Girl of Hell's Agony	2

MACK SWAIN SERIES

Nimrod Ambrose	2
Ambrose and the Bathing Girls	2
Ambrose in Bad	2
Ambrose's Winning Ways	2
Ambrose Visit	2
All Wrong Ambrose	2
Gemini Ambrose	2
Ambrose in Turkey	2
Ambrose Bungled Bungalow	2
Innocent Ambrose	2
Ambrose Vacation	2
Ambrose Matrimonial Mixup	2
Baffled Ambrose	2

Release Information Continued on Page 918

"THE PRINCE OF AVENUE A"

(UNIVERSAL)

James J. Corbett Stars in Political Story

A PICTURE of New York's East Side as it concerns politics is presented in "The Prince of Avenue A," a Universal feature starring James J. Corbett. One has only to look at the title appreciate the idea behind it. And you can guess with the former eavyweight champion giving expression to its colorful action that will prove to be an entertaining photoplay, even though certain oints are exaggerated. The plot revolves around the ability of the ish to take care of themselves in politics, and it is concentrated pon the rival leaders in the 'steenth ward.

License is taken with truth on several occasions, an example of hich may be found in the debonair son of Boss O'Connor, finding mance with the daughter of the candidate for mayor, a resident Fifth Avenue. He cannot be elected without the support of the ard and when the Prince is ejected from his house for his boorish nduct, the candidate trembles for his office. To square accounts takes his daughter to the district and offers a public apology. he picture is episodic in treatment, since it presents a series of indents in the hectic lives of the ward heelers and the Prince. Knowg Jim Corbett's athletic prowess you anticipate a rousing climax hich offers a battle royal. And you are not disappointed. He terally mops the floor with his antagonists.

Pathos has its moments and this element is well commingled with e humorous highlights. Director Jack Ford has caught the Irish irit and also the cheap political game and has emphasized them r their full value. "The Prince of Avenue A" is an old-fashioned ory and one that doesn't carry a great deal of thought, but it is acptable for its atmosphere, and how East Side politicians are made. lr. Corbett is an ideal type for the title role. Prominent in his support are Harry Northrup, Richard Cummings and Mary Warren.—ength, 5 reels.—Released February 23.—*Laurence Reid.*

THE CAST

arry O'Connor	James J. Corbett
atrick O'Connor	Richard Cummings
ary O'Connor	Cora Drew
dgar Jones	Harry Northrup
illiam Tompkins	Frederick Vroom
ary Tompkins	Mary Warren
ather O'Toole	Mark Fenton
ggie Vanderlip	George Vanderlip
utler	Johnnie Cooke
ousekeeper	Lydia Yeamans Titus

By Chas. T. Dazey.
Directed by Jack Ford.
Photographed by John Brown.

PRESS NOTICE—STORY

James J. Corbett, the former heavyweight ampion of the ring, will appear at the —— theatre on —— of —— week in feature production entitled "The Prince Avenue A." This is a picture of polics on the lower East Side of New York. r. Corbett plays the part of Barry O'Conor, who is called the Prince of Avenue A ecause of his debonair appearance. He is e son of Patrick O'Connor, the recogized leader of the district, but he does ot take an active part in politics. The d man has a rival in the person of Edgar ones, a ward heeler of the first order. oss O'Connor is sure of giving the votes the ward to William Tompkins, the can date for mayor, but when his son, Barry, ejected from the Tompkins house for is boorish conduct, the old man becomes infuriated, that the candidate is fearful st he may lose his election.

So Tompkins and his daughter journey the ward and the candidate offers a pub apology. The girl consents to lead the rand march with Barry, but Jones insults er for not dancing with him. Then it is at the Prince of Avenue A shows the tuff of which he is made. He literally ops the floor with Jones and his cohorts. he result is the girl finds him interesting nd accepts his proffer of love. The picre unfolds a deal of melodramatic action hich is suspensive in its development. The mance is prettily worked out and other lements such as pathos and humor figure nspicuously. Mr. Corbett is excellent in e title role and he is supported by cometent players. Jack Ford directed the picre from a story by Chas. T. Dazey.

"Gentleman Jim" Corbett in "The Prince of Avenue A"

SUGGESTIONS

A picture of Irish love and politics—at is the way to feature this latest Uniersal release, "The Prince of Avenue A." ring out that it unfolds the way of policians on the lower East Side. Emphasize e value of the title and use it in catch nes. In your musical program have the rchestra feature the old tunes familiar to New York such as "The Bowery," "East Side, West Side, All About the Town," "Annie Rooney," etc. Concentrate upon the value of the star's name and that he is the former heavyweight champion of the ring. Tell that he is the star of the serial, "The Midnight Man." Play up the fact that the picture is rich in atmosphere and local color. And that it unfolds a quota of fast-moving action.

CATCH LINES

He came from the lower East Side and was known as a swell dresser. But when he invaded the home of a society girl, his conduct was decidedly boorish. What happened? See "The Prince of Avenue A."

(Continued on page 923)

"A DAUGHTER OF TWO WORLDS"

FIRST NATIONAL

Norma Talmadge Has Story of Shadows and Sunshine

NORMA TALMADGE is not afraid of the involved story judging from the enthusiasm of her work in this, her initial First National picture. While not carrying on the burdens of a dual role, still the demands of the story present her as living a dual identity. It is familiar material as far as the screen is concerned. The idea of a girl brought up in the underworld and lifted from her environment to the clear spaces where shadows never penetrate has been done since time immmorial. We cannot remember when it has been incorporated in such a wealth of melodramatic incident as presented here.

One cannot say that the theme is entirely logical, but there is no denying its interesting moments, particularly when Miss Talmadge and Frank Sheridan are before the camera. Whenever the star lifts the suspense with her interludes of romance, the latter keeps it going because he is the only conspicuous player who is consistent to the end. Thoroughly grounded in his art, he gives just the right amount of dramatic substance that the story needed for interpretation. A product of the underworld, he is resolved that his daughter will not grow up in his environment. She is victimized by a forger and with the prospect of a prison term before her she jumps her bail and is hustled off to a fashionable boarding school. And the past is left behind her. Until the concluding reels, when it haunts her again on the old forgery charge.

This melodramatic flourish is reasonable, since one cannot escape a crime. Yet to summarize it we cannot but express that it carries a story book quality in its differentiation of the two worlds. The conflict is fairly well emphasized throughout, though the action is not always spontaneous. Mr. Young, the director, has been more successful with his underworld life than out of it. Here he has caught the right atmosphere and the proper perspective.—Length, 6 reels.—Released January 5.—*Laurence Reid.*

THE CAST

Jennie Malone	Norma Talmadge
Kenneth Harrison	Jack Crosby
Sue Harrison	Virginia Lee
Slim Jackson	William Shea
Black Jerry Malone	Frank Sheridan
Sam Conway	Joe Smiley
Harry Edwards	Gilbert Rooney
Sergeant Casey	Chas. Slattery
John Harrison	E. J. Radcliffe
Mrs. Harrison	Winifred Harris
G'oria Raymon	Millicent Martin
Uncle George	Ned Burton

By Le Roy Scott.
Directed by James L. Young.

PRESS NOTICE—STORY

Norma Talmadge will appear at the —— theatre beginning —— in her initial First National picture entitled "A Daughter of Two Worlds." This is an adaptation of Le Roy Scott's story of the same name and unfolds a story of shadows and sunshine, or in other words presents the life of the underworld, and the world where the law is respected and society is dominant. Miss Talmadge has in Jennie Malone, a product of the underworld, a role that permits her to reach the emotional heights.

The plot is concerned with the transformation of the girl into a respected member of society. Her father's ambition is to give her an opportunity to find expression in a world that is foreign to him.

She becomes victimized in a forgery case and jumping her bail, she is hidden away in a boarding school where, after four years, she emerges with her father's ambition gratified. But the menace of the past stalks in her path and one day she is arrested on the old forgery charge. Events loom up very black indeed and she stands to lose all that she has gained. The crisis is reached when Jennie is confronted with the alternative of giving away her true identity at the risk of losing her fiance and her place in society, or remaining silent at the cost of the life of a friend of the underworld who has been wrongly accused of murder. Jennie takes the latter course and her fiance is manly enough to keep faith in her. A picture of rich melodramatic action, sprinkled with scenes of effective sentiment and romance. A picture of strong conflict and sharp contrasts. Miss Talmadge is supported by a capable cast that includes Frank Sheridan.

CATCH LINES

She came from the underworld and society never knew her lowly origin until—What happened? Did she go back to the life of shadows or remain in the sunshine? See "A Daughter of Two Worlds."

See Norma Talmadge in her latest triumph "A Daughter of Two Worlds." A picture of strong conflict and sharp contrasts. It will interest you. See this beautiful star in a powerful picture.

She had reached the top of the new world. The old world was left far behind. Then something happened which formed a crisis in her career. She had to make a great decision. What was it?

She belonged to two worlds—her father's underworld and the world of her fiance, a respected member of society. There came a time when she had to decide which one to accept. See how she solves her problem.

PROGRAM READER

Manager —— begs to announce that Talmadge will appear at the —— theatre beginning —— in her latest photodrama entitled, "A Daughter of Two Worlds." This is an adaptation of Le Roy Scott's story of the same name and presents the star in a role which demands a great deal in the way of emotional expression. She plays a girl from the underworld who rises above her environment and then when she finds a place in society the old shadows of the past appear before her. How she settles her problem and still maintains her good position is told in a series of exciting chapters—chapters which are rich in dramatic action and suspense. The picture is softened occasionally with moments of heart interest and pathos. The star is supported by a cast of well known players. James Young is the director.

SUGGESTIONS

Exploit this picture as the initial appearance of Norma Talmadge as a First National star. Bring out that the public is always interested in following the career of this topnotcher. Play up the fact that the picture is an adaptation of Le Roy Scott's story of the same name. It would be a good point to emphasize the author's position in American fiction. Doubtless there are many who have read the original story. Play up the theme and that it offers the star a splendid chance to display her histrionic ability. Feature the picture as a study in the underworld and the world of society where the law is respected. Bring out its salient points—particularly the great decision in the heroine's life. Mention the other members of the cast. Bring out the name of the director.

Advance Information on All Film Releases

(Continued from page 916)

Adventurous Ambrose 2
Ambrose the Goefer 2
[illegible] Ambrose 2
Foxy Ambrose 2
[illegible] 2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin....6
Mickey 7
Birth of a Race....10
The Bargain (Wm. S. Hart)....6
The Bandit and Preacher (Wm. S. Hart)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Staking His Life (Wm. S. Hart)....5
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day 5
The Bandit and Preacher (Wm. S. Hart)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day 5
How Molly Made Good....6
The Birth of Man....5
Heart of New York....5
The Salamander 5
The Birth of Democracy....6
Custer's Last Fight....3
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode)....2
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast....
Series of 42 Fatty Arbuckle comedies, released one each week ....
Series of 29 Charlie Chaplin comedies, released one each week ....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week....
Series of 24 Billy West two-reel comedies....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)..

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Flame of the Desert (Geraldine Farrar)....7
The Loves of Letty (Pauline Frederick)....5
Jubilo (Will Rogers) 6
The Gay Lord Quex (Tom Moore)....5
Jinx (Mabel Normand)....5
Bonds of Love (Pauline Frederick)....5
Strictly Confidential (Madge Kennedy)....5
Almost a Husband (Will Rogers)....5
The World and Its Woman (Geraldine Ferrar)....7
Lord and Lady Algy (Tom Moore)....5
The Girl from Outside (Rex Beach)....7
Heartsease (Tom Moore)....5
Upstairs (Mabel Normand)....5
The Peace of Roaring River (Pauline Frederick)....6
Through the Wrong Door (Madge Kennedy)....5
The City of Comrades (Tom Moore)....5
The Fear Woman (Pauline Frederick).... 5
When Doctors Disagree (Mabel Normand)....5

GREAT AUTHORS PRODUCTIONS

The Cup of Fury (Rupert Hughes)....
The Girl From Outside (Rex Beach)....7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)....5
Aug. 15—High Pockets (Bennison)....5
May 11—The Road Called Straight (Bennison)....5
Mar. 23—Speedy Meade (Louis Bennison)....5
Jan. 5—Oh, Johnny (Louis Bennison)....5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)....2
Dec. 28—Two Dollars, Please 2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)..2
Nov. 30—A Much Needed Rest (Parsons)....2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)....2
Nov. 2—His Own Medicine (Parsons)....2
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven)....2
Oct. 5—Oh, Bill, Behave (Parsons)....2
Sept. 21—Honeymooning (Mr. and Mrs. De Haven)....2
Sept. 7—He Did and He Didn't (Parsons)....2
Close to Nature (Mr. and Mrs. De Haven)....2
They're Off (Parsons)....2
After the Bawl (Mr. and Mrs. De Haven)....2
Chasing Rainbeaux (Parsons)....2
Their Day of Rest (Mr. and Mrs. De Haven)....2
A Wonderful Night (Parsons)....2
In a Pinch (Mr. and Mrs. De Haven)....2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making 1
Nov. 16—Nature's Echo 1
Nov. 9—Net Profits (Catching Salmon in Skeena River).1
Nov. 2—Rocks of Ages (Granite Quarries)....1
Little Bo Peep (Wool Industry)....1
By the Sea (Seeing Atlantic City)....1
Panama Canal 1
Town Topics (Panama Under Uncle Sam)....1
Snapping Snappers (Fishing in the Gulf of Mexico)....1
Animal Antics (Pictures of Animals in Zoo....1
Going South (New Orleans and St. Augustine)....1
The Anglers (Trout Fishing on the Ausable)....1
Home Made (Ready-Made House Building)....1
Days of Real Sport (A Boy Scout Picture)....1
Caught (Landing Some Big Ones in the Canadian Northwest 1
God's Handiwork (Scenic Wonders in Canadian Rockies).1
A Genuine Panama (Journey to Capitol of Panama)....1
Sweetness (A Taste of the Sugar Industry)....1

GOLDWYN-BRAY PICTOGRAPHS

Dec. 6—Reformed Saloons 1
Nov. 30—Passing of the Old West 1
Nov. 23—Department Stores on Wheels 1
Nov. 16—How Time Flies 1
Nov. 9—Ponchos from Peru....1
Nov. 2—A City of Kings....1
Oct. 26—Gold Mining in the Heart of a Great City....1
Oct. 19—Three Men in a Boat and a Turtle....1
Oct. 12—Amazon Trails 1
Oct. 5—Bird Cliff Dwellers....1
Sept. 28—Women Fire Fighters....1
Sept. 21—The Uncrowned King of Brazil....1
Sept. 14—Meet Nick Carter....1

HALL ROOM BOYS PHOTO PLAYS

Dec.29—The Lovable Scamps 2
Dec. 15—Taming the West 2
Dec. 1—The Chicken Hunters 2
Nov. 17—Pretty Soft 2
Nov. 3—A Howling Success 2
Oct. 20—Nothing But Nerve.... 2
Oct. 6—Almost Heroes 2
Sept. 22—They Do It On $8 Per....2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)....5
The Heart of a Gypsy (Florence Billings)....5
The Phantom Honeymoon (Marguerite Marsh)....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)....5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt....2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)..6

SERIALS

The Trail of the Octopus (Ben Wilson, Neva Gerber) .... 15 Episodes
The Sign of the Rat (Clair Anderson, Harry Carter) .... 15 Episodes

CHAPLIN CLASSICS

Dec. 28—The Vagabond 2
Nov. 16—The Fireman 2

HODKINSON CORP., W. W.

(Releasing Through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)....6

J. PARKER READ. JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)....7

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BUNTON PRODS.

The Lord Loves the Irish (J. Warren Kerrigan)....5
The Joyous Liar (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)....6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....1
Snakeville Comedies 1
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....4
Feb. 1—The Champion ....
Mar. 1—Jitney Elopement ....
Apr. 1—Work ....
May 1—By the Sea ....

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)....
May —The Temple of Dawn (Bert Lytell)....
May —The Marriages of Mayfair (Special Cast)....
May —Four Horsemen (Special Cast)....
Apr. —Burning Daylight (Mitchell Lewis)....
Apr. —The Skylark (Bert Lytell)....
Apr. —Fine Feathers (May Allison)....
Apr. —Parlor, Bedroom and Bath (Viola Dana)....
Mar. —The Hope (Special Cast) ....
Mar. —Alias Jimmy Valentine (Bert Lytell)....
Feb. —Juda (May Allison) ....
Feb. —Eliza Comes to Stay (Viola Dana) ....
Feb. —Shore Acres (Alice Lake) ....
Feb. —Old Lady 31 (Emma Dunn) ....
Jan. —The Walk-Offs (May Allison) ....
Jan. —The Right of Way (Bert Lytell) ....
Jan. —The Willow Tree (Viola Dana) ....
Dec. —Should a Woman Tell? (Alice Lake)....
Dec. —The Best of Luck (Special Cast)....
Nov. —Fair and Warmer (May Allison)....
Nov. Please Get Married (Viola Dana)....
Nov. Lombardi, Ltd. (Bert Lytell)....

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova) ....
Jan. —Stronger Than Death (Nazimova)....
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....
Out of the Fog (Nazimova)....
Eye for Eye (Nazimova)....

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)....
Mar. —The Very Idea (Taylor Holmes)....
Dec. —Nothing but the Truth (Taylor Holmes)....

MISCELLANEOUS

(State Right Features)

The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.)....
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features)....
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture. ....
Franklyn Farnum in twelve 2-reel westerns (Canyon Pictures Corp.) ....
The Adventures of Helen Series (Helen Holmes) Ayon Film Corp. ....

COMEDIES

Jolly Comedies (Film Specials)....
Bobby Burns Comedies (Jaxon Film Corp.)....
Jester Comedies (Territorial Sales Corp.)....
Ham and Bud (Jans Prods., Inc.)....

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Mr. Outing Gets a Soup Dream....
The Simple Life ....
Editorial Horseplay ....
The People in White ....
No Coma in Acoma ....
Temple Bells and Wayside Shrines ....

PATHE EXCHANGES

Feb. 1—Other Men's Shoes (Craufurd Kent)....
Jan. 18—The Web of Deceit (Dolores Cassinelli)....
Jan. 11—Fighting Cressy (Blanche Sweet)....
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) ....
Dec. 14—The A-B-C of Love (May Murray)....
Dec. 7—Brothers Divided (Frank Keenan)....
Nov. 16—The Right to Lie (Dolores Cassinelli)....
Nov. 9—A Woman of Pleasure (Blanche Sweet)....
Nov. 2—The Gay Old Dog (John Cumberland)....
Oct. 12—A Damsel in Distress (Caprice-Hale)....
Oct. 5—Impossible Catherine (Virginia Pearson)....
Sept. 28—The Twin Pawns (May Murray)....
Sept. 21—The False Code (Frank Keenan)....

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).

Feb. 1—Thirteenth, Wings of Mystery....
Jan. 25—Twelfth, The Chance Trail....
Jan. 18—Eleventh, The Death Studio....
Jan. 11—Tenth, The Inn of Dread....2
Jan. 4—Ninth, Webs of Deceit....2
Dec. 28—ighth, A Crippled Hand....
Dec. 21—Seventh, The Betrayal....
Dec. 14—Sixth, The Unknown....
Dec. 7—Fifth, The Acid Bath....
Nov. 30—Fourth, Below the Water Line....
Nov. 23—Third, The Gas Chamber....
Nov. 16—Second, Marked for Death....
Nov. 9—First, The Great Secret....

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)

Dec. 28—Tenth, Hopley Takes the Liberty 2
Dec. 21—Ninth, A Homeless Princess 2
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2
Nov. 30—Sixth, Out Again, In Again....
Nov. 23—Fifth, Held for Ransom....
Nov. 16—Fourth, An Unwilling Princess....
Nov. 9—Third, Snared ....
Nov. 2—Second, Overboard....
Oct. 26—First, The Wager....

Release Information Continued on Page 920

"SHE LOVES AND LIES"

SELECT)

Enjoyable Comedy Drama with Norma Talmadge

A CLEVER exposition of the way to catch a husband is offered in Select's adaptation of Wilkie Collins' story, with Norma Talmadge giving emphasis to the verbs in the title. The plot this subject is as light as moondust and it won't stand analysis om the premise of truth. Chet Withey, who directed the feature. as realized upon its humorous values by keeping it strictly in its ement. Therefore there is no reason to dwell upon its weakness drama. The idea may be far-fetched, but still it doesn't pretend sound any truths. It merely capitalizes, with a quota of subtles and shadings, how a resourceful girl can win and hold a usband.

The role offers Miss Talmadge rich opportunity to express her ersatility. And it may be said for her that she makes the character ctually lifelike, so natural is her conduct. She plays a sort of dual ole in that she assumes the identity of an elderly lady in order to ave a worthy young man from bankruptcy. He must marry her to eestablish himself. Another stipulation is that he has a right to ek a divorce whenever he falls in love. So this permits her to ppear disguised as a young girl and play the gay deceiver. Natrally, he falls deeply in love.

You may wonder why she went to such trouble to appear in the wo disguises. The reason is she had to marry the man of her choice. lad she selected him as a young girl, then you would have seen a lay of serious moments, with triangle plottings and what not. As t is you have an enjoyable comedy drama which becomes quite arcical at times. Mr. Withey, who with Grant Carpenter wrote the ontinuity, has kept the action spontaneous throughout. There are o draggy moments and the headlights are well emphasized by ppropriate captions. Eliminate a couple of nondescript characters nd the picture hasn't a flaw. It offers no pretentions, but scores or its humor, charm and the acting of the star and Conway Tearle. —Length, 5 reels.—*Laurence Reid.*

THE CAST

arie Callender ane Max ne Dayne	Norma Talmadge
rnest Lismore	Conway Tearle
olly Poplar	Octavia Broske
ob Brummell	Phillips Tead
arrie Chiscolm	Ida Darling

By Wilkie Collins.
Scenario by Grant Carpenter and Chester Withey.
Directed by Chester Withey.

PRESS NOTICE—STORY

A picture of the way to win and hold a usband is presented in "She Loves and ies," a Select picture starring Norma Talnadge. The star will appear at the ——— heatre beginning ———. The role which Miss Talmadge assumes offers her an opportunity to masquerade under several identities. As Marie Callender, she is made the eiress of an elderly gentlemen's estate provided she chooses her own husband. She nds the right man in the person of Ernest ismore, but being somewhat modest she is nable to be frank in asking him to marry er. Consequently Marie disguises herself s an elderly lady of considerable fortune. nasmuch as Ernest is in a state of bankuptcy she offers him a chance to marry her nd recoup his wealth, but with the condiion that any time he falls in love she will gladly give him a divorce.

Then the inevitable happens. Marie assumes the disguise of a young woman for he purpose of making her husband fall in ove with her. But he is too honorable to peak of divorce. In the end Marie loses er wig and her semblance of age and stands efore Ernest in all her young womanhood. It is a play of ludicrous situations which are developed to their full humorous value by Director Chet Withey. There are also moments of dramatic suspense and back of it all is a charming romance. Miss Talmadge andles a difficult role with customary ease. She is assisted by Conway Tearle, Ida Darling and others. The picture is an adaptation of Wilkie Collin's story of the same name, the scenario having been done by Grant Carpenter and Mr. Withey.

CATCH LINES

There are more ways than one to catch a man. Did you ever think girls, of assuming the identity of an old woman to catch a husband? Come and see "She Loves and Lies" and learn a few pointers from Norma Talmadge.

She was too modest to ask a man to be er husband so she practised the gay art of deceit. She would become an elderly woman and win him because of her fortune. Love might come afterward.

See "She Loves and Lies," the brightest comedy-drama of the year. A picture of a charming romance. See how a girl wins a husband by masquerading as an old lady.

How would you like to ask a man to be your husband and then deceive him into making him love you. Come and see Norma Talmadge in the sparkling romantic comedy-drama, "She Loves and Lies."

PROGRAM READER

If she chose her own husband she would come into a tidy fortune. But how to do it? That was the perplexing question that puzzled Marie Callender. She was too modest to confront him as a young girl. So she adopted the disguise of an old woman—an aristocratic old woman. She would appear before this bankrupt young man with an offer that he might marry her and thus "get back on his feet." Of course he could get a divorce any time he fell in love. But when she put on her gray wig and found herself married, the question arose—"How will I make him love me?" So she took off her wig and made him fall in love with her. Think of it! He fell in love with his own wife and didn't know her. The climax of this charming story is a rich solution of one way to win a husband. Girls you can take a lesson from this resourceful young woman. Come and see Norma Talmadge in "She Loves and Lies." It is a bright little play that scintillates with sparkling situations. Conway Tearle is the leading man.

SUGGESTIONS

Here is a picture which unfolds a novel theme which it would do well to exploit. You can play upon the curiosity of the feminine sex by advising them of one way to win a husband. Make emphatic that they will see something new in the business of courtship. Take advantage of the title by bringing out its value in catch lines. Use the theme in your arguments and tell that a girl can masquerade and catch a husband. The masculine sex is composed of gullible, stupid fellows who take everything for granted. Tell that a woman cannot be excelled in the art of practising deceit. Emphasize the picture as a sparkling comedy-drama—one that unfolds a scintillating series of interesting situations. Feature the romance. Bring out that an opportunity is here to see Norma Talmadge as a comedienne. And dwell upon her versatility. Mention that Conway Tearle is the leading man and that Chester Withey is the director.

"THE BLINDNESS OF YOUTH"

(FOUNDATION)

This Love Story Has Pictorial Appeal

LIKE a visualization of some poem by Keats or Tennyson is "The Blindness of Youth," a state rights picture sponsored by Murray W. Garsson. The name of M. L. Herbier is put down as the scenarioist and that of M. Mercanton as the director. We rather suspect that the feature was made under the auspices of Europeans. Whatever its source, it can be accepted by exhibitors as an interesting photoplay—one that expresses a love story as old as the ages—one that builds easily and surely to its climax and sending out on its journey a goodly portion of sentiment and heart appeal and particularly rich photography.

It is a tale of unrequited love and presents a youth who seeks solace in death because of the poetry taken out of his life. The suicide has a poet's soul and he worships at the shrine of a girl who is only faintly aware of his existence. It is impossible for her to accept him or encourage him, since their temperaments are wholly unlike, and so he goes his lonely way to oblivion. With his death the picture takes on a dramatic value. His father, a hermit, is so heartbroken over the event that it drives him insane. Upon his release from the asylum he seeks out the girl to punish her. He uses hypnotic suggestion and leads the girl to the very waters where the boy took his life. But a vision of the youth comes to him, advising him that the girl is in no way responsible. And so he sacrifices his life instead. The heroine is left to find expression in a romance of her own.

A fantastic story if you will, but one that is charming because of its pathos and simplicity. Most of the action transpires about a picturesque waterfall, which is as enchanting as it is colorful. While the personnel of the cast is somewhat unknown, the players give a good account of themselves. The title has exploitation possibilities which an exhibitor should not overlook.—Released February 1.—*Laurence Reid.*

THE CAST

Vera Dawson	Gertrude Shelbourne
Mrs. Julia Page	Violet MacDonald
Eril Arden	Roy Langdon
Lawrence Arden, Eril's father	Edwin Brackett
Allan Starr	Robert Ainsworth

Scenario by M. L. Herbier.
Directed by M. Mercanton.

PRESS NOTICE—STORY

"The Blindness of Youth" is the name of the picture which will come to the——— theatre on ——— of ——— week. Sponsored by the Foundation Film Corporation it presents a story which is easily the oldest in the gamut of human emotions.

A youth with the soul of a poet, Lawrence Arden by name, practices his profession of wood carving in a little village in Switzerland. Into his life or rather into his vision there comes Vera Dawson, a beautiful American girl. He is deeply moved by her loveliness and the starved soul—the love hunger of the boy is not given any response. The succeeding summer follows and as Vera returns to the little hamlet, the young woodcarver attempts to express his ardor. But Vera has a different kind of temperament. Try as she might her efforts are fruitless toward disillusioning him. She simply is unaware of the all consuming passion he has for her.

Neglected and despondent, Lawrence commits suicide, and his fond parent, a hermit, loses his mind over the tragedy. After his release from the asylum, the old man attempts to lure Vera to death through hypnotic suggestion, but the spirit of the dead youth arises from the waters and beckoning the father to join him in death, tells him that the girl is in no way to blame. She never knew and could not understand. Thus Vera is rescued by her husband whom she married the second summer. A picture of unrequited love and blind passion. A picture of vital heart interest and sentiment. That is "The Blindness of Youth." The action is set off in scenes of great natural beauty, and the interpretation is taken care of by a competent cast headed by Gertrude Shelbourne.

CATCH LINES

He was blind with passion. She was blind to his all-consuming love. A tragedy came to one. The waters called and he obeyed. Did her eyes open? See "The Blindness of Youth."

See "The Blindness of Youth," a story of unrequited love. "None are so blind as who will not see!" She couldn't see the love the youth felt for her. She was blind to his anguish.

He couldn't live without her but in his death his spirit protected her. To eternity he would love her. And she never knew, and could not understand. See "The Blindness of Youth."

Love tugged at his heart strings and they snapped when he felt no vibration from the woman of his life. She was the one woman. He couldn't live without her. What happened? See "The Blindness of Youth."

PROGRAM READER

He was a shy, modest youth with the soul of a poet. He idealized women. Then one day his ideal came and he worshipped at her shrine. He was contented to love her from a distance. Sometimes he would steal upon her when she was asleep and place flowers near by. Then as the floodtides of his passion burst he wanted her—wanted her to appease the hunger gnawing at his heart. But she did not respond. She was of a different mould. She didn't love him and yet she was too kind to send him away. Then one day something happened. The blindness of youth led him away from all that was sunshine. His was a love not to be violated. To him she was the one woman. How he found a solution to his trouble is told in scenes of dramatic action—action which is the utmost in heart interest and sentiment. Is youth blind to the ways of the heart? See "The Blindness of Youth" at this theatre next ———.

CATCH LINES

The title is the biggest selling angle about this feature so concentrate upon it in all your copy. Don't neglect to bring out its value. Exploit it in a series of questions such as: "Is Youth Blind?" "Does Business Go With Wisdom?" Don't exploit the story too much. It has a tragic note to it that might keep sensitive patrons away. Bring out, however, that the picture unfolds a beautiful love story—a story of youthful love—of all-consuming love. Play up the beautiful scenery. It is really exquisite. Conduct your exploitation along the catch line angle also. You can send out teasers asking questions anent the title. Dwell upon the blindness of youth in love. Use stills of the feminine lead, Gertrude Shelbourne. And use all you can get of the backgrounds. Bring out its charm and pathos and sentiment.

Advance Information on All Film Releases

(Continued from page 918)

THE ADVENTURES OF RUTH

(Fifteen Two-Reel Episodes Starring Ruth Roland and William Human)
Feb. 1—Sixth, The Border Fury..........2
Jan. 25—Fifth, The Bank Robbery..........2
Jan. 18—Fourth, The Stolen Picture..........2
Jan. 11—Third, The Bewitching Spy..........2
Jan. 4—Second, Kidnapped..........2
Dec. 28—First, The False Countess..........2

"FLYING A" (SPECIALS (American)

The Hellion (Margarita Fisher)..........5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)..........5
July 27—The Tiger Lily (Margarita Fisher)..........5
July 13—Yvonne from Paris (Mary Miles Minter)..........5

ROLIN COMEDIES

Jan. 25—The Dippy Dentist (Snub Pollard)..........1
Jan. 18—Slippery Slickers (Snub Pollard)..........1
Jan. 11—Why Go Home (Snub Pollard)..........1
Jan. 4—Red Hot Hottentots (Snub Pollard)..........1
Dec. 28—The Floor Below (Snub Pollard)..........1
Dec. 21—Tough Luck (Pollard—Davis)..........1
Dec. 14—Looking for Trouble (Snub Pollard)..........1
Dec. 7—How Dry I Am (Pollard-Davis)..........1
Nov. 30—It's A Hard Life (Pollard-Davis)..........1
Nov. 23—Order in the Court (Pollard-Davis)..........1
Nov. J6—Giving the Bride Away (Pollard-Davis)..........1
Nov. 9—Call for Mr. Cave Man (Pollard Davis)..........1
Nov. 2—All At Sea (Pollard-Davis)..........1

ROLIN TWO REELERS

Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis)..........2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels)..........2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels)..........2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)..........2
Oct. 12—Daddy Number Two (Baby Marie Osborne)..2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
July 27—Fifteenth, The Tiger Face..........2
July 20—Fourteenth, At the Pistol's Point..........2
July 13—Thirteenth, Tae False Idol..........2
July 6—Twelfth, The Two Amazons..........2

BLACKTON PRODUCTIONS

Jan. 4—My Husband's Other Wife (Breamer—Gordon).6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)..........6
Oct. 19—The Moonshine Trail (Breamer-Gordon)..........6

NEWS REELS

Sundays—Topics of the Day..........
Wednesdays—Pathe News..........1
Saturdays—Pathe News..........1

PIONEER FILM CORPORATION

(At State Right Exchanges)
Tae Boomerang (Henry B. Walthall)..........
Virtuous Sinners (Wanda Hawley)..........
Sins of the Children (Alma Hanlon)..........
Wives of Men (Florence Reed)..........

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)..........7
The Mystery of the Yellow Room (Chautard's)..........6

STAR PRODUCTIONS

Anne of Green Gables (Mary Miles Minter)..........6
Erstwhile Susan (Constance Binney)..........5

REPUBLIC DIST. CORP.

Nov. 24—The Steel King (Elvidge-Love)..........5
Nov. 17—You Never Know Your Luck..........5
Nov. 10—The Poison Pen (June Elvidge)..........5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)..........5
Oct. 27—Arizona Cat Claw (Edythe Sterling)..........5
Oct. 20—The Black Circle (Creighton Hale)..........5

SPECIALS

Mar. 16—The Better 'Ole..........5
Feb. 10—What Shall We Do With Him?..........5

CUCKOO COMEDIES

The Sultan of Djazz (Bobbie Burns-Jobyna Ralston)....2
The Shimmy Jim (Burns-Ralston)..........2

CISSY FITZGERALD COMEDIES

Cissy's Financial Flivver..........2
Cissy's Sassy Stockings..........2

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Dec. —The Golden Hope (Edith Storey)..........5
Dec. —The Tong Man (Sessue Hayakawa)..........5
Dec. —Beckoning Roads (Bessie Barriscale)..........5
Dec. —Where There's a Will (Brentwood)..........5
Nov. —A Fugitive from Matrimony (H. B. Warner)..5
Nov. — The Blue Bandanna (William Desmond)..........5
Nov. — The Illustrious Prince (Sessue Hayakawa..........5

SPECIALS

Dec. —The Beloved Cheater (Gasnier's)..........5
Nov. —The Broken Butterfly (Tourneur)..........5
Oct. —The Open Door (Special Cast)..........5

SUPREME COMEDIES

Dec. —Struck Out..........1
Dec. —Good Night Judge..........1

MARTIN JOHNSON PICTURES

The Home of the Hula Hula..........1
Through the Isles of the New Hebrides..........1
Tulagi, A White Spot in a Black Land..........1

ADVENTURE SCENICS

I and the Mountain..........1
Just Over Yonder..........1

SELZNICK ENTERPRISES (LEWIS)

SELZNICK PICTURES

(Distributed through Select Exchanges)
The Woman God Sent Zena Keefe)..........5
His Wife's Money (Eugene O'Brien)..........5
Footlights and Shadows (Olive Thomas)..........5
The Imp (Elsie Janis..........5
Sooner or Later (Owen Moore)..........5
Greater Than Fame (Elaine Hammerstein)..........5
The Broken Melody (Eugene O'Brien)..........5
Out Yonder (Olive Thomas)..........5
A Regular Girl (Elsie Janis)..........5
Piccadilly Jim (Owen Moore)..........5
The Glorious Lady (Olive Thomas)..........5
Sealed Hearts (Eugene O'Brien)..........5
The Country Cousin (Elaine Hammerstein)..........5

SELECT PICTURES

(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge)..........6
The Last of His People (Mitchell Lewis)..........5
The Undercurrent (Guy Empey)..........7
A Scream in the Night (Special Cast)..........6
Faith of the Strong (Mitchell Lewis)..........6
The Isle of Conquest (Norma Talmadge)..........6

NATIONAL PICTURES

(Distributed through Select Exchanges)
Blind Youth (Special Cast)..........5
Just a Wife (Special Cast)..........5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)
Trilby (Reissue) Tourneur Production with Clara Kimball Young..........5
Girl of the Sea (Williamson Submarine Prod.)..........6
The Amazing Woman (Ruth Clifford)..........5
The Blue Pearl (Edith Hallor)..........5
Twelve-Ton (Herbert Brenon Prod.), Marie Doro..........5

KINOGRAMS

Every Tuesday and Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover..........
Public Defender..........
Carmen of the Klondike..........
The Grain of Dust..........
Hearts of the World..........
The Crucible of Life..........
Nine-tenths of the Law..........

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton)..........5
Aug. 15—The Pen Vulture (Shorty Hamilton)..........5
July 29—The Snail (Shorty Hamilton)..........5
July 15—The Ranger (Shorty Hamilton)..........5
July 1—Denny from Ireland (Shorty Hamilton)..........5
Aug. 6—Miss Arizona (Gertrude Bondhill)..........
July 22—The Profiteer (Alma Hanlon)..........
July 8—When the Desert Smiles (Neal Hart)..........
Feb. 22—His Daughter Pays (Gertrude McCoy)..........

TRIANGLE EXCHANGES

Jan. 25—A Gamble in Souls (Dorothy Dalton)..........5
Jan. 4—The Clodhopper (Charles Ray)..........5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore).5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)....5

MACK SENNETT KEYSTONE COMEDIES

Dec. 28—Fast Trains and Slow Women (Syd. Chaplin)..1
Dec. 21—Keystone Babies..........2
Dec. 14—Crashing Through (Ford Sterling)..........1
Dec. 7—The Life of Reilly (Ford Sterling)..........2

TYRAD PICTURES, INC.

Broken Hearts..........5
It Happened in Paris..........5
Human Passions..........5

UNITED ARTISTS CORPORATION

Dec. 20—When the Clouds Roll By (Douglas Fairbanks).6
Oct. 20—Broken Blossoms (D. W. Griffith)..........6
Sept. 1—His Majesty the American (Douglas Fairbanks).8

UNITED PICTURE THEATRES

The Eternal Mother (Florence Reed)..........5
The Corsican Brothers (Dustin Farnum)..........5
A Man's Fight (Dustin Farnum)..........5
Her Game (Florence Reed)..........5

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Triflers (Edith Roberts)..........5
The Day She Paid (Francelia Bilington)..........5
The Pointing Finger (Mary MacLaren)..........5
A Gun Fightin' Gentleman (Harry Carey)..........5
Lasca (Edith Roberts-Frank Mayo)..........5
Under Suspicion (Ora Carew-Forrest Stanley)..........5
His Divorced Wife (Monroe Salisbury)..........5
The Trembling Hour (Helen Eddy-Kennth Harlan)..........5
The Rider of the Law (Harry Carey)..........6
The Brute Breaker (Frank Mayo-Kathyrn Adams)..........6
Bonnie Bonnie Lassie (Mary MacLaren)..........6

JEWEL PRODUCTIONS. INC.

Nov. 17—Blind Husbands (Eric Van Stroheim)..........6
Oct. 13—The Right to Happiness (Dorothy Phillips)....8
Sept. 1—Forbidden (Mildred Harris)..........6
Sept. 1—Paid in Advance (Dorothy Phillips)..........6

CENTURY COMEDIES

Jan. 28—Brownie's Talking Ways (Century Wonder D
Jan. 14—Naughty Lions and Wild Men (Century Lion
Dec. 22—Weak Minds and Wild Lians (Adams-Nelso Engel and Lions)..........2
Dec. 8—A Lucky Dog's Day (Century Wonder Dog
Nov. 3—Brownie's Doggone Tricks (Dog and Girls)

STAR COMEDIES

Jan. 26—Bungled Bungalows (Lyons-Moran)..........
Jan. 19—The Sweet Dry and Dry (Lyons-Moran)..........1
Jan. 12—Some Shimmiers (Lyons-Moran)..........
Jan. 5—Sweet Patootie (Lyons-Moran)..........
Dec. 22—In the Good Old Days (Lyons-Moran)..........
Dec. 8—Woes of a Woman (Lyons-Moran)..........
Nov. 24—Ten Nights in a Tea Room (Lyons-Moran)..........
Nov. 10—The Tick Tick Man (Lyons-Moran)..........
Oct. 27—Who's Her Husband? (Lyons-Moran)..........1
Oct. 13—Regular Cut Ups (Lyons-Moran)..........1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)..........1
Dec. 29—Seeing Things (Neal Burns)..........1
Dec. 15—His Lucky Blunder (George Ovey)..........1
Dec. 1—Tailor Maid (Neve Gerber)..........1
Nov. 17—Babies Is Babies (Neal Burns)..........1
Nov. 3—Bill's Anniversary (Ben Wilson)..........1

RAINBOW COMEDIES

Jan. 5—Adam and Eve a la Mode (Bathing Beauties)..2
Dec. 1—A Barnyard Romance (Charlie of the Orient)..2
Oct. 27—A Popular Villain (Charlie of the Orient).....2

STAGE WOMEN'S WAR RELIEF SERIES

Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)..........
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jimm Adams)..........
Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)....
Dec. 22—She's Everywhere (Enid Markey-Montagu Love)..........2
Dec. 15—The Good Ship Rock 'N Rye (Mrs. Jow Martin-Jimmy Adams)..........
Dec. 8—The Mite of Love (Mabel Taliaferro-Rob Edeson)..........
Nov. 17—An Honorable Cad (Shelly Hull-Julia Dean)....
Oct. 27—Fighting Mad (Maclyn Arbuckle)..........2

WESTERN AND RAILROAD DRAMAS

Jan. 30—Blind Chance (Bob Burns-Peggy O'Dare..........2
Jan. 17—West Is Best (Hoot Gibson-Josephine Hill)..........2
Jan. 10—The Jay Bird (Hoot Gibson-Josephine Hill)..........2
Jan. 3—The Line Runners (Arnold Gregg-Helen Howard)..........
Dec. 27—The Counterfeit Trail (Magda Lane-Ed Hennessey)..........2
Dec. 20—The Double Hold-Up (Hoot Gibson-Josephine Hill)..........2
Dec. 13—The Lone Hand (Hoot Gibson-Josephine Hill).2
Dec. 6—The Kid and the Cowboy (Mildred Moore-Art Accord)..........2
Nov. 29—The Trail of the Hold-Up Man (Hoot Gibson-Magda Lane)..........2
Nov. 22—The Fighting Line (Art Accord-Mildred Moore).2
Nov. 15—The Face in the Watch (Hoot Gibson-Josephine Hill(..........2
Nov. 8—The Wild Westerner (Art Accord-Magda Lane).2
Nov. 1—The Tell Tale Wire (Hoot Gibson-Josephine Hill)..........2

THE MIDNIGHT MAN

Dec. 29—Eighteenth, A Wild Finish..........2
Dec. 22—Seventeenth, The Cave of Destruction..........2
Dec. 15—Sixteenth, Hurled from the Heights..........2
Dec. 8—Fifteenth, The Wheel of Terror..........2
Dec. 1—Fourteenth, Flames of Fury..........2
Nov. 24—Thirteenth, A Figh tto a Finish..........2
Nov. 17—Twelfth, The Tunnel of Terror..........2
Nov. 10—Eleventh, The Death Ride..........2
Nov. 3—Tenth, The Blazing Torch..........2
Oct. 27—Ninth, A Society Hold-Up..........2
Oct. 20—Eighth, The Shadow of Fear..........2
Oct. 13—Seventh, The Electric Foe..........2

THE GREAT RADIUM MYSTERY

Jan. 26—Sixteenth, Over the Cataract..........2
Jan. 19—Fifteenth, The Faming Arrow..........2
Jan. 12—Fourteenth, Hemmed In..........2
Jan. 5—Thirteenth, The Scalding Pit..........2
Dec. 29—Twelfth, Shackled..........2
Dec. 22—Eleventh, Perils of Doom..........2
Dec. 15—Tenth, Creeping Flames..........2
Dec. 8—Ninth, The Roaring Road..........2
Dec. 1—Eighth, In the Clutches of a Madman..........2
Nov. 24—Seventh, A Flash in the Dark..........2
Nov. 17—Sixth, The Tunnel of Doom..........2
Nov. 10—Fifth, The Torture Chamber..........2
Nov. 3—Fourth, The Swing for Life..........2
Oct. 27—Third, The Fatal Ride..........2
Oct. 20—Second, The Death Trap..........2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)
Jan. 26—Fifth, In the Lion's Den..........2
Jan. 19—Fourth, A Devilish Device..........2
Jan. 12—Third, The Kidnappers..........2
Jan. 5—Second, The Rope of Death..........2
Dec. 29—First, The Flames of Hate..........2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)..........1
Wednesdays—International News..........1
Fridays —Current Events (International)..........1
Fridays —New Screen Magazine (Universal)..........1

VITAGRAPH EXCHANGES

The Birth of a Soul (Harry T. Morey)..........6
Human Collateral (Corinne Griffith)..........6
The Midnight Bride (Gladys Leslie)..........6
The Sins of the Mother (Anita Stewart)..........6
When a Man Loves (Earle Williams)..........6
Pegeen (Bessie Love)..........6
The Darkest Hour (Harry Morey)..........6
The Tower of Jewels (Corinne Griffith)..........5

Release Information continued on page 922

"SKY EYE"

(STATE RIGHTS—SOL LESSER)

Thrilling Melodrama in Mid-Air

THIS could be correctly described as a thrilling melodrama in mid-air. Although there are two romances unfolded, and a villain persistently plots to undermine the hero in love, and ruin his fiancee's father in business, the air thrills dominate throughout.

All of the action takes place on a United States training field for aviators, and the adjoining rich oil fields of Texas. The riot at the oil wells furnishes some of the excitement, and one particularly thrilling scene is the chase of the airman after the troop train which finally shows him leaping from his airplane to the top of the fast moving train.

Your audience will know that these heroic stunts are not faked, and there are no slow moments in the picture. It presents great exploitation possibilities and your patrons will not be disappointed after you get them in. A mighty good topical and advanced photodrama that will satisfy most anywhere. There are no well known film artists in the cast and the story will not stand keen analysis. But regardless of direction, continuity or the quality of the story, the stunts outshines all these.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and very pleasing; Elite, good puller and generally pleasing; Family, good puller and entirely pleasing; Workers, big puller and very pleasing.—*Tom Hamlin.*

THE CAST

Harry Mangin	Harry Myers
"Sky-Eye" Blake	Lieut. Russel C. Hunt
Blanche Murdock	Thelma Kenley
James Murdock	Peck Miller
June Murdock	June Keith
Lieut. Fordyce	Lieut. C. C. Nutt

Written and Directed by Aubrey M. Kennedy.

Produced by Wm. Steiner for Sol Lesser.

PRESS NOTICE—STORY

"Sky-Eye" is the film attraction scheduled to be shown at the ——— theatre for——— days beginning ———.

"A thrilling melodrama of the air and a romance of the Texas oil fields," is the way this production is described. Daring stunts with airplanes are said to be portrayed.

United States aviators on Ellington Aviation Field afford many of the thrills injected, and are the heroes of the story. This is, however, not a war picture.

One oil operator is in love with the beautiful daughter of another oil operator. He is continually plotting to ruin the father so that the girl will be forced to accept his attentions. But the girl loves "Sky-Eye" Blake, an aviator at the adjoining U. S. Aviation field.

The plotter finally determines to muster his private group of airplanes manned by his own unscrupulous men and blow up his rival's oil plants. It is then that some fast action develops and a riot occurs at the plant. The riot gave the plot away for it prompted "Sky-Eye" Blake to take to the skies after a troop train in order to quell the riot.

While above the clouds he spies the machines of the plotter hovering about waiting for darkness. He overtakes the fast-moving troop train and makes a daring leap from his airplane to the top of the train and succeeds in persuading the soldiers to return and stop the rioting at the oil plants.

All sorts of "circus" stunts are witnessed afterwards when the battle in mid-air takes place. There are many battles on the ground also in bucking the rioters and in the excitement the girl and her father are captured by aides of the arch plotter and taken away in a fast power boat. After a battle she is left alone in the fast speeding boat and her sweetheart overtakes her in his airplane and fairly scoops her up with him in the airplane to safety. Then the marriage is performed in the clouds.

PROGRAM READER

Courted in the clouds and married above the clouds is the experience of one pretty girl.

What could be more romantic?

Before this happy culmination her hero has performed some wonderful deeds of heroism. In order to save her father's oil plant in Texas the daring U. S. Airman quelled a riot.

To do this he flew away and overtook a troop train. When he caught up with the fast moving train he leaps from his airplane to the roof of the rocking train and this is but one of the many deeds of daring "Sky-Eye" accomplished.

"A thrilling melodrama of mid-air" is the manner of describing this charming romance of the Texas oil fields.

The title of the picture is "Sky-Eye," and it will be shown at this theatre next week.

One of the most novel and unique photoplays ever produced.

SUGGESTIONS

After you have booked this picture you should concentrate all your energies in describing it as a photoplay of daredevil stunts, a thrill melodrama of midair, a charming romance of the Texas oil fields. This will get them away from the impression that this may be a war feature. Then your cuts and stills will do the rest. You can enumerate many of the thrills, including the final marriage in the clouds. Use the catch lines also and available material contained in the Press Notice-Story or the Program Reader on this page. There are no stars to draw them in so you must concentrate on the daring stunts.

CATCH LINES

He was up in the air when he asked her to wed and she was up in the air also when she accepted.

One couple courted in the heights and were married before they got down to earth.

A battle is always thrilling but a battle in the clouds is a sight that will remain with you forever.

Daredevil heroes in daring stunts, changing airplane in mid-air and dropping off airplanes on to the top of fast moving trains.

Twelve Plan Book Reviews in This Issue

"HEART STRINGS"

(FOX)

Hodge Podge of Sentiment and Melodrama Here

IT is a strange picture one has of William Farnum in his latest offering, "Heart Strings." The familiar exponent of the spirit of the West—the ever ready sponsor of virile strength has gotten out of character and his new role—that of a dispensor of sentiment and sticky pathos—does not fit him. Mr. Farnum is supposed to play upon the heart strings of the spectator here with a sample of emotional acting, but his efforts are fruitless owing to the hackneyed theme and the inconsistencies that its development creates.

But the sentiment is piled on so thickly and the melodramatic incidents are so false that the subject falters and resembles nothing else than a "sob sister" story. Mr. Farnum plays a violin through five reels, and moments when it is tucked away in its case, he is looking out for little sister who has dishonored the family name. The action transpires in Quebec and New York and before it is concluded an elaborate anti-climax is introduced which involves the situations instead of clarifying them. The hero compels the villain to marry sister, though it looks like an act of brutality when she has already been crippled by the wretch.

These incidents are incorporated in the finale and are like adding fuel to a fire that has spent itself. Mr. Farnum struggles bravely with the material and that he is able to hold the suspense is due to his sheer strength of personality. But he belongs in virile subjects of the Zane Grey pattern. He is out of his element here. The other members of the cast are adequate.—Length, 7 reels.—Released January 18.—*Laurence Reid.*

THE CAST

Pierre Fournel	William Farnum
Kathleen Noyes	Gladys Coburn
Gabrielle	Betty Milburn
La Touche	Paul Gazeneuve
Rupert Blake	Robert Cain
Rouget	Rowland G. Edwards
Mrs. Noyes	Kate Blanke

By Henry Albert Phillips.
Scenario by E. Lloyd Sheldon.
Directed by J. Gordon Edwards.
Photographed by John W. Boyle.

PRESS NOTICE—STORY

William Farnum, the virile Fox star, will appear at the ——— theatre on ——— in his latest feature production entitled "Heart Strings." The story affords the star a different role than he is usually identified with—a role of considerable heart interest as the title suggests. Mr. Farnum appears as Pierre Fournel, who resides with his sister, Gabrielle, in a village in Quebec. His reputation as a violinist and composer extends throughout the province, and his great love for his sister also is a matter of common knowledge. Kathleen Noyes, a wealthy New Yorker, is attracted to him through his playing, which naturally arouses the jealousy of her fiance, Rupert Blake. An opportunity comes to go to New York but on the eve of his departure, Pierre learns that his sister has had a love affair with one Rouget, a ne'er-do-well.

A series of dramatic situations develop from the romances of the French-Canadians. The violinist overcomes the obstacles in his path eventually. He is accused of theft; his sister has loved unwisely and too well, but sunshine breaks through the clouds and spreads happiness everywhere. Gabrielle's honor is vindicated and Pierre himself clears his name of suspicion, and the story closes on him in his new-found romance. A vital tale of simple love and devotion—a tale which generates a generous portion of heart interest and sentiment. It affords the star opportunities to run the gamut of emotions and he accepts them with rare discrimination. Mr. Farnum has in his supporting cast Gladys Coburn, Betty Milburn, Robert Cain and others.

SUGGESTIONS

Varied though the stories are in which William Farnum appears, there is a certain similarity about them when it comes to the character of the roles he enacts. Each one of them contains the elements of virility, punch, fight—in fact all sorts of strength. Are you making this sort of role synonymous with the name of William Farnum? The star goes a long way in establishing this on his own account, but he can't do it all. Advertise him as being synonymous with such character elements. You might emphasize here that the star has a role not quite as "western" as some of his previous releases. Be sure to bring out that the part is rich in sentiment and heart interest. Emphasize that a different William Farnum is presented here—a William Farnum who is permitted the opportunity to exploit every dramatic emotion. You have an attractive title to advertise, so play up its value. Tell that the star conquers again but in a different way.

CATCH LINES

He played the violin with beautiful expression. When he touched his bow to the strings, the music brought a response from the heart. See "Heart Strings." See William Farnum in his latest triumph, "Heart Strings." A beautiful story of simple love and devotion—a story of heart throbs.

He came from a tiny village in Quebec and found New York ready to listen to his wonderful violin playing.

PROGRAM READER

Pierre Fournel loved his violin. He also loved his sister. And because of his undying affection for the latter he was able to express wonderful harmonies on his beloved instrument. He played with so much feeling that it attracted a beautiful woman to him—the first woman to enter his life. And she inspired him so greatly that he became a celebrity. But with his happiness came sorrow. As rain follows the sunshine Pierre found that his life was filled with strange conflicts. Disillusionment came to him when he found his little sister had loved unwisely and too well. But he had a practise of seeing things through to a finish. He loved and fought as he played on his violin—earnestly and with forceful determination. How he found a solution to his problems is told in a series of dramatic events which are calculated to hold you in a tight embrace so rich are they in action and heart interest and romance. See William Farnum in "Heart Strings"

William Farnum appears in a new role, that of a musician, in his latest Fox production, "Heart Strings"

Advance Information on All Film Releases

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Slaves of Pride (Alice Joyce)	5
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The Wolf (Earle Williams)	6

BIG V SPECIAL COMEDIES

Pipe Dreams and Prizes (Harry Mann)	2
Dames and Dentists (James Aubrey)	2
Throbs and Thrills (Montgomery and Rock)	2

O. HENRY (TWO REELERS)

The Guardian of the Accolade (Agnes Ayers)	2
A Ghost of a Chance (Earle-Ayers)	2
Shocks of Doom (Earle-Ayers)	2
The Buried Treasure (Earle-Ayers)	2

(At State Right Exchanges)

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)	2
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THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

First, Setting the Snare	3
Second, T N T	2
Third, Winged Death	2
Fourth, Gassed	2
Fifth, Dodging Disaster	2
Sixth, The Closing Jaws	2
Seventh, The Submarine Cave	2
Eighth, Outwited	2
Ninth, A Heather Sacrifice	2
Tenth, The Fender of Flessh	2
Eleventh, Flirting With Death	2
Twelfth, The Dungeon of Despair	2
Thirteenth, The Plunging Peril	2
Fourteenth, A Modern Mezeppa	2
Fifteenth, Closing the Net	2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)

Fifteenth, The Human Chain	2
Fourteenth, Trapped Like Rats	2
Thirteenth, The Deadfall	2
Twelfth, Explosive Bullets	2
Eleventh, The Den of Deviltry	2
Tenth, Overpowered	2
Ninth, The Dynamite Tree	2
Eighth, The Murder Car	2
Seventh, The Fatal Flight	2
Sixth, Downward to Doom	2
Fifth, The Living Grave	2
Fourth, The Deed of a Devil	2
Third, The Tree Hut of Torture	2
Second, The Plunge of Death	2
First, The Test of Courage	2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict	2
Fourteenth, The Hut of Disaster	2
Thirteenth, The River of Dread	2
Twelfth, The Rushing Horror	2
Eleventh, In the Ocean's Grip	2
Tenth, The Flaming Sacrifice	2
Ninth, Prisoner of the Deep	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity	5
The Trap	5
A Woman Alone	5
Darkest Russia	5
The Dancer's Peril	5
A Gilded Cage	5
La Boheme	5
The Rack	5
The Divorce Game	5
Spurs of Sybil	5
Miss Petticoats	5
Self-Made Widow	5
The Hungry Heart	5

ROBERT WARWICK FEATURES

Man of the Hour	5
Stolen Voice	5
Friday the 13th	5
Human Driftwood	5
The Man Who Forgot	5
Family Honor	5
Face in the Moonlight	5
All Man	5
A Girl's Folly	5
Sudden Riches	5
False Friend	5

Directory of New Theatres Building

ARKANSAS

Little Rock—The Southern Enterprise, Incorporated, is constructing the new Paramount-Artcraft theatre at Sixth and Main streets.

CALIFORNIA

Los Angeles—Adolph Ramish is to construct a new picture theatre which will occupy the Broadway end of Mercantile place. It will cost, it is said, about $1,000,000.

Santa Barbara—Construction has begun on the new Pantages theatre building, which will occupy the site of the old Portola theatre. It will seat 2,000.

Hollywood—John Young, proprietor of the Apollo theatre, it is announced, is to construct a new 900-seat house on the south side of Hollywood boulevard just east of Wilton place. It will cost about $50,000.

San Francisco—Herman Wobber and Herbert L. Rothchild are to construct a new picture theatre at the intersection of Market and Jones street, with a seating capacity of 4,000.

San Francisco—Prominent Easterners, including J. P. Morgan, Lee Shubert and Marcus Loew, are to construct a new picture theatre on the corner of Taylor and Market streets. Ackerman and Harris are part owners and are to manage the house.

DELAWARE

Wilmington—The West End Amusement Company is to erect a new picture theatre here.

ILLINOIS

Chicago—Linick-Jacoby enterprises are constructing a new picture house, to be known as the State-Congress at 531 South State street. It will seat 1,400 and play both vaudeville and pictures.

Chicago—The Leida Theatre Company of West Pullman is constructing a new picture house at Chicago road and Illinois street. It will cost about $320,000 and will seat 2,500.

KENTUCKY

Shelbyville—Brown Bros. and McGray are to build a new picture house on the north side of Main street between Sixth and Seventh.

RHODE ISLAND

Woonsocket—A. A. Spitz, of Providence, R. I., is said to be contemplating the erection of a $200,000 picture house.

TENNESSEE

Knoxville—A new picture theatre for colored people is being erected at a cost of $50,000 at the southeast corner of Vine avenue and Central street. It will seat 1,000.

TEXAS

Fort Worth—It is announced that E. H. Hulsey is to erect a new theatre with a seating capacity of 2,500.

UTAH

Salt Lake—A new picture theatre is to be constructed on the site of the Liberty theatre. It will be named the "Gem."

VIRGINIA

Norfolk—John Pryor, with the members of his company, it is announced, is to construct a new million-dollar picture house in the heart of the business district.

WASHINGTON

Morton—J. F. and Ray Griner have secured an option on a business lot and are to erect a new picture house.

Charleston—A new picture theatre, to cost $75,000 and to seat 700 is to be constructed.

Prosser—Guy H. and Don Pearl are to build a new picture theatre on the Meade avenue site now occupied by Chesley's second-hand store.

Seattle—The Seattle Union Theatre Company is to construct a new $1,500,000 theatre, it is said.

Seattle—John Dans and associates are to construct a new picture theatre on a site in the financial district.

¶ With printing troubles completely at an end, Exhibitors' Box Office Reports and Index to The Complete Plan Book will hereafter be a permanent feature of Motion Picture News.

"AN ADVENTURE IN HEARTS"

(PARAMOUNT-ARTCRAFT)

Great Production of Popular Play and Novel

THOSE who have forgotten their own love making days or are ashamed of them may say "slush" at this romantic, melodramatic offering which James Cruze and Robert Warwick ive constructed from Anthony Hope's great old play and novel, Captain Dieppe," but if we are not mistaken the majority of any idience will call it first class entertainment and go home perfectly tisfied, perhaps to dream that they are the principals of the story, ale or female, according to the sex of the dreamer.

Without a question this is the best picture in which Robert War-ick has appeared since his return to civil life and as "Captain ieppe" he has a role which fits him like a glove. One may well elieve him to be the American soldier of fortune who has mixed imself up in the intrigues of a mythical little principality of urope, as it was before the war and be delighted with viewing at ose range his foiling of his enemies' plans and his successful court-ip of the "lady fair."

As for production nothing better can be desired. Sets, exteriors nd properties are correct in every detail. The players are good pes and capable down to the very minor roles. The lightings and ffects are excellent. Especially good are some storm scenes.

The story is—well, familiar so far as plot is concerned even to the papers," but no one is going to complain.—*J. S. Dickerson.*

THE CAST

aptain Dieppe	Robert Warwick
ount Fieramondi	Juan de la Cruz
ountess Fieramondi	Winifred Greenwood
ucia Bonavia D'Orano	Helene Chadwick
uilamo Sevier	Walter Long
aul Sharpe	Howard Gaye

By Anthony Hope.
Scenario by Elmer Harris.
Directed by James Cruze.
Photographed by Frank Urson.

PRESS NOTICE—STORY

Robert Warwick, the popular Paramount-Artcraft star, will come to the ——— theatre for ——— days, beginning ——— in his latest photoplay entitled "An Adventure in Hearts." The picture is an adaptation of Anthony Hope's celebrated novel, "Captain Dieppe," which also was dramatized for the stage. The story is a worthy companion to the author's earlier book, "The Prisoner of Zenda." The picture tells an entertaining story of adventure, love and excitement in a nobleman's castle in northern Italy.

Mr. Warwick has the role of an American of French decent, who, having just completed a delicate mission for a foreign government, is being hounded by secret agents lest he betray the details of the affair. He seeks shelter in the castle of an Italian count, whose wife and he, newly estranged, are living in opposite wings of the castle. The Countess is being threatened by a gentleman blackmailer to whom she owes gambling debts and has secretly installed her pretty girl cousin in her place while she goes to Rome to raise the money.

A romantic love affair, a thrilling rescue at a swollen ford, and a gun fight in a blazing hut feature the development of the plot from this point. Mr. Warwick is said to be admirably cast. He is supported by Juan de la Cruz, Winifred Greenwood, Helene Chadwick, Walter Long and Howard Gaye. The picture was scenarioized by Elmer Harris and directed by James Cruze. The latter has succeeded in catching the spirit of the original in every respect.

CATCH LINES

See the most romantic actor on the screen, Robert Warwick, in one of the most romantic stories ever written. See "An Adventure in Hearts," an adaptation of Anthony Hope's story, "Captain Dieppe."

Ever read "Captain Dieppe," by Anthony Hope? If you did, you'll be glad to know that it will reach the ——— screen as "An Adventure in Hearts," with Robert Warwick as the star.

See "An Adventure in Hearts," a picture of genuine adventure. Plenty of action and a beautiful romance. Robert Warwick is the star.

A story of love and the secret service, with a soldier of fortune playing a winning game. That is "An Adventure in Hearts," which comes here ——— with Robert Warwick.

PROGRAM READER

Anthony Hope's exciting romantic story, "Captain Dieppe," has reached the screen. First published as a novel, the adventures of the dashing young secret service agent proved a worthy companion of the author's earlier book, "The Prisoner of Zenda." The popularity of "Captain Dieppe" led Mr. Hope to dramatize it and the stage play was produced both here and abroad. Recently the story was made into a scenario and under the title of "An Adventure in Hearts" it will be shown at this theatre very shortly with Robert Warwick as the star. It is a fast moving picture, telling a delightful love story through a series of exciting episodes. And the part that the star assumes is an ideal one for his personality. A splendid cast of players support him, among whom may be found Helene Chadwick, Juan de la Cruz, Winifred Greenwood, Walter Long and Howard Gaye. James Cruze directed the feature.

SUGGESTIONS

First of all in the exploitation of this feature make emphatic that it is a picturization of Anthony Hope's celebrated novel, "Captain Dieppe," which was subsequently dramatized and met with great success upon the stage. Bring out the author's name and mention that he wrote "The Prisoner of Zenda." Then state that Robert Warwick is the star. Lay stress upon the fact that he is the leading romantic actor on the screen and that he has here a romantic story which is ideal for his personality. Mention that it is an adventure story and that the star fulfils every demand of his part. Feature his past successes. Use catch lines around the authorship of the picture. Bring out the director's name. Mention the other players. Feature the picture as a highly colored romance with the romantic soldier-actor as the star.

"The Prince of Avenue A"

PROGRAM READER

Barry O'Connor was the Prince of Avenue A. Although he lived on the lower East Side, he bought his clothes on Fifth Avenue. He didn't mix much in politics, preferring to let his father, the boss of the ward, take care of the voters. But the old man had a rival who feared Barry and wanted him out of the way. His opportunity to disgrace the Prince came when the latter was ejected from the house of the candidate for mayor. And this man could not be elected without the support of the O'Connor voters. So when he hastened down to offer an apology, the rival leader chose to insult the daughter, his motive being to discredit Barry. How this young Irishman took care of himself and the girl is told in an exciting climax—a climax which brings an effective conclusion to a story that holds the interest throughout. See "The Prince of Avenue A." It comes to this theatre very soon with James J. Corbett as the star.

"THE TRIFLERS"

(UNIVERSAL)

Will Afford Very Pleasing Entertainment

ENTIRELY pleasing as a story, direction and cast and affording very satisfactory entertainment. This is not one of those melodramas with the so-called punch in every reel. But it is a picture that will hold your patrons and the majority will undoubtedly register keen enjoyment.

The cast is large and composed of all well-known and capable artists. It is well mounted and has a sweet romantic element. And a good moral as well. The shop girl aspired to a higher plane in society and is disillusioned. And she finally refuses to marry the high brow and accepts her former sweetheart, sergeant of the motor cycle squad.

There is plenty of comedy and many amusing situations in the photoplay. There are no heavy dramatic or sensational scenes. It is just one of those quite true to life pictures that leave a good taste.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and generally pleasing; Family, good puller and entirely pleasing; Workers, good puller and very pleasing.—*Tom Hamlin.*

THE CAST

Janet Randall	Edith Roberts
Cassidy	David Butler
Monte Moreville	Forest Stanley
Rupert Holbrook	Benny Alexander
Mrs. Holbrook	Katherine Kirkman
Mr. Holbrook	Arthur Shirley
Charles Lewiston	Arthur Hoyt
Janet's mother	Lillian Langdon
Janet's father	Frederick Vroom
Mrs. Whitaker	Nell Craig
Mr. Whitaker	Colin Kenny
Sally Rogan	Magda Lane
Austin Garford	Charles Arling
Effie Stillwell	Olita Otis

Story by Joseph Franklin Poland.
Scenario by Hal Hoadley.
Direction by Christy Cabanne.

PRESS NOTICE—STORY

"The Triflers" in screen form will appear as a Universal feature at the ——— theatre for a ——— days' run beginning ———.

This tells the story of a girl who tries to lift herself out of her station in life and then finds that the place which she presently occupies is really lower than her former plane.

Edith Roberts is the star and she is supported by such well known screen artists as David Butler, Forest Stanley, Benny Alexander, Katherine Kirkman, Arthur Shirley, Arthur Hoyt, Lillian Langdon, Frederick Vroom, Nell Craig, Colin Kenny, Magda Lane, Charles Arling and Olita Otis.

Christy Cabanne directed it for Universal from the story by Joseph Franklin Poland. The shop girl has a sweetheart, Dan Cassidy of the motorcycle squad. But she feels that Dan does not measure up to the fastidious Monte, leader of the younger fashionable set.

So she decides to get a first hand society experience and finally appears in Monte's home for a week-end party. The behavior of the so-called society set was an eye-opener for the girl and she then began to appreciate the good folks of her former environment.

A photoplay of dramatic power is said to be unfolded and the girl, disillusioned, flew to the arms of her former sweetheart when a speeding automobile brings him to Monte's estate.

Romance and thrills are said to abound in this photodrama of today. Her society young man became embroiled in an affair with a chorus girl and this was the first inkling that the heroine had that all was not exactly right with the group. Circumstances combined to give the young ambitious girl a complete insight into the lives of the butterfly set.

And then her former set in all its honesty appealed so strongly to her that Dan Cassidy of the motor-cycle squad was richly rewarded by a happy and contented wife.

PROGRAM READER

She was dissatisfied with her present station in life. A shop girl with ambitions towards a higher plane.

The young man that attracted her was a regular leader of the younger fashionable set. And the shop-girl began to treat her own sweetheart very coldly. She felt that Dan Cassidy of the motor cycle squad did not quite measure up.

Edith Roberts and David Butler in the new Universal picture, "The Triflers"

Her entire view changed and she began to appreciate the wholesome life that she was just on the verge of abandoning. And Dan Cassidy arrived in time to take his sweetheart in his loving arms.

"The Triflers" is the Universal picture starring Edith Roberts, which comes to this theatre next week and charmingly portrays the above incidents.

SUGGESTIONS

When you book this picture it would be well to add the cast of characters to your star propaganda as many of the cast are well known and it is a long list which will appear very comprehensive. Tell them it is from a story by Joseph Franklin Poland. Use catch lines freely. We are appending an extra amount of catch lines to enable you to do this.

CATCH LINES

For goodness sake, stop trifling. Learn a lesson from Edith.

One girl who was ambitious for the high places finds that there "ain't no such places."

It was just as easy for the leopard to change his spots as for this shop-girl to mingle freely with wealth weighted down by bad morals.

Behave, girlies. Remember the fate of the triflers, and profit by it. The demonstration is conducted at the ——— theatre.

A girl steps on high but was glad to fall back again in the arms of the law impersonated by her former sweetheart, of the motor cycle squad.

The Fiction Mart

A Service Department for Producers and Studio Executives

Boltwood of Yale

By Gilbert Patten

Character of Story: College story.

Theme: Independence.

Characters: Henry Boltwood; Roger Boltwood, his son; Old Cy Keating; Tom Keating, his son; Doris Keating, his daughter.

The Plot: Henry Boltwood and Cy Keating are the rival manufacturers of the Comet car and the Keating car respectively. Their sons are rivals in college affairs. Henry Boltwood, disgusted with an exploit of his son in which an automobile is wrecked, disinherits him. He offers Roger six dollars a week in the factory and $25 a day for four days until he is twenty-one. Roger refuses and declares that he will win his way back to college. He leaves home and looks for work but without result. Going to Long Island to see a friend whom he thinks may help him, he falls in with old Cy Keating stalled on the road. He fixes the car, discovering that the chauffer has tinkered with it. Keating, not knowing him, offers him a job as chauffer. Roger accepts. On the road he beats another racing car and handles the car so well that old Keating exclaims that with such a driver he could win the race with the Comet for the Traymore cup without difficulty. Roger volunteers to drive. Henry Boltwood's assistant has been tampering with Keating's garage men and Keating arriving at his garage fires three men. These three attack Roger but are thrown out of the place. Roger meets Tom's sister and they develop a mutual interest in one another. Roger is to receive $300 for driving the race and $600 if he wins. The day of the race Henry Boltwood tries to have his son disqualified but without success. He then pleads with him not to take the risk but Roger is firm and drives. He wins the race and thus gets enough money to go back to college. Back in Yale Boltwood goes in for the football team—something he has never done before—and buckles down to study in a way that he had never done. His roommate, Martin Philbin, is an admirer of Roger's but falls into easy company, gambling and drinking. He finally forges Roger's name to checks and cleans out four hundred dollars from Roger's account. At the same time stolen articles are discovered in their room and one of Roger's handkerchiefs picked up in a room which has been robbed. Roger is summoned to appear before the faculty on the day of the game, charged with theft and things look black for him when he receives from Martin a letter confessing his misdeeds and stating that he did not mean to throw suspicion upon him. Boltwood goes into the game and saves it for Yale. His reward is the favor of Doris Keating and the apologies of his father who admits that there is something worth while even about the second generation of Boltwoods.

Locale: New York and New Haven.

Picture High Lights: The race; the football game; the fight; the false accusation; the reconciliation.

The Owner of the Lazy D

By Wm. Patterson White

Character of Story. Western.

Theme: Love and war on the range.

Characters: Dal Gilmore, otherwise John Dalling Drummond; Tom Stuart; Alec Stuart, his father; Louise Stuart, Alec's daughter; Tim Simms, Marshall; Tom Johnson, foreman; Sam Kyle, saloon keeper; Maryjane, his wife; Slim Dennison; cattlemen, vigilantes, rustlers, etc.

The Plot: John Dalling Drummond, owner of the Lazy D and Triangle O ranches, who has spent his life in Texas, visits Glenn County where his properties are for the first time, as a deputy sheriff, to investigate a cattle war raging between his ranches and those of the Hash Knife and V Up-and-Down outfit. He stumbles onto a fight between the adherents of these two factions and rescues a beautiful girl who turns out to be Louise Stuart, who takes him to her father's ranch. Learning that he is a deputy she attempts to hold him prisoner, but he fools her by a trick, ties her until she promises not to follow him for half an hour and escapes. Gilmore then begins systematically to clean up the cattle rustlers. He finds that each ranch has been stealing from the other and that the whole country is given over to the practice of "rustling"; that the law is nothing but a name and the officials are corrupt and taking money from both factions. Gilmore's energy in attacking cattle thieves impartially alarms the rustlers and the officials and they employ a gunman to do away with him. This man is killed in a duel over a card table. Gilmore, after a valiant effort to stop cattle stealing by enforcing the law, finally determines that it cannot be done in that way, resigns from his office and sends to his ranch in Texas for recruits. He brings up his cowboys from the South, forms a Vigilance Committee with the co-operation of the somewhat limited decent element in the community and proceeds to hand out elementary justice all around. Louise Stuart who has not really been cognizant of the practices of her own father and his friends, at first resents Gilmore's presence but soon begins to be interested in him and is entirely won over when he rescues her from the hands of Jack Shaw, Tim Simms and Slim Dennison who capture Maryjane Kyle and Louise in the absence of old Alec Stuart and his boys, killing the Chinese servant who tries to defend them. The plot is worked out with an immense amount of detail and a great number of individual encounters, relating the experiences of Gilmore of Drummond in his efforts to clean up the county. Many exciting situations and much gun-play mark the story throughout. As the story stands in its original form there is more action than could be crowded into an ordinary feature picture and it would be less confusing if it were pruned down to some of the more important encounters. The constant clashes between the forces of law and order and those of the cattle rustlers produce an effect which is almost that of repetition although the circumstances of each fight are a little different from those going before.

Locale: Any place in the cattle country.

Picture High Lights: Good material for a picture if edited carefully.

Beau Rand

By Charles Alden Seltzer

Character of Story: Western.

Theme: Love and jealousy.

Characters: Beaudry Rand, ranchman; Amos Seddon, another ranchman; Eleanor, his daughter; Bud, his illegitimate son, adopted by Rand; Link Compton, cattle thief; Kinney, a gunman; Webster, sheriff; cowboys, etc.; Larry Redfern, a friend of Rand's.

The Plot: Beaudry Rand is feared and hated for his prowess with a six-gun. His particular enemies are Amos Seddon of the Bar S, who fears that Rand will disclose the fact that Rand's adopted boy is really Seddon's own son, and Link Compton, who regards Rand as a rival for the hand of Seddon's daughter, Eleanor. Lucia Morrell, a dance-hall girl warns Rand of a plot upon the part of Compton, Webster and Kinney to kill him and frustrates this plot, disarming his enemies with marvelous gunplay but refraining from killing them. Eleanor begins to undertake the education of Bud, Rand's adopted son. Compton forces Lucia to tell Eleanor that the boy is hers and Rand's and to say that she wants to take the boy away from Rand. Compton also plots to spread the story that Rand is a cattle thief and lays upon his shoulders the claim for the theft of cattle stolen by Compton's own band of cattle rustlers. Compton and his crowd rob the stage, Compton riding on a horse which has been painted black to resemble Rand's, and after the robbery ride in the direction of Rand's ranch. Eleanor has seen this and knows that Compton is guilty. She also overhears Compton planning to have Rand arrested for the robbery, although Rand is the head of the Vigilante committee. Lucia, learning that Eleanor is going to Rand's ranch, tells a half breed that Eleanor is in love with him and sends him there to meet her. Rand by this time has left the ranch, evidence against him in the shape of a bag of gold, having been planted in his desk without his knowledge. Compton learns what Lucia has done and rushes to the ranch. There he encounters Seddon, her father, and shoots him. Larry Redfern arrives and undertakes to rescue Eleanor but is also shot by Compton. Compton and his men are arrested for the shooting by Moggs and a posse of citizens. Rand comes to his place and discovers that Larry has been shot. Larry mentions Compton's name and Rand goes on the trail of his enemy. He arrives immediately after the arrest. He warns them to draw and before any of them can fire, shoots down Compton and his men, one after the other, killing them. Rand is then arrested on the charge of robbing the stage but Eleanor gives her evidence that Compton was the real leader of the band and proves that the horse which Compton rode was not Rand's horse at all. Seddon recovers from his wound and tells Eleanor the truth about Bud. Larry also recovers. Rand and Eleanor are married.

Locale: Anywhere in the cattle country.

Picture High Lights: Suspense, love interest, action throughout; good Western atmosphere.

The Devil to Pay

By Francis Nemmo Greene

Character of Story: Mystery.

Theme: Retribution.

Characters: Dare Keeling; Larry Keeling, her brother; Brent Warren, her fiance; Cullen Grant, district attorney; Dr. Jernigan, George Roan, a dead man; Mrs. Roan, his wife; attorneys, clubmen, etc.

The Plot: George Roan has just been hanged for the murder of a bank cashier working in the same bank as himself. Brent Warren, prominent society man and president of the bank, is indicted by the Grand Jury as an accessory to the murder—a count which is changed to murder in the first degree. He is admitted to bail. His friends rally to his support. The case is given a peculiar piquancy by the fact that the district attorney, Cullen Grant, was formerly the fiance of Dare Keeling, the girl who is engaged to Warren. Dare and Cullen have quarreled because he did not approve of her having other men friends, and in her anger she has broken off their acquaintance altogether. Her brother still remains on good terms with him however. Warren asks Larry to come to his house as his secretary and sets him to work on some geneological research regarding the Warren family. Young Keeling is convinced that Warren wants him only for his company. Dare sticks to Warren splendidly, and goes about with him until her brother protests that she is making herself conspicuous. A strange voice calls on the telephone and greatly agitates Warren. Keeling consults a detective who advises him to notify him at once when the voice calls again and to have the central office note all calls. The call comes again. Central reports that it is from the bank which is closed with not even a watchman in it. Nobody is found in the bank however Keeling discovers that Warren has some incriminating letters in his safe—letters from Roan which apparently accuse Warren of having helped him rob the bank for speculation. Keeling is now convinced of Warren's guilt, but his sister firmly believes that he is innocent. Mrs. Roan haunts Dare Keeling trying to speak to her in private, but Dare will have nothing to do with her and, like most of the public, believes her to be unbalanced mentally. Grant controls the fortune of Dare Keeling until she reaches her majority. She tries to get hold of her money to give it to Warren to help him in his case but Grant will not give it up. It develops that Warren has been speculating heavily and losing. An examination of the bank proves that the accounts are short by more than $100,000. Warren persuades Dare to elope with him but Grant gets wind of it and with Larry overtakes them where their machine has broken down. Grant agrees to allow Warren to return to the city of his own accord, but states that he will be arrested on his return. The arrest is made. When the case comes on for trial Roan, the man who was hanged, is called as witness. He has been cut down early by his friend Jernigan, acting as the county physician and restored. On promise of clemency he turns state's evidence against Warren, proving him guilty of both embezzlement and murder. Warren shoots himself. Dare, thankful for her escape, marries Grant.

Locale: Any American city.

Picture High Lights: Good element of suspense and good opportunity for emotional acting.

The Texan

By James B. Hendryx

Character of Story: Western adventure.

Theme: Romance.

Characters: Alice Marcum, a girl from t East; Winthrop A. Endicott, the m who wants to marry her; Tex Benton, cowboy; Bat Lejune, his half-breed tainer; Jack Purdy, another cowbo Cinnabar, barkeeper; deputy sheriff, co boys, ranchmen, etc.

The Plot: Alice Marcum, a girl from t East is returning from California a passing through Montana on the tra continental train. The train is stall by a wreck and the travelers are invit to attend a celebration in Wolf Riv Montana, a town which consists chiefly saloons. Cowboys ride up to the tra and two in particular attract the atte tion of the girl. One of these is Ja Purdy who urges her to stay over for t dance that night, and for whom she sho great admiration. Purdy plans to gi Tex Benton knock-out drops so that can win the roping and horse-breaki contests which are a part of the celebr tion. Benton learns of this plan a circumvents him winning the priz Benton insults Purdy but Purdy does n shoot. The girl takes this to be fo bearance and she shows a preference f Purdy over Benton. Endicott objects her going to the dance with Purdy b she insists. Purdy carries her off horseback and is running away with h when Lajune provides Endicott with gun and tells him to go after the Endicott does so and shoots Purdy, a parently killing him. A deputy sher arrests Endicott and puts him in ja Benton plans to run away with the g himself. He stages a fake lynching to g the Easterner out of jail and sends t girl with the half-breed to meet the further on. Benton expects Endicott beg for his life but the Eastern man game and shows no sign of fear. Bent then takes charge of him and sends t rest of the crowd back to town to repo that the lynching has taken place. H then tells the others that they will pursued. He figures that he will lose t half-breed and the Easterner on the tr and win the girl for himself. They a overtaken by a storm and caught in flood when a dam breaks. Endicott re cues Benton from the flood. Bent finds that he is really in love with t girl and makes up his mind that he w win her squarely or not at all. Th comes the struggle between the two m for the girl's love. Each man respec the other. Endicott proves himself good a man as Benton, although he h always been so practical that Alice h thought him devoid of romantic appe They have many exciting and dangero experiences in crossing the count toward the Northern Pacific railway which Benton intends to send Endico East. Before they come to the end the trail they nearly perish in the dese but Endicott and the girl find their wa out and then rescue the others. Ali decides that she loves Endicott after a and Benton accepts her decision stoi ally. Endicott is worried over the id that he has killed a man but they lea that Purdy has recovered. The sto ends with the marriage of Endicott a Alice.

Locale: Montana.

Picture High Lights: Very good Weste story with plenty of action.

¶ *With the First Runs.*

¶ *The Newest News Department.*

¶ *Page 842.*

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JANUARY 24, 1920

Motion Picture News

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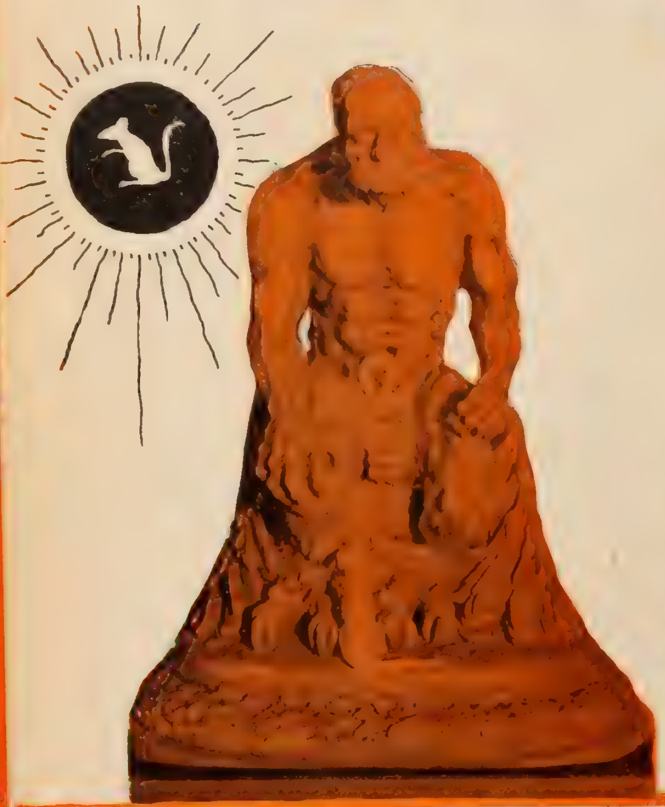

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Presents
A George
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"ON WITH THE DANCE"
WITH
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A Paramount Artcraft Picture

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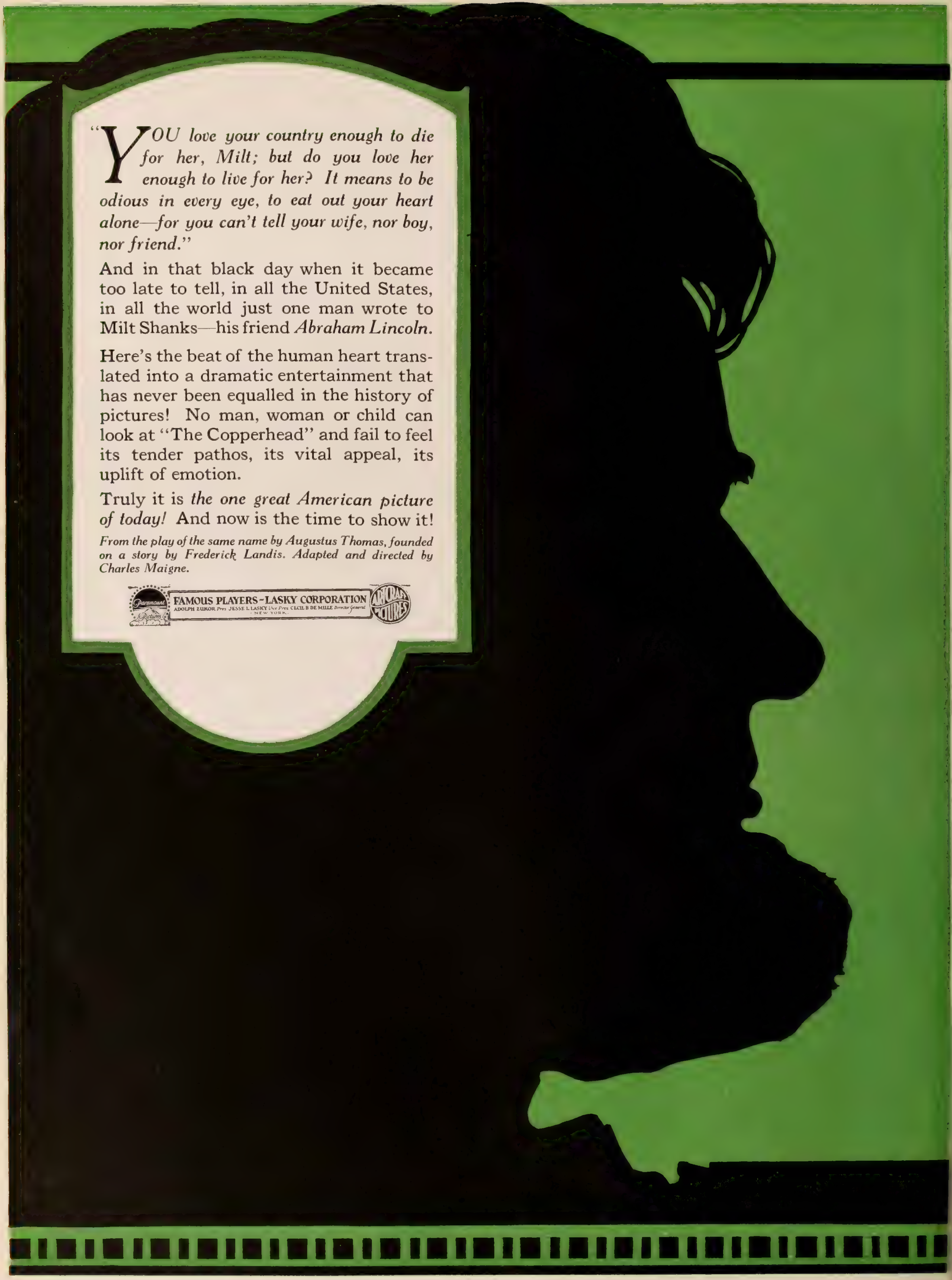
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO



"YOU love your country enough to die for her, Milt; but do you love her enough to live for her? It means to be odious in every eye, to eat out your heart alone—for you can't tell your wife, nor boy, nor friend."

And in that black day when it became too late to tell, in all the United States, in all the world just one man wrote to Milt Shanks—his friend *Abraham Lincoln*.

Here's the beat of the human heart translated into a dramatic entertainment that has never been equalled in the history of pictures! No man, woman or child can look at "The Copperhead" and fail to feel its tender pathos, its vital appeal, its uplift of emotion.

Truly it is *the one great American picture of today!* And now is the time to show it!

From the play of the same name by Augustus Thomas, founded on a story by Frederick Landis. Adapted and directed by Charles Maigne.

Paramount Pictures

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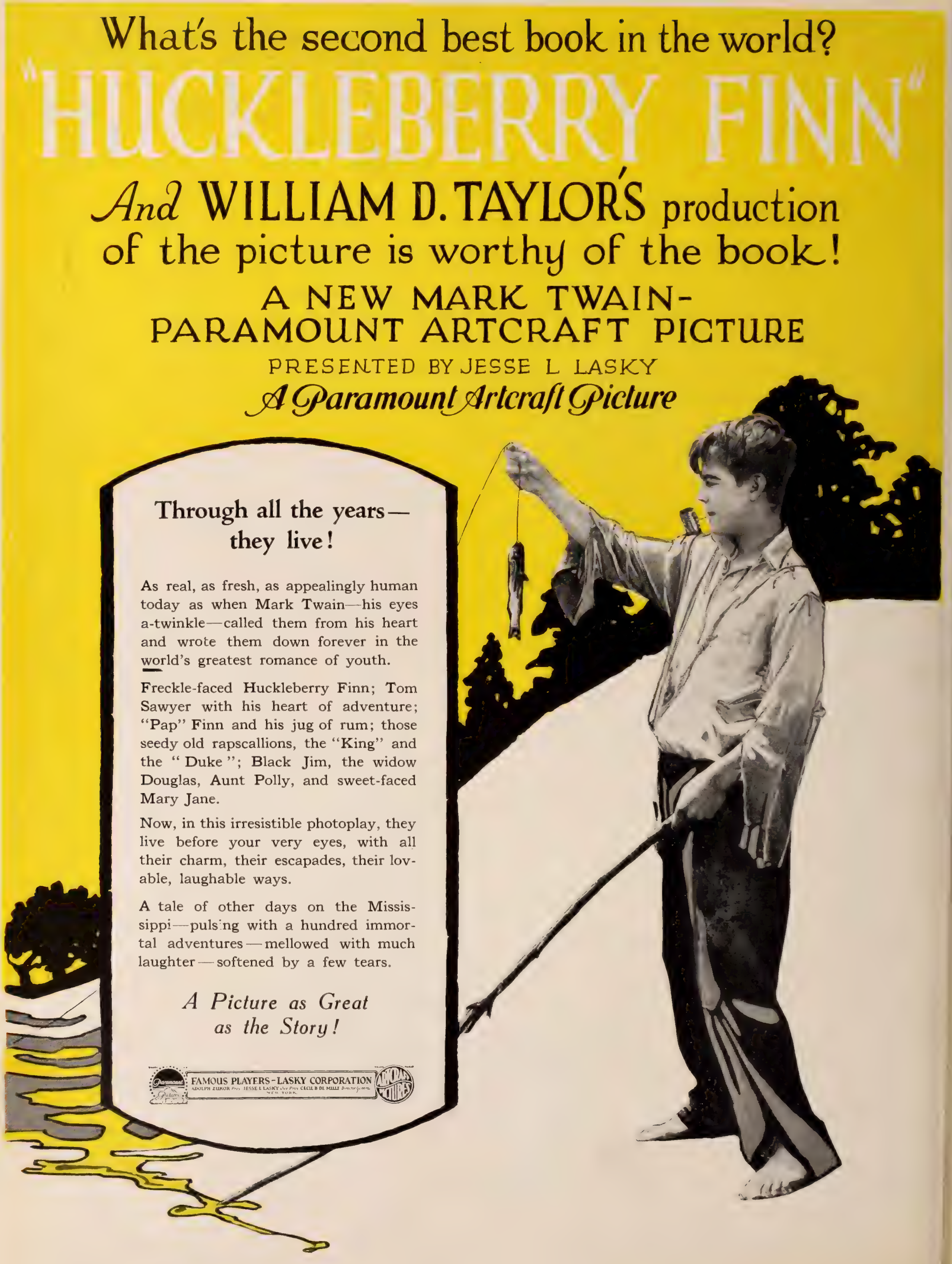
The man who served Abe Lincoln

Adolph Zukor
presents

"THE COPPERHEAD"

WITH
LIONEL
BARRYMORE

A
Paramount Artcraft
Picture



What's the second best book in the world?

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And **WILLIAM D. TAYLOR'S** production of the picture is worthy of the book!

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PRESENTED BY JESSE L LASKY

A Paramount Artcraft Picture

Through all the years—they live!

As real, as fresh, as appealingly human today as when Mark Twain—his eyes a-twinkle—called them from his heart and wrote them down forever in the world's greatest romance of youth.

Freckle-faced Huckleberry Finn; Tom Sawyer with his heart of adventure; "Pap" Finn and his jug of rum; those seedy old rapscallions, the "King" and the "Duke"; Black Jim, the widow Douglas, Aunt Polly, and sweet-faced Mary Jane.

Now, in this irresistible photoplay, they live before your very eyes, with all their charm, their escapades, their lovable, laughable ways.

A tale of other days on the Mississippi—pulsing with a hundred immortal adventures—mellowed with much laughter—softened by a few tears.

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BRYANT
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Shout it out—" 'Too Much Johnson' is the biggest laugh in pictures!" You can't disappoint your audiences no matter how much you promise.

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Tell them it's the funniest, promise them they'll laugh all through it, assure them there's five full reels of real comedy, and add that it's perfectly acted, directed and produced.

And you'll be telling the truth!

From the play of the same name by William Gillette
Directed by Donald Crisp
Scenario by Tom J. Geraghty

Paramount Pictures
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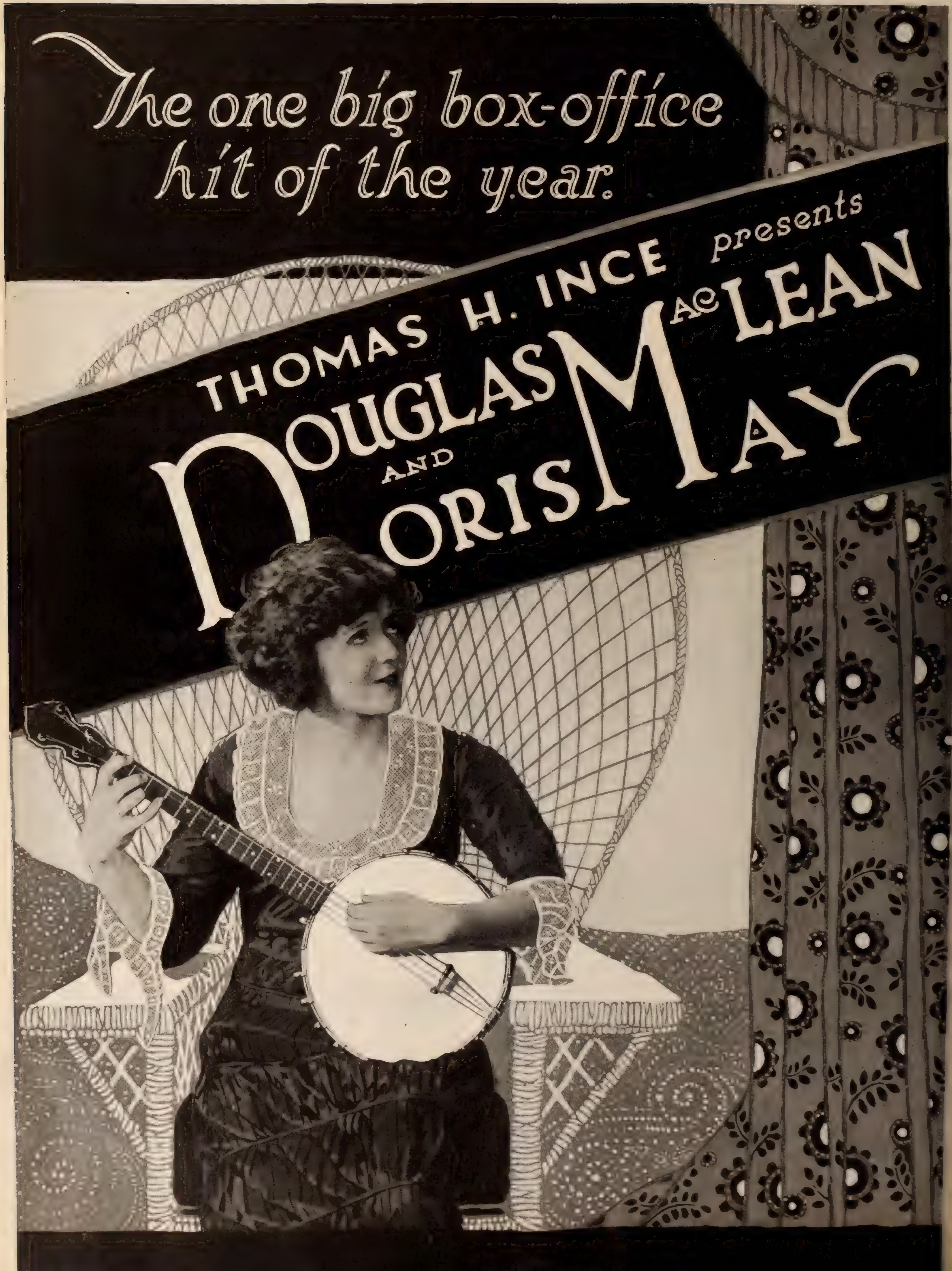
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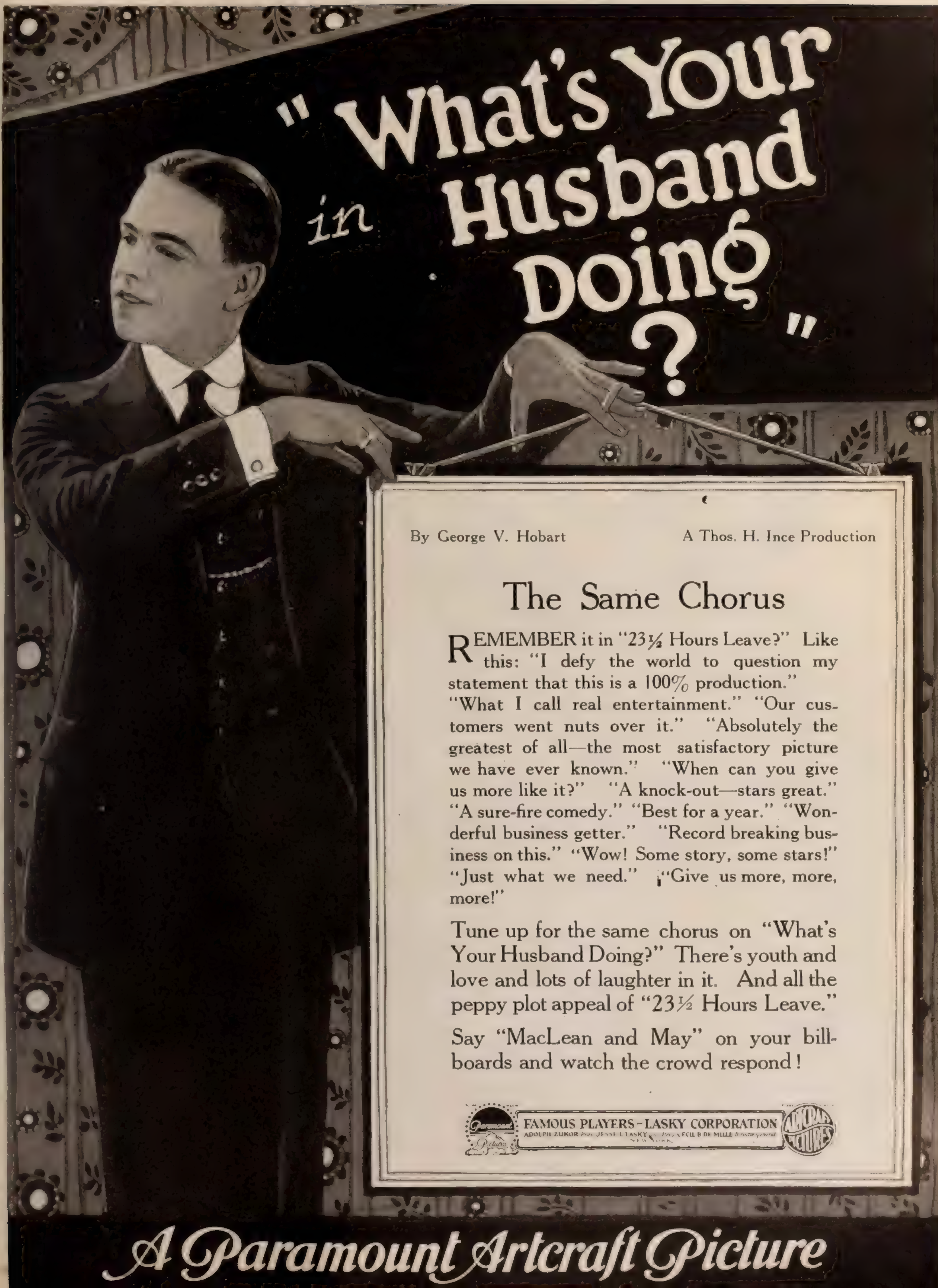
DORIS MAY



By George V. Hobart A Thos. H. Ince Production

The Same Chorus

REMEMBER it in "23½ Hours Leave?" Like this: "I defy the world to question my statement that this is a 100% production." "What I call real entertainment." "Our customers went nuts over it." "Absolutely the greatest of all—the most satisfactory picture we have ever known." "When can you give us more like it?" "A knock-out—stars great." "A sure-fire comedy." "Best for a year." "Wonderful business getter." "Record breaking business on this." "Wow! Some story, some stars!" "Just what we need." "Give us more, more, more!"

Tune up for the same chorus on "What's Your Husband Doing?" There's youth and love and lots of laughter in it. And all the peppy plot appeal of "23½ Hours Leave."

Say "MacLean and May" on your billboards and watch the crowd respond!

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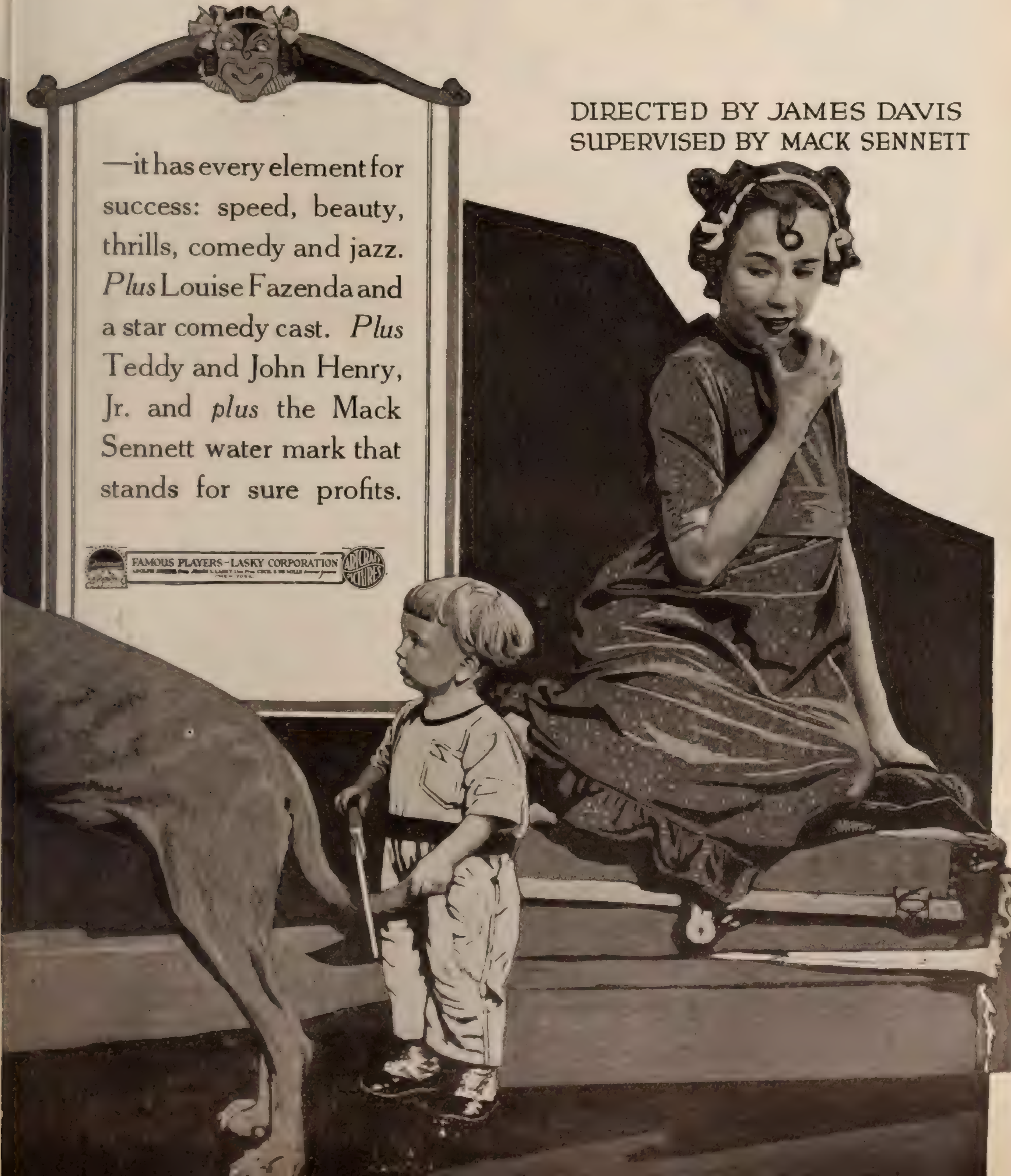
"THE STAR BOARDER"

with LOUISE FAZENDA
BILLY ARMSTRONG – BERT ROACH
HARRIET HAMMOND and JOHN HENRY Jr.

Paramount-
MACK SENNETT
Comedy



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SUPERVISED BY MACK SENNETT

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FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

Thomas H. Ince presents ENID BENNETT in

"The WOMAN IN THE SUITCASE"

A Paramount-Artcraft Picture

A Thomas H. Ince Production

By C. Gardner Sullivan
Directed by Fred Niblo

Photographed by George Barnes

"LET'S raise the devil," she laughed, as she tried so hard to be "sporty" like her companion. Yet with aching heart she was playing the biggest, finest game of her life.

And when the man she honored most on earth came that night to meet "some live little girlie"—the scene that followed is *one* scene you won't forget.

Enid Bennett achieved one of the great successes of the year in "Step ping Out." Now in "The Woma in the Suit Case," she has anothe intimate, real, live, love story tha goes to the heart of every home. turns into vivid drama the secret of a man or woman *you* know!

FAMOUS PLAYERS-LASKY CORPORATION
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Paramount-Arbuckle Comedy

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—it turns old broken down cars of care into luxurious limousines of laughter.

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And b'gee, he's right! You have only to see it, to agree with him.

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From the famous novel by GRACE MILLER WHITE

Scenario by Clara Beranger

Directed by WILLIAM DESMOND TAYLOR

If you ran "ANNE OF GREEN GABLES" three days, you will want "JUDY OF ROGUES' HARBOR" for a week!

REALART
PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

GRACE MILLER WHITE

MARY MILES MINTER

Heart Tugs

FOLKS will like "JUDY OF ROGUES' HARBOR." They will laugh over it and cry over it. It's a big kindly story about every-day people who live in the sweet, clean, wholesome country atmosphere that you and everybody knows and loves. There's meanness here, too, perhaps, but it is smothered, by and by, with kindness.

"JUDY OF ROGUES' HARBOR" tugs at human heart strings. There are times when one's heart even wells up into his throat and the sobs come in spite of all the trying in the world to stop them. It is a picture you will want to play on and on, because of the pleasure it will give and the money it will bring.

REALART
Pictures Corporation

And Thrills, Too!

THERE'S big dramatic action in "JUDY OF ROGUES' HARBOR"—the sort that grips and thrills! And it is all logically and smoothly developed right out of the story. No ranting—no tearing of hair—no forced situations—just powerful action that befits the narrative and saves the play from cheap melodramatic effects!

MARY MILES MINTER

is not the kind of guest who soon wears out her welcome. More and more will your patrons want longer and longer visits from this sweet, charming, adorable American girl! Get your extra dates now for "JUDY OF ROGUES' HARBOR"!

REALART PICTURES CORPORATION
469 Fifth Avenue New York City

REALART PICTURES

Of course, "JUDY OF ROGUES' HARBOR" is a love story, else Grace Miller White would not have been its author. And it's all the sweeter in pictures from the fact that

MARY MILES MINTER

queen of youth, portrays the role of the fascinating, tantalizing heroine.

Contrast in suitors—the play of man against man—contributes mightily to the suspense and interest of

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It's a story to justify two-week runs. But don't expect to get even *one* extra day later unless you make your arrangements now!

REALART
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Scenario by R. Cecil Smith
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in
"THE BROKEN MELODY"
by Ouida Bergere
Direction-William P. S. Earle

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in S. Jay Kaufman's
"GREATER THAN FAME"
Scenario by Katherine Reed
Direction-Alan Crosland

ELSIE JANIS
in Elsie Janis and
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"THE IMP"
Direction-Robert Ellis

SELZNICK
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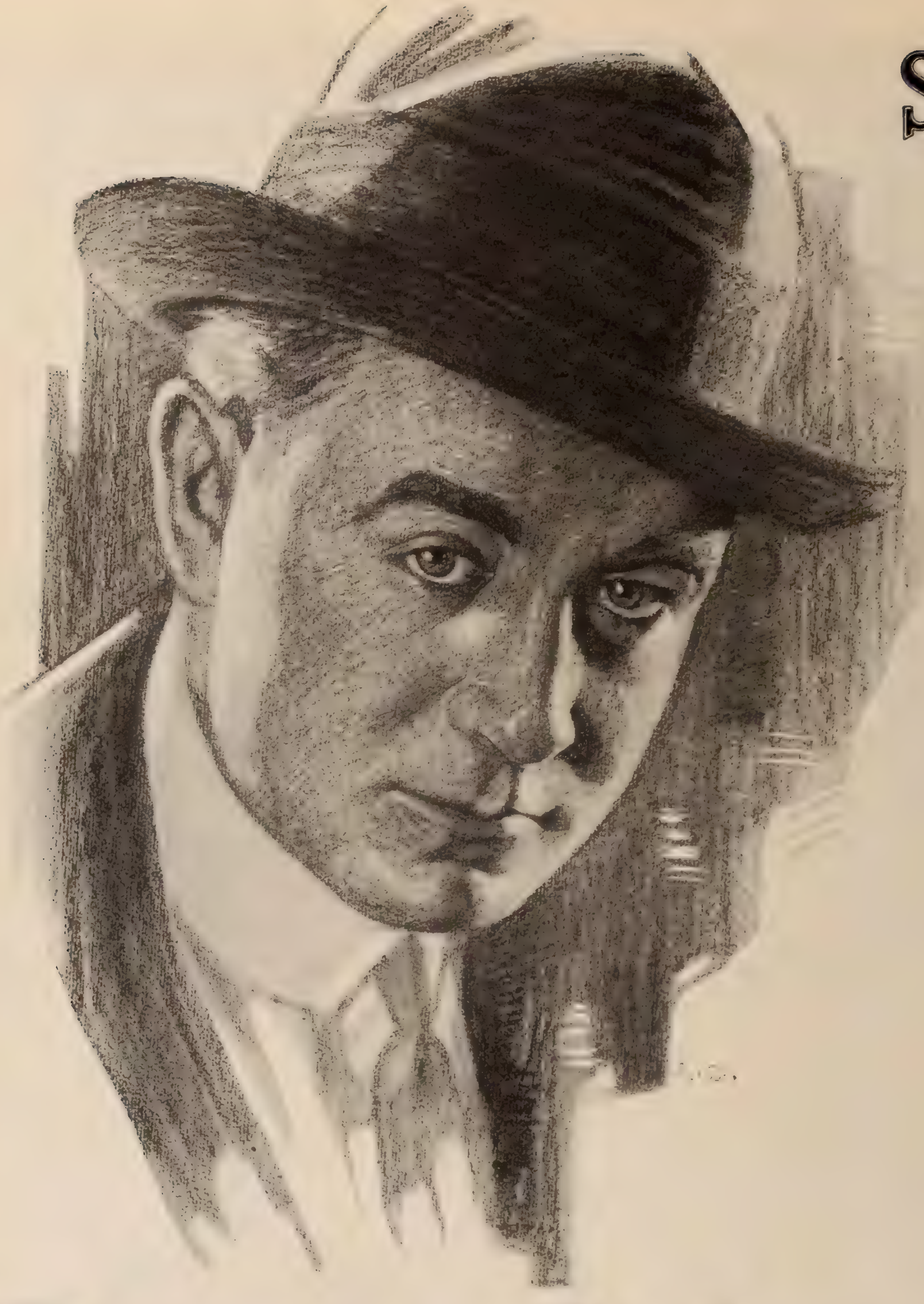

OWEN MOORE

in Lewis Allen Browne's

"SOONER OR LATER"

Direction - Wesley Ruggles. Scenario by R. Cecil Sm

Made by Selznick Distributed by Sel

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Adapted from the play by
Eugene Walter

Direction – Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.

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The one and only motion picture drama
from the pen of the TIGER OF FRANCE
Of course you know it
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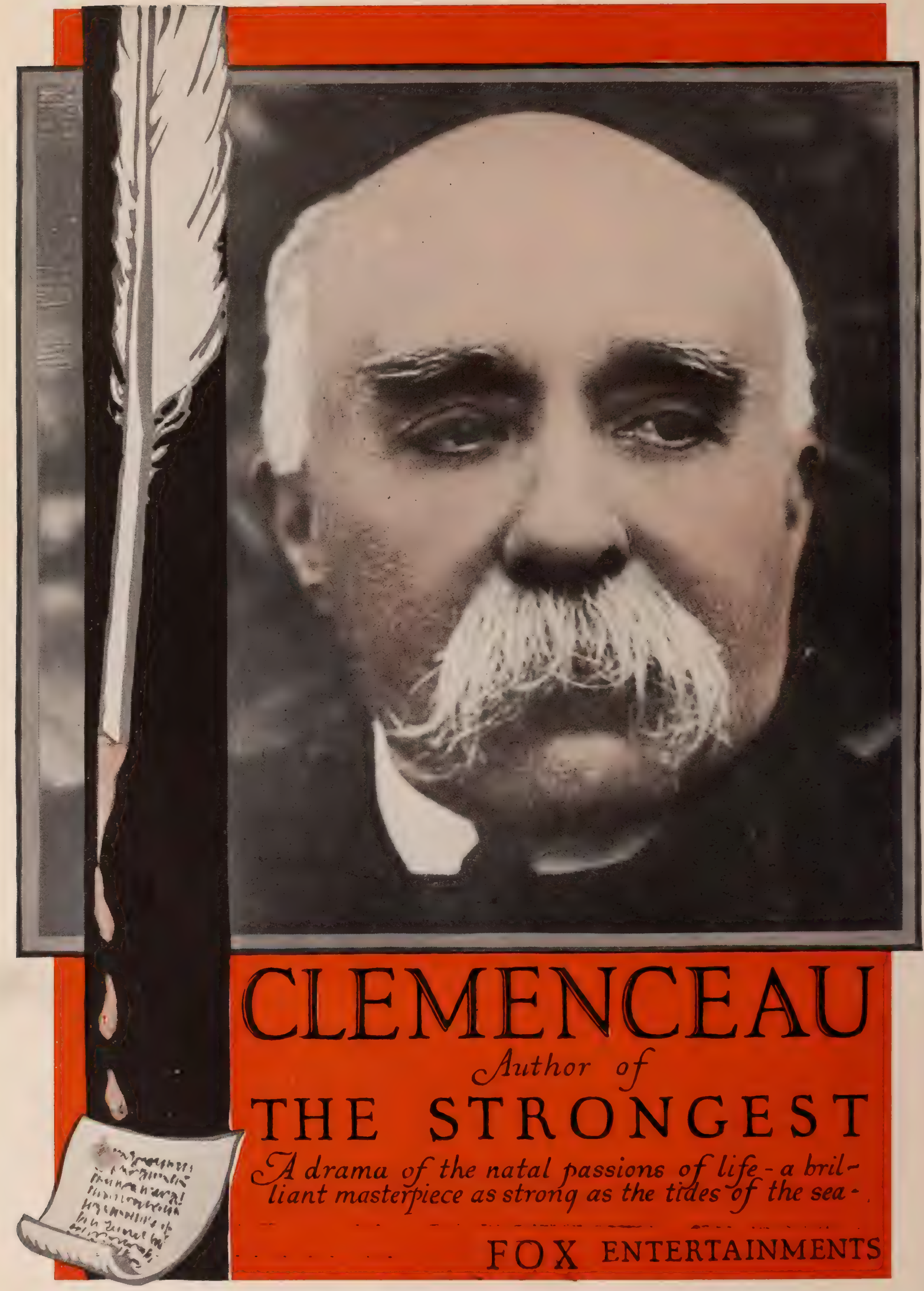

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Author of

THE STRONGEST

A drama of the natal passions of life - a brilliant masterpiece as strong as the tides of the sea -

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Does the soul of woman rule the world today?

This woman in

CLEMENCEAU's THE STRONGEST

gives you your wonderful answer-

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WHO on earth today can match the master

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Tiger of France

in his understanding and his portrayal of the very inner secrets of the human soul -
so great that the learned marvel -
so simple that the very commonest man may grasp and understand.

In his first and only motion picture drama

The STRONGEST

is presented the triumph of the century.

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HUNTE

JEAN GAUTHIER de TRIGNY

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RENÉE
ADORÉE

GETTE
HIER
GNY

FLORENCE
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A CONQUEST of greatness was the securing of this marvel drama from the foremost figure of the world-

the man with the international mind – whose amazing success is due to his keen knowledge of humanity – up – up he rose to supreme greatness - yet always knowing the heart of the people.

The genius of

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is concentrated in

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the satisfying and ennobling drama that will live forever.

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own drama

THE STRONGEST

The Theme

The soul rulership of the world by woman.

The Play

A drama written by the master of understanding in all that is human and real and of this present day.

The Cast

Selected with reference only to exceptional ability and including

RENÉE ADORÉE
CARLO LITAN
HARRISON HUNTER
GEORGETTE GAUTHIER *de* TRIGNY
FLORENCE MALONE
JEAN GAUTHIER *de* TRIGNY

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Produced without reference to expenditure as befitting the tremendous theme and the greatest of world personalities.

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Mr. RAOUL A. WALSH whose work excels his best previous achievement.

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This man - loved, admired and recognized as the big figure of his time - has written one and only one drama

THE STRONGEST

IT is brilliantly presented, wonderfully cast, admirably photographed and scened. It has an appeal for every man, woman and child in the world, and it needs only YOUR OWN showmanship to make it a play of record runs in your theatre, big or little.

EVERY ADVERTISING HELP is unique and powerful - and the best brains in motion pictures prepared it for you.

This is your supreme chance for great success.

NTS

CLAIMING no credit other than that of alert showmanship I desire to congratulate the screen upon this most important event.

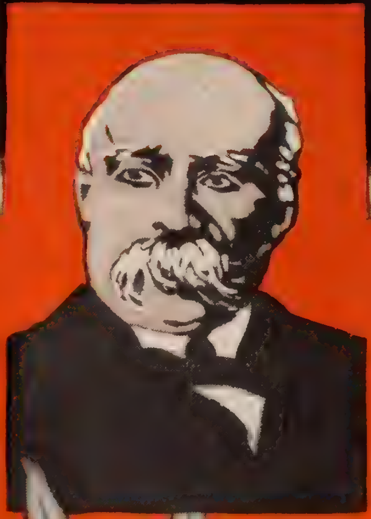
The world awaits the drama of

CLEMENCEAU

who in writing

THE STRONGEST

has demonstrated that the great things of the world are being done today.



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The surest gauge of the paying power of an advertising medium is the volume of advertising which it carries month after month, year after year.

For nothing succeeds like success, and when one advertiser gets results it doesn't take long for others to find it out.

That is the secret of the lead which the Cleveland Plain Dealer has so long maintained in motion picture advertising—your safe guide to maximum results in Cleveland and Northern Ohio.

During 1919 The Plain Dealer carried 643,874 lines of Motion Picture advertising and gained over 1918—233,394 lines, which is

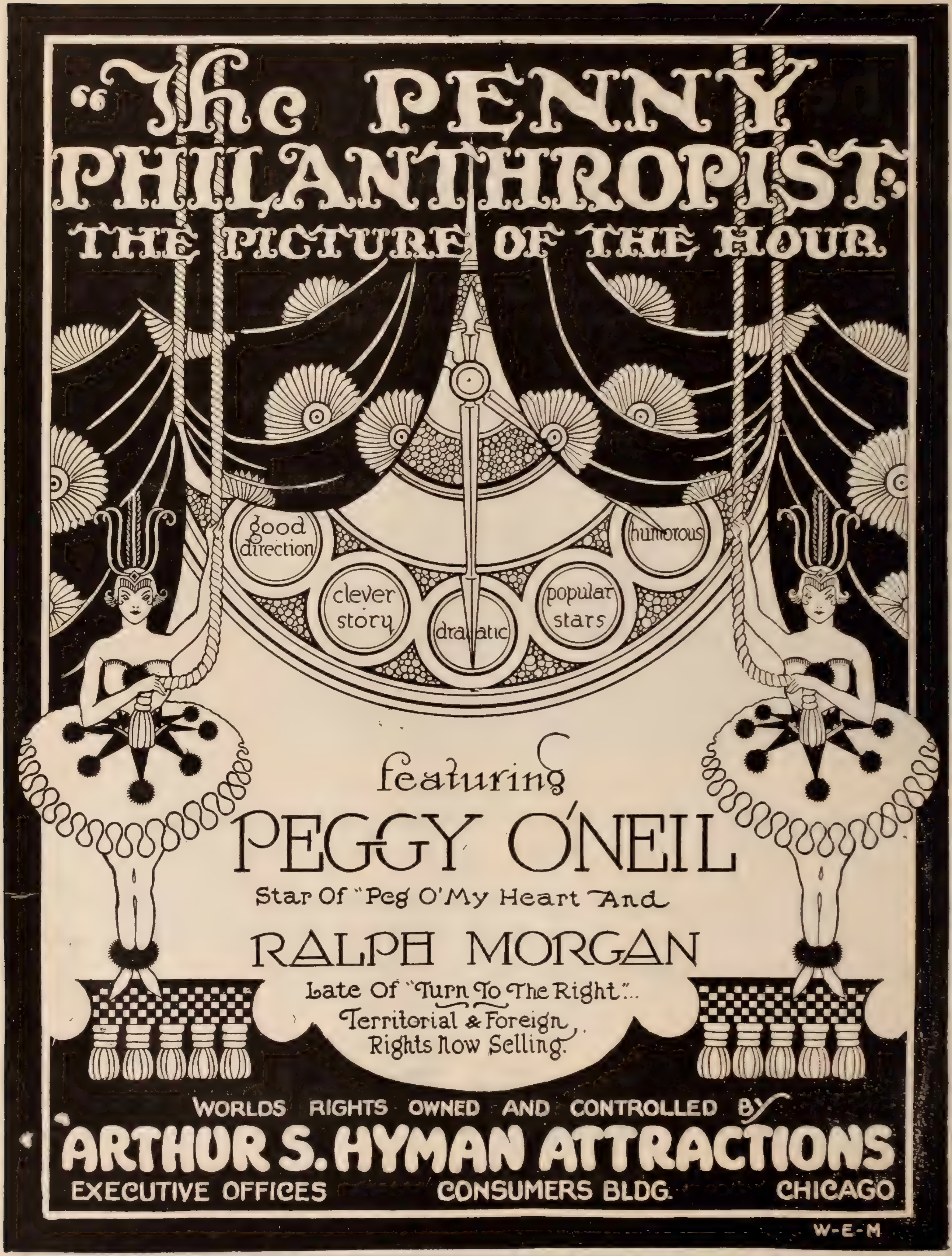
155,582 lines more than the second paper carried and 37,282 lines more than the second paper gained.

The rich, progressive 2,800,000 population territory served by The Plain Dealer is second to none as a field for the Motion Picture advertiser, and can be covered adequately with The Plain Dealer alone.

Write for particulars of photoplay advertisers who are cashing in on the largest circulation between New York and Chicago—backed by the most thoroughgoing co-operation in America.

The Plain Dealer

CLEVELAND, OHIO


good direction
clever story
dramatic
popular stars
humorous
W-E-M

"The PENNY PHILANTHROPIST"

THE PICTURE OF THE HOUR

featuring

PEGGY O'NEIL

Star Of "Peg O'My Heart And

RALPH MORGAN

Late Of "Turn To The Right"...

Territorial & Foreign
Rights Now Selling.

WORLDS RIGHTS OWNED AND CONTROLLED BY

ARTHUR S. HYMAN ATTRACTIONS

EXECUTIVE OFFICES CONSUMERS BLDG. CHICAGO

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

Live Sparks

By CAROLINE SAYRE
Directed by ERNEST C. WARDE

The important thing is Kerrigan in *a powerful story splendidly produced.*

The Kerrigan popularity is enduring—permanent. For years he has been a favorite of the people flocking to see motion pictures.

Today his popularity is greater than ever. Pictures like "Live Sparks" are the cause of his increasing appeal to audiences and exhibitors.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Foreign Distributor J. Frank Brockliss, Inc. 729-7th Ave.

BOOKED *at the* STRAND

WEEK OF
JANUARY 11

Benj. B. Hampton & Eltinge F. Warner
present

ZANE GREY'S
most powerful picture
DESERT GOLD

Directed by **T. HAYES HUNTER**

with an all star cast:

E. K. LINCOLN

MARGERY WILSON
W. LAWSON BUTT
WALTER LONG
EILEEN PERCY
ARTHUR MORRISON
FRANK LANNING
WILLIAM BAINBRIDGE
EDWARD COXEN
RUSSELL SIMPSON
FRANK BROWNLEE

BOOKED *at the* CAPITOL

WEEK OF
JANUARY 11

J. Parker Read Jr.
presents

LOUISE GLAUM
in
THE LONE WOLF'S DAUGHTER

By Louis Joseph Vance

Directed by **WILLIAM P. S. EARLE**

Combining the famous characters of
"The Lone Wolf" and "False Faces"

Big Productions Command Time in Big Houses
No Matter How "Tight" a Street Is "Sewed Up"

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

ANOTHER GREAT SPECIAL PRODUCTION

MOTION PICTURE NEWS: "Wonderful" is the word that accurately describes this screenization of Emerson Hough's great story "The Sagebrusher." A photoplay masterpiece demands many essentials and Benjamin B. Hampton's picture qualifies in every respect. First it has an appealing story and a notable cast.... Box-office angle: Metropolitan, big puller and tremendously pleasing; Elite, strong puller and exceptionally pleasing; Family, big puller and wonderfully pleasing; Workers, strong puller and tremendously pleasing.

MOVING PICTURE WORLD: Benjamin B. Hampton's newest Great Authors' special, Emerson Hough's "The Sagebrusher" is the story of a rough diamond with a big heart. It will please the great majority of screen patrons. Replete with dramatic intensity with much of the spectacular and melodramatic elements.

EXHIBITORS TRADE REVIEW: Benjamin B Hampton's big new production "The Sagebrusher" brings another powerful author to the screen in the person of Emerson Hough. This picture has a following booked in advance on the author's popularity.

WID'S DAILY: In his story of love and faith Emerson Hough has the truly human touch containing all of the emotions expected in such a fine theme. There are enough thrills to flavor and they will keep the interest sustained. Be sure and tell your audience this is the first Emerson Hough novel ever screened.

NEW YORK TELEGRAPH: "The Sagebrusher" is highly commendable and worth seeing from every angle. It combines story, director and players in a strong attraction; a worthy successor to "The Westerners" and "Desert Gold."

Benjamin B. Hampton
presents

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

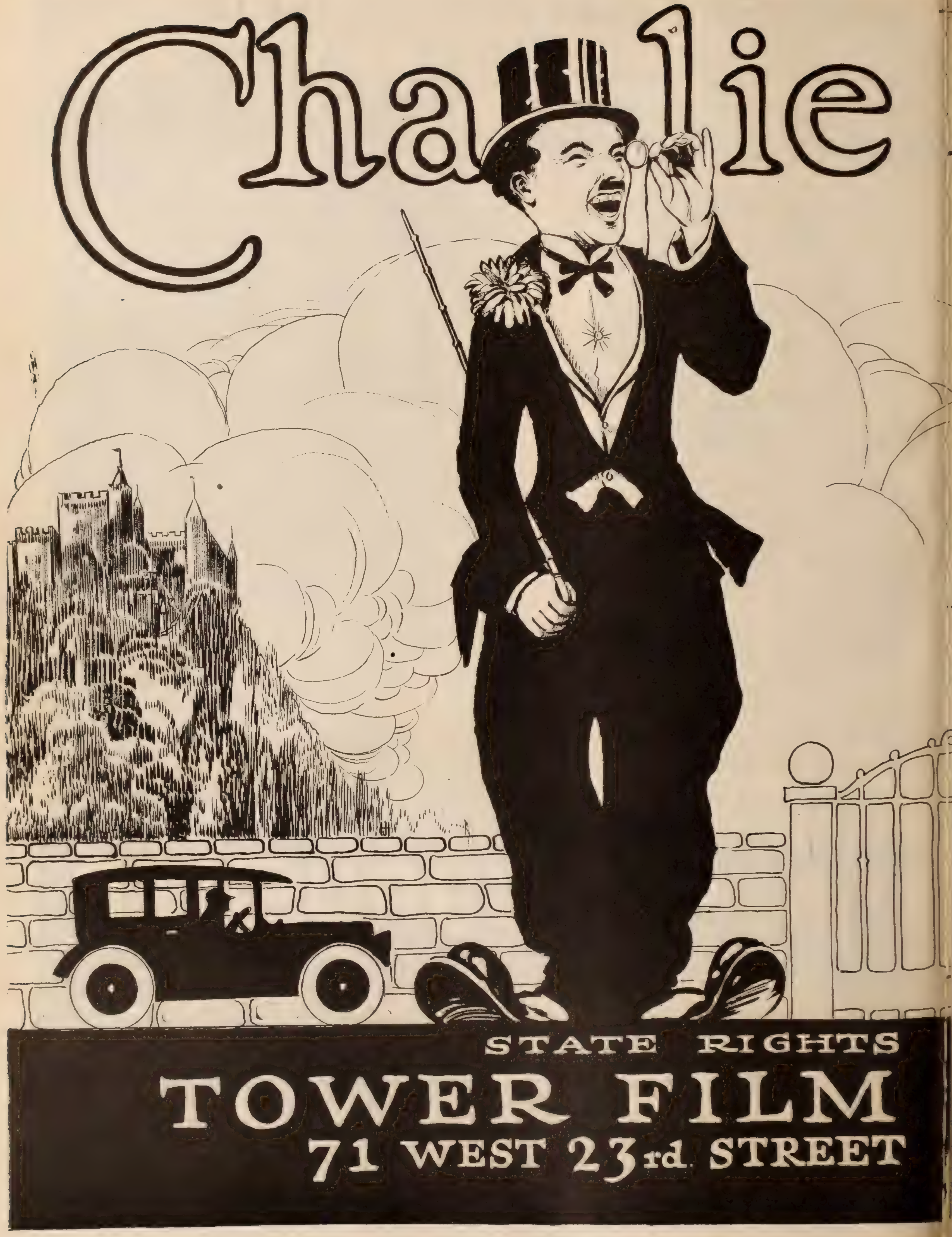
Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

With an all-star cast:

ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.


Charlie
STATE RIGHTS
TOWER FILM
71 WEST 23rd. STREET

Chaplin

in

"Lord Helpus"

Former Title

"Cruel - Cruel - Love"

A single reel special-crammed with hilarious laughter and side-splitting comedy

NOW SELLING

CORPORATION

NEW YORK CITY

A Face As
Well-Known
As the "Man
in the Moon"

BURSTON FILMS Inc.
Presents
THE FIRST SERIAL DE LUXE

KING BAGGOT in
"The Hawk's Trail"

with
GRACE DARMOND and
RHEA MITCHELL

Grace Darmand
Rhea Mitchell

Directed by
W. S. Van Dyke
Produced under the
Personal Supervision of
LOUIS BURSTON

The first serial of noteworthy distinction, starring KING BAGGOT in a protean role of

10 GREAT CHARACTERIZATIONS

supported by Grace Darmond and Rhea Mitchell.

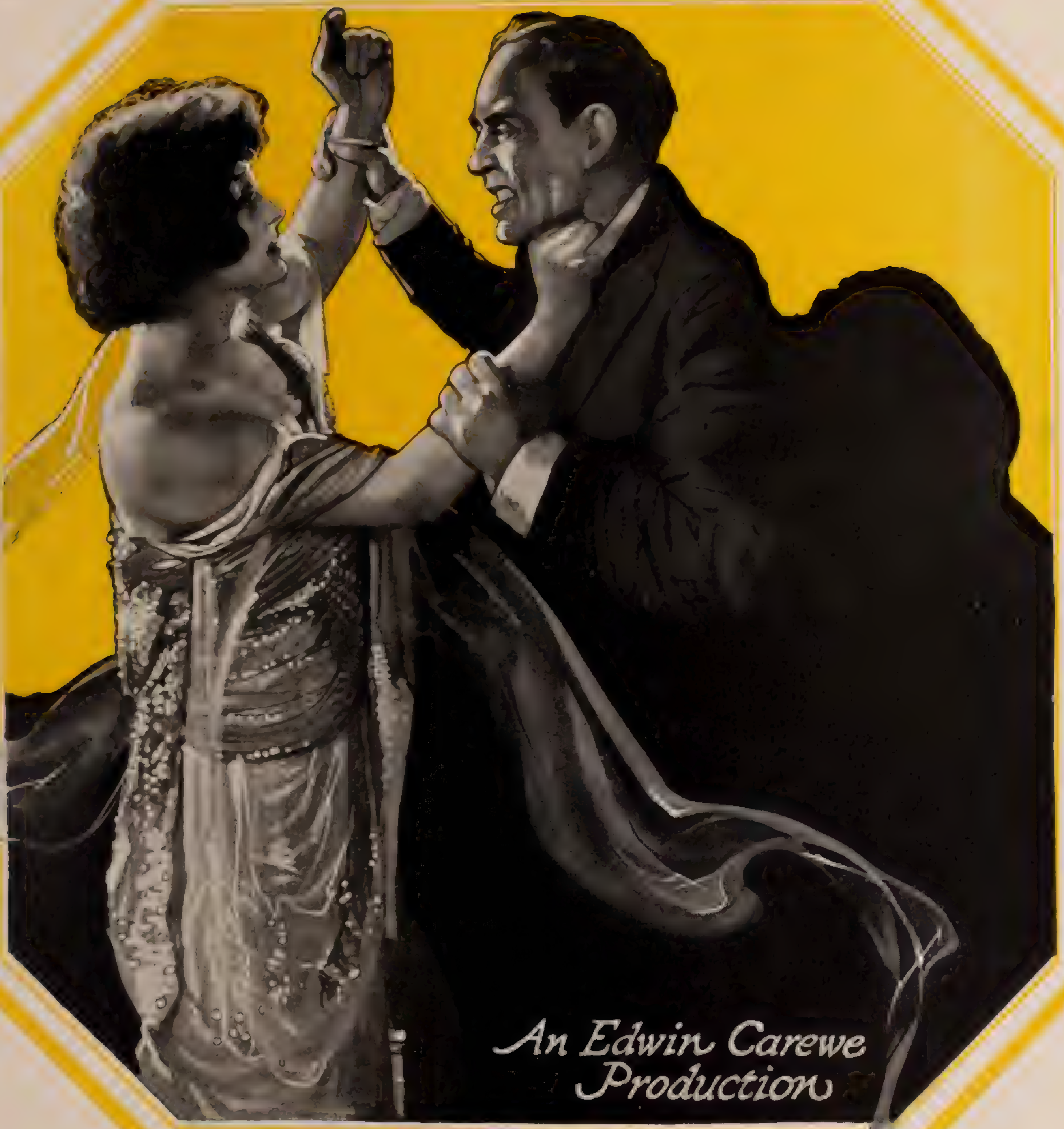
An all-star cast of twelve principals—

A story of unequalled interest—

A Phenomenal opportunity for state-rights buyers who act NOW.

Produced by
BURSTON FILMS INC.
NEW YORK

Distributed by
W. H. Productions Company
71 West 23rd Street, N. Y.



DOLORES CASSINELLI
in
The WEB OF DECEIT

The whole fabric of deceit upon which she built her structure of wealth, luxury, good name and social position was threatened with destruction.

Before her in the house of the man who thought he was her father, was a criminal, her partner in crime, and her former lover.

What could she do? What *did* she do?

Written by Finis Fox Pathé Distributors *Directed by Edwin Carewe*

ALL WHO SHOW IT,

GEORGE

in the

BOUND

AND

Produced and directed by
GEO. B. SEITZ
Story by
FRANK LEON SMITH

Pathé
Distributors

"Best We've Ever Run!"

"Positively the best serial we've ever run, and we've run two continuously for the past year. Seitz has made a big hit with our patrons."

T. G. Thompson, Grand Theatre, Rochester, N. Y.

"Holding Up Great!"

"As good a serial as I've ever shown. Plenty of pep, punch, action and comedy. Started off with a big audience and the business is holding up great."

J. Schwartzwalder,
Universal Theatre,
Auburn, N. Y.

Most Satisfactory Serial He's Ever Had!

"Without doubt the most satisfactory serial we've ever had. I consider Seitz the best male star in serials today."

Fred C. Bitner, Havens Theatre, Olean, N. Y.

"Of the Very Best!"

"A very good serial one of the best we've shown."

J. Greenstone, Empire Theatre,
Rochester, N. Y.

"Went Over Big!"

"'Bound and Gagged' was much liked by our patrons and went over big."

Murray Theatre, Rochester, N. Y.

BOOST IT!

B. SEITZ

Pathe Serial

GAGGED

With

MARGUERITE
COURTOT

Pathé
Distributors

"Doing a Fine Business For Me!"

"Doing a fine business for me. You should put Seitz in another serial."

Mrs. Jos. Briggs, Jefferson Theatre,
Rochester, N. Y.

"Excellent!"

"An excellent serial. My patrons much pleased with it.

J. Johnston, Pullman Theatre,
Rochester, N. Y.

"A Son-of-a-Gun of a Serial!"

"Having run six episodes we have found it a rootin'-tootin' sun-of-a-gun of a serial. new, fresh, original, different, with enough of the serial thrills mixed with comedy to make 'em happy.

And if they claim their audiences are a little bit "classy" be sure and book 'em 'Bound and Gagged'. It will please 'em all."

A. B. Momand, Odeon, Crystal and Savoy Theatres,
Shawnee, Okla.

"Going Very Big!"

"Is going very big with my audience."

C. E. Riener, Grand Theatre, Buffalo, N. Y.

"A Big Success!"

"It has been a big success. Packed them on opening day and are still doing same business on 8th episode."

Geo. Pollard, Pollard Theatre, Guthrie, Okla.

The most
superlative box office
attraction that has ever been......
presented in serials; positively.......
incomparable in possibilities; dizzying
in it's greatness– ....

JACK DEMPSEY

the best known man in the world, in a

MILLION DOLLAR PATHÉ SERIAL

"DAREDEVIL JACK"

NOT A PRIZEFIGHTING THEME BUT WITH DEMPSEY IN A GENTLEMAN'S ROLE

A highly sensational story, produced and.. directed without limitations as to cost, united with the personality of the man whose name is a household word all over the world... make "Daredevil Jack" a serial that.... fairly shouts "SUCCESS"......................

Released February 15th

Pathé
Distributors

Pathé
Distributors
Wag

A picture that stands out like a lighthouse in a deserted sea·

The *Edgar Lewis* **PRODUCTION**

OTHER MEN'S SHOES

Adapted from the book by ANDREW SOUTAR.

A strong dramatic story, tinged with pathos, brightened with humor, beautifully interpreted and splendidly directed, it lays an irresistible grasp upon the sympathies.

Truly a *big* picture in every way.

Directed by EDGAR LEWIS.

Pathé
Distributors

A picture that demands and merits the most serious consideration from every exhibitor who would keep faith with his public by showing the best

JESSE D. HAMPTON *presents*

BLANCHE SWEET
in
FIGHTING CRESSY

BY BRET HARTE

The importance of this production urges upon you the advisability of having it screened for you at an early date!.....

Pathé
Distributors

Why We Refused to Sell for One Hundred Thousand Dollars

THE day after "Empty Arms" was turned over to us by Director Frank Reicher, a well-known distributor tendered us a point-blank offer of $100,000 guarantee on the sale. This offer did not appeal to us, because we had spent over sixty thousand dollars in producing the picture and were cognizant of the fact that, in it, we have one of those master productions that strikes the industry about every three or four years. But the distributor insisted that his offer was *merely* a guarantee; that the amount "Empty Arms" could command, might run close to seven figures.

Then, in the course of the discussion, the head of our advertising department apologized for interrupting us, and said: "It is peculiar that you should offer $100,000 for 'Empty Arms,' for I have here in my hand my Hundred Thousand Dollar Packet, which I was just about to hand to Mr. Park."

"What is the Hundred Thousand Dollar Packet?" asked the well-known distributor.

"It's nothing more than a book of printed suggestions that show the exhibitor who books 'Empty Arms' how easily he can put it over, and I consider it worth $100,000," replied our advertising manager.

At first, we must confess, we thought the A. M. had lost his reason. We knew that he had been working day and night inventing valuable promotion "stunts," but, after ten minutes of discussion, he convinced us that he was right.

At parting, the well-known distributor raised his offer to a sum that the average independent producer would sell *three* pictures for; but in justice to

EMPTY ARMS

THE SENSATION OF THE CENTURY

we were forced to reject.

On the following pages, we publish a brief digest of the extraordinary history and superlative qualities of "Empty Arms," being thoroughly convinced that, among the intelligent film buyers of America, there is going to be the most spirited bidding in years. All exhibitors, States Right men and chain operators are invited to communicate at once with

PHOTOPLAY LIBRARIES, Inc.
(Exclusive Selling Agents)
500 FIFTH AVENUE, NEW YORK CITY

Starring GAIL KANE
with THURSTON HALL,
J. HERBERT FRANK & IRENE BLACKWELL
WRITTEN BY WILLARD KING BRADLEY

How Lester Park and Edward Whiteside produced "EMPTY ARMS"

AFTER a hundred or more stories suitable for screen production were submitted to us by the foremost authors of America, we selected the script of a young writer, Willard King Bradley, as the most original in the batch, and the most original we had seen in years. The story, dealing with the Gargantuan question of Motherhood, demanded the finest artistic talent procurable. Frank Reicher, responsible for many Paramount and Metro successes, was chosen to direct "Empty Arms," because we figured that he alone could handle a great number of its exceedingly difficult scenes, the majority of which were at once intensely dramatic and unusually delicate. Mr. Reicher immediately surrounded himself with the foremost technicians. Gail Kane, famous star of screen and stage, who had just closed in the Broadway success, "The Woman in Room 13," was signed to star; then a powerful cast, including Thurston Hall, J. Herbert Frank and other well-known screen celebrities, was engaged to support her. The picture was made; and, as we watched its progress, we believed that we had a master production. But we were not content to rest on our own judgment. We called in that famous editorial writer, Dr. Frank Crane, who contributed his unique services to the thought side of the picture.

It is the easiest thing in the world for a producer to deal in twelve-cylinder adjectives, and to megaphone it from the housetops that his picture is supreme. We are so confident of the success of "Empty Arms" that we are *more* than willing to simply place it in the hands of the buyers and exchange men, and let the *screen* do the talking. We are so certain that they will say that we have *under*estimated it, that we will stake our future success on it! Which is saying volumes.

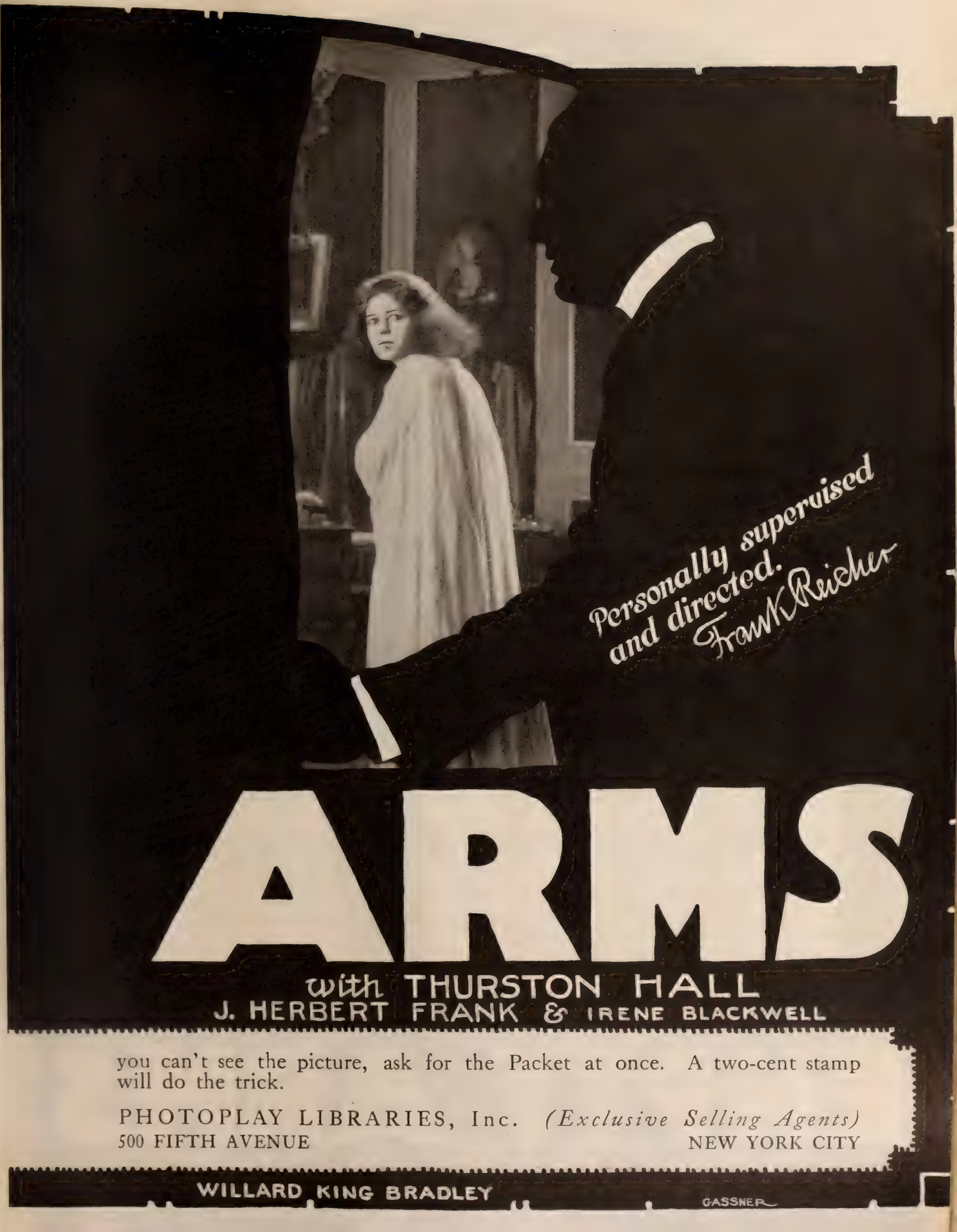
EMPTY

Starring GAIL KANE

THE production alone will stand on its merits. But there is something else we have to offer which makes "Empty Arms" a picture *plus*. This "something else" is the Hundred Thousand Dollar Packet, prepared by our advertising department.

If you are desirous of seeing the picture, wire or write for details. If

WRITTEN BY


Personally supervised
and directed.
Frank Reicher
ARMS
with THURSTON HALL
J. HERBERT FRANK & IRENE BLACKWELL

you can't see the picture, ask for the Packet at once. A two-cent stamp will do the trick.

PHOTOPLAY LIBRARIES, Inc. *(Exclusive Selling Agents)*
500 FIFTH AVENUE NEW YORK CITY

WILLARD KING BRADLEY
GASSNER

The Hundred Thousand Dollar Packet

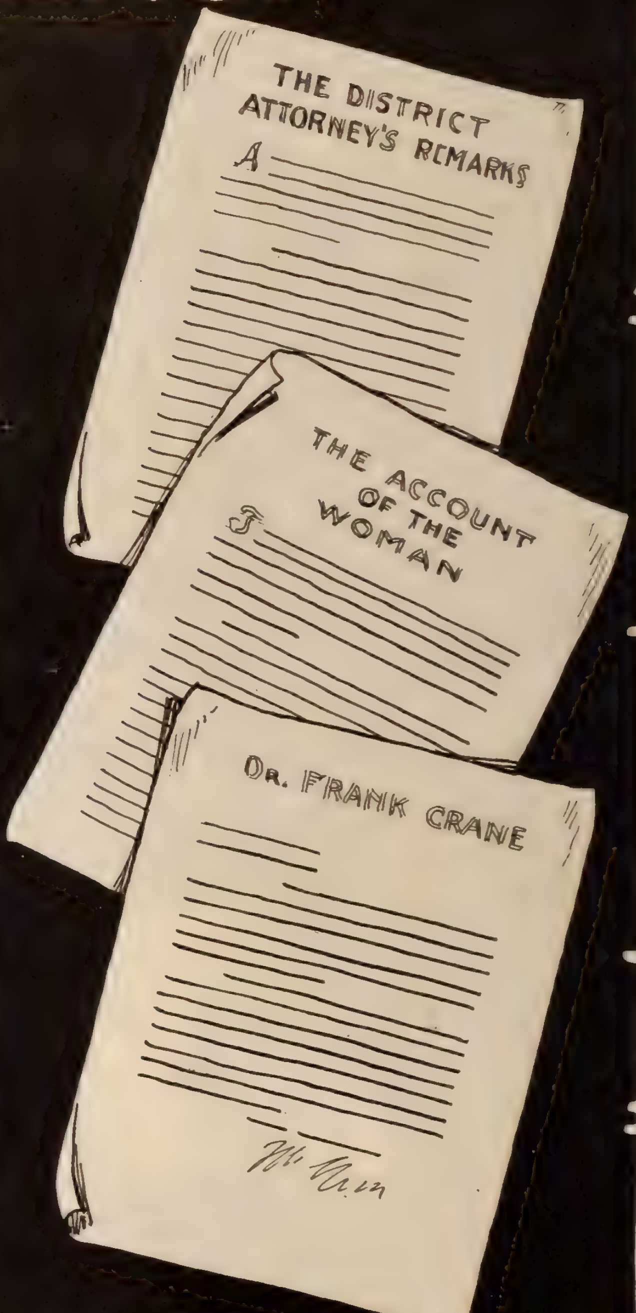
WHEN the advertising manager entered the conference immediately after the well-known distributor made his original offer, he said:

"The idea in 'Empty Arms' is one never before touched. Its originality is worth a great deal. But the idea is of such importance at this time, that I find our picture can command over a hundred thousand dollars worth of advertising in every important city.

"How do I know? Well, I have written to newspaper editors, civic authorities, educators and men and women in public life, club officials, doctors, lawyers and other professionals. In every city, interest in the subject contained in 'Empty Arms' is so great, that, if we were to try to arouse this interest with *paid* advertising, it would cost over a hundred thousand dollars to do it."

The Hundred Thousand Dollar Packet Tells the Whole Story; It Covers the Box-Office Possibilities of "Empty Arms" from Every Angle. A Copy of It Will Gladly be Sent Only to Those Exhibitors and States Right Buyers Who Personally Sign On Their Business Stationery a Request for It.

PHOTOPLAY LIBRARIES, INC.
(Exclusive Selling Agents)
500 FIFTH AVENUE
NEW YORK CITY



EMPTY ARMS

Starring GAIL KANE
with THURSTON HALL,
J. HERBERT FRANK & IRENE BLACKWELL
WRITTEN BY WILLARD BRADLEY

Coming!! **Soon!!**

ALBERT E. SMITH

announces

EARLE WILLIAMS

in

"THE FORTUNE HUNTER"

From the Celebrated Stage Success
by WINCHELL SMITH

Screen adaptation by Graham Baker *Directed by TOM TERRISS*

The Greatest, Most Human Production in the Annals of the Screen

"The Fortune Hunter" is a clarion call to those groping men whose brains are asleep at the switch. The laggard, the failure, the ne'er-do-well who still hopes for success, will find in this great picture of American life the needed inspiration that will remove the blinders. The picture carries a clear, strong message of hope.

"The Fortune Hunter" is human nature laid bare; it is a throbbing page torn from *real life*—the life that all of us lead, but that many of us never see below the surface. And it's a powerful love story.

A VITAGRAPH SPECIAL PRODUCTION

CHRISTIE *Two*

Christie has picked many winners in comedy plots. The Christie special comedy for January release is a comedy of manners—table manners—with pie and everything.

Eddie Barry, as the Cannibal in polite society, creates a bubble of chuckles through two hilarious reels of fun.

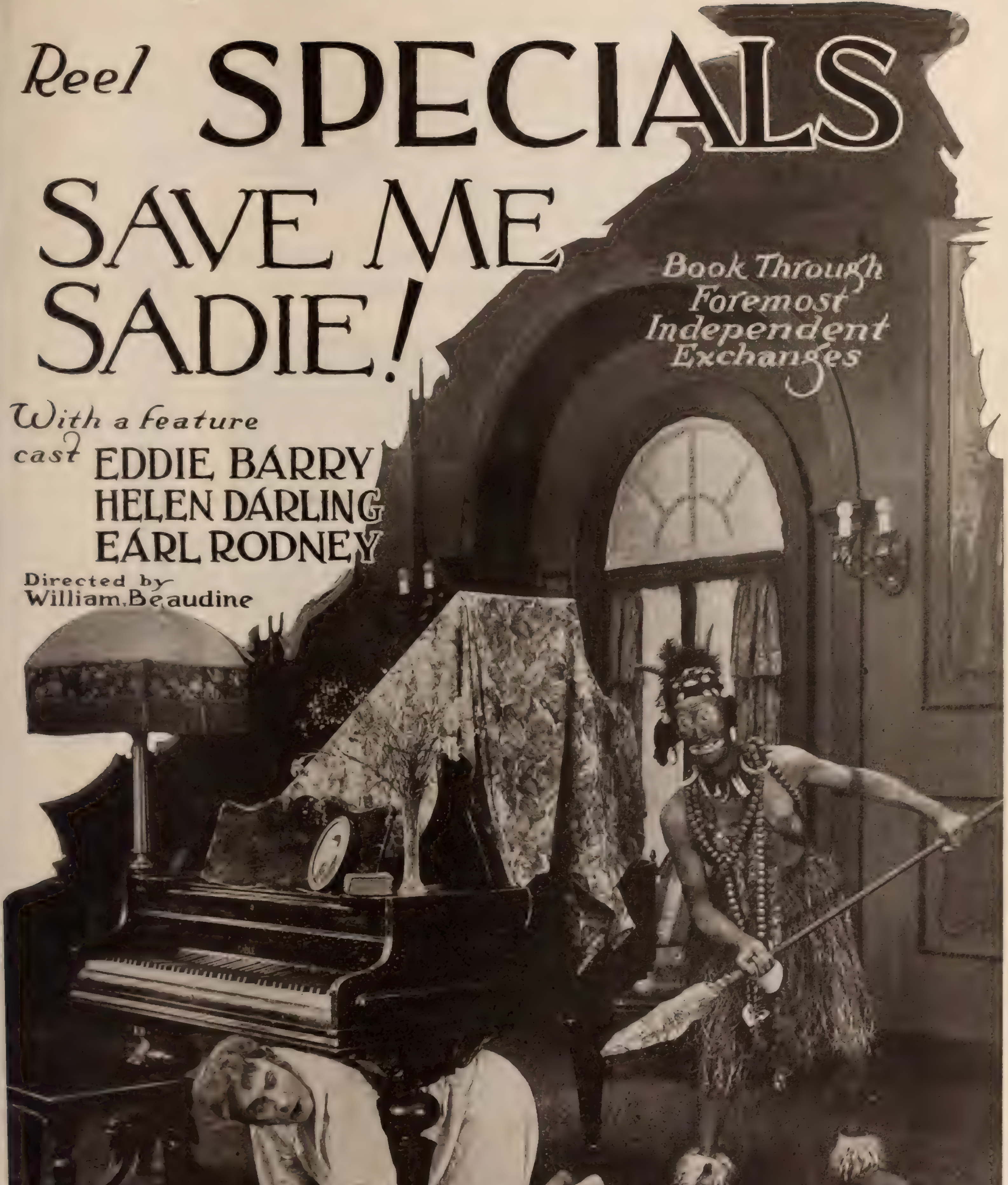
Christie Film Co. Inc
Los Angeles Cal.

Reel SPECIALS

SAVE ME SADIE!

With a feature cast **EDDIE BARRY**
HELEN DARLING
EARL RODNEY

Directed by
William Beaudine



Book Through
Foremost
Independent
Exchanges

ALICE HOWELL

WORLD'S GREATEST COMEDIENNE

COMING

In Twenty-six Two-Reel Comedies

All Clean Wholesome Humor

PRESENTED
BY
THE
EMERALD
MOTION
PICTURE
COMPANY

DIRECTED
BY
FREDERICK
J.
IRELAND

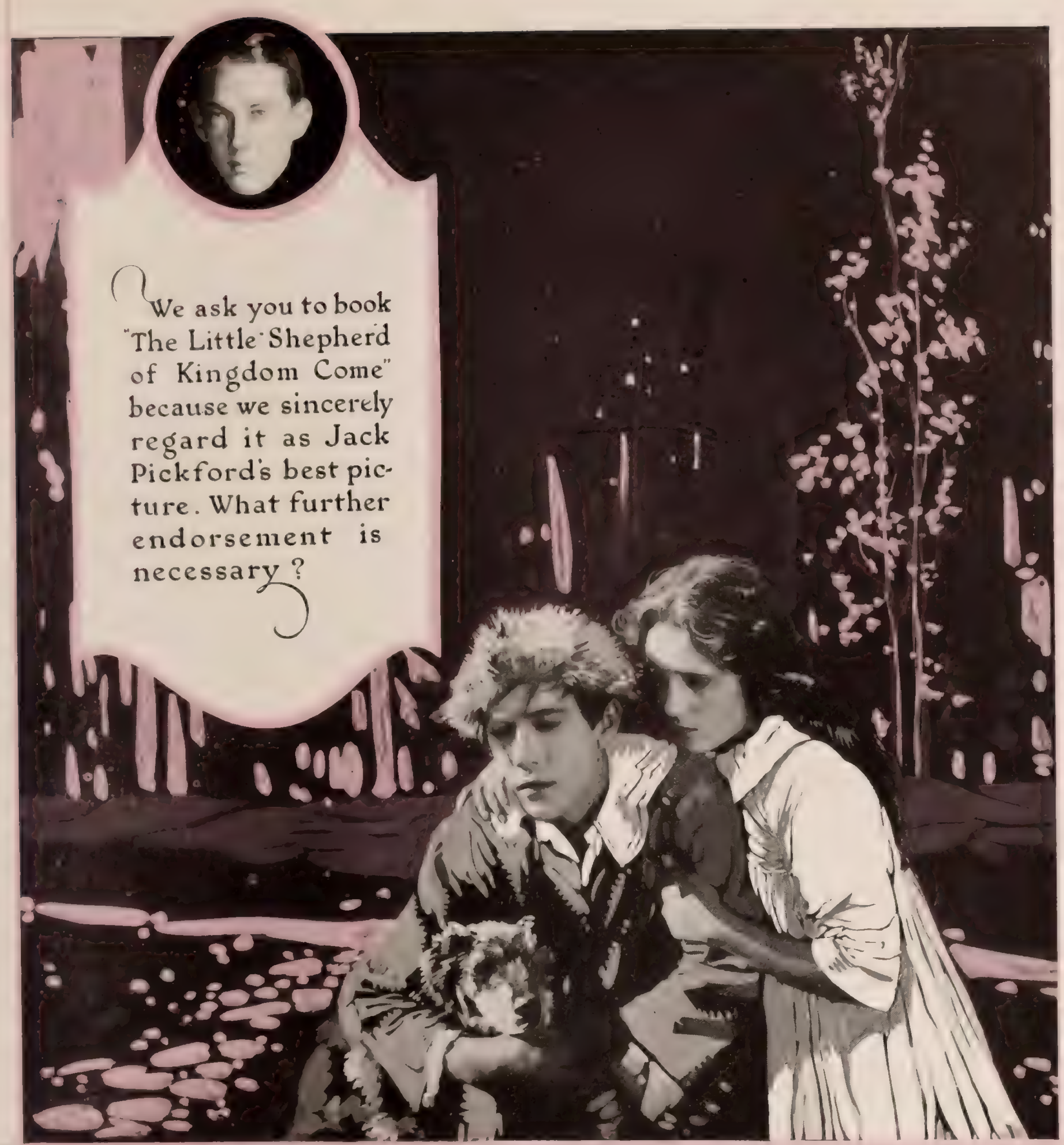
THE SPONTANEOUS MIRTH PRODUCERS THAT START WITH TITTERS AND END WITH ARTILLERY BROADSIDES OF LAUGHTER

Available at the Leading Independent Exchanges of the World

CROPPER DISTRIBUTING CORPORATION

207 SOUTH WABASH AVENUE, CHICAGO, ILL.

ROSS C. CROPPER, Pres.



We ask you to book "The Little Shepherd of Kingdom Come" because we sincerely regard it as Jack Pickford's best picture. What further endorsement is necessary?

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

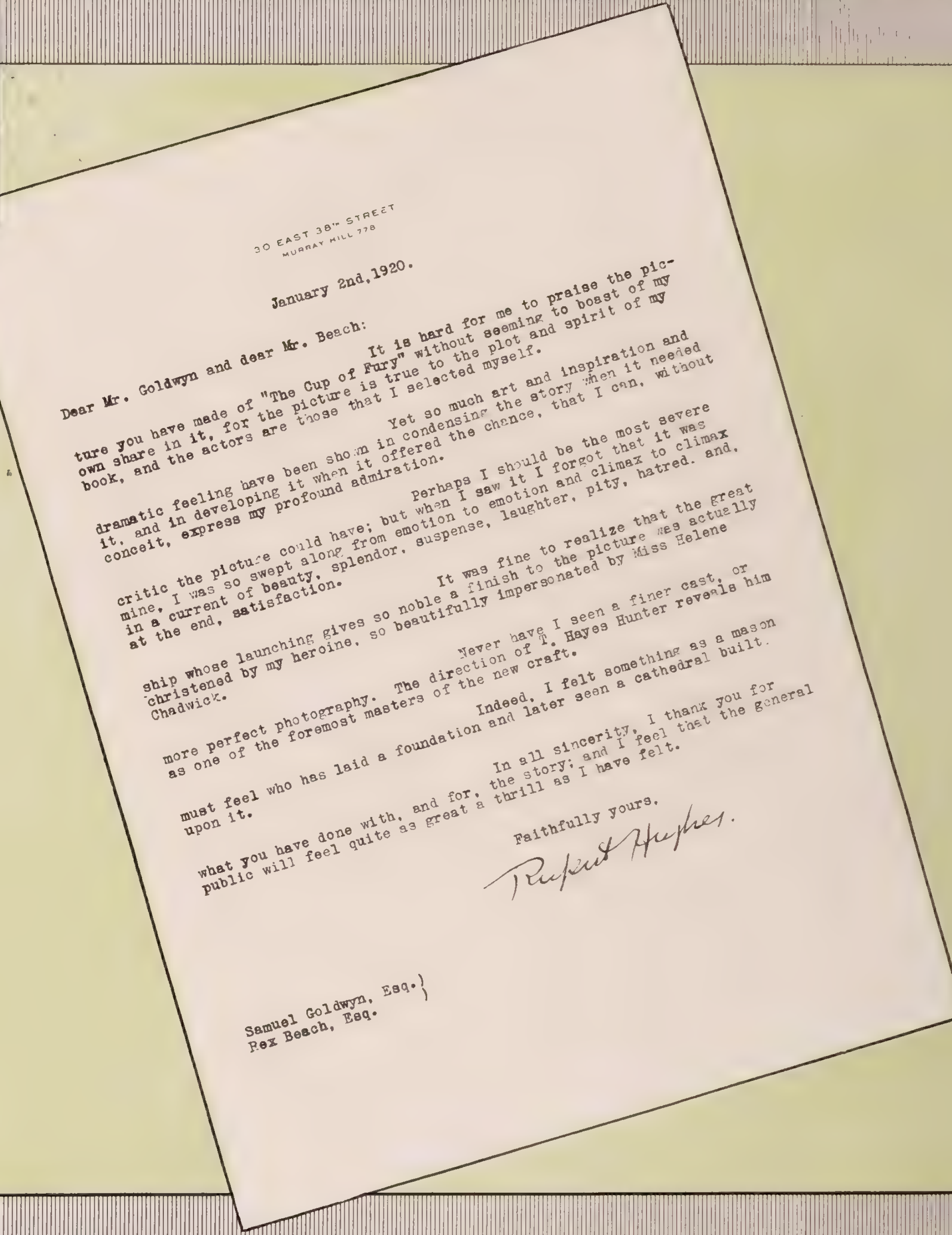
BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*

TWO LETTERS FROM



30 EAST 38TH STREET
MURRAY HILL 778

January 2nd, 1920.

Dear Mr. Goldwyn and dear Mr. Beach:

It is hard for me to praise the picture you have made of "The Cup of Fury" without seeming to boast of my own share in it, for the picture is true to the plot and spirit of my book, and the actors are those that I selected myself.

Yet so much art and inspiration and dramatic feeling have been shown in condensing the story when it needed it, and in developing it when it offered the chance, that I can, without conceit, express my profound admiration.

Perhaps I should be the most severe critic the picture could have; but when I saw it I forgot that it was mine, I was so swept along from emotion to emotion and climax to climax in a current of beauty, splendor, suspense, laughter, pity, hatred. and, at the end, satisfaction.

It was fine to realize that the great ship whose launching gives so noble a finish to the picture was actually christened by my heroine, so beautifully impersonated by Miss Helene Chadwick.

Never have I seen a finer cast, or more perfect photography. The direction of T. Hayes Hunter reveals him as one of the foremost masters of the new craft.

Indeed, I felt something as a mason must feel who has laid a foundation and later seen a cathedral built upon it.

In all sincerity, I thank you for what you have done with, and for, the story; and I feel that the general public will feel quite as great a thrill as I have felt.

Faithfully yours,

Rupert Hughes.

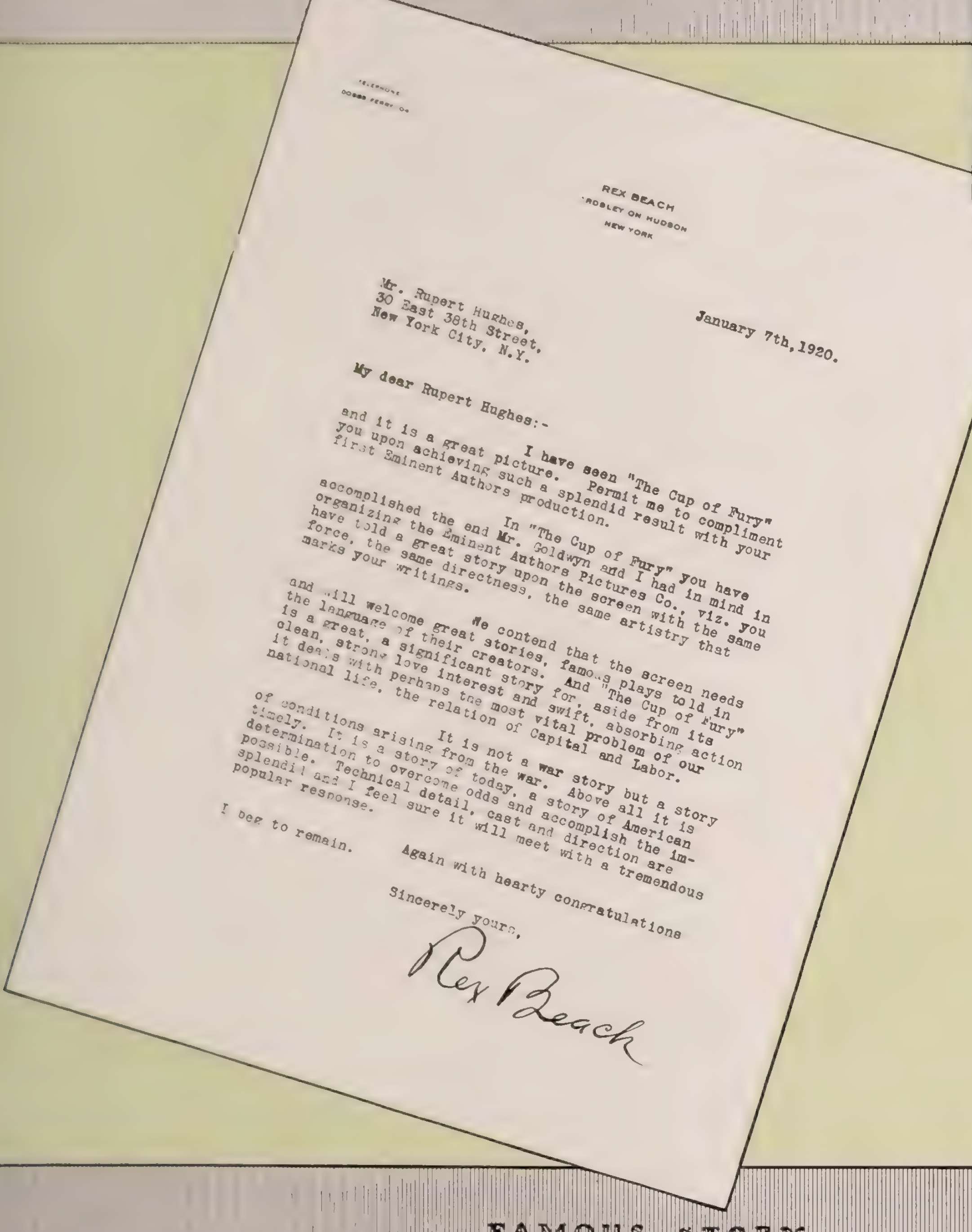
Samuel Goldwyn, Esq.)
Rex Beach, Esq.)

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

TWO FAMOUS MEN



TELEPHONE
DOBBS FERRY 04

REX BEACH
ARDSLEY ON HUDSON
NEW YORK

January 7th, 1920.

Mr. Rupert Hughes,
30 East 38th Street,
New York City, N.Y.

My dear Rupert Hughes:-

I have seen "The Cup of Fury" and it is a great picture. Permit me to compliment you upon achieving such a splendid result with your first Eminent Authors production.

In "The Cup of Fury" you have accomplished the end Mr. Goldwyn and I had in mind in organizing the Eminent Authors Pictures Co., viz. you have told a great story upon the screen with the same force, the same directness, the same artistry that marks your writings.

We contend that the screen needs and will welcome great stories, famous plays told in the language of their creators. And "The Cup of Fury" is a great, a significant story for, aside from its clean, strong love interest and swift, absorbing action it deals with perhaps the most vital problem of our national life, the relation of Capital and Labor.

It is not a war story but a story of conditions arising from the war. Above all it is timely. It is a story of today, a story of American determination to overcome odds and accomplish the impossible. Technical detail, cast and direction are splendid and I feel sure it will meet with a tremendous popular response.

Again with hearty congratulations I beg to remain.

Sincerely yours,

Rex Beach

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

"The Paliser Case" is the most mysterious tale of love, murder and revenge ever thrown upon the screen. To us, there is only one thing more mysterious -- and that is the exhibitor who fails to recognize its tremendous drawing power!

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

A strange yellow-eyed woman with the instincts of a tigress. A daring young amateur detective A marvelous diamond. A gang of pitiless French crooks. Lashed into hair-raising action in the most exciting of all Tom Moore Pictures.

SAMUEL GOLDWYN PRESENTS

TOM MOORE

IN

DUDS

BY HENRY C. ROWLAND

DIRECTED BY TOM MILLS

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Two and a half million people laughed, wept and hugged themselves regularly every week when "The Blooming Angel" appeared in the Satevepost. With Madge Kennedy as the heavenly "Floss" - can you imagine the wallop packed in the picture?

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

No need to cover Mabel Normand with a mantle of shimmering adjectives! Nobody knows better than you do her amazing popularity with the public. "Pinto" is her latest and greatest!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER·

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

The astounding personal success scored by Will Rogers in "Jubilo" has made him the most talked-of star before the camera. Book "Water, Water Everywhere" and keep step with the times.

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

WATER, WATER, EVERYWHERE

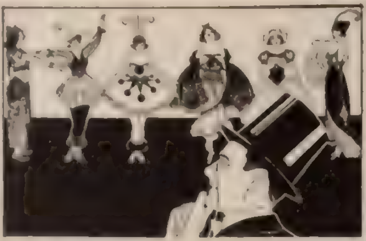
BY W. R. LEIGHTON

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

PLAYING TO CROWDS



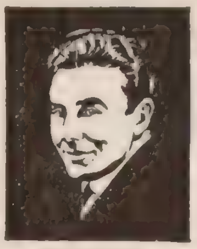
TOM MOORE *in*

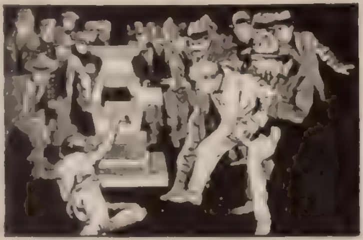
"THE GAY LORD QUEX"

By Sir Arthur Wing Pinero **Directed by Harry Beaumont**

"As gay as its title and packed full of spice and entertainment."

—*Augusta Herald, Nov. 30, 1919.*





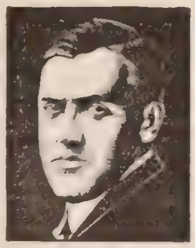
REX BEACH'S

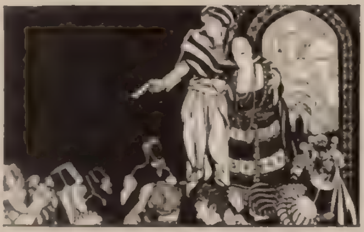
"THE GIRL FROM OUTSIDE"

Directed by Reginald Barker

"One of the most wholesome and beautiful film dramas of recent months."

—*Los Angeles Examiner, Nov. 21, 1919.*





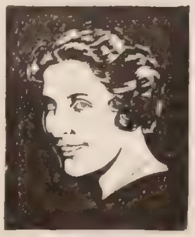
GERALDINE FARRAR *in*

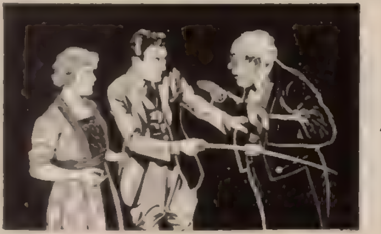
"FLAME OF THE DESERT"

By Charles Logue **Directed by Reginald Barker**

"A particularly gripping and interesting photoplay, replete with good action and elaborate scenic effect."

—*Philadelphia Inquirer, Nov. 18, 1919.*





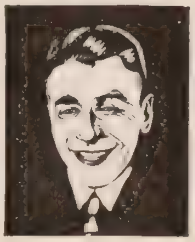
TOM MOORE *in*

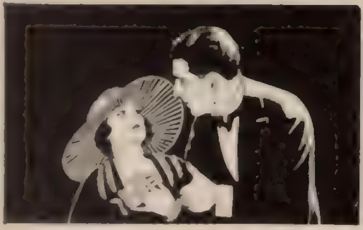
"TOBY'S BOW"

By John Taintor Foote **Directed by Harry Beaumont**

"The screen version is even more absorbing than it was when it drew crowded houses at the Comedy Theatre."

—*N. Y. Eve. Telegram, Dec. 15, 1919.*





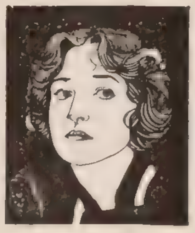
PAULINE FREDERICK *in*

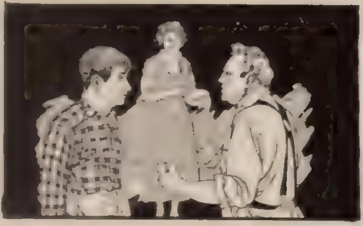
"THE LOVES OF LETTY"

By Sir Arthur Wing Pinero **Directed by Frank Lloyd**

"With its remarkably beautiful photography, sumptuous settings and flawless acting, it is one of the really good pictures of the year."

—*Los Angeles Times, Dec. 1, 1919.*





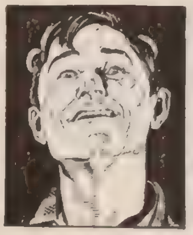
WILL ROGERS *in*

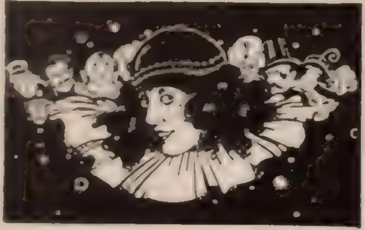
"JUBILO"

By Ben Ames Williams **Directed by Clarence Badger**

"A year or so from now you'll be saying—Remember Will Rogers in 'Jubilo'?—That's how good it is!"

—*San Francisco Bulletin, Dec. 15, 1919.*





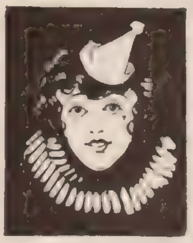
MABEL NORMAND *in*

"JINX"

By Shannon Fife **Directed by Victor Schertzinger**

"Abounds with comical and thrilling scenes, Mabel Normand at her best."

—*N. Y. Eve. World, Dec. 18, 1919.*



GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Schomer-Ross Productions *Inc.* Present

Emily Stevens

with Muriel Ostriche and a brilliant cast

In

"The Sacred Flame"

A beautiful love story that will ring down the ages in Screen History

PRONOUNCED by State Rights men, Independent Exchange Managers, Critics, Reviewers, Film Trade Paper men and others, "The best love story and best production of its type ever received from the great Schomer." A brilliant story, played by Emily Stevens and a great cast with exploitation helps of extraordinary character to insure financial success to every exhibitor who plays this production. Unquestionably one of the best, ever—

Written and Directed by

ABRAHAM S. SCHOMER

whom exhibitors will recall as being the author and director of such brilliant photodramatic and stage successes as "Ruling Passions"—"The Yellow Passport"—"The Inner Man"—"Today" and many others. Wonderful posters, and complete accessories in generous measure that form a blanket guarantee of success no matter what the length run this production is booked for.

STATE RIGHTS NOW SELLING

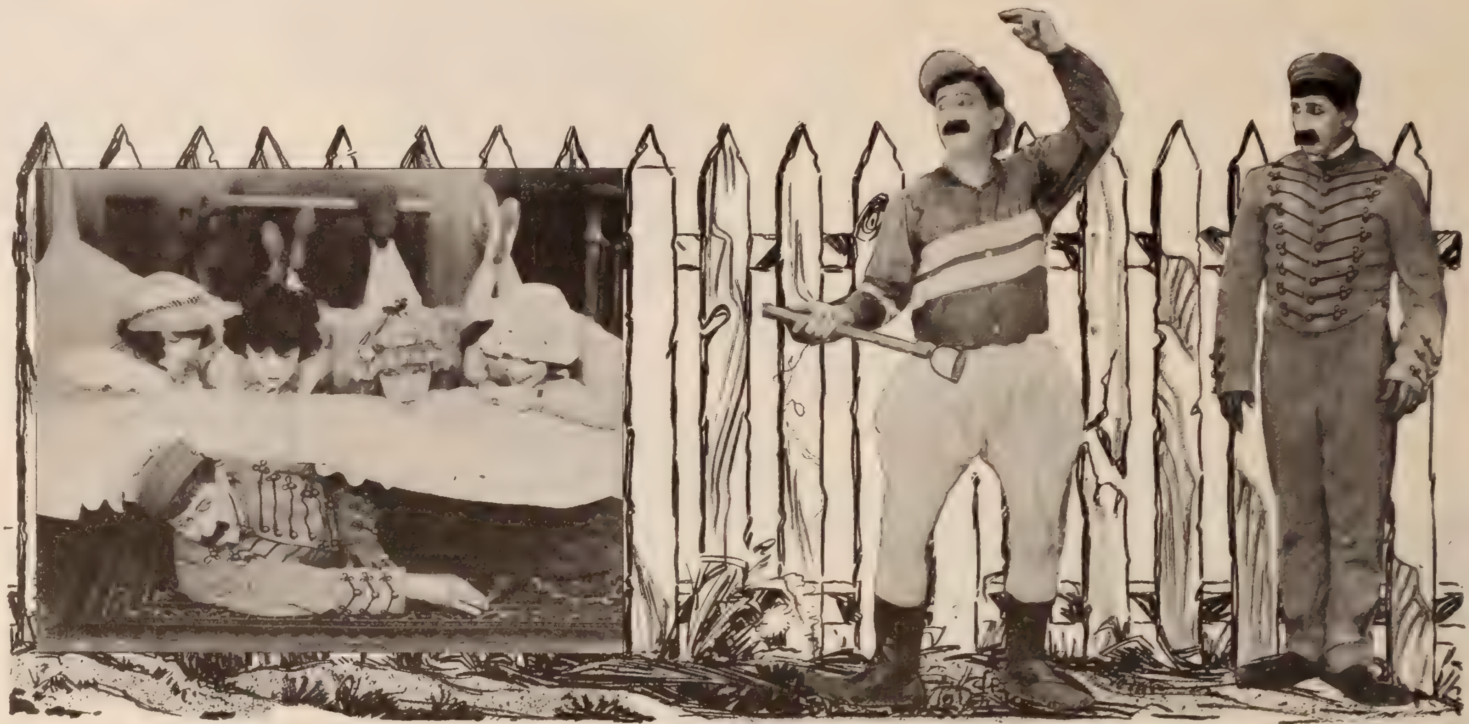
In no production of recent release, have State Rights Buyers, Independent Exchanges and others such a genuine opportunity to "clean up" with any independent picture as with "The Sacred Flame" for every element that goes to make a real WINNER has been incorporated into "The Sacred Flame." Northern New Jersey and the state of New York have been purchased by Sam Zierler, Mgr. Commonwealth Pictures Corporation, 1600 Broadway, New York. Write or wire for terms, territory, prices and complete information immediately to

SCHOMER-ROSS PRODUCTIONS, Inc.

126 West 46th Street - New York City

E. S. MANHEIMER, General Manager

A. EGAN COBB, State Rights Sales Manager



HANK MANN

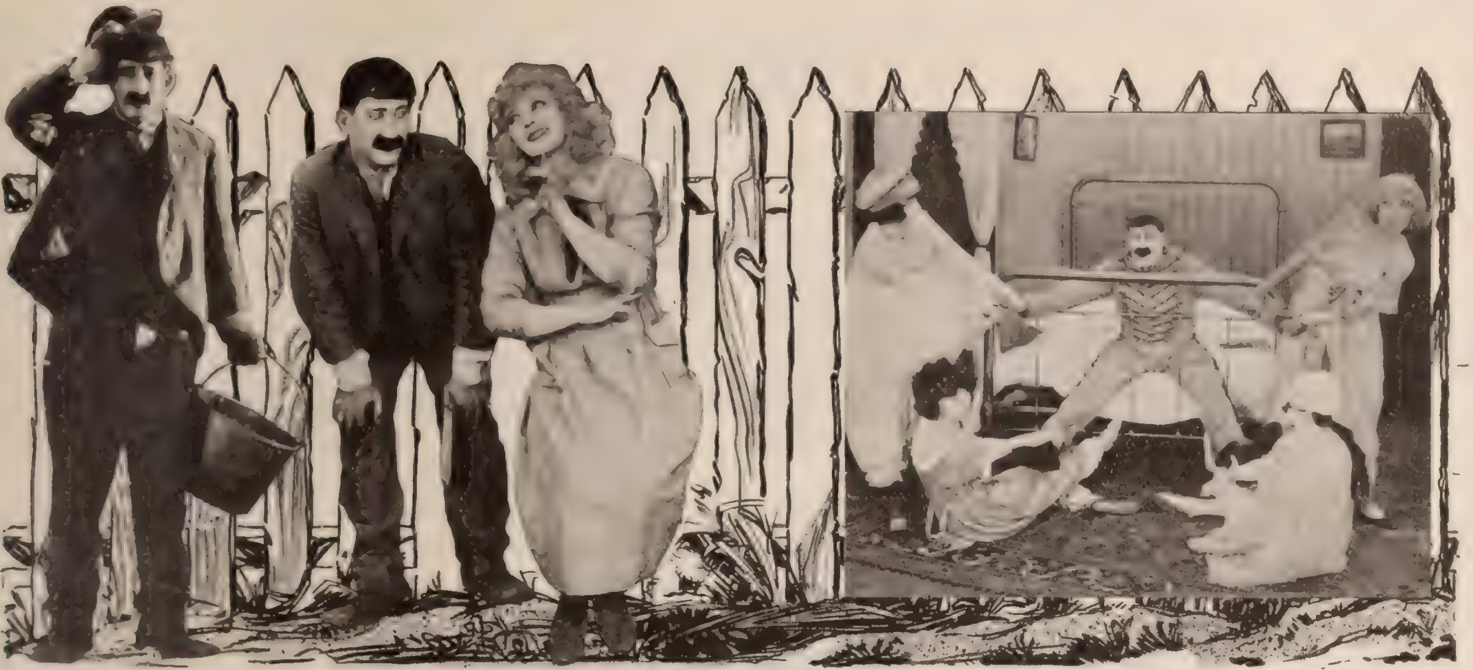
26 TWO-REELERS

THE first four Hank Mann Two Reel Comedies have been screened for some of the most critical Exhibitors in this country and have been pronounced 100% Good with Excellent Stories, fast and furious action.

The Hank Mann Girls are in a class by themselves —pretty girlies with shapely forms and not at all camera shy.

THE FIRST FOUR:

FEBRUARY 1st—"BROKEN BUBBLES"
FEBRUARY 15th—"A ROAMING ROMEO"
MARCH 1st—"A KNOCKOUT"
MARCH 15th—"PAPER, PASTE AND POULTRY"



SUPER COMEDIES

26 TWO-REELERS

THE Best Two Reel Comedies ever booked on the Independent Market. Hank Mann is without a doubt the funniest comedian since Chaplin first appeared.

The Hank Mann Girls are famous and their popularity is firmly established.

The Best Comedy stories—the best direction and the best possible cast make these Comedies 100% Excellent.

NOW SELLING AND BOOKING

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

220 WEST 42d STREET NEW YORK CITY

The Largest Organization
of Theatres in the World
Announce the Purchase of
The Six Part Feature Photodrama

WOMEN MEN FORGET

Directed by John M. Stahl

Starring

MOLLIE KING

Soon to be released by

UNITED
PICTURE THEATRES of AMERICA, Inc.
J. A. Berst, Pres.

J. A. BERST
PRESIDENT OF

UNITED

PICTURE PRODUCTIONS CORPORATION

ANNOUNCES
THAT UNITED HAS SECURED
CONTROL OF THE

TRIANGLE EXCHANGES

AND
ALL THE FAMOUS TRIANGLE PICTURES WHICH
INCLUDE SUCH STARS AND DIRECTORS AS

D. W. GRIFFITH
THOMAS H. INCE
DOUGLAS FAIRBANKS
WILLIAM S. HART
FRANK KEENAN
THE GISH SISTERS

CHARLES RAY
NORMA TALMADGE
CONSTANCE TALMADGE
DOROTHY DALTON
LOUISE GLAUM
OLIVE THOMAS

AND
THE FAMOUS MACK SENNETT KEYSTONE COMEDIES

PIONEER—THE STANDARD OF EXCELLENCE IN INDEPENDENT PRODUCTIONS

GRACE DAVISON AND CONWAY TEARLE
in
Atonement

HENRY B. WALTHALL
in
The Long Arm of Mannister

CLEO MADISON AND WILFRED LUCAS
in
The Girl from Nowhere

GRACE DAVISON
in
Suspicion

STUART HOLMES AND ALMA HANLON
in
The Sins of the Children

WANDA HAWLEY AND NORMAN KERRY
in
Virtuous Sinners

HENRY B. WALTHALL
in
The Boomerang

GRACE DAVISON
in
The Hidden Code

and the

Facts and Follies Series

Beautiful Women—Laughs Galore—One a Week—Fifty-two a Year

Pioneer System of Cooperative Exchanges

Exchanges Marked Thus (*) Handling the Facts and Follies Series

*PIONEER FILM CORPORATION
130 West 46th St., New York City
(New York City and State and Northern New Jersey)

*EASTERN FEATURE FILM CO.
Herman Rifkin, Prop.
57 Church St., Boston, Mass.
(New England)

*PIONEER FILM CORPORATION
812 Prospect Ave., Cleveland, Ohio
(Ohio and Kentucky)

*PIONEER FILM CORPORATION
53 Elizabeth St., E., Detroit, Mich.
(Michigan)

MASTERPIECE FILM ATTRACTIONS
Ben Amsterdam, Gen'l Mgr.
1235 Vine St., Philadelphia, Pa.
(Eastern Pennsylvania and Southern New Jersey)

M & R EXCHANGE
Chas. Rosenthal, Jr., Gen'l Mgr.
107 Golden Gate Ave., San Francisco, Cal.

M & R EXCHANGE
730 S. Olive St., Los Angeles, Cal.
(California, Arizona and Nevada)

*PIONEER FILM CORPORATION
145 Franklin St., Buffalo, N. Y.
(Western New York)

GREATER STARS PRODUCTIONS
Floyd Brockell and Clyde Elliot, Mgrs.
716 Consumers Bldg., Chicago, Ill.
(Illinois, Indiana and Wisconsin)

EQUITY DISTRIBUTING CO.
G. A. Metzger, Pres.
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(Oregon, Washington, Idaho and Montana)

*CRITERION FILM SERVICE
M. A. Lightman, Gen'l Mgr.
67 Walton St., Atlanta, Ga.
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Michael Lessy, Gen'l Mgr.
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*STERLING FILMS, LTD.
I. Soskin, Gen'l Mgr.
166 Bay St., Toronto, Ont.
345 Bleury St., Montreal, P. Q.
87 Union St., St. John, N. B.

(Exchanges in Western Canada will be in operation in near future)

Some territories still open on features and comedies

TO INDEPENDENT PRODUCERS

The Pioneer offers to the Independent Producer, through its System of Cooperative Exchanges, unrivalled facilities for the marketing of the best and biggest of pictures. The Pioneer is the fastest growing concern in the film industry, and can offer an assured outlet to high class producers.

PIONEER FILM CORPORATION

130 West 46th Street - - New York City

"The American Beauty"

Katherine MacDonald

The Star the public knew immeasurably better than the Exhibitor realized. The Star who leaped to fame in a week by her record smashing success in

"The Thunderbolt"

following it by winning
even greater laurels in

"The Beauty Market"

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

"The American Beauty"

Katherine MacDonald

whose fascinating beauty and singular artistry has won her a tremendous and ever increasing following, soon will appear in her

Third picture for
First National.
A drama of the Devious Paths of love.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

By Robert W. Chambers

"The Turning Point"

An expose of certain ultra-fashionable cliques of New York today, with their society vultures that prey on beauty and innocence—the story of a girl combating their pitiless snares

A stirring tale of one
woman's treachery
and another's honor

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

"The American Beauty"

Katherine MacDonald

in "The Turning Point," portrays a part that will thrill all women and attract every man—a characterization painted with all the vividness of the famous writer,

Robert W. Chambers

Presented by
The Katherine MacDonald Pictures Corp'n

Directed by J. M. Barry

By arrangement with
Attractions Distributing Corp'n
B. P. Fineman, Pres.

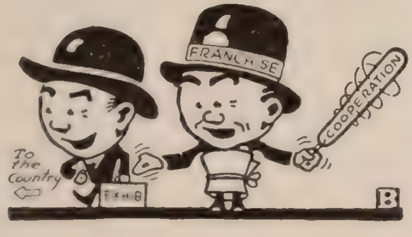
FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

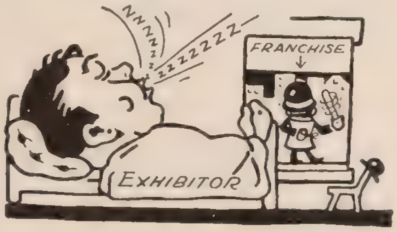
The cave man lived an uncertain life.
He depended entirely upon his own prowess.

Most Exhibitors are mighty uncertain about their futures. They have to fight each other and they have to fight the predatory producer-distributor gangs.

The Big Idea is for the independent exhibitor to get into a gang of his own, a gang that won't skin him alive, a gang in which he can be as big as any other man.



The fellows in OUR GANG can take a vacation occasionally, because their franchise in our organization will protect them.



Our franchise holders can sleep o' nights because old Policeman Franchise is always on the job.

If you're a live one we want you in our gang

Write today for our booklet

A FRANCHISE TO INDEPENDENCE

Exhibitors Defense Committee

Address
Exhibitors Defense Committee
Care The First National Exhibitors Circuit, Inc.
6 West Forty-eighth Street, New York, N. Y.

Nets $11,418.60

ANITA STEWART

Takes Country

BEATS BIRTH OF A NATION

Total net business " In Old Kentucky " for one week in Minneapolis was $11,418.60, beating every picture ever shown in the city, including " The Birth of a Nation," " Mickey," " The Miracle Man " and all others. Second Sunday opened to $1,400.85 net.

SMASHES EVERY RECORD

The net business in St. Paul was $8,834.05 for the week, which beats everything ever shown in that city. The picture went like a whirlwind and crowds jammed the theatres from the time of opening until the end of the last performance.

CROWDS BRAVE BLIZZARD

Business was big in Duluth, despite a raging blizzard. The storm could not keep them away and theatres were crowded. No other picture has been able to draw in this way in such weather. A great success, despite conditions.

EVERYONE IS PLEASED

In Middleton, Ohio, the picture drew to enormous throngs and went over big. It was a great success in every way, and picture patrons were thoroughly pleased.

MORE THAN MAKES GOOD

The picture closed in the Metropolitan, the Orpheum an the Strand, Cleveland, after having broken records for thre houses, despite terrific blizzard and extreme cold of the la two days. A wonderful attraction and more than made goo

PUBLIC GOES WILD

In Brooklyn, the picture went over with wonderful succes The business was tremendous and the public simply went wi over it. It's a thriller if there ever was one.

CROWDS STORM THEATRE

Played to great throngs in Milwaukee, Wis. Crow stormed the theatres, and there was not even standing roo Every one was eager to see the picture and were lined up f hours awaiting a chance to get in. All more than pleased.

COULDN'T BE BETTER

In Richmond, Va., records were smashed and every o pleased by the picture. Crowds were enormous and the bu ness could not be better.

CROWDS A BLOCK LONG

At the Kinema theatre, Los Angeles, all records went cras ing. Crowds were lined up for a block. Tremendous succe Pleased every one.

For Week's Run

"In Old Kentucky"

By Storm

Critics Call It the Best Ever

WILL CLEAN UP

"Nothing half way about "In Old Kentucky"—it's great. A wonderful box-office bet. You ought to clean up big. A picture that has enough real audience stuff to supply half a dozen ordinary features. . . . Quite the best Anita Stewart has done for First National. The plot is one long succession of thrills."—*Wid's.*

FILLED WITH THRILLS

"A picture filled with thrills that unfold a beautiful love story. It presents a series of dramatic events calculated to please the most exacting patron. . . . As graphic, as colorful, as atmospheric, as suspensive as any which has ever been shown."—*Motion Picture News.*

HOLDS NEW YORK CROWDS

"Seven reels of active entertainment, for it held a crowded house at the Strand, New York, from start to finish. A highly melodramatic story that abounds in thrills. Spectacular melodrama of love and intrigue."—*Moving Picture World.*

A SURE WINNER

"A triumph for Anita Stewart, the star, for Marshall Neilan, the director, and for Louis B. Mayer, the producer. . . . It is fraught with such elements of popular appeal it will sweep the country like a raging forest fire. As an attraction, it is simply not susceptible of argument whether it be for Broadway or Broadview, Wis."—*Exhibitors' Herald.*

Directed by

Marshall Neilan

Written by Charles T. Dazey
A Louis B. Mayer Production

A "First National" Special Attraction

SAMUEL CAHAN

Where are the independent oil refineries of 20 years ago?

Wall Street gobbled them

Where are the independent meat packers of twenty years ago?

Wall Street gobbled them

Where are the independent ore smelters of twenty years ago?

Wall Street gobbled them

—and just as sure as God made little apples Wall Street will gobble the picture business if we don't watch out

Wall Street is reaching for it now

Exhibitors who fortify themselves with a First National franchise can't be gobbled up. The united power of thousands of exhibitors is as much greater than Wall Street as the united power of the world's Democracies proved greater than grasping autocracy.

Eventually there will be a Franchise Holder in our town
If you're alive and progressive it can be you

Write to-day to

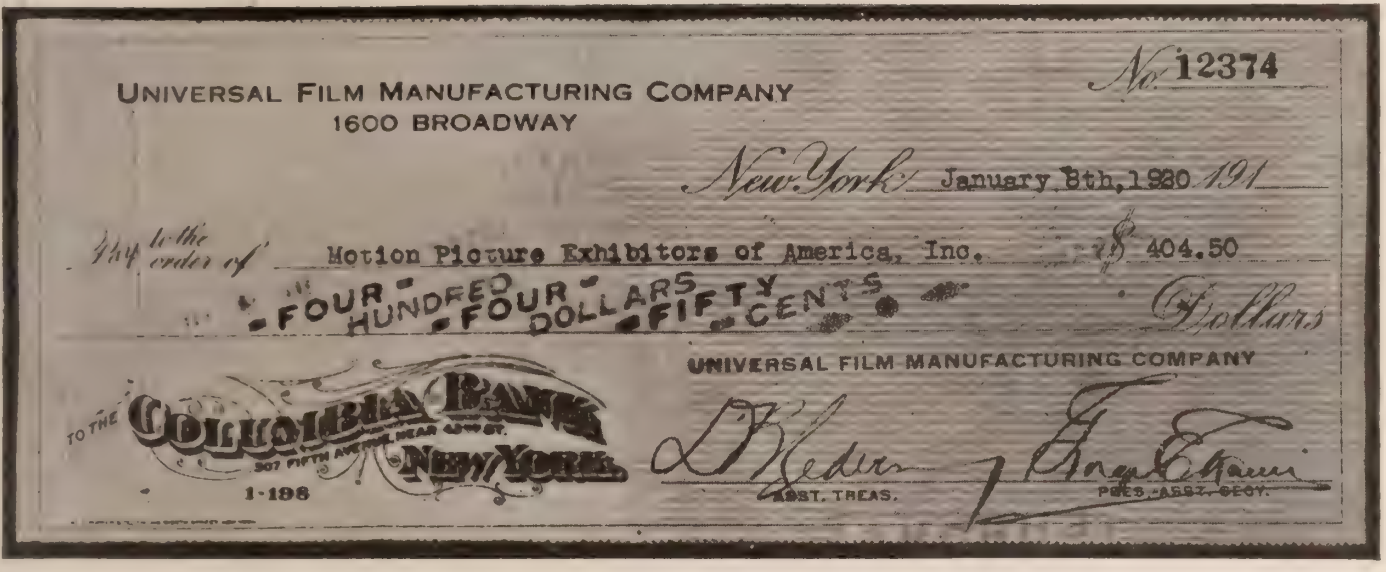
Exhibitors Defense Committee

composed of members of

The First National Exhibitors Circuit, Inc.

Address inquiries to
Exhibitors' Defense Committee
Care First National Exhibitors Circuit, Inc.
6 West Forty-eighth Street, New York, N. Y.

MONEY TALKS!



No. 12374

UNIVERSAL FILM MANUFACTURING COMPANY
1600 BROADWAY

New York January 8th,1920 191

Pay to the order of Motion Picture Exhibitors of America, Inc. $404.50

FOUR HUNDRED FOUR DOLLARS FIFTY CENTS Dollars

UNIVERSAL FILM MANUFACTURING COMPANY

TO THE COLUMBIA BANK
307 FIFTH AVENUE NEAR 43RD ST.
NEW YORK
1-198

ASST. TREAS.
PRES.-ASST. SECY.

TO THE MOTION PICTURE EXHIBITORS:—

The money represented by the above check is the first ever paid to exhibitors for the showing of educational and industrial pictures which they have received without charge. This amount was paid to be distributed among exhibitors for the showing of HEADS WIN in Chicago and vicinity.

The arrangement between the UNIVERSAL FILM MANUFACTURING COMPANY and the MOTION PICTURE EXHIBITORS OF AMERICA, INC., under which this money was paid is NOT AN EXCLUSIVE ONE AND NEVER HAS BEEN. ANY OTHER PRODUCER OF MOTION PICTURES IS AT LIBERTY TO ENJOY THE SAME PRIVILEGES THAT THE UNIVERSAL HAS AND DOES ENJOY IN REGARD TO EDUCATIONAL AND INDUSTRIAL FILMS.

In Reply to Slurring Charges Made in Recent Trade Paper Advertisements

1—First, the so-called Motion Picture Theatre Owners' Association has failed to answer any of the pertinent questions, evidently for reasons best known to themselves.

2—Mr. H. A. Mintz ranks as one of the high-grade attorneys of New England. The contract as proposed was arranged so that the Association in the event of any slip-up would not be involved with heavy legal fees.

3—As a matter of fact no contract was ever executed. It was submitted to the Cleveland gentleman in a tentative form and he promptly turned it over to the men who were trying to tear down one big exhibitors' movement for personal reasons. It was decided best not to further consult Mr. Lustig, and as president I am only too pleased that this gentleman has tendered his resignation. It would have shown better business ethics to have resigned first than to have used a committee membership against the best interests of the Association.

4—The League would have made a large sum of money had the New York Tribune seen fit to continue negotiations. Under the proposed contract the League would have received the first $10,000 earned and continuous profits thereafter.

5—If this so-called Motion Picture Theatre Owners' Association's idea of commercial independence means the censorship of the screen by a self constituted committee, then I am very glad that I stand for open competition whereby each and every exhibitor will receive direct remuneration for the use of his screen for advertising purposes.

6—As to comparison of records, we are glad to have the Exhibitors of the country decide as to the calibre of the men concerned in this controversy, and to their honest intent for the best interests of the industry.

Alfred S. Black, President

Motion Picture Exhibitors of America, Inc.

64 Broadway, Boston, Mass.

Frank Rembusch of Indiana, *Secretary*
Ernest Horstman of Massachusetts, *Treasurer*

VICE-PRESIDENTS

Marcus Loew of New York
Harry Nolan of Colorado
P. J. Schaefer of Illinois
Jake Wells of Virginia

GREIVER DISTRIBUTING CORPORATION

GREIVER DISTRIBUTING CORPORATION

Announce for release early in February an Educational Weekly of artistic, scenic, historic and real amusement value.

To be published weekly through independent exchanges.

GREIVER DISTRIBUTING CORPORATION
207 SO. WABASH AVE. CHICAGO

WARNING

The entire Motion Picture Industry is hereby warned of an attempt by certain distributing agencies to offer a series of productions as being the works of David Wark Griffith.

For the protection of all—AND ESPECIALLY EXHIBITORS—and that they may not be misled by these offerings, Mr. Griffith has issued the following statement:

> "TO THE MOTION PICTURE INDUSTRY:
>
> "All genuine Griffith productions carry the initials, D. G. and the written name GRIFFITH on the main title and on all important sub-titles and any motion picture offered without these trademarks not only is unauthentic but is being foistered on the exhibitors and the public in an effort to give the impression that it was personally directed.
>
> "In justice to all concerned, I hereby ask all exhibitors, for the protection of themselves and their patrons, not to advertise any picture as a Griffith production unless it carries the above trademarks stamped in the film."
>
> (Signed) D. W. Griffith

For the information of all exhibitors, the following list of GENUINE GRIFFITH PRODUCTIONS is submitted:

RELEASED THROUGH D. W. GRIFFITH SERVICE:
"Hearts of the World"
"The Fall of Babylon"
"The Mother and the Law"

RELEASED THROUGH FAMOUS PLAYERS-LASKY:
"The Great Love"
"The Greatest Thing in Life"
"The Girl Who Stayed at Home"
"A Romance of Happy Valley"
"True Heart Susie"
"Scarlet Days"

RELEASED THROUGH UNITED ARTISTS:
"Broken Blossoms" (Others to be announced later)

RELEASED THROUGH FIRST NATIONAL EXHIBITORS' CIRCUIT:
"The Greatest Question" (Others to be announced later)

SPECIAL PRODUCTIONS:
"The Birth of a Nation"
"Intolerance."

Any and all productions not listed above ARE NOT GRIFFITH PRODUCTIONS, and if advertised as Griffith productions a denial signed by Mr. Griffith will be published in all territories where they are shown.

For Further Information Address

D. W. GRIFFITH SERVICE

ALBERT L. GREY, General Manager
720 Longacre Bldg., 1480 Broadway, New York City

NOTE The picture called "Tiger Girl," recently advertised as a Griffith production, was not directed by Mr. Griffith, but by Paul Powell, and it is an injustice to Mr. Powell as well as to Mr. Griffith to call it a Griffith picture. As a matter of record, the picture is an old print formerly called "The Lily and the Rose" and is now being resurrected presumably for the purpose of trading on Mr. Griffith's name.

WHOLESOME PICTURES

FOREIGN and STATE RIGHTS NOW SELLING

NOW READY
CINDERILLA and the MAGIC SLIPPER
4 REELS

LITTLE RED RIDING HOOD
5 REELS

TWINKLE TWINKLE LITTLE STAR
5 REELS

featuring ZOE RAE & DORPHIA BROWN

ZOE is 11 yrs. of age DORPHIA is 4

NOW BEING PREPARED
HUMPTY DUMPTY

"BREAK AWAY"

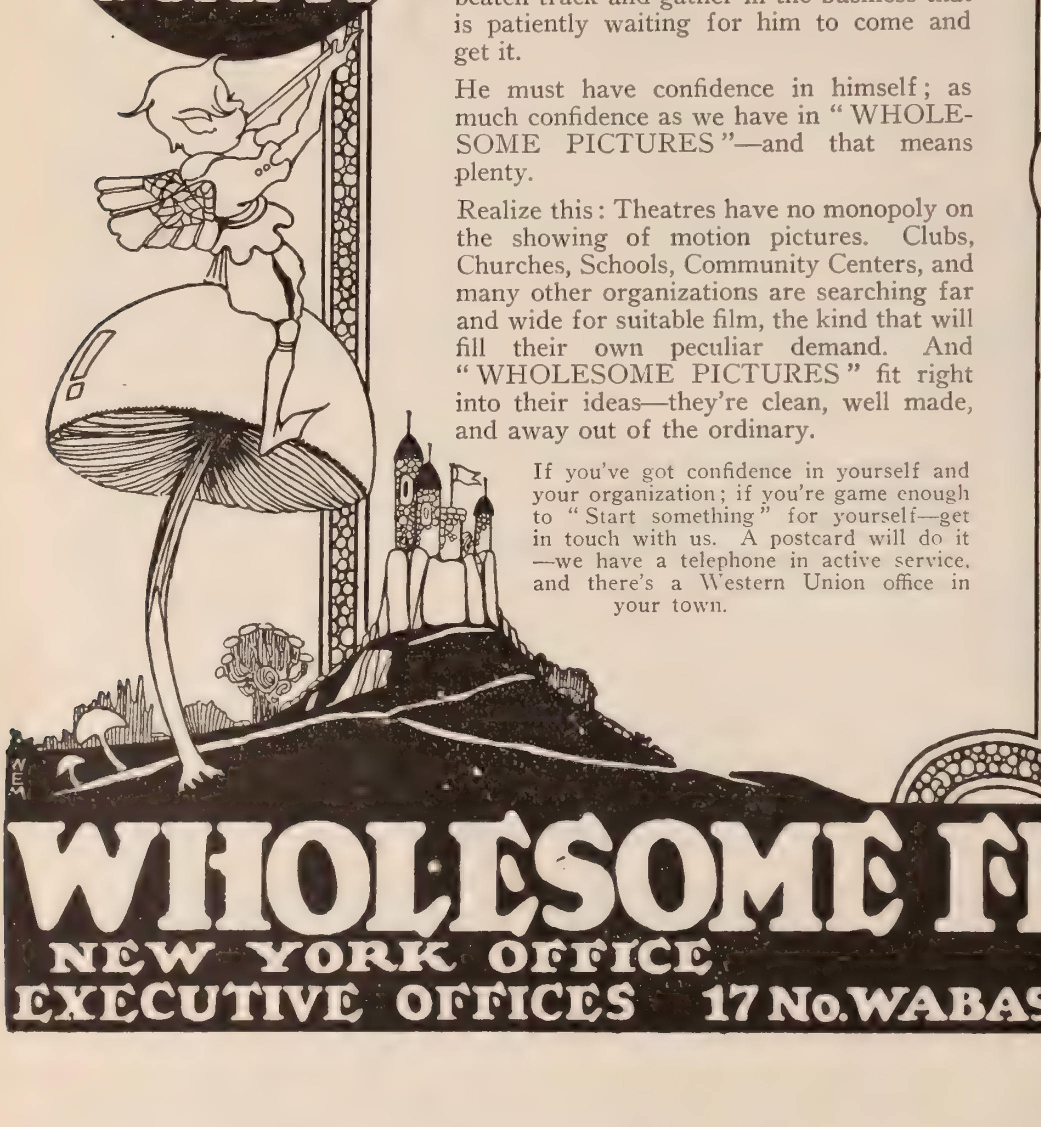
Here's a chance for any State Right Buyer to make much additional money.

All that's necessary is that he must have a little—excuse the expression—"CRUST." He must have nerve enough to step off the beaten track and gather in the business that is patiently waiting for him to come and get it.

He must have confidence in himself; as much confidence as we have in "WHOLESOME PICTURES"—and that means plenty.

Realize this: Theatres have no monopoly on the showing of motion pictures. Clubs, Churches, Schools, Community Centers, and many other organizations are searching far and wide for suitable film, the kind that will fill their own peculiar demand. And "WHOLESOME PICTURES" fit right into their ideas—they're clean, well made, and away out of the ordinary.

If you've got confidence in yourself and your organization; if you're game enough to "Start something" for yourself—get in touch with us. A postcard will do it—we have a telephone in active service, and there's a Western Union office in your town.



Now Being Prepared

The Cow and the Moon
Cat and the Fiddle
Puss in Boots
Tom Thumb
Little Bo Peep
Old Mother Hubbard
Mother Goose
Little Jack Horner
And Others

Screenings at Your Convenience

WHOLESOME FILM CO.

NEW YORK OFFICE 220 W. 42nd ST.
EXECUTIVE OFFICES 17 No. WABASH AV. CHICAGO

ROBERTSON-COLE

ANNOUNCES

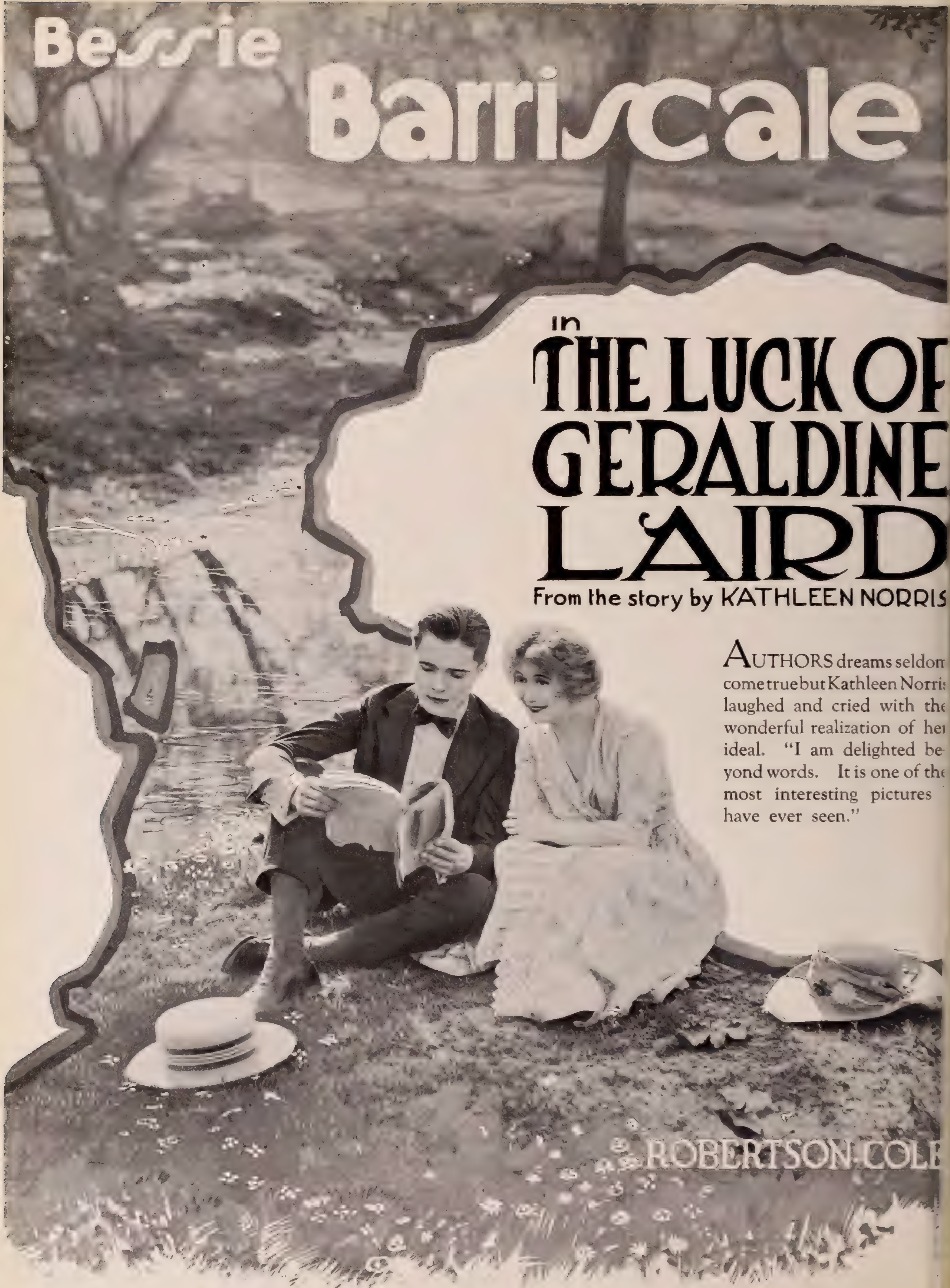
HAYAKAWA

in

The BEGGAR PRINCE

Produced by
HAWORTH

Directed by
WILLIAM WORTHINGTON



Bessie Barriscale

in

THE LUCK OF GERALDINE LAIRD

From the story by KATHLEEN NORRIS

AUTHORS dreams seldo
come true but Kathleen Norri
laughed and cried with th
wonderful realization of he
ideal. "I am delighted be-
yond words. It is one of th
most interesting pictures
have ever seen."

BEATRIZ MICHELENA

AND HER OWN COMPANY in **The HEART of JUANITA**

Directed by GEORGE MIDDLETON
Photoplay by LESLIE T. PEACOCKE
and EARLE SNELL

A HIGH tension, pulse stimulating drama of the days when conventions were forgotten and morals harked back to the primitive —when men died with their boots on.

Beatriz Michelena in her best role

ROBERTSON-COLE

Supreme Comedies

ROBERTSON-COLE

MOLLY MALONE

TEDDY SAMPSON

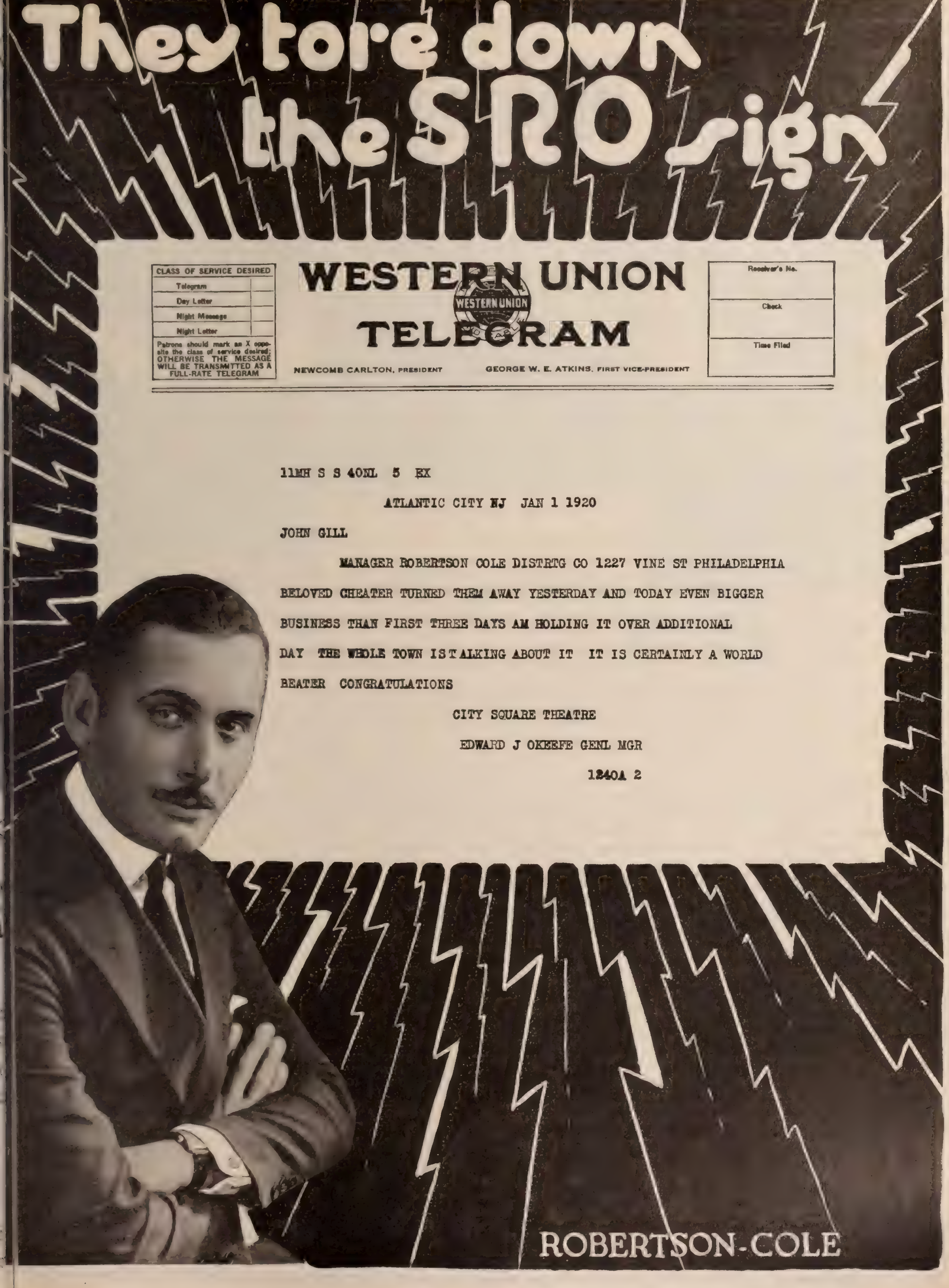
Filmed by the **SOUTHERN CALIFORNI**
PRODUCING CO. exclusively Fo
ROBERTSON-COLI

EXHIBITORS are finding th it does not take slapsti or vulgarity to bring a smile a rollicking laugh in comedi

This is the reason that

Supreme Comedies

are finding their place on the great screens of the worl


They tore down the SRO sign
ROBERTSON-COLE

CLASS OF SERVICE DESIRED
Telegram
Day Letter
Night Message
Night Letter
Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.
Check
Time Filed

11MH S S 40NL 5 EX

ATLANTIC CITY NJ JAN 1 1920

JOHN GILL

MANAGER ROBERTSON COLE DISTRTG CO 1227 VINE ST PHILADELPHIA

BELOVED CHEATER TURNED THEM AWAY YESTERDAY AND TODAY EVEN BIGGER BUSINESS THAN FIRST THREE DAYS AM HOLDING IT OVER ADDITIONAL DAY THE WHOLE TOWN IS TALKING ABOUT IT IT IS CERTAINLY A WORLD BEATER CONGRATULATIONS

CITY SQUARE THEATRE
EDWARD J OKEEFE GENL MGR
1240A 2

We Are Making Them Pay!

The sensation of the week, we might say of the year, or indeed, of all motion picture history, is the payment of money to exhibitors for the use of their screens, by film producers who have trespassed on those screens in the past.

Beat the Tom, Tom!

Sound the Bugles! !

Set Off the Fireworks! ! !

To celebrate this great event of the exhibitor actually getting something for the use of his own property.

THE WHY AND WHEREFORE OF IT ALL

The Screen Protection Committee of the Motion Picture Theatre Owners of America through their exposure of the screen "snipers" are responsible—solely and entirely responsible for this belated effort to pay the exhibitor for the use of his screen. But for the fight of the Screen Protection Committee the exhibitors would never have received a penny.

In contrast with this sudden, apparent willingness to pay, we ask you to read the letter sent by W. H. Linton, state treasurer of the New York exhibitors' league to the executive secretary of that organization which was sent on January 5th, 1920. Here is the letter, which speaks for itself:

> **Utica, N. Y., Jan. 5, 1920.**
>
> **Mr. S. I. Berman,**
> **Executive Secretary,**
> **Motion Picture Exhibitors League, State of New York.**
> **708 Times Bldg.,**
> **New York City.**
>
> **Dear Mr. Berman:**
>
> **This is to acknowledge the receipt of check on account, dated December 31st, 1919, and given to me at the executive committee meeting of our state league at Buffalo, N. Y., on January 2, 1920, in payment for showing of reel "Dame Fashion Decrees."**
>
> **Our members who have run this reel say that it was well liked by their patrons, especially the women. It seems to me an ideal production, in every way up to our standards, which provide that every such reel must have a predominant entertainment value and under no circumstances afford a cause of just complaint to any of our patrons.**
>
> **Such being the case I want to go on record as saying that in my opinion it marks a new departure both as to exhibitor control of all screen advertising and as to the possibilities of financing exhibitors' organizations. In our state, at least, no seat tax levy or other antiquated methods of taxing the exhibitors directly will be needed hereafter.**
>
> **I am glad to note you have other films of the same standard ready for our exhibitors.**
>
> **No one in this state knows better than we do here in Utica what the right kind of an exhibitors' organization can do. It was through the efforts of the organization that we were enabled to open our theaters on Sunday.**
>
> **I expect to see you and the balance of the boys at Albany about the middle of the month to take up legislative matters.**
>
> **Sincerely yours,**
> **WM. H. LINTON,**
> **Treasurer, Motion Picture Exhibitors League,**
> **State of New York.**

The activities of the Screen Protection Committee of the Motion Picture Theatre Owners of America have started the ball rolling, and if you will guard your screen so that no industrial films or advertising inserts appear without your being paid for them through your state league it will not be very long before every state league in the country will have sufficient funds to carry on the important work that is necessary this year to safeguard the interests and investments of the exhibitor.

Bear in mind that under our plan the control of all screen advertising remains in exhibitors' hands.

EVERY CENT OF MONEY DERIVED FOR SCREEN ADVERTISING GOES TO YOUR STATE LEAGUE,

to do with as they see fit. No part of the revenue is diverted to any more or less mythical or nominal "national" organization which does not know your local problems and which as far as the record shows, has never done anything to benefit the exhibitor in a national way.

The Screen Protection Committee has just begun to fight and will keep up its activities to get a full return to the exhibitor for the use of his screen.

No doubt about the exhibitors of the country being with us heart and soul.

Here is the evidence.

The following exhibitors' organizations have endorsed the activities of the Screen Protection Committee, and are cooperating with us:

MOTION PICTURE EXHIBITORS' LEAGUE OF NEW YORK STATE
MIAMI VALLEY EXHIBITORS' ASSOCIATION
NORTHWEST EXHIBITORS' CIRCUIT
CLEVELAND MOTION PICTURES EXHIBITORS' ASSOCIATION
AMERICAN EXHIBITORS' ASSOCIATION OF PENNSYLVANIA AND WEST VIRGINIA
KANSAS CITY EXHIBITORS' ASSOCIATION OF MISSOURI
ILLINOIS EXHIBITORS' ALLIANCE
MICHIGAN EXHIBITORS' ASSOCIATION
SOUTH CAROLINA EXHIBITORS' LEAGUE
NORTH CAROLINA EXHIBITORS' ASSOCIATION
LOS ANGELES (CALIFORNIA) THEATRE OWNERS' ASSOCIATION
EXHIBITORS' PROTECTIVE LEAGUE OF MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA AND IOWA
MOTION PICTURE EXHIBITORS' ASSOCIATION OF WISCONSIN
TEXAS EXHIBITORS' CIRCUIT
COLORADO MOTION PICTURE THEATRE OWNERS' ASSOCIATION

THE MOTION PICTURE THEATER OWNERS OF AMERICA

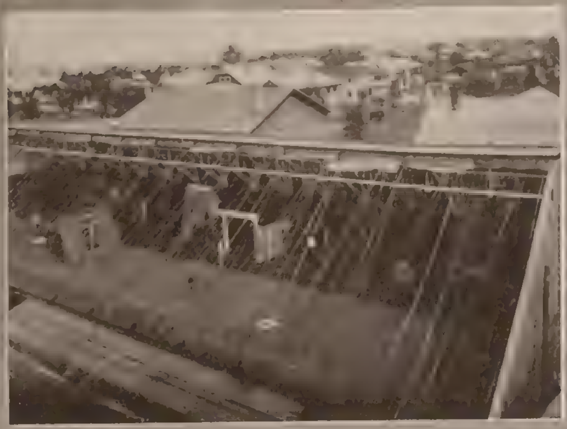
708 Times Building **New York City**

KLUTHO STUDIO

JACKSONVILLE
FLORIDA

Interior of Indoor Studio showing Cooper-Hewitt Lighting Size 60 x 80

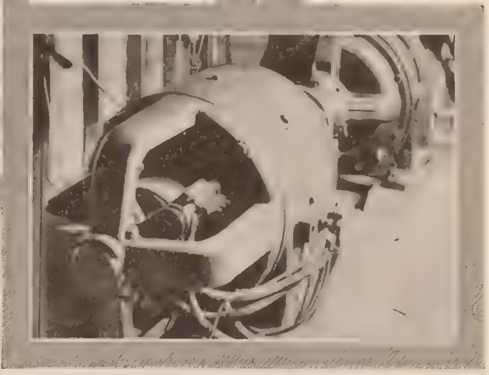
Open Air Stage with Diffusers down. Observe Dressing Rooms on Balcony between Hammerbeam trusses.



Bird's-eye view showing expansive width of Outdoor Stage.

Showing Heavy Ship's Canvas Roll for protection from rain. Sets can be left up for weeks at a time.

IN FLORIDA



A glimpse of the 400 K. W. Motor-Generator set supplying Direct-Current to Cooper-Hewitt and carbon lamps.

NO ICE—NO SNOW—FOLIAGE ALL THE YEAR

LARGEST FOR-RENT PLANT OUTSIDE NEW YORK AND WEST COAST. WILL ACCOMMODATE FOUR COMPANIES. COOPER-HEWITT'S AND PLENTY OF CARBON LIGHTS

A
BIG MONEY
MAKER
IF KEPT BUSY
9 MONTHS
OUT OF 12
A
GOOD
MANAGER
CAN DO THIS

This plant needs a Manager. One who understands the requirements of the producers and can bring them down.

Such a party can keep the place filled nine months out of twelve.

To such a party I want to sell a half interest in the plant reasonably low.

The plant cost $70,000.00. The owner has his time taken up with other business and so cannot give same the attention it requires.

A
SOUTHERN
STUDIO
IS
BADLY
NEEDED
BY THE
PRODUCERS
OPERATING
IN THE
NORTH
HERE IS ONE
ALREADY BUILT

H. J. KLUTHO, Owner

ST. JAMES BLDG.
JACKSONVILLE FLORIDA

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William A. Johnston, Pres. & Editor.
Robert E. Welsh, Managing Editor.
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y.
Fred J. Beecroft, Adv. Mgr.

Vol. 21 No. 4.
January 24, 1920

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Scenics —plus the skill of an Artist

"The Chilkat Cubs"

* * * *

"On a cool morning in mid-summer, a descendant of one of the oldest families of the Chilkat Country, was perched in the crotch of a tree eating her breakfast of white ants and sap."

* * * *

"Two things marred her happiness this morning—Brother 'Wow' had stayed away from home all night and was still missing—and she had stepped upon a sharp thorn which was very much present."

* * * *

"All that day and the next night she searched for the missing 'Wow.'

* * * *

"But the only one she saw was an Injun trying to get up the muddy Chilkat without working."

* * * *

"She had bossed the ranch until 'Wow' decided it was time for him to try another climate."

* * * *

"So he was just naturally ambling away from that neck of the woods."

* * * *

"But when he reached the open road he bumped right into his loving sister."

* * * *

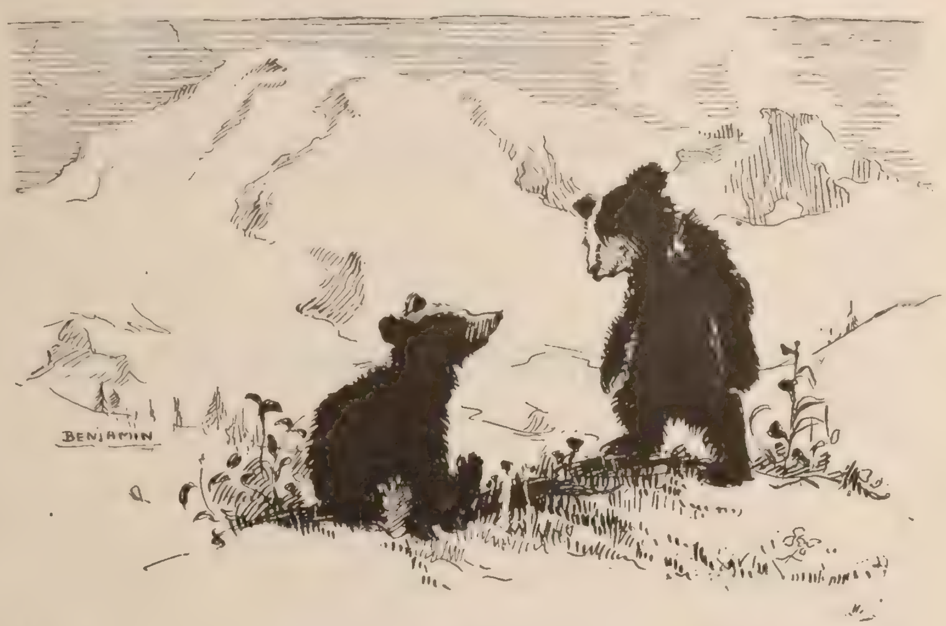
"He was half convinced that her 'arguments' were correct."

* * * *

"But it was hard for 'Woof' to forget how 'crooly' she had been treated."

* * * *

"He couldn't help thinking what a wonderful wife she would make—for a grizzly."



"Scenics Beautiful"

Produced by Robert C. Bruce

—"the high lights of Broadway's shows"—"scenic attractions that are features"—"the brightest subject on the bill"—

Note well the name, the style and the quality of "Bruce" pictures. Like all successful products—they are imitated.

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

Titles—

—one of the many ways in which "Bruce Scenics" excel.

Beginning in February—

—the new series of "Bruce American Scenics" for 1920. Pre-release, at the Rialto and Rivoli, on Times Square, and then, in first-run theatres throughout the world.

RITCHEY LITHO. CORP.
JAMES V. RITCHEY, Pres. DANIEL PETIGOR, Vice-Pres.
THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD
Telephone Chelsea 8388 ~ 406 west 31st. Street, ~ New York.

To the Industry in general:—

The poster is the one direct medium through which tickets are sold to the public. To that statement the exhibitor, the distributor, and the producer all agree, and when these three elements agree to anything concerning motion pictures it is certain to be true.

The better a poster is the more crowded the auditorium will be: a great poster is a tremendous asset; a poor one is a liability. An exhibitor has a definite and positive method whereby he can discover whether his posters are good, bad or indifferent. Check them up against the box-office receipts. This is the acid test, and there is no surer one.

It is the test by which the RITCHEY poster has been tried time and time again, and the tabulated results prove the RITCHEY poster to be the greatest poster possible to execute. The exhibitor who is not getting them is losing a large percentage of money to which he is justly entitled.

A realization of that fact should lead to an insistent demand for the greatest motion picture poster made anywhere in the world—the RITCHEY poster.

James V. Ritchey.

VOLUME XXI
NUMBER 5

Motion Picture News

JANUARY 24
1920

Americanization—and Past Lessons

¶ A very important meeting was held in New York last Sunday between Secretary Franklin K. Lane and leading representatives of the industry.

An official account of the transactions of the meeting appears in this issue.

Because, however, of the high importance of the event—to this country and to the motion picture we take the liberty of setting forth here the matter laid before us by Secretary Lane, and what appears to be the concensus of opinion of the producers, distributors and exhibitors present as to how the picture can best serve the high purpose asked of it.

* * *

The purpose is the Americanization of the inhabitants of this country.

We are all aware of the tremendous upheaval that has followed the war: we appreciate, almost every day, the gravity of the situation.

We all have our various beliefs upon the various social and economic phases of the disorder. That is our blessed and inalienable privilege as Americans. There is one point however, upon which we all agree: We are Americans. We have no division of opinion here.

We believe in the Constitution of the United States. We worship this land of opportunity. America, as Secretary Lane so eloquently and simply said, is the land of struggle, the struggle of the individual to better himself, to progress freely toward those ideals to which man has aspired since the birth of the human race. We respect our institutions. We know that good government comes out of the expressed will of the majority. We will live up to the law and order imposed by our Government. We will aim to give back, through allegiance and patriotism at least, a measure of the fruits we so freely take.

It is the doctrine of Americanism which must be given, unmistakably, to the youth of the land whether native or foreign born, to all of our population.

The campaign of Americanization is to be a campaign of pro-Americanism, not anti—anything except as anything is Anti-American.

* * *

This important work is not to be accomplished quickly. To do that would be to make the effort obvious and there must be no appearance of propaganda in this campaign.

It will be possible however, in many dramatic subjects from now on to breathe Americanism through themes, sub-titles, incidents and scenes. It will also be possible to exclude from dramatic subjects that which creates false and bad ideas.

The producers have pledged themselves to this end, and much may be done.

The matter is a most important one and requires the most delicate handling. The entertainment value of the picture must and can always be kept uppermost. There must be no preaching. There ought to be constant supervision by Secretary Lane's committee or by some other competent body of men.

* * *

At the height of the crisis in Russia during the war a flood of Government pictures were turned loose. They were allied propaganda. They were labelled official pictures. And they defeated their aim because of their label. At the same time a Griffith-made picture was distributed by the American Department of State. It was a dramatic picture, with the theme of American democracy. It was handled as a straight commercial film and more than fifty copies of it were found necessary to meet the expressed demand of the Russian audiences.

(*Continued on following page*)

Speaking Editorially

No Politics—Gentlemen!

THE motion picture may face a serious problem this presidential year.

The political managers are well aware of the propaganda power of the screen. That was amply demonstrated during the war; we trust it is again to be proven in the great issue of Americanization.

There will be a big political battle this year.

It is but natural, perhaps, for the campaign managers to turn envious eyes upon the motion picture, to hope to accomplish much through its million fold, potent circulation.

In view of which it is highly necessary that it be clearly and distinctly known that the motion picture is not, never has been and never must be partisan.

A newspaper may be partisan. That is to say it may and generally does indicate editorially its political beliefs. It is careful however, if it has any worth, not to color its news and if it carries out-and-out political propaganda it labels it advertising.

The screen, however, is everyman's reading-room; the picture house is everyman's hall. The picture producer is a maker of entertainment not an exponent of political beliefs. THE MOTION PICTURE IS A FREE AGENT.

And the motion picture must remain free.

If the screen carries out-and-out political propaganda; if, even such propaganda is skilfully camouflaged, there will be but one conclusion upon the part of the public and that is that someone has "sold out."

The blame will be laid either directly upon the picture theatre or upon the maker of the film. The theatre will catch it first and hardest.

The newspapers will take up the hue and cry of the public and in the end the opinion will be well founded that the motion picture has "sold out."

And that is where the real and large harm will be done—in the lowering of all motion picture standards in the public eye.

As a matter of fact if political propaganda appears upon any screen it is prima facie evidence of the fact that someone has "sold out."

The propaganda of any political party is straight advertising—nothing else. Someone puts it forth for value received; there's no mistake about that. Someone got paid for it.

The innocent exhibitor is betrayed; the public is fooled; the name and fame of the motion picture is trailed in the mire.

And it won't work.

Anyone who thinks that one hundred and ten million people can be fooled in this way is himself a fool or a knave or both.

The recoil hurts all along the line—the exhibitor first, the name of the producer next; but the greatest recoil comes upon the motion picture itself.

And that cannot be tolerated.

It is, as we have said, a serious problem. Concealed propaganda may be accepted unwillingly. A lot of vigilance is demanded of the editors of dramatic pictures, news reels, cartoons and picture magazines.

We who make pictures, distribute them or show them, all who have a direct part in this industry are the trustees of the motion picture.

It is a serious trusteeship.

We can afford to be serious about it.

¶ The Stock Ticker of the Industry.
¶ "With the First Runs."
¶ Page 1056.

Cooperative Newspaper Advertising

THE Holyoke Daily Transcript, which has raised its pic theatre advertising from about ten inches a day two three years ago to as high as two and three hundred inc day, has this to say:

"We have always contended that the producers and excha do not interest themselves sufficiently in the exhibitor's cause. them it seems to be a case of take everything and give nothing the producers and exchanges would only cooperate with the hibitors and help them to pay for their newspaper advertising tainly the movie game would grow by leaps and bounds, altho even as it is, it is today one of the most important industries i country."

There are difficulties in the way of cooperative advertising; the fault has been the exhibitor's, and that of the producer or change. Just the same, we believe this difficulty will be ironed The services of competent exploitation men operating out of exchanges seems largely the answer.

The problem is so largely a local one that it is hardly fai the newspapers to put it up to the producers until they are equi to handle it locally. To ask all producers to advertise national the newspapers on all releases is to ask the well-nigh impos Except for policy purposes, the productions are few and far bet that would justify such expenditures. And even in these case value of the advertising is seriously impaired in every city in w it fails to synchronize with local exhibitors' booking plans.

We believe the industry and the newspapers must wait on final development of the idea of individual exchange exploit men for a solution that will hold.

Evangelists of the Screen

A CLERGYMAN in St. Louis was so far opposed to m pictures as to center emphasized opposition on one parti brand and to threaten a local exhibitor with condemn from the pulpit if any productions bearing that brand were pl

A way was found to arouse the clergyman's interest in particular pictures carrying this same trade-mark. Even to point of deciding that he would see these productions himse

He came; he saw—and the latest report we have is that on the way to becoming a "fan."

All because—*he saw the pictures.*

It's an easily-won victory that the motion picture can secure time it succeeds in inducing its opponents to come into actual co with the screen and view with open eyes its performance and sibilities. It is aiming at the herculean to seek to wring ju from those who desire to remain blind.

All power then to the mediums whose mission is the bringi light to places of darkness—the "fan" magazine, the Nat Board of Review, the Catholic Review Service, and so on.

Americanization—And Past Lessons

(*Continued from preceding page*)

We can well apply in this after war campaign what we ha well learned about propaganda pictures.

Exhibitors will perhaps be called upon to symbolize National days with Americanization programs, with slides, trailers, com ity singing and the cooperation of the American Legion.

Announcements to this effect will be carried by the trade pre

It is a glorious opportunity for the motion picture, to prove we are masters of its art of expression and to consecrate this the very noblest purpose that may ever be demanded of it.

WM. A. JOHNST

Film Men—Meet R. S. Cole

Motion Picture News Presents a Real "Beat" in Presenting the Reticent Robertson-Cole Executive to the Industry—The Introduction Tendered

BY WILLIAM A. JOHNSTON

EVER hear of a man very prominent in the film trade who has never been interviewed, whose photo has never appeared in the trade press, whose very name has not been published except as it hyphened n the firm name?

Here's a novel situation—indeed.

You know, very well, of Robertson-Cole.

You've heard a good deal of—Cole.

Here, for the first time, is R. S. Cole, ini- ials and all. Meet him, face to face, in an xclusive interview in MOTION PICTURE NEWS.

He's a very admirable type, if we do say it. uiet, gracious dignified, straightforward, siness-like—and likable. He smiles with s eyes. You'll get a square deal from this nd of a man—else none at all. That's certain.

There's no pose, no bombast about him. 's a great relief for instance to hear him y that he doesn't know all about the film usiness. He doesn't aim to control it. He akes no great promises. He admits he has ade mistakes, but they have been corrected, nd all in all he's perfectly satisfied with hat Robertson-Cole did last year. A foundation—the right foundation was laid; money as made, plans were made. So 1920 looks d to him because you can rear quite a ructure with foundation, plans and money when all are so exceedingly solid.

We'll say so.

* * *

HYPHEN COLE, as we shall have to refer to him in the past tense, came up to Film Square from lower Broadway ore than a year ago. He had back of him e good name, ample capital and world-wide ganization of a firm aggressive and successful in the general export business.

He had decided that films could well be lded to his wares abroad; and they were, ith such success, that he next decided to ter the domestic field.

This was a horse of another color, as he ely admits. He found it a big proposition d one that had to be mastered in a short ace of time. Money had to be spent ishly. But he wasn't worried about capi-, and he had a quiet patience, backed by firm and sensible conviction that if films uld be sold so successfully abroad because a fine selling organization that another e selling organization would make films here. And so it has.

Mr. Cole has just returned from a three onths' trip to Europe. Sir William Jury iose Jury Imperial Pictures, Ltd., handles e entire Robertson-Cole output in Great itain was about to come with him but will it these shores a little later.

* * *

SIR WILLIAM JURY has always been a most interesting personage to us. As William Jury, he built up a remarkable r ting business throughout Great Britain. It was built upon confidence—confidence between William Jury and the exhibitor. The square deal dominated every transaction. William Jury told, at least tried to tell the exhibitor just what the picture really was and in time the exhibitor grew to believe him. A Jury picture became a Jury picture *always*.

R. S. Cole

When the war came William Jury gave the government his complete services. When he came back to films, as Sir William, the Jury distributing business hadn't lost a bit of its hold despite strenuous competition. It went right on, just the same, because the exhibitors' confidence, won and held, was back of it.

We have an idea that the personality, character and business policies of Sir William Jury and R. S. Cole are cut out of the same cloth.

We have, in fact, a very strong hunch that the trade will come to know this.

* * *

AND now we'll let Mr. Cole do a little talking. He doesn't say much, but it sounds like business.

"I realize that films differ from other products but business laws never differ. So good business policies will succeed in the film business.

"I believe, for instance, in business concentration. We therefore concentrate upon the distributing business. We don't produce nor do we exhibit. We devote our entire resources to the selling of pictures, for the producer and for the exhibitor to his public. Next, we concentrate upon each picture, being careful never to handle too much product, for that detracts just so much from concentrated effort.

"We are independent distributors. I like to be independent, and I consider it the best business policy. I don't want entangling alliances."

Not many words; but a lot of meat in them. Isn't there?

THAT the subject matter of William A. Johnston's editorial in the Jan. 17 issue of the NEWS, "Fair Play to Newspapers," is in the mind of others in the industry who recognize the importance of treating the daily on a "fifty-fifty" basis is indicated in an article by Marshall Neilan, which it is stated was in course of preparation when the NEWS' editorial appeared.

Some of the points Mr. Neilan makes follow:

"The public shops in the newspaper for its picture entertainment as well as it does for dry goods, in its search for the best.

"The newspaper has become more closely affiliated with the screen as a result of this discrimination on the part of the public.

"The family buys its screen entertainment from the newspaper pages and does not take a chance and 'walk around the corner.'

"The daily newspaper is the best medium for the exhibitor in reaching the family with local advertising."

Zukor to Remain Head of F. P.-Lasky

Rumors That He Was Getting Out, That Wall Street Interests Dictate Policies, or That Company Wishes to Dictate to Exhibitors Denied

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, at a meeting on January 14th at the offices of the Famous Players, issued a positive and unconditional denial, in the presence of representatives of the trade press, of a number of rumors which have been circulated in the street concerning the administration of the corporation of which Mr. Zukor is the executive. Mr. Zukor absolutely denied that Wall Street interests were asserting themselves in the administration of the corporation's business and policies, and that certain moneyed powers were interfering with the established customs and methods of the board of directors. He branded as absolutely groundless the story, somewhat prevalent of late, that he intended severing his connections with the Famous Players-Lasky organization. And finally he expressed himself as anxious to have it known and understood that Famous Players was not contemplating the establishment of a monopoly in the exhibiting field of the industry.

Zukor's Statement

In refuting the story that the directors of the organization were meeting with interference on the part of Wall street interests, Mr. Zukor said: "About a year ago I felt that due to the policy and methods of certain forces in the industry the producer was going to experience some difficulty in maintaining a free and assured outlet for the pictures that he had produced. In order to assure itself of a permanent outlet for its product, Famous Players, at my urging, authorized a new issue of preferred stock. Two banking firms were interested finally in putting this stock issue on the market. These banking interests enjoyed no special privileges, and exercised no interference with the powers and work of the board of directors. The administration factors of the Famous Players remain the same as they have always been. I am still in charge of the general works and Mr. Lasky still retains charge of the producing end of the business. There have been no changes in the personnel or policies of the old members of the board of directors. Famous Players contemplates no reduction in the quantity of its out-put or the quality of its product We are in favor of 'better' pictures, because better pictures will receive longer runs and because 'better' pictures being the demand of the public we intend to follow the wishes of the picture public, in accordance with the established policy of Famous Players to heed the public demands.

"As for myself, I have no intention of leaving Famous Players. I am still the head of this organization; I have seen it grow up from the bottom. Aside and above the money compensation involved, the progress that this business makes from day to day is my principal elixir. I have absolutely no thought of giving up my position as the head of this organization.

"Finally, Famous Players does not contemplate any attempt to dictate to the exhibitors of the country. Famous

(*Continued on last column this page*)

¶ The first review on "Pollyanna."

¶ Mary Pickford's Initial United Artists release.

¶ Page 1129.

New Exchange Manager for United Theatres

James B. Kelly has taken charge of the Buffalo (N. Y.) territory for the United Picture Theatres of America, succeeding Mr. Homer Howard at that point.

Mr. Kelly until recently held the position of Special Sales Representative under H. M. Berman, General Manager of Exchanges for the Universal Film Exchanges, Inc. Mr. Kelly's headquarters being in New York City, he however resigned this position January 1 to accept the management as above stated for the United Theatres.

Arrow Head on Coast

W. E. Shallenberger, president of the Arrow Film Corporation, New York, has arrived in Los Angeles to visit producers who release their subjects through his concern. This marks his first visit to the coast.

He spent one entire day at the Lasky studio where many old acquaintances gave him the glad hand. The next day was spent at the new Francis Ford studio where Morris R. Schlank is producing a series of two-reel comedies featuring Hank Mann. Here President Shallenberger watched the filming of scenes to Hank's new comedy.

A photograph taken after the wedding of Miss Mildred H. Zukor, daughter of Mr. and Mrs. Adolph Zukor, and Arthur M. Loew, son of Mr. and Mrs. Marcus Loew, on Jan. 6. The bride was attended by Miss Frances Kaufman, maid of honor, and by the Misses Emma D. Roth, Rose Blum, Beulah J. Kohn, Myrtle Deutsch and Corinne Rosenheim, bridesmaids. Miss Lucile Goldstine was flower girl, Master Arnold Bernstein, ring bearer

Eugene J. Zukor, brother of the bride, was Mr. Loew's best man. The ushers were Norman Kohn, David Loew, Mortimer Spring, Lem Sternberger, Melville Shauer, David Blum and D. E. Stern

Kane Returns from the Coast

Declares Every City Is Undertheatred; Announcement of Plans Is Coming Soon

AFTER five weeks spent on what was to have been a three weeks' pilgrimage to the Pacific Coast, Arthur Kane has again appeared on Broadway.

"Abounding prosperity has overtaken business in every section which I have visited," said the man who retired as President of Realart Pictures Corporation on November 29, when seen at the Motion Pictures Business Men's Club. "Chicago is great, Los Angeles is outstripping the country in the boom which has struck it. Real estate is on the jump there and they are claiming a population of 700,000. The whole Los Angeles territory, as well as those surrounding, San Francisco, Seattle, Portland and Spokane, never were so good.

"Mammoth building enterprises are on foot in Chicago, Los Angeles and San Francisco, and it will not be long until the other cities will follow suit.

"This leads me to an observation which applies, and not particularly to the Pacific Coast, but to every large city in this country. I have never yet seen a theatre too large in any of the great cities of the United States. To me this seems an astounding fact. However, it is matched by the assertion that there are not in any of the foremost communities of the country too many houses. In other words, there are not too many seats anywhere. Of course, I refer to downtown conditions. Every large city is undertheatred.

"Now that I am back I shall of course have to get busy and line up things," he answered. "Several matters are pending and I shall close one of them in time to make announcement soon. What concerns me most now is not the magnitude of anything which may be undertaken, but the quality of it. 'Class pays' is a slogan I am going to add to 'Honesty is the best policy.'

Zukor Denies Rumors of Famous-Lasky Changes

(*Continued from first column*)

Players does not intend to build new theatres or to go in for the construction of new picture houses. The money derived from the recent stock issue will be used to simply better the houses of exhibitors already established who will enter into arrangement with Famous Players whereby Famous Players will be given an assured outlet for their product. Under the present system new contracts are entered into annually with exhibitors. Under the new plan contracts will be entered into which will protect the exhibitor against overcharge on our part and which will assure to us a permanent outlet for our pictures. It is simply our intention to make such an outlet a permanent affair instead of temporary and unassured as now. Our new capital will not be used to establish a monopoly in the exhibiting field; it will not be used to erect new theatres. It will simply be used to better the houses of those exhibitors who enter into the arrangement which will assure to Famous Players a permanent outlet for its pictures."

First National Forces in Convention

"LEADERSHIP" SPELLED IN A NUMBER OF DIFFERENT WAYS

ON pages 1056-7-8-9 of this issue telegraphic reports on the programs at the country's leading first run theatres illustrated by specimens of the current advertising.

On page 1029 the first interview granted by R. S. Cole, of the Robertson-Cole organization. An exclusive feature.

On page 1129 the first review on "Pollyanna," the initial Mary Pickford production for United Artists. Secured at the Boston first run.

On pages 1125 and 1127 numerous pre-release reviews secured by wire from all sections of the country.

State rights news, Page 1095; the forum of players and directors, Page 1103; fourteen pages of REAL exhibitor service, starting on Page 1042 (the department they all imitate in vain).

On every page—evidence of the complete live-wire Service that in 1919 meant 790 more advertising pages in The News than any other trade paper.

GoldburgLeavesFrohmanCo.

Secretary and General Manager Tenders Resignation; No Hint of Future Plans

A LONG with the announcement of changes in the executive person- of several large producing or- izations commencing with the year 1 0, comes the announcement that J se J. Goldburg, secretary and gen- l manager of the Frohman Amuse- nt Corporation, of which William L. errill is president, has tendered his ignation to take effect upon the ex- ation of his present contract with t company, January 17.

Ir. Goldburg gave out the follow- statement at the offices of the hman Corporation:

It was only after weeks of careful liberation that I determined not to ew my contract with Mr. Sherrill. relationship has been exceedingly sant but I feel that the opportuni- in the motion picture industry mencing with the year 1920 are so at that my experiences could be de- d to better advantages and that I id or rather should have a broader rtunity to develop my ideas with ther organization.

As to my future connections there is nothing that I would care to reveal now. Frankly I have my ideas, but have not determined upon what connections finally I shall make, excepting that I shall immediately leave for a tour of the United States to study conditions only. This has been an annual custom with me for I believe no motion picture executive upon whose shoulders rests the responsibilities of either production or distribution has the right to avoid keeping in close contact with varying conditions of supply and demand and this can only be studied by close contact with exhibitors and distributors on their own camping ground. I shall also visit Los Angeles at which place I hope to be able to announce definitely my plans for the future, for upon the result of that visit will such plans depend."

Mr. Goldburg leaves on his tour Sunday, January 18, his first stop being Chicago from which place he will proceed direct to Los Angeles and make the various exchange centers on his return east.

New York Mayors to Decide on Censorship

hether or not legislation looking ard a State censor for motion pic- will be introduced at this session the Legislature depends in large sure on the outcome of a meeting held at the Waldorf-Astoria, New k City, the latter part of this week, ded by a special committee of the Conference of Mayors, leaders e film industry and the National rd of Review.

is board represents at the present the unofficial censor of 97 per of motion pictures now produced. e present are to be shown every- about the preparation of the n plays of today.

e matter of a State board of on picture censors has occupied the attention of the conference of Mayors for some time, but attempts in the past to bring something of this kind about have failed. Recent indications, however, are said to have shown an increasingly good chance to pass a new law at this session.

SECRETARY LANE SAID—

Points made in his address enlisting the industry's aid in Americanization.

"YOU gentlemen can take, if you please, into your hands the development of this sentiment

"There is no one here whose mind is so brilliant he can see what the motion picture industry will be 25 or 50 years hence.

"You got into the fight in support of the morale of the nation throughout the war. No single service was more valuable than yours."

Franchise Holders from All Over the Country Gather in Atlantic City for Week's Meeting; Nathan Gordon Favored for Election as President

WITH a full attendance, the convention of the franchise holders of First National Exhibitors' Circuit opened in Atlantic City on Jan. 12, with momentous doings which will have weighty bearing on the industry being scheduled. Election of officers was scheduled for late on the night of Wednesday, Jan. 14, with the feeling prevalent that Nathan Gordon would be placed in the president's chair. The meetings of the directors will occupy the entire week, with a chance of continuing several days into the next week.

On Jan. 13 statements issued predicated a stern fight against the so-called "picture trust," which was claimed to be backed by Wall Street.

Full Attendance on Hand

The meeting at the shore is considered as the most important yet held by First National and precedes the inauguration of Associated First National Pictures and Associated First National Theatres, which were incorporated in Delaware the latter part of November for $16,400,000.

At the request of the franchise holders the capitalization of the Associated First National Theatres was increased from $6,400,000 to $20,000,000, which makes the combined capitalization of the two off-shoots of First National, above the thirty million mark.

All franchise holders were in attendance when the convention opened, as were also representatives of other exhibitor chains which, it is reported, may affiliate with First National. The lobby of the Hotel Traymore, headquarters for the visitors, overflowed with picture folk and picture talk since the early arrivals came into town several days prior to the opening of the sessions, though the first meeting was slow in getting under way.

The initial gathering of the Executive Committee was held the evening of Jan. 13. Meetings were scheduled up to Jan. 17, with the possibility of running over into the following week.

Financial problems were the principal subjects of discussion on the part of franchise holders, particularly in connection with the proposed extension of franchises to many other exhibitors throughout the country, and with the matter of funds for theatre erection. Sharing importance with this was discussion of the working of the booking process known as the Mandelbaum system, which has been in operation in Ohio for two years and which comes down to mutualization of exhibitors along film rental lines. This would tend toward elimination of profits from rentals upon the part of the exchange end of First National, and the graduation of rentals in a comparative way as to population of the center, size of theatre, etc.

The presence of a small army of attorneys along with the franchise holders emphasized the importance of the meeting.

(*Continued on page* 1059)

Tom Hamlin

Motion Picture Journal in Experienced Hands

Regional trade publications have been established in many of the distributing centers throughout the country since Tom Hamlin founded *Amusements* at Minneapolis in 1914. And it is now reported that several prominent exhibitors and leading exchangemen of New York State and Northern New Jersey have organized the Film Bulletin Corporation to publish *Motion Picture Journal* in the country's most populous section.

Tom Hamlin, for the past eighteen months the reviewer on MOTION PICTURE NEWS, will be editor and publisher. After Mr. Hamlin published *Amusements* for nearly four years he is said to have written more than two hundred thousand words on marketing and distributing film, and as a result of his campaign he organized Associated Theatres, Inc., with a stock membership of 678 theatres.

Previous to founding *Amusements*, Mr. Hamlin is reported to have successfully promoted two motion picture expositions, and for two years conducted Thomas J. Hamlin, Inc., a booking exchange at Minneapolis.

Americanization Campaign Under Way

Secretary of the Interior Lane Meets Dominant Figures of Industry and Enlists Country-Wide Aid of the Motion Picture

BEFORE a gathering of the leading figures of the industry, Secretary of the Interior Franklin K. Lane on January 11 addressed an appeal to the motion picture to throw its entire weight into the carrying forward of the Americanization campaign.

The meeting was held at the Waldorf-Astoria Hotel, New York, and attended by about a hundred. It marked the second step in organization, a gathering for the same purpose having been held in Washington in the middle of December.

The work has been put in the hands of a committee consisting of Secretary Lane, Adolph Zukor, Lewis J. Selznick, William A. Brady, Harry Crandall and Major Raymond W. Pullman. Mr. Lane is chairman.

Among the speakers were D. W. Griffith, William Fox, Jesse Lasky, Marcus Loew, B. S. Moss, Alfred Black, Samuel Goldwyn, Richard A. Rowland, J. Stuart Blackton and Carl Laemmle and Mark Dintenfass.

Franklin P. Lane, Secretary of the Interior, who appeals to the motion pictur industry to lend its forces to the Americanization movement
(Photo Copyrighted by Clinedinst, Washington, D. C.)

Read W. A. Johnston's Editorial

On Americanization Work

On page 1027

Lane's Address

The first results of the picture men's aid will be observed by countrywide observation in motion picture houses of Lincoln's Birthday. The American Legion will cooperate with the theatres in this.

In his address Secretary Lane said in part:

"It is within the power of you men in whose hands the motion picture industry of the country is centered to exceed, if possible, the great work which you carried on during the war—a service, I frankly believe, that was not outdone by any other single agency. There has been a challenge hurled at the people of America, a challenge to prove to the world that the democracy which we have established here on this continent is sufficient unto itself to settle and solve many problems which are a part of our national life.

"This country represents the greatest experiment in living in the world's history. The portals have been thrown open and the men of far countries, from the western front of Europe, from the shores of Italy, from Russia, and from the seven seas, have been invited to come here and weld themselves into our civilization. The task is not an easy one. And yet, I believe, through the medium of motion pictures in their elevating appeal to the finer sense of our peoples—and they reach ten million Americans daily—there can be instilled into these millions the lessons of fortitude and patriotism which it is essential that all must learn.

"I believe the greatest single instance of the soundness of this country's ideals and ideas was the universal acceptance in the spirit of patriotism, of the conscription measures taken during the war. Surely, with so great an object lesson before us, none may lose confidence in our ability to care for the future. And yet, we live in a new world, and it is this new world and its newer obligations of man to man and man to country which must be taught and learned and understood.

"Such a meeting as we are holding here today is a most significant event. Here are you gentlemen, representing a new art, a new means of thought transmission through the medium solely of pictures that move, being called upon to crystalize your efforts to the betterment of great groups of peoples: I wonder if there is any one who can foresee what the motion picture in the next 25 years will become, fully cognizant of what the motion picture has grown to be in the last 25 years."

Moss Building Second Big Bronx House

B. S. Moss announces that work will be begun at once on his second new Bronx theatre, with a seating capacity of 3,500. The playhouse will be constructed at Prospect Avenue and 161st Street, New York, with a frontal of 245 feet, and will be called the Atlas. The policy will be a combination of vaudeville and pictures. The other new Moss theatre under construction in the Bronx is the Grant, at Tremont Avenue and 176th Street.

Oklahoma Convention

The annual convention of the Theatre Owners and Managers' Association of Oklahoma will be held Feb. 3-4 at the Lee Huckins Hotel, Oklahoma City, Okla. This is expected to be the largest and most representative meeting ever held in the State.

Ban Film Misrepresentatio

Chicago Ordinance Requires Explicit Billing of Attractions by Theatres

AN ordinance introduced by Alderman George M. Maypole has been passed by the Chicago City Council, requiring theatres to exhibit on billboards on their front the names of pictures being shown at sufficient length to describe their nature. The ordinance is primarily to prevent misrepresentation of pictures or shows.

Watterson R. Rothacker, one of the big men of the industry, in commenting on the ordinance, said:

"I consider this ordinance of great importance to the motion picture industry in general, and because of its importance and because of the fact that Alderman Maypole is the very best friend the motion picture industry has in this territory, I hope that you can give some good publicity to Alderman Maypole and to his ordinance."

The ordinance as passed, reads in part:

SECTION 1. That it shall be the duty of the proprietor, operator or manager of every theatre or other place of amusement in the City of Chicago oj
to the public in which motion pictu
are produced, to exhibit on a billboa
placed in front of the building
other structure in which such sh
is given and such motion pictures
exhibited, the title to the picture, wh
title shall be full enough to descr
in general terms the nature and ch
acter of the picture or pictures to
shown. No such proprietor, opera
or manager shall place, maintain
allow to be placed or maintained
front of or in connection with any st
theatre or other place of pul
amusement any sign, picture or ot
announcement which in any man
misstates or misrepresents the pictu
or other amusements which are be
shown in said place, or which
nounces a picture or other form
amusement or entertainment which
not at the time such announcement
displayed being shown and exhibi
in said theatre or other place of amu
ment.

STAR AND DIRECTOR SAID TO HAVE LEFT UNIVERSA

RUMORS regarding the Dorothy Phillips-Holubar controversy have been substantiated at the Universal offices in New York. Carl Laemmle has announced definitely that Miss Phillips and Allen Holubar, her husband, have left Universal City.

It appears that Miss Phillips and her husband are still under contract with the Universal and Mr. Laemmle intends to fight them to a finish, and compel them to fulfill their contracts.

"Allen Holubar and Dorothy Phillips have left Universal City," said Mr. Laemmle.

"They have a contract with us which is as honest and fair an agreement as was ever written. This contract is legally binding. For the principle of the thing I am going to go to every extreme to see that both of them are forced to keep their written word. Their contracts have over a year to run."

No statement of their side of the controversy has been received from Miss Phillips or Mr. Holubar.

United Theatres Takes "T" Exchanges

Officers and directors present at meetings of United Pictures of America, Inc., held December 8 to 11, 1919, New York City. Reading from left to right, top row: Peter A. Adams, W. P. Cuff, C. H. Ross, I. W. Rodgers. Second row from top: B. W. Bickert, Henry Turner, Lloyd D. Willis, N. M. Birk, L. J. Chamberlain, C. M. McCloskey, George Monroe and Harry Crandall. Third row from top: Frank D. Hill, H. Gainsboro, Harry Hall, P. W. Meyers, Chas. C. Johnson, James Beatty, M. H. Gwynn, George Schade and W. H. Hartford. Bottom row, seated: Leo Brecher, Milton M. Goldsmith, Tom Norman, President J. A. Berst, Fred W. Schaefer, Fred C. Seegert and Gustav Koeningswald

Distributing Rights to All Triangle Pictures Included in Deal Which Is Said to Be First of a Number to Strengthen United

AMONG the many rumors of mergers and consolidations that have gone the rounds of late, one of importance has come to a head and the matter closed. The United Picture Productions Corporation has just closed a deal with the Triangle Company whereby United will assume control on January 18th of all Triangle exchanges and the releasing rights to all Triangle pictures.

Announcement of this deal, involving in excess of two million dollars, was made by President J. A. Berst of United and confirmed by P. L. Waters, president of Triangle.

The company taking over Triangle is the new United Picture Productions Corporation affiliated with the United Picture Theatres of America, Inc. The stock of the Productions Company is being publicly marketed on the New York Curb.

How Deal Works Out

"I am very much gratified with the arrangement we have just made," stated Mr. Berst. "Assuming control of the Triangle exchanges will enable us to deal directly with the 3,200 theatres that we serve. Not only will it enable us to give better service than was possible under the present method of operation, but we will be able to effect considerable saving which will go into more and better productions.

"Under the terms of our arrangement, we will control the distributing rights to all of the famous Triangle pictures, including the Griffith and Ince productions with such stars as William S. Hart, Douglas Fairbanks, Frank Keenan, Norma and Constance Talmadge, the Gish sisters, Dorothy Dalton, Louise Glaum, Charles Ray, Olive Thomas and the famous Mack Sennett Keystone comedies.

"This arrangement will be a direct benefit to every exhibitor member of the United Picture Theatres. The present revenue from Triangle pictures, with the additional revenue that will be made possible through greatly increased bookings that will result will enable us to operate economically and efficiently.

"Up to the present time, United has been handicapped by the lack of proper distribution facilities. The control of the Triangle exchanges gives us our own distributing organization.

"Pending the settlement of negotiations, it was deemed advisable by us to delay the release of a number of productions. These include the elaborate and decidedly impressive six-part production of 'The Corsican Brothers,' the filmization of Alexander Dumas' world famous story in which Dustin Farnum stars—a picture that has been conceded to be the finest filmed on the coast in years and declared by the critics a feature of extraordinary merit and interest; 'The Eternal Mother,' a modern society drama starring Florence Reed; 'Women Men Forget,' a six-part production made under the direction of John M. Stahl and starring Mollie King; as well as the justly famous Cuckoo Comedies now being pro-

(*Continued on page* 1034)

Philadelphians Meet Problems

Picture Members of Chamber of Commerce Meet; Remittances Ruled On

THE appointment of an adjustment committee, the unanimous adop- on of a set of trade rules governing ie organization and the promulgation f an official announcement, marked ie second meeting of the Motion Picure Board of the Philadelphia Chamer of Commerce in the offices of the elect Pictures Corporation on Jan. h. Representatives of every exhange and every big theatre circuit Pennsylvania, New Jersey and Delaware were in attendance.

Organized primarily for the purpose f cooperating with the National ommittee on Censorship in curbing ie dictatorial policies of the Pennsylania State Board of Censors, the oard, in their announcement, assert s their object for formation is "to olve those problems common to all xchanges and all exhibitors and to djust in equitable and more practical ianner any difference that may arise etween them."

The appointments to the adjustment mmittee representing the exchanges ere as follows: George Ames, the; V. R. Carrick, Interstate; obert Lynch, Metro. The exhibitors ere John McGuirk, Stanley Comany of America and George Bennerum of the Kline-Bennethum circuit.

While every phase of the distributg end of the business is covered by ie Board's trade rules, particular ress is laid on the matter of remitnce. If close adherence to this rule kept, large credit balances on the ooks of an exchange will be a thing f the past. The rule in full is:

"Remittance covering in full, all ntals, advertising, transportation or other charges then due, or past due, must be in the office of the exchange prior to the time the print should be shipped. If any remittance is not so received, the shipment will be made C. O. D. In case a check has been mailed and reaches the exchange after shipment has been made, the C. O. D. charge will not be released, but must be paid, and the check will be returned by the exchange if the exhibitor so desires."

Other important rules for the unification of an exchanges' affairs is the matter of changing dates. Under the Board's decision, requests for change in dates booked will not be considered unless the request is received more than fourteen days prior to the date originally scheduled, accompanied by a full payment of the rental and other charges on the feature in question and a new date that is satisfactory to the exchange stipulated.

Big House Planned for New York Suburb

Bath Beach, N. Y., is to have an up to date picture house in the near future, which will be situated on the old Benson property.

The Benson will have a seating capacity of 1,600 seats on one continuous floor, running into a balcony arrangement at the rear of the auditorium.

The theatre will be controlled by a syndicate, known as the Benson Theatre Corp., a subsidiary of a large New York concern, and will cost approximately $200,000.

FAMOUS-LASKY STOCKHOLDERS MEET

THE annual meeting of the stockholders of the Famous Players-Lasky Corporation was held at noon January 13 in the offices of the company, 485 Fifth Avenue.

These directors were re-elected for terms of four years each: Adolph Zukor, Jesse L. Lasky, William H. English, Maurice Wertheim and Felix Kahn.

Arthur S. Friend, treasurer of the corporation, announced that a financial statement of the company was being prepared and would be mailed to all stockholders as soon as it is completed by Price, Waterhouse & Co., certified accountants.

On the day before the annual stockholders' meeting the directors voted a dividend at the rate of eight per cent on the preferred stock, or two per cent for the period from November 28, 1919, to February 1, 1920. This dividend is payable February 1 to preferred stockholders of record at the close of business January 21.

Rothacker Attends First National Meeting

After an extended visit of about ten days at the Rothacker Film Mfg. Co.'s Chicago studio-laboratory, President Watterson R. Rothacker went to Atlantic City to attend the annual meeting of the First National Exhibitors January 11-15.

After the convention Mr. Rothacker will tarry a while in New York, but will return to Chicago in time to spend at least four days at the Rothacker home office before proceeding to Los Angeles to start construction on the new Rothacker studio-laboratory there.

League Name Changed

The name of National Juvenile Motion Picture League has been changed to the National Motion Picture League.

Canadians Form Strong Organizatio

Canadian Motion Picture Distributors' Association Outcome of Big Meeting; Will Meet All Problems Arising with a Solid Front

WHAT gives every indication of being the strongest organization having for its purpose the interests of the motion picture industry in Canada has come into being as a result of a special meeting of the General Managers of the Film Companies in Canada and franchise holders.

The organization will be known as the Canadian Motion Picture Distributors' Association and will be affiliated with the Board of Trade. The meeting was held at the King Edward Hotel on January 8, and far reaching consequences are predicted for the industry in Canada. Harmony was the keynote, according to all reports, no bickering of any nature on any proposal that came up being recorded.

All Problems to Be Met

There was one hundred per cent. representation, those in attendance being L. Rosenfelt, representing Monarch Film Co.; J. H. McCabe, Fox Film Corporation; W. F. Barrett, Vitagraph, Inc.; J. P. O'Loghlin, Regal Films, Ltd.; Harry Kaufman, Exhibitors' Distributing Corporation, Ltd.; A. Berman, United Artists; C. L. Stevenson, Crown Features; I. Soskin, Sterling Films; William Allan, Canadian Exhibitors' Exchange; Geo. Weeks, Paramount-Artcraft; E. L. Ouimet, Specialty Film Import Co.; Clair Hague, Canadian Universal Film Co., Ltd.

Mr. Hague was elected president; Mr. Barrett, vice-president; and Mr. O'Loglin, secretary-treasurer. A committee was formed to prepare new bylaws, Mr. Weeks being appointed chairman of this committee.

The Canadian Motion Picture Distributors' Association will deal with matters that affect the Dominion as a whole or in large territory, but it will in no way interfere with the various Exchange Managers' Associations throughout Canada, but will assist these if called upon to do so. Matters pertaining to legislation or indeed in any matter that affects the industry as a whole will receive an immediate attention of this new association, and in every way the industry is to be placed upon a new footing. It is recognized that immediate action must be taken on a number of important questions that are now before the industry. This was brought about by the tremendous growth that has taken place within the last few months and in view of the enormous expansion that it is anticipated will take place in the near future.

The feature of the meeting was the unanimous support given to every proposal. There was not one word of dissension, all present being agreed that this step is vitally necessary. It has been stated that nothing will be allowed to interfere with the workings of the association, and it is said that ample funds are in sight to meet any contingency that may arise.

COVERING THE FIELD

"I WOULD not be without the NEWS for one minute. I read it every week from cover to cover and find everything in it TOP-NOTCH. Yours for a bigger, better, brighter and prosperous New Year.

The NEWS first, last and always.

JAMES A. CHEEK.
809 South 14th Street,
Mattoon, Ill.

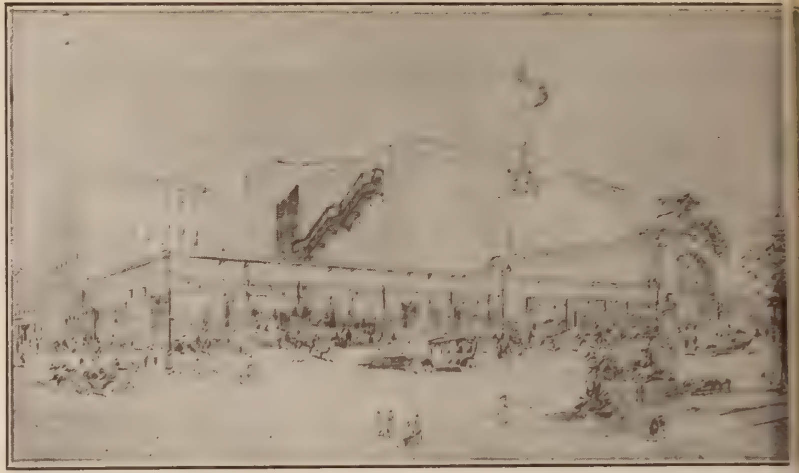
Several Shifts in the Realart Ranks

The promotion of Melville E. Maxwell as special representative of Realart Pictures Corporation in the West, is announced this week at the home offices.

Mr. Maxwell's retirement from his present post as manager at Omaha to become special representative will give Cornelius G. Kingsley, Detroit manager for Realart, a long sought opportunity to return to the West. Mr. Kingsley is expected to transfer his activities to Omaha within the next few weeks.

The vacancy at the Detroit office will be filled by Ralph Quive, Realart's veteran San Francisco manager, who has established an enviable record on the coast and who returns to the East after a six years' absence.

The request of Ben F. Simpson, field manager of Realart, to return to San Francisco, following the change in that territory, will bring him back to the scene of his activities prior to joining the Realart organization. At that time Mr. Simpson resigned as chairman of the San Francisco Motion Picture Board of Trade to make his present affiliations. As field manager for Realart Mr. Simpson shared honors with John S. Woody, now general manager, in a record establishment of Realart exchanges throughout the country.



Architect's drawing of the proposed B. S. Moss second new Bronx theatre, whi will have a seating capacity of 3,500

Famous-Lasky Convene Soo

National Gathering of Officers, District and Branch Heads to Be in Chicago

FOR the purpose of discussing the general affairs of the corporation and to devise ways and means of providing more efficient service to the exhibitors of Paramount Artcraft pictures, all the district managers, branch managers, special representatives and exploitation representatives of the Famous Players-Lasky Corporation have been summoned to a convention to be held January 19 to 23 at the LaSalle Hotel, Chicago, to meet Adolph Zukor and other officials and members of the corporation's home office staff.

The purpose of the convention, as stated in the call issued yesterday by Al Lichtman, general manager of the Department of Distribution, are as follows: To discuss in a general way the business affairs of the corporation; to devise ways and means of providing more efficient service to the exhibitors of Paramount Artcraft pictures, and to improve exploitation methods and to promote the welfare of all employes.

The convention in Chicago, which will last five days, will afford the first opportunity that has been given since the organization of the corporation for all Famous Players-Lasky branch managers, district managers, special representatives and exploitation representatives to assemble in convention. General meetings in the past have been held only for the benefit of district managers and special representatives.

Those who will attend the convention from the home office of Famous Players-Lasky are Adolph Zukor, president of the company; Jesse L. Lasky, vice-president in charge of production; Eugene Zukor, assistant to the president; Arthur S. Friend, treasurer; H. D. H. Connick, chairman of the finance committee; Al Lichtman, general manager, department of distribution; S. R. Kent, general sales manager; F. V. Chamberlin, assistant general manager; John C. Flinn, director of publicity and advertising; Jerome Beatty, adverti manager; J. W. Toone, auditor of changes; Claude Saunders, explo tion manager; A. S. Glenn, access sales manager; Gordon H. Place, tor of *Progress Advance;* A. O. lenbeck, representing Hanff-Metz Inc.

United Theares Tak Over Triangle Exchanges

(*Continued from page* 1033)

duced in Jacksonville, Fla., w Bobby Burns and Jobyna Ralston the leading roles; and the two- comedies being made by Cissy F gerald, the girl who made the w famous. All of these will now put out without further delay."

In all, there are eighteen Trian exchanges which United will assu control of. These exchanges are cated in Boston, Buffalo, Chica Cincinnati, Cleveland, Denver, Angeles, Minneapolis, New Yo Philadelphia, Pittsburg, San Fr cisco, Seattle, Detroit, Salt Lake C Washington, New Haven and waukee. New United exchanges be organized immediately in Atla St. Louis, Kansas City and Dallas, company already operating an change in Omaha, and thus compl ing the national organization.

The United selling force will combined with that of Triang thereby reaching the maximum efficiency. G. A. Smith, who has be general manager of exchanges Triangle, will continue in the sa position for United. Wherever p sible, the Triangle force will be and consolidated with that of Unit

It is stated that other important nouncements will be shortly mad these concern new affiliations and large production plan which will so be instituted, all of which will pla United at the very top as the great and most powerful organization of kind in the world.

Ohioans Back First National Policy

Meeting Represents 150 Theatres; Plan to Include 300 More Theatres as Sub-Franchise Owners; Mutualization Booking Has Proven Up

RATIFICATION of the new policies launched January 19 by First National Exhibitors' Circuit and plans for increasing the exhibitor membership of their own state organization to include more than three hundred additional theatres, with announcement of the names of exhibitors who have contracted for exclusive booking rights under the new plans, are among the important actions taken by one hundred and twenty-five franchise owners representing one hundred and fifty theatres in the First National Exhibitors' Company of Ohio at a convention in Cleveland last week.

This special meeting was held to take up formally the expansion plans which become effective with the start of official activity by the Associated First National Pictures, Incorporated, and the Associated First National Theatres, Incorporated, the two new organizations formed recently by the Circuit with a combined capital of $16,400,000.

E. M. Mandlebaum, president of the First National Exhibitor's Circuit of Ohio

Distribution System

The committee of nine appointed a sub-committee, which came to New York for a conference on Friday of last week, following which they went to Atlantic City.

I. Lisbon of Cincinnati was named chairman of the main committee of nine. Members serving with Mr. Lisbon were Gus Sun, proprietor of the Fairbanks and two other theatres in Springfield; C. E. Renner of Youngstown, Charles K. Friedman of the Valentine Theatre in Toledo, M. B. Horowitz of the Fountain Theatre, Clevelend; William Slimm of the Marquee Theatre, Cleveland; Fred Desberg of Loew's Stillman, Cleveland; John Harris, associated with Mr. Lisbon, and Ben L. Heidingsfeld, attorney for the Lisbon-Harris interests.

Operation of the First National franchise in Ohio for the last two years has been along lines similar to the form of activity which will be pursued by the newly created national organization, so that the exhibitor members of the First National Exhibitors' Company of Ohio actually have provided a test case of the efficacy and practicability of several important phases of the system that will be pursued by the Associated First National Pictures, Incorporated, and the Associated First National Theatres, Incorporated.

Under the leadership of E. M. Mandelbaum, as president of the Ohio Company, the state organization has grown from a small original membership until today it includes every important first run theatre in the state.

"With unanimous adoption of the expansion plan advocated by First National Exhibitors' Circuit," declares Mr. Mandelbaum, "the membership of sub-franchise owners will be increased until every theatre of consequence in the state will be included, without regard to the age of service used."

The Mandelbaum principle of distribution through a mutualization of

(*Continued on page* 1040)

ALBERT A. KAUFMAN RESIGNS FROM FAMOUS-LASKY

ALBERT A. KAUFMAN, who was one of the original officers and organizers in the Famous Players Film Company and a director in the Famous Players-Lasky Corporation, has resigned his connection with the corporation and will enter the field of independent producers.

The announcement was not altogether a surprise to Mr. Kaufman's many friends as they were aware that upon the completion of his mission as a special representative of the corporation in Great Britain arranging for the Britsh Studios of the Company he had several times announced his inclination to enter the producing field upon his own resources.

Mr. Kaufman is a brother-in-law of Adolph Zukor. He has been associated with Mr. Zukor in different enterprises for fifteen years.

Mr. Kaufman explains that in severing his connection with Famous Players-Lasky Corporation he was leaving with the very best of feeling between himself and the officers of the company.

He said that soon after his arrival in California, he will make a more detailed announcement of his future plans.

Bullock "Calls" Alfred Black

Will "Put Cards on Table" and Meet Him Any Time; Suggests Arrangements

ALFRED BLACK'S "cards on the table" challenge is accepted by Sam Bullock, temporary secretary of the Motion Picture Theatre Owners' Association of America, in the following statement from Cleveland, which speaks for itself:

The writer seeks no controversy, neither can he be drawn into whatever trouble may exist between New York State Exhibitors and Mr. Alfred S. Black. A controversy of this kind means confusion. I hate it, and I therefore absolutely agree with friend Black in his "All the cards are on the table" advertisement, to the extent that I herewith accept his suggestion of the first line, "Let us have Facts," and his closing words, "I demand that you, too, lay your cards on the table, and let the Exhibitors and the Advertisers pass judgment," strikes me favorably. That sounds like business to all exhibitors. No bluffing by anyone.

I can freely forgive Alfred for dubbing our hard-working committee "THE SELF-STYLED EXECUTIVE COMMITTEE," and as temporary secretary of same I will therefore meet Alfred any time, any place, anywhere, in acceptance of his proposition to "come clean," "cards face up," and other sporty phrases somewhat puzzling to a Western Reserve "hick" like me. I therefore make a proposition with no "strings" to it, to wit:

I will nominate four of our committee. Mr. Black may nominate his entire committee of six as named in his "Cards on the Table" demand. I have absolute faith in his six as to their integrity.

These two committees shall furnish all documentary data, facts, evidence and figures bearing upon the question of Industrial film advertising: the protection of the exhibitors' screen from the free use of same by producers and advertisers. Also as a legitimate source of revenue to the screen owner and a means of financing a State or National organization; from the inception of the idea up to the date of Mr. Black's first "announcement" in trade paper issues dated December 20, 1919, and December 18 of *Printers Ink,* the National Advertisers' Journal.

I also propose as a committee to consider the above "facts" of one representative from each trade paper, whose decision must be based upon documentary evidence and said evidence to be published in their respective papers. Inasmuch as Mr. Black is quoting Mr. Tim Thrift, chairman of the Film Committee of National Advertisers, I would nominate Mr. Tim Thrift as chairman of the aforesaid committee of trade papers. If Mr. Thrift is not available I would suggest Dr. Francis Holley, director of the Washington, D. C., Bureau of Economics, the biggest showman in the world and whose films are distributed by Universal. These gentlemen, being neutral, would have no vote. Either one is eminently fitted, and I won't worry about anything else.

I would favor admitting any producer or organization exhibitor who can show a membership card in SOME organization, as spectators. This is a straightforward answer to Mr. Alfred Black's "demand." I mean business and will not quibble over arrangements. Will split fifty-fifty on expenses. I think the result of such a meeting will be one grand National Organization of Exhibitors —and God knows that we need the steadying influence of a real theatre owners' organization.

Forget personalities. Let us not delay, or, as Alfred says, "Let us find out quick." That suits me and the "20th Century is running." Let's go!

Mother of Marguerite De La Motte Dies in West

Mrs. Nellie de la Motte, mother of Marguerite de la Motte, the young screen actress, died in Los Angeles as the result of injuries sustained in a recent automobile smash-up, in which her daughter also suffered hurts. Miss Marguerite was sufficiently recovered from her injuries to attend the services and the burial of her mother in the Rosedale Cemetery last week.

Theatre Goes to Moss

Through arrangement with John G. Jermon, who is now operating the Dyckman theatre at 207th street, and Sherman avenue, New York, B. S. Moss will assume control of that theatre next week.

Mr. Moss announces that extensive alterations will be made both in the interior and exterior of the Dyckman which already has a seating capacity of approximately 1,800.

News from the Correspondents

BUFFALO

The Buffalo Theatrical Managers' Association and the Buffalo Motion Picture Exchange Managers' Association gave a banquet in the Hotel Statler Friday, January 16, in honor of Richard C. Fox, manager of the local branch of Famous Players-Lasky, who leaves shortly to take up his new duties in London as sales manager for the Fox Film Corporation in the United Kingdom.

The new exchange building being constructed at 245-249 Franklin street is expected to be ready for occupancy by March 1, according to Henry W. Kahn, local Metro manager, who will have his office in the new exchange. Other branches which will be housed here will be Vitagraph, World and Universal. The new building will have a frontage of 60 feet on Franklin street and a depth of 100 feet.

E. O. Brooks, sales manager of Pathe Exchange, Inc., inspected the Buffalo office on Saturday, January 10 and complimented Manager C. A. Taylor on his excellent showing in the recent and present sales contests. Mr. Taylor won second prize in the Quimby Tribute contest.

Joseph A. Schuchert and Elmer S. Winegar have bought the state rights on "The Exploits of the U-53," which received its initial showing in Buffalo at Shea's Hippodrome and created a sensation at every presentation. Mr. Schuchert reports a rush of exhibitors to book the film.

T. R. Gardiner, manager of the Gardiner Syndicate, Buffalo, gave a dinner in the Hotel Iroquois, Saturday evening, January 10 for his business and sales staff at which he announced the incorporation of the company under the title of Gardiner Pictures, Inc., and stated that offices would be opened in Boston, Pittsburgh, Philadelphia and Albany. The home branch will be at 47 West Swan street, Buffalo.

The Dooley Exchange, Inc., of Syracuse, has opened a Buffalo office at 338 Pearl street with "Jack" Kirsch as manager and H. E. Benedict as booker.

The Independent Picture Sales Company is the latest addition to the ranks of local distributors. The new office has been opened under the management of Lew Horschel at 212 Franklin street. Samuel Carver, of the Family theatre, is interested in the venture. "The Blindness of Youth" and "The Finger of Justice" are being handled by the company.

Alfred R. Sherry, former manager of the Lyric, Family and Shea's Hippodrome, has succeeded William West as manager of the Star theatre. This is the third manager at this house since its re-opening under its new policy last September.

PORTLAND

C. S. Jensen, senior member of the firm of Jensen and Von Herberg, left Portland January 3 for New York where he will attend the fourth annual meeting of the First National Exhibitors' Circuit. Mr. Jensen met Mr. Von Herberg in Spokane and the two traveled east together. Jensen and Von Herberg own five per cent of the total stock of the First National Exhibitors' Circuit.

Douglas Jarmouth arrived in Portland January 1 to take over the management of the Peoples theatre and the exploitation direction of the Star, two of the Portland houses under the direction of Jensen and Von Herberg. Mr. Jarmouth has been in Bremerton, Washington, operating three houses since his discharge from the service. He served in the aviation and was an instructor at San Diego and at Miineola.

Dean Collins has been transferred by Universal from Portland and Seattle to Los Angeles. Mr. Collins asked for the transfer because of illness in his family. He has been with Universal for a number of years during which time in addition to the routine publicity work he has edited "Reel Stuff," a local four page paper for Oregon and Washington exhibitors.

"The Golden Trail," the first production of the American Lifeograph company of Portland, to be shown at a local house had been booked as the opening feature with which the "Rivalo" theatre will open. Its stars are Jane Novak, Jack Livingstone and Jean Hershott who will appear in person the first three days of the showing of the picture.

Misha Guterson, famous Russian orchestra director, arrived in Portland January 1 accompanied by his family, servants and big specially built Winton. Portland will be the permanent home of the Guterson family from now on as the head of the household will be the new director-general of the Rivoli and will also conduct its orchestra. The Rivoli will open January 16.

Extensive improvements are being made by Jensen and Von Herberg on the Peoples theater which is being entirely remodeled and redecorated.

PORTLAND, ORE.

DOUGLAS JARMOUTH has taken up the duties as manager of the Peoples theatre, which is under the direction of Jensen and Von Herberg. Upon the completion of the renovations now under way, the Pictures theatre will open for its first performance on January 16.

Misha Guterson is reported to have received a request from L. W. Thompson, the personal representative of Mary Pickford, to arrange the musical suggestions for "Pollyana."

C. S. Jensen, senior member of the firm of Jensen and Von Herberg, left Portland January 3 for New York to attend the fourth annual session of the First National Exhibitors Circuit. He will be accompanied by Mr. Von Herberg, Seattle resident member of the firm.

Dean Collins, northwest exploitation man for Universal, has been transferred to the South with headquarters in Los Angeles. He will leave Portland about January 10.

John D. Howard, exploitation representative for Famous Players-Lasky Corporation, arrived in Portland last Thursday from New York. Mr. Howard has been sent to the Portland territory to handle publicity and advertising for the local exchange.

Reports from Portland tell of extreme difficulties encountered in the transportation of film during a recent spell of snowy weather which particularly crippled facilities for sending films to the less populated centers in the vicinity. Many of the houses out through the state were obliged to close down for want of lighting facilities, it is stated.

E. C. Smith, manager of the Liberty theatre, Dayton, Washington, lost his house in a fire that occurred on the twelfth, in zero weather, the only thing that was saved being the films that were being used. The loss, however, was covered by insurance, and he expects to rebuild and reopen in the near future.

B. F. Munson has purchased the Grand theatre, in Sheridan, Oregon, from E. E. Lewis, and was in Portland this week arranging for his future programs.

Representative citizens of the Greek colony of Portland were at the Universal film exchange Tuesday and the projection room was turned over to them for a preliminary viewing of a motion picture showing the participation of the Greek nation in the great war. The film was brought here by D. Protopapas, to be shown before the Greek citizens and friends of the Greek people.

Norman F. Haas, former manager of the Empress theatre, Anacortes, Washington, came to Portland this week and will go on the road in this territory for the Universal exchange. B. F. Albertson of Seattle, and H. R. Keele, also of Seattle, came to Portland Thursday and will be on the road for the same exchange for a time.

Al Rosenberg, formerly handling states right features in the Northwest, has attached himself to the Universal office in Seattle, and will go on the road for V. M. Schubach, formerly of Portland, who is now managing the Seattle office.

DETROIT

COMMONWEALTH PRODUCTIONS, INC., has just filed articles of incorporation in Michigan with the secretary of state. It is a new state rights organization, its backers and organizers being Robert Churchill, Detroit manager for United Artists; W. A. Haynes, Detroit manager for Hallmark, both of whom have resigned, and Herb Weil, owner of various theatres in Port Huron and other cities. The company has purchased state rights on "The Confession" and offices have been established at 607 Film building.

M. Harlan Starr has taken charge of the Detroit exchange for Triangle, succeeding Edward F. Callahan, who returned to New York. Mr. Starr was field manager for the Cornelius-Clarke Corporation, handling Chaplin Classics, but resigned because of his desire to live with his family.

C. G. Kingsley, manager of the Realart Detroit exchange, is to be transferred to the Omaha exchange. Alfred F. Tanzer, formerly of Milwaukee, has become manager of the United Features office here.

Tom Moule has been appointed manager of the Adams as well as Madison theatre by John H. Kunsky, Howard Pierce, former Adams manager, now devoting his time to publicity and exploitation for all the Kunsky chain of houses.

Fred De Lodder, owner of the Del-The and Your theatres, has purchased a controlling interest in the Maxine.

Detroit film salesmen, exchange managers and department heads will hold a get together dinner soon at the Detroit Board of Commerce.

Herbert Weil and associates have purchased the Bijou theatre, which gives them control of every house there. They are now figuring on the erection of a new house in Marysville, Mich., just south of Port Huron, where a city of 50,000 or more is now being built and laid out by interests formerly identified with Henry Ford.

Left—Misha Guterson, conductor of the orchestra and managing director of the Rivoli theatre of Portland, and J. Aronson, president of the board of directors of that Oregon theatre

CANADA

MAYNARD JOINER, director of t Grand Theatre Orchestra, has been a pointed manager of the Grand Theatre, Ca gary, Alberta, in succession to R. J. Lydia who has joined the Trans-Canada Theatre Limited. Mr. Joiner will continue to a as leader of the orchestra as well as ser in the capacity of manager of the house.

Mr. M. Kashin, formerly manager of t Broadway Theatre, New York, has becom manager of the Holman Theatre, Montre Quebec, in succession to Mr. John Fiddes.

Following the destruction by fire of A Saints' Cathedral, one of the oldest a largest churches in the City of Edmontc Alberta, the rector, Rev. E. Pierce Gou ing, arranged to hold Sunday services the Empress Theatre, which is one of t well-known moving picture theatres of t Western city. The use of the theatre w extended by Manager Hazza.

As a result of the action of the Manito Provincial Government and the City Winnipeg in adopting various stringe regulations to govern the operation of fi exchanges in Winnipeg, the managers the exchanges have virtually decided to u dertake the erection of one large buildi in which to provide accommodation for t various offices. The matter is receiving t very serious consideration of the manage

A number of important changes have be made in the personnel of the Vitagraph ganization in Canada. W. F. Barrett, w has been manager of the Toronto Vitagra office for a number of years, has been a pointed division manager and will ha charge of all Vitagraph business in Canad Jack Droy, who has been assistant manag of Vitagraph since the opening of the T ronto office has been made manager of t Toronto branch. Frank Meyers, who h been on the road in Western Ontario, h become assistant manager of the Toror office.

The day has apparently passed in Canad when the first thought of those in auth ity seemed to be to order the closing moving picture theatres because of an u usual situation. During the recent c shortage, not one theatre was ordered close as a coal conservation measure ev though the situation became quite acute many cities, particularly in Ontario. T ronto has also been having a smallp scare, but the disease is reported to be a mild type. The authorities of Toron where the disease is prevalent, and of near cities have not deemed it advisable to ord the closing of the theatres.

PROVIDENCE, R. I.

CHARLIE CHAPLIN hit Providence his flivver last week by playing in f of the eight larger picture houses. T Rialto, Modern, Strand, Emery and Fa got him, but all had unusually strong f tures as drawing cards, it is stated.

The Rhode Island Legislature has open and one of the first bills expected to introduced is one legalizing moving-pict performances on Sunday. Clergymen h are said to be bitterly opposed to any su plan.

Reports from New Bedford, Mass., s that the attendance at the motion-pict houses on the second Sunday opening w not as large as that which filled the theat on the first Sunday. The cold weather w given as the reason for the reduced nu bers. The Olympia showed the "Mira Man," while May Allison in the Me picture, "The Return of Mary," was f tured in the Rialto.

The Royal theatre of which Fred Lov is the manager, has re-opened after be closed for a short time while an addit large enough to accommodate 500 more p sons was being completed. A stage been built into the "annex," it is stated

The Empire Theatre company of N Bedford has been organized, and work w be started at once upon a modern thea with a seating capacity of 2,450 perso The new corporation is said to be capi ized at $200,000. The house will be co pleted in time to hold the formal open Labor Day. Vaudeville and motion pictu will be shown.

¶ The Correspondence that is hot off the telegraph wires.

¶ "With the First Runs"—Page 1056.

Chicago and the Mid-West

By L. H. Mason

Felix Feist, vice-president and man- r of sales for Goldwyn Distributing rporation, was in Chicago last week his tour of the country. Arthur Atlanta manager, and H. A. dy, Cleveland manager for Gold- yn, were in Chicago to meet and con- with Mr. Feist. A feature of his journ in the windy city was a sales eting and banquet at the Hotel Mor- son, which gave the local staff an op- rtunity to meet their chief and gain w enthusiasm.

A. Anderson has resigned from Bee- ve Exchange sales force to become anager of the Liberty theatre, 3705 llerton avenue, Chicago.

Mr. and Mrs. Aaron J. Jones, Mr. d Mrs. Adolph Linick and Mr. and rs. Peter J. Schaefer of Chicago. re guests of Adolph Zukor in New rk at the marriage of his daughter Arthur Loew, son of Marcus ew, the theatrical magnate, recently. and Mrs. Jones have returned to icago and the Linick and Schaefer milies plan to go to Pasadena, Cal. the remainder of the winter.

une Caprice passed through Chicago s week on her way to Kansas City, ere she will appear at the Garden atre in person. She later will be n at the Jones, Linick and Schaefer es in Chicago.

Beginning January 24, the Ziegfeld atre plans to show all Paramount- craft pre-release pictures. The t scheduled for this popular oul Mich" house, under the new y, is Charles Ray in "Red Hot

lice Joyce in the big Vitagraph pic- , "Slaves of Pride," is having an sually successful, lengthy, loop run rding to manager Fred Aiken of graph. Last week the picture was he State-Lake, this week at the heum and next week will be shown Band Box, following which the re will be released generally. Un- lly heavy bookings for this produc- are reported.

. T. Loper, who recently secured lease to the Vaudette at Spring- Ill., will close it on March 1 and del the house, making it a big up- te theatre.

In Old Kentucky" opened to great ness in the loop, holding them out e Randolph theatre. It has eight to run in various downtown es.

G. McGee has opened the Family tre at Oregon, Ill.

nong the Illinois exhibitors visit- Chicago this week were, J. H. s, of the Star theatre, Oregon; John F. Dittman, Strand theatre, Freeport; A. F. Schallberg, of the Avay theatre, Moline; and E. L. Jana, Star theatre, Algonquin.

News Items From All Sources

Max Goldstine, widely known Chicago moving picture man, formerly of Paramount, is a New York visitor.

"Red" Mager has been appointed Chicago Representative for 1920 for J. F. Dittman's Freeport string of houses, as in the past.

President Spanuth of the Commonwealth Pictures Corporation, has returned from Algonquin, Ill., where he has been supervising the filming of the first of the Billy Whisker series. Mr. Spanuth reports they shot about 3,000 feet of fine snow scenes with Billy Whiskers as the hero. Billy is some goat, is Mr. Spanuth's verdict after working with him for a week and is sure to make a hit with picture fans. Commonwealth expects to start in on a new policy shortly, of buying state right features for Illinois, Indiana and Wisconsin and already is negotiating for two pictures.

President Schindler, of the Mickey Film Company, has completed retitling and cutting of "The Woman He Chose," a screen adaptation of the novel by the eminent Swedish author, Dr. Selma Lagerlof, the only woman awarded the Nobel Prize in literature and gave a private view of the completed picture last week. It is the opinion of those who saw the drama that the Swedish Biograph Company, which photographed it in the land of the midnight sun, had produced a masterful human interest story, dealing with the people of the north country. The action is coherent and the play is life as it comes to us through the medium of an artist. Mr. Schindler expects to put this production on the state rights market at an early date.

A few weeks ago the Chicago office of Select reported setting a new mark in booking records and this week they have gone one better, breaking all previous records by 27%. Manager Beadell is very proud of this achievement as comparatively few pictures have been released, the average being about one a month since last July. His staff did more business with one picture released in December, 1919, than with three released during the previous December. Good pictures, a real sales force and service were the factors in making this record possible, according to Mr. Beadell.

Frank Fisher, owner of the LaSalle theatre in LaSalle, who recently purchased the Rialto, Grand, Majestic and Willard at Kewanee, from Art Taylor, already is operating the three first mentioned and will take over the Willard February 1.

Joe Rodderick, district manager of the Universal, has left Chicago for Kansas City to supervise the office there.

Manager Lesserman of the Chicago office is enthusiastic over the way his staff is booking Universal's five serials for 1920. He states that there is a marked demand among exhibitors for high-class productions along these lines, especially where the stars are of the first magnitude.

Wallace Mayer, now booker and office manager of First National, is to join the staff of Robertson-Cole Chicago office as assistant to manager Max Levy.

Owen Moore and Director Wesley Ruggles were in Chicago last week on their way to the West Coast where they are to start work on a new Select picture, "His Word of Honor."

The Empress theatre at Peoria is to close its doors permanently May 1 and it is reported, will be remodeled and turned into a business block. Manager McNally expects to have his big new Madison theatre in operation by July 1.

W. S. Bracken has purchased the Colieum theatre in Marseilles from Peck Collins, owner of the Apollo at Ottawa.

Mr. Benjamin Howells brought Mr. Howells out to the Rothacker studio laboratory last week so he could see where are made the First National prints which his brother, D. P. Howells, distributes abroad.

James Quirk, editor of *Photoplay*, added to the cheer about the Rothacker Chicago plant last week by paying it a visit. Another dash was added by a call from "Smiling" Billy Mason.

E. F. Hurly, for many years connected with theatrical and moving picture enterprises, has joined the Robertson-Cole staff and will assist in the exploitation and sales promition of the Walter Johnston South Sea Island pictures in Illinois.

B. I. Dasent has been appointed publicity manager for the Capital Film Company and has already taken up his duties. Mr. Dasent was formerly dramatic editor of the New York *Herald* for many years, as well as the New York *Times*. He also was manager of several Savage productions and has wide experience along publicity lines.

The Goldwyn Exchanges at Chicago and St. Louis are the latest to join the long list of picture distributors who have their films cleaned and renovated by A. Teitel and he is already at work on some of their large productions.

W. H. Aiken, an American representative, reports booking "The Hellion" for the fourteen Iowa theatres of the Adams Circuit for February showing. "Six Feet Four" ran during Christmas week in the same string of theatres. Mr. Aiken says he does business with Mrs. J. W. Adams, who, in this case, is "the man to see."

While Mr. Adams is scouting up rundown theatres, buying up "lemons," his wife is on the job at their headquarters, transforming them into active money-makers. A year ago there were three Adams theatres. Today they operate fourteen and expect soon to own a lot more.

Local advertising is the beginning and the end of Mrs. Adams' creed. She runs her own printing plant and in advance of each feature she has several thousand hand-bills distributed in each town there. Under her management these houses soon become popular and prosperous.

The Idle Hour theatre of Grand Rapids, Mich., is running American Film Company features exclusively from January 4 to February 16. This unusual contract, secured by John McFarland, "Flying A" salesman, begins with "Trixie from Broadway," which is booked for three days and goes right down the list in the following order: "Trixie from Broadway," "Yvonne from Paris," "A Sporting Chance," "The Tiger Lily," "A Bachelor's Wife," "Some Liar" "Put Up Your Hands," "The Intrusion of Isabel," "This Hero Stuff," "Molly of the Follies," "Rosemary Climbs the Heights," "All the World to Nothing," "Money Isn't Everything," "The Eyes of Julia Deep," "Hobbs in a Hurry," and "Fair Enough."

Since the American has abandoned the so-called "star system" and centered its effort and thought upon the demands of the story, the results are such as to cause General Manager R. R. Nehls to wear a smile that won't come off. Several "best sellers" have been secured and are awaiting film adaptation. One famous novel now is in the hands of a director who has the knack of extracting the high-lights which make a strong photoplay and with a third super-drama undergoing final trimming operations in the company's laboratory, "Flying A's" are

(*Continued on page* 1038)

Florida as a Producing Site

Klutho Studios Issue Statement That Indicates Advantages to Be Secured

THE Klutho Studios, located in Jacksonville, Fla., claims that the Jacksonville district offers one of the best sites for picture production purposes that can be found in the States. Owing to the fact that the Klutho studios have been erected only a few years ago, it is said that the facilities for production offered by this plant and the character of the surrounding country are not widely known among the producing forces.

The suggestion is contained in the recent communication from the Klutho organization that this section of the country would offer an excellent location to relieve the congestion at other Eastern points, due to the return of so many companies from the West coast at this time of the year. In describing the advantages to be found in the area of the Klutho plant at Jacksonville, the following statement has been received from H. J. Klutho:

"It is the terminus of all the trunk lines that enter Florida, and can be reached within twenty-eight hours from New York by some of the finest trains that operate. It has green foliage all the year round and is the largest city in the State. It has over one hundred thousand inhabitants and so is metropolitan in character. It has steamship docks and steamships sailing from New York three times a week.

"It is also nearest to mountain scenes in Georgia. Although Jacksonville is several hundred miles further south than Los Angeles, it is a remarkable fact that locations can be obtained with nothing but live oak trees in view, giving the effect of Northern scenery—whereas several thousand yards away a jungle scene can be photographed that would suggest the South Sea Islands.

"From the location standpoint Florida has not yet been scratched on the surface. The companies that have been South have barely gotten away from the railroad tracks and the smell of the locomotive smoke. One man only, and his name is Mr. Frederick Burlingham of the Burlingham-Paramount-Adventure Pictures, has penetrated somewhat into the interior of Florida and has been wonderfully rewarded for his trouble."

Chicago News Notes

(*Continued from page* 1037)

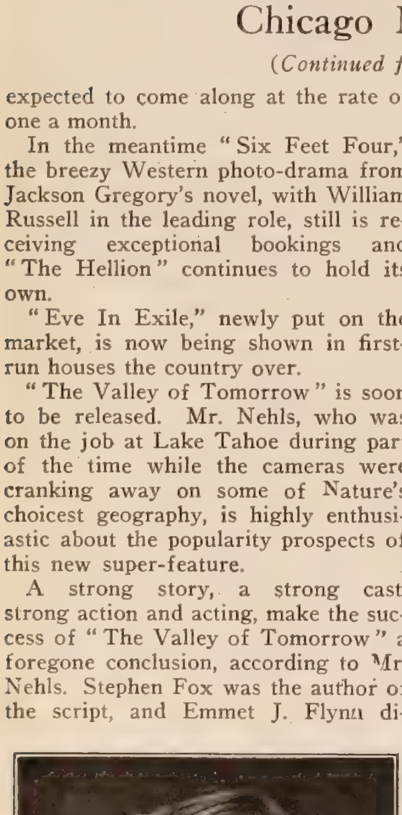
expected to come along at the rate of one a month.

In the meantime "Six Feet Four," the breezy Western photo-drama from Jackson Gregory's novel, with William Russell in the leading role, still is receiving exceptional bookings and "The Hellion" continues to hold its own.

"Eve In Exile," newly put on the market, is now being shown in first-run houses the country over.

"The Valley of Tomorrow" is soon to be released. Mr. Nehls, who was on the job at Lake Tahoe during part of the time while the cameras were cranking away on some of Nature's choicest geography, is highly enthusiastic about the popularity prospects of this new super-feature.

A strong story, a strong cast, strong action and acting, make the success of "The Valley of Tomorrow" a foregone conclusion, according to Mr. Nehls. Stephen Fox was the author of the script, and Emmet J. Flynn directed the production, which is being released as a "Flying A" Special.



R. R. Nehls, general manager, American Film Co.

"The Dangerous Talent," a coming Margarita Fisher attraction, and a new production of unusual calibre featuring the famous prima donna, Madame Marguerita Sylva, are big pictures which American headquarters in Chicago already are talking of.

Work of razing five buildings at State and Lake streets, to make way for Balaban & Katz big loop theatre, started this week. That no time will be lost in the construction, caissoned foundations will be started even before the present structures are wrecked entirely. It is estimated that the Capitol, which will be the name of the new house, will entail an expenditure of $4,000,000 and will be one of the finest theatres from an architectural and artistic standpoint, as well as in size, in existence. There will be no stores or offices in the building, but rest rooms for women, smoking rooms for men, children's playrooms a splendid promenade and foyer will be among the attractions of the theatre, which is being built to accommodate approximately 5,000 persons at a single performance.

The Aero Club of Illinois attended a private view of "The Great Air Robbery," featuring Lieut. Locklear, at the Universal Exchange this week. Among those present was the noted American ace, Major Reed Landis, who expressed himself as amazed at the wonderful air stunts shown in the picture and the ability of the producer to photograph them.

Francelia Billington in "The Day She Paid" continues to be a strong drawing card in the second week of this feature's run at the Casino in the Chicago loop.

Harry Schwalbe, First National Exhibitor's Circuit "watch dog of the treasu putting over a little allegorical stuff on the "saying nothing and saw wood" i

The Producer's Task Defin

SOME sound picture philosophy and timely suggestions are contained in a statement recently issued by King W. Vidor, producer of "The Turn in the Road," "Better Times," and "Poor Relations." The statement is reproduced in the following:

"What a man does in his leisure moments is as important to the community as a man's workaday hours are to his employer. Bolsheviks are not made during working hours because, during that time, man's mind is occupied. It is after hours, the leisure moments, that the insidious propagandist seizes upon to instill the mental serum which poisons humanity.

"The Motion Picture Producer, then, should awaken to a keen sense of duty, a responsibility which lies beyond the point of entertainment.

"The Producer's task, it must be admitted, is a difficult one; he cannot preach and he is not an instructor. But it is possible, however, to be noble without being melodramatic; to be sweet without being tiresome; to be romantic without being maudlin; to be serious without being sanctimoni solemn; to be a winged angel of thoughts without being shot f goose.

"It is through the medium of tion pictures that the working must be made to realize that th ployer's lot is not one of indolen in a palace of luxury. And it fo that the employer shall come t that the laborer is as worthy of sideration as he is of his hire.

"The evening hours are man's valuable for, paradoxically spe they are his leisure moments, t what makes them valuable. ' shall I do this evening?' This question which agitates millio minds every night, male and f alike. This question might be lated to mean 'What shall I about tonight?' It is up to the M Picture Producer to give to these minds a theme constructive as w instructive, while ostensibly ca merely to the entertainment o public."

Garson Stars Conway Tea

"Michael and His Lost Angel" Is to Be Six-Part Production for Equity

HARRY GARSON, producer of the Equity pictures in which Clara Kimball Young stars, and under whose direction four Special productions a year are to be made, has decided to star Conway Tearle in the forthcoming special production which is being made from the noted fiction document "Michael and His Lost Angel," but which title will be changed for screen service to a shorter and more appropriate one with commercial value.

Conway Tearle has long been an attractive personality before film patrons, and because of his association with a number of feminine stars of the screen, has developed a personal following hardly second to any of the women stars with whom he has worked. Mr. Tearle, in addition to playing the principal male role in a great many legitimate productions in which he has been featured or co-featured, has bee opposite Clara Kimball Young in Common Law" several years ag later with Mary Pickford in ' Maris," then later with Miss again in "The Foolish Virgin."

Louis Mayer featured Mr. opposite Anita Stewart in "Mi Paint Girl," while Norma Tal has been seen opposite Mr. Te "The Way of a Woman," and Loves and Lies." In "The Vi Vamp," Constance Talmadge's fir ture through the First Nationa Tearle had the important mal and later he appeared in "The for Sale," "The Judgment Hous opposite Marion Davies in Folly." All this work has been tailed in with Mr. Tearle's work dramatic stage.

Indiana Capital Flows Into Picture Ventures

The rapid growth of the photoplay ndustry in the rapidly growing small nanufacturing center cities of north- rn Indiana was evidenced last week y the filing of articles of incorpora- n of the Marion Theatre Company f Marion with the Secretary of State t Indianapolis. The company is cap- alized at $500,000, making it one of e biggest, if not the biggest, motion icture exhibiting corporation in In- iana outside the capital city.

Clarence L. Brannigan, proprietor f the Marion and Luna-Lite theatres Marion; Billy O. Connors, Mr. rannigan's assistant manager, and lfred Hogston, a Marion attorney, e directors named in the articles of corporation.

It is the plan of the company, Mr rannigan said, to erect a 2,000-seat otoplay house in Marion next sum- er at a cost of approximately 00,000.

Guy Empey Edits a New Monthly, "Uncle Sam"

Guy Empey announces the publica- n of a new magazine, called "Uncle am" which he is now editing. The riodical is to appear monthly. An cerpt from the editorial appearing the January issue sets forth the ex- essed purpose of the new publica- n:

"It intends to be the spokesman of e People—the Plain People—the inety-Five Million. Because, if the ry rich can own daily newspapers, d the extremely poor distribute bol- evist literature from automobiles, it ems only just that the class which is bbed by the one party and threat- ed by the other, should have a ance to say something occasionally and say it without mincing words."

"The Beggar Prince" Is Called Timely Film

"The Beggar Prince," it is said, rds Sessue Hayakawa one of the st interesting and unique roles of career. The production which was de for Robertson-Cole by Haworth m an original story by E. Richard ayer, is a whimical satire on perti- t and timely subjects, among them belief in the majesty of kings.

uglas Jarmouth, new manager of the Peoples theatre, Portland, Ore.

These are only a few of the "actors" who will appear in Martin Johnson's new Cannibal Island pictures, to be released by Robertson-Cole

MARTIN JOHNSON WRITES US FROM CANNIBAL-LAND

MARTIN JOHNSON, from his distant habitat in the New Hebrides, where he is preparing material for more releases through Robertson-Cole, has found time to address a few lines to the NEWS on the experiences he has met. Under a date line of Nov. 8, 1919, at Malekula, New Hebrides, he writes:

"After six months among the cannibals of Malekula, we are waiting for a ship to take us to Sydney with 25,000 feet of wonderful film. We found a race of monkey people, a race of dwarfs, a race of long-headed people, and we have filmed them all.

"We had been told that the village contained about one-hundred people, but on reaching it we found five-hundred warriors preparing to march on another tribe. Mrs. Johnson and myself were alone, excepting for five boys carrying my cameras—we thought our time had come, but they were intent on their own affairs and we hurried back to salt-water. In a few days we returned with our armed guard and found the people curing human heads that they had brought back."

"Snipe" Ads Struck at Source

Col. Fred Levy to Request Retail Clothiers to Deal Direct with Exhibitor

AN exhibitor protective measure, sweeping, drastic and radical beyond all precedent, aimed to destroy the producer-distributor practice of injecting "snipe" advertising into entertainment film, and which will ally with theatre owners approximately eleven thousand retail clothing dealers in their fight to stamp out the alleged trespass of screen rights, will be sought by Colonel Fred Levy, owner of the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, in a resolution which he will present as president of the National Association of Retail Clothiers at the forthcoming convention of that body.

This action by the executive head of the largest organization of retailers in the United States undoubtedly will have a far reaching effect, both in its bearing on the future of the so-called "snipe" advertising, and in its moral effect upon the advertising profession as a whole. The National Association of Retail Clothiers, firmly intrenched with a membership that includes every clothing merchant of consequence in the country, is viewed by other associations of retailers in different lines, and by national advertisers and the legitimate paid-publicity fraternity, as an association of unusual strength and influence, and which, in its joint recommendations, commands serious consideration.

As president of this organization Colonel Levy will present a resolution to the convention calling upon the eleven thousand retail dealers to ask the clothing manufacturers of the United States not to go to the film producers and distributors to place clothing advertisements on the screen, but to go direct to the exhibitors and make mutually satisfactory arrangements with them for the showing of slides and films that advertise the various brands of wearing apparel.

This action, in the opinion of Colonel Levy, who is the head of Levy Brothers, of Louisville, Ky., and one of the largest retail clothing firms in the South, will strike directly to the heart of the situation, and have a reaction on national advertisers in other lines which will go a long way toward clarifying the problem for exhibitors, and which will awaken the advertisers to the reel methods by which producers and distributors have obtained circulation for semi-advertising films in the past.

Wayburn Withdraws from Capitol Theatre

An announcement, equivalent to forecasting enlarged and more ambitious activities for the new Capitol theatre, has come from Managing Director Edward Bowes of that institution. Ned Wayburn, who has staged the two revues that have been produced at the Capitol supplementing the motion picture and orchestral program, will withdraw as producing director because of his inability to devote the great amount of time essential to the frequent and elaborate changes of bill contemplated in the Capitol policy. Expert producers, who will devote their time exclusively to this purpose, will hereafter control the actual staging of the ever-changing and ambitious offerings at the Capitol.

At the same time it has become known that Messmore Kendall, president of the Moredall Realty Corporation, owners and operators of the Capitol theatre, has just purchased the two buildings 231 and 233 West 50th street, immediately adjoining the theatre, for scenic studios, rehearsal rooms, costume department and to house its mechanical staff. The purchase was made by Mr. Kendall personally.

National Board Lists "American" Subjects

A list of 224 motion pictures suitable for use in Americanization programs has been prepared by the National Board of Review. The National Board had foreseen the call for pictures of this type and when the Joint Committee on Education of the Senate and the House in Washington adopted the resolution last month requesting the motion picture industry "to do all in its power to upbuild and strengthen the spirit of Americanization within our people," the National Board regarded the time as ripe to put in available form the data it had been gathering. The result is this list of pictures drawn from the product of all companies: dramas dealing with American life and short pictures of travel in the United States and possessions as well as those showing American industries and accomplishment. This list may be obtained freely from the National Board of Review, 70 Fifth Avenue, New York City, upon request accompanied merely by postage.

Insurance Policies Given Rothacker Workers

Workers at the Rothacker Film Mfg. Co.'s Chicago studio-laboratory started out the new year each with a brand new life insurance policy. The policies were presented by the company. It is a Rothacker custom of a number of years' standing to provide workers with annual life insurance, a policy increasing with each year of a worker's service.

In presenting the policies, President Watterson R. Rothacker expressed the hope that none of the workers would have occasion to use his policy during the year.

"Life insurance," said Mr. Rothacker, "is a fine thing—so long as you don't cash in on it."

The Reader Has His Say

Where an Advertisement Becomes Too Strong

Editor Motion Picture News,
New York.

What appears to me to be the most ridiculous advertisement I have ever read in your publication appears in your issue of January 10, 1920. I refer to what is supposed to be a copy of a telegram from the manager of a local theater to the General Manager of Realart Pictures, New York.

Until I read this advertisement in which this manager states when he ran a certain picture "everyone else is starving" (I suppose he means every other "theatre" but his own, surely he does not mean the whole population of Richmond), I would not believe there is a manager of a theatre in this city who would stand in the front of the house of a competitor to find out what his competitor is doing. But since reading this ad I must be mistaken, how, could a manager know the other houses were starving and in this case he must have had poor eyesight.

I can only speak for this house with which I am connected and will say I did not starve, in fact I enjoyed a very good Christmas dinner, made doubly enjoyable by the splendid business we did "during the worst week in amusement business."

I suppose this ad was inserted by the advertiser for the purpose of pulling business, but, Mr. Editor, are the exhibitors who read your valuable paper so lacking in intelligence as to swallow such statements and to be influenced to book a picture on the strength of such statements? I ask this question, but I know they are not.

We are happy to be able to contradict the statement that we were starving with all of the other houses. We do not know what the other houses were doing as we were too busy attending to our own business.

Walter F. Klein,
Sec.-Treas., Bluebird Theatre.
Richmond, Va.

Declares Small Town Man Pays for "Key City" Runs

Editor Motion Picture News,
New York.

I have read with interest the various matters discussed in your paper from the exhibitor standpoint and the producer. The article written by Mr. Laemmle regarding the Key City bookings has broken the ice on one of the subjects which I have had some ideas of my own but not being on the inside could not make any definite statement, but when a man of the standing and reputation that Mr. Laemmle holds, speaks out, there must be a great deal of truth in his statement.

Starting almost two years ago but more noticeable the last year, there has been a definite drive in the salesman's attitude to always drive home the fact that such and such a picture was playing on Curtis Street in Denver—that is was cleaning up. They always tried to use that line of persuasion to make bookings. They carried the idea that the only brains in the exhibiting business was in the Key City.

The exchange would then follow up with a lot of stuff about this picture breaking all records and that if we did not show it we were behind the times. I have, like others; fallen for that line of bunk only to find out that either the great brain in Denver was wrong or our people. At first I gave Denver the benefit of the doubt, but on talking and investigating the subject with other exhibitors I found that in nearly every case they had the sad experience that I had.

We paid unreasonable rental on the strength of the "bull" put out by the exchange on the Key City showing. Later I took the stand that any of these so-called record breaking pictures would have to be sent here for showing. I wanted the picture to be the salesman and not the so-called brains in Denver. After a few of these requests and showings we learned that the salesman and exchange had greatly exaggerated the picture, that in many cases it was not much better than a program picture. To have booked it and advertised it as would have had to be done would have been overselling the public, and lose the faith of our patrons.

It has now developed that no exchanges will send us any of these so-called record breaking subjects for review because they know their line of bull far exceeds the value of their product. Their Key City showings may continue to fool the majority, but this territory has had its eye teeth cut on that subject. A Key City showing means nothing to us—rather we look on it with some concern of suspicion. Not all such Key City showings are so recognized, as a successful first showing without doubt helps the entire territory, but the point I wish to make clear is, that every time there is a Key City showing that subject (no matter what it is) breaks all records, and the exchange tries to inflate rentals on such propaganda.

I feel that these Key City showings do not cost the house any rental, that the exchange to get a showing and bunk the exhibitor plays the picture free of rental so they can sell it in the territory. I further contend that this system is used by one of the largest exhibiting circuits, that the franchise holder does not pay any rental on the film they use, but passes his share of rental to the exhibitors in that territory, that is why they ask and get such unreasonable rentals. Their plan was that every town was graded according to population, and they at times gave figures and even contracts for a certain picture only to cancel or withdraw contracts as they had found the picture to be a clean up, so they wanted more money.

That brings me to the subject of the 10 per cent. rental discussed in your paper. The majority of the Key City houses do not pay any film rental, so pass their share to the small exhibitor whose average without a doubt runs from 25 per cent. to better then 50 per cent. of the gross receipts. The big houses make their tax returns but there is no proportion of that amount made in rentals. I do not think Famous Players, Fox or any of the producers' houses pay film rental, but pass it to the small town exhibitor and then uses his Key City run as propaganda to sell his product. The few independent big town exhibitors are so under the control of the producers that what he wants to do and determines to do, is overcome by producers steam roller. Its about time the entire exhibiting end of the business throws off its blindfold and organizes so he will get a square deal. When he does organize, demands and gets a square deal, then a great deal of the strife, misunderstandings and general gyping attitude will be eliminated, and peace and harmony will prevail in this business.

Leo Peterson,
Iris Theatre.
Belle Fourche, S. D.

Oklahoma City

A BILL prohibiting the showing of moving picture films featuring the work of desperadoes, bandits, train robbers and other outlaws has just been introduced in Congress by Congressman J. W. Harreld of the Fifth District of Oklahoma. The proposed act provides penalties of $10,000 and five years' imprisonment for transporting from one state to another, or for the showing of a film depicting the life or conduct of any former convict, desperado, bandit or train robber.

Unable to agree on a new working contract, all members of the International Stage Hands and Moving Picture Operators' Union employed in moving picture theatres at Okmulgee, Okla., are on a strike and are picketing the theatres which are using non-union help. The strikers claim that the picketing has hurt the movie business in Okmulgee, while the theatre managers claim on the other hand that they have lost no business as a result of the strike.

The Orpheum theatre, one of the oldest and most widely known playhouses in the Southwest, was destroyed by fire at Mexico, Mo., morning of January 3. The aged father of Shirley Thompson, manager of the theatre, was trapped by the flames and perished before he could be rescued by the firemen.

Work will commence January 15 on a new $500,000 theatre, to be built at Oklahoma City, Okla., by J. H. Cooper of Wichita, Kansas. The new theatre will be named the Cooper and will seat more than 2,000 persons, and will be the most modern in the state.

¶ Full News of the State Rights Field.

¶ Page 1095.

Ohioans Indorse New First National Franchise Plans

(*Continued from page* 1035)

exhibitor booking interests became famous more than a year ago when it was discovered that the plan enabled the First National first run account in Cleveland to book the Chaplin productions for week stands at a rental of $600, with return engagements rental free. This, it was revealed then, was the first run percentage equivalent of the total negative cost assessed by the national body to the Ohio franchise.

It is this method of mutualization which is an outstanding feature of the new distributing plan, and which virtually eliminates film rentals and rental speculations, translating them into terms of definite percentages that remain fixed and permanent, varying only according to the differences in negative valuations for attractions released by Associated First National Pictures, Incorporated.

"The plan has proven itself," says Mr. Mandelbaum. "Ohio exhibitors have demonstrated conclusively that the theatre branch of the industry takes on a remarkable degree of stability when the uncertainties of non-systematic distribution are removed, with all of their evil and dishonest and unfair practices. The Ohio exchange has not been conducted for profit. It has been operated to perform the mechanical functions of shipping, film cleaning, and the usual operations of an exchange, on a cost basis, fixed and permanent, and which gives our exhibitor members their special feature releases without excessive additions to the territorial negative cost. Each member has absolute protection in his own locality. He does not have to concern himself with possible opposition for First National attractions, because his sub-franchise protects him. And still, this proviso is eminently fair to the producers, whose productions First National buys in open competition with other purchasing agencies, thereby assuring the stars or producers of the full market value for their efforts, determined by competitive demand among distributors."

Exhibitor members of the Ohio company who attended the Cleveland meeting were: B. A. Barbian, The Waldorf Amusement Co., Akron, O.; The Messrs. Botzum, Strand Theatre, Canton, O.; C. A. Smith, Star Theatre, Ghillicothe, O.; Henry Levy, Liberty and Park Theatres, Cincinnati, O.; M. J. Krejzl and John Cerveny, Arion Theatre, Cleveland, O.; G. F. Stang, Camera Theatre, Cleveland, O.; I. M. Paul, Cedar Theatre, Cleveland, O.; National Motion Picture Co., Clark National Theatre, Cleveland, O.; Messrs. Scoville and Essick, Ezella Theatre, Cleveland, O.; W. G. Montgomery, Golden Eagle Theatre, Cleveland, O.; The Home Amusement Co., Home Theatre, Cleveland, O; Thomas Urbansky, Jennings Theatre, Cleveland, O.; The Bronx Amusement Co., Jewel Theatre, Cleveland, O.; J. A. Brown, Lorain Theatre, Cleveland, O.; The Madison Theatre Co., Madison Theatre, Cleveland, O.; Messrs. Belles and Stevens, Main Theatre, Cleveland, O.; W. J. Slimm, Marquis Theatre, Cleveland, O.; Barck and Greenberger, Market Square Theatre, Cleveland, O.; J. J. Harwood, National Theatre, Cleveland, O.; Paul Guddonovic, Norwood Theatre, Cleveland, O.; H. E. Horwitz, Olympia Theatre, Cleveland, O.; Messrs. Reuf and Essing, Rialto Theatre, Cleveland, O.; Elizabeth Reif, Ridge and Stork Theatre, Cleveland, O.; Messrs. Scoville and Essick, Sunbeam Theatre, Cleveland, O.; George W. Heinbuch, Superior Theatre, Cleveland, O.; George Trcka, Union Theatre, Cleveland, O.; The Hutsenpiller Amusement Co., Virginia Theatre, Clevealnd, O.; F. C. Linnert, Wade Park Orpheum Theatre, Cleveland, O.; Charles Pintner, Washington Park Theatre, Cleveland, O.; E. A. Siebanoller, Windamere Theatre, Cleveland, O.; Abe
Yale Theatre, Cleveland, O.; Max
tel, "U" Theatre, Cleveland, O.; S.
Colonial Theatre, Columbus, O.; the
Theatre, Dayton, O.; the Strand,
Walnut and Bijou Theatres, Cincinn
F. Herboltzheimer, Colúmbia Theat
lumbus, O.; J. G. Flack, La Grande
Conneaut, O.; S. C. Vale, Pictori
Vale Theatres, Dennison, W. K. B
New Royal Theatre, Findlay, O.;
Miller, Strand Theatre, O. H. Thea
Wonderland Theatre, Fremont, O.
Paul, Royal Theatre, Galion, O.; J. M
man, Opera House, Gallipolis, O.; M
Wolcott Amusement Co., Liberty
Geneva, O.; Nick McMahon, Grand
Ironton, O.; Henry J. & Carl M.
Grand Opera House, Kenton, O.; A.
hardt, Dreamland Theatre, Lora
George Schenker, Pearl Theatre, Lor
August Ilg, Wonderland Theatre, Lor
F. A. Kelly, Lincoln Theatre, Mansil
I. W. West, Apollo Theatre, Ober
Utopia Painesville Theatre, Utopia
Painesville, O.; The Columbia Co
Columbia Theatre, Portsmouth, O.;
J. Schade, Schade Theatre, Sandu
The Gus Sun Amusement Co., Fa
Springfield, O.; The Steuben Amusen
Strand & Olympic Theatres, Steuben
Charles Stofer & Paul Sennett, Gra
atre, Tiffin, O.; G. A. Manos, Rex
Toronto, O.; George Pfister, Jewel
Troy, O.

In addition to the above membe
represented at the meeting and w
subfranchises are:

The Smith Amusement Co., Col
Strand Theatres, Alliance and Sebr
V. E. McGhee, Empire Theatre, Amh
H. W. Nice, Rondo Theatre, Barber
The Spragg Amusement Co., Elk Gr
atre, Bellaire, O.; Daniel Gutilla,
Theatre, Bellefontaine, O.; Messrs.
& Robinson, Lion Theatre, Bellevue
M. Young, Lyric Theatre, Bowling
O.; The Empire Theatre Co., Empi
tre, Cincinnati, O.; J. A. Ackerma
Glenway Theatre, Cincinnati, O.;
perial Amusement Co., Imperial
Cincinnati, O.; The Lincoln Amusen
Lincoln Theatre, Cincinnati, O.; Th
land Amusement Co., Nordland-Pla
tre, Cincinnati, O.; The Norwood
Co., Norwood Theatre, Cincinnati,
man J. Bley, Valley Theatre, Ci
O.; Woodward Theatre Co., Vin
Theatre, Cincinnati, O.; Amphion
ment Co., Amphion Theatre, Clevel
H. Baird, Ball Park Theatre, Clevel
The Union Playhouse and Amusen
Bijou Dream Theatre, Cleveland,
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M. Tallman Ceramie Theatre, East
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O.; Jewel Photoplay Co., Jewel
Hamilton, O.; C. E. King, Johnso
tre, Leesburg, O.; W. S. Butterfiel
Theatre, Lima, O.; George Mall
Theatre, Lima, O.; Stanley Lawwill
Theatre, London, O.; The C. & M
ment Co., Putnam & Strand Theat
ietta and Cambridge, O.; The Mari
play Co., Marion & Southern Thea
ion and Bucyrus, O.; B. Yudelev
Willis, Princess Theatre, Medina,
odore Chifos, Sorg's Opera House
town, O.; E. T. Wingard, Pasti
tre, Montpelier, O.; Harris & Sm
Theatre, Mt. Vernon, O.; S. S.
Majestic Theatre, Nelsonville, O
M. Fenberg, Auditorium, Newark,
C. Hale, Opera House Theat
Vienna, O.; The Piqua Amuse
Mays Opera House, Bijou and Stra
O.; A. J. Holt, Pendrola Theatre,
& Reading, O.; A. J. Goffinet, Ope
Rittman, O.; Bennett & Partlow,
Theatre, Tippecanoe City, O.; G. J
becker, Bijou Theatre, Toledo, O
Moving Picture Theatrical Co., Li
atre, Toledo, O.; Broadway Amus
Lyric Theatre, Toledo, O.; Mrs. Ju
Mystic Theatre, Toledo, O.; Au
Overland Theatre, Toledo, O.;
Albright, Palm Theatre, Toledo,
Valentine Theatre Co., Valentin
Toledo, O.; Walter L. Grudzens
Eagle Theatre, Toledo, O.; Sam
Bro., Mystic Theatre, Utica,
Standen, Broad Street Theatre, W
O.; Abraham Bros., Vaudette The
akoneta, O.; J. J. Murray, Ope
Warren, O.; Johnson Wonderlan
Washington Court House, O.;
Company, Dome Theatre, Youngs
Imperial Theatre Co., Inc., Imperi
Zanesville, O.

1920—Booker's Calendar—1920

A Real Asset to the Booker

Here are extracts from a few of the recent letters from prominent Exchanges—from those who have just received the 1920 Calendar. Scores of such letters have been received. Pretty sure evidence that the Booker's Calendar is a "hit."

"Found it a great source of convenience to us."—*Liberty Film Exchange, San Francisco, Cal.*

"I feel that I cannot be without one."—*Day Film Corp., Pittsburg.*

"These calendars are exceptionally handy in our office."—*H. L. Taylor, Triangle Dist. Corp., Buffalo, N. Y.*

"This is an almost indispensable item in our Booking Dept."—*W. T. Godwin, Pathe, Dallas, Texas.*

"Unquestionably this is the best calendar for the Booker's use gotten out."—*W. H. Rippard, Realart, Washington, D. C.*

"Can only say that this office would be incomplete without it."—*C. E. Moore, United Artists, Pittsburgh, Pa.*

"Is one of the items we can hardly do without."—*L. G. Kohn, 1st Natl., Cleveland, Ohio.*

"It is really a hardship now to get along without your Booker's calendar."—*J. R. Young, Standard Film Corp., Kansas City, Mo.*

"Our Booker is enthusiastic about it."—*R. E. Flagher, Republic Dist. Corp., Cincinnati, Ohio.*

"It is a masterpiece of service to all departments."—*Republic Dist. Corp., Cleveland, Ohio.*

"Must have it, send C. O. D. or any other way as long as I get it."—*A. E. Hamilton Amusement Co., Yonkers, N. Y.*

And there are lots more, all telling the same story of "Service."

All the months of the year on one large sheet (33½ inches high by 26½ inches wide).

General and special holidays in red.

Metal strips top and bottom, hangers attached.

Of Great Service to Every Booker in Exchange or Theatre as Dates for a Year Ahead Are Seen at a Glance

Seventy Five Cents, Postpaid

As long as they last. Special, for $2.50 you may have a year's subscription (New or Renewal) to Motion Picture News and a Calendar postpaid.

MOTION PICTURE NEWS, 729 Seventh Ave., New York City

Exhibitors Service Bureau

“In Every Home Some One Always Want Photoplay News”

By W. F. DAGON

Photoplay Editor of the Ohio State Journal, Springfield, Ill.

THE third of a series of special articles by photoplay editors, which will teach that it pays the newspaper to publish such a section and which will educate exhibitors to cooperate with the newspapers, is written by W. F. Dagon, photoplay editor of the Ohio State Journal. Mr. Dagon is telling you facts. He knows wherein he speaks. He says that in every home someone wants photoplay news and that the paper which devotes a liberal portion of its space to motion pictures need not worry about its subscription list. And in these two statements is contained the very essence of what constitutes a successful paper. First publishing what people want which results in universal popularity. Read what he has to say.

THERE is no news in a daily newspaper that is read by a greater number of people in every home than the motion picture news. This not only applies to the homes of the moderately well-to-do, the middle class, but also in the homes of the wealthy, the so-called silk-stocking circulation. The big things on the first page are quickly scanned. The headlines are read, perhaps the most sensational of the stories will be gone through. But when the motion picture page is found, nothing is hurried over, for the news is too good to be digested hastily, and must have careful perusal. The youngest member of the family is keen to know when Charlie Chaplin's next comedy will be released, the young women want information on “Wally” Reid or Lew Cody, mother wants to know about Mary Pickford, and dad is anxious, very much so, to know what Bill Hart's new one is all about. So it is a foregone conclusion that the newspaper that gives its readers the kind of news that everyone in the household wants, is the newspaper that is going to have and hold the largest number of readers. The State Journal, of which I happen to be motion picture editor, always tries to give its readers plenty of motion picture news. Particularly on Sunday does it print a great deal of news regarding the stars, the new productions and events in film circles.

The State Journal has, always been on the lookout for the best motion picture features and never passes one up that has merit. The Charles Sarver stories on scenario writing, the Monte Katterjohn hints to photoplaywrights, the Kitty Gordon series and Theda Bara series are some articles which I know aroused a great deal of interest and caused people to read the paper that did not take it regularly.

Just now we are using a feature sent out by a New York reviewer which tells us the best four films of the week, with an expert opinion on many of the new pictures released for that period. State Journal readers never overlook this feature, and it is a known fact that many of them cut the articles out and save them until the time comes when the pictures will be show here.

In these days of print paper shortage and high cost of white paper, a newspaper has to be conservative. But no paper should cut down on the amount of motion picture news. Take any newspaper and you will find space devoted to things which are not interesting to many readers. The paper has to have them because some people want them. But in every home there is someone who wants motion picture news, and for that reason the paper should see that its readers get it.

Springfield is not a great way from St. Louis A great many St. Louis papers are sold here every day, and hundreds are sold on Sunday. One of the St. Louis papers, The Globe-Democrat, has a wonderful motion picture section. Sometimes as many as three pages are devoted to motion picture news. One of the most convincing pieces of evidence as to the popularity of the films and film stars was the giving over on one day by this paper to two full pages—16 columns—of photographs in its beautiful Artgravure section to the stars of the Stage Women's War Relief Fund Pictures. Yet it is not so long ago that this same paper scarcely printed any motion picture news, but gave up nearly all the space to the legitimate attractions. The Globe-Democrat has seen the way the wind is blowing, and knows there are dozens of people interested in motion pictures to one who wants knowledge of the stage players or plays.

Getting back to the St. Louis situation again, I want to compliment the man, or men, of the Universal Film Company down there for their efforts in getting motion picture news and pictures of motion picture stars into the papers. Scarcely a Sunday passes that Carl Laemmle's favorites are not found conspicuously displayed and beautifully written up by this genius or geniuses. As the St. Louis papers are read by people all over Central Illinois it makes it very easy for this company to book its pictures in this territory. Indeed, managers have requests from patrons asking that they book some star or picture that has been nicely called to their attention in the newspaper. The motion picture section which the St. Louis Globe Democrat gets out has resulted in a goodly share towards increasing the circulation of the paper until it now outranks any publication west of the Mississippi river.

The newspaper is the logical place for motion picture news. Of course the magazines are very fine too, but they come out only once a month. There is enough happening in motion picture circles every day to furnish a column of very choice reading. Hot air press notices are not meant, but good, clean legitimate news, actual happenings and things that are interesting. And the paper that prints such news has not much to worry about in the matter of circulation.

It is only a short while back that every publisher looked at a piece of motion picture news as a bit of free advertising for the theatre showing the star or the play mentioned. It did not strike him that perhaps there were many thousands waiting to read that article in his paper and silently compliment him for publishing it. It was just what they wanted. If the same amount of space was devoted to motion picture news that is devoted by newspapers to editorials, that page would be more thoroughly read in many instances.

Perhaps one of the best examples of how eagerly real motion picture news is read is to sit in a theatre and listen to the comments of the patrons. You will hear many remarks about this or that star, or this or that production, news that probably been printed in the paper that day. has happened so many times as to become c monplace.

In Springfield recently we inaugurated on State Journal a “Midnight Man” stunt, along same lines as the old Raffles idea. A good-s sum in gold was given to the person who c catch “The Midnight Man.” The proposition given no especial attention, but after the first d news the entire town knew there was somet unusual on. By the fourth day, the day “Midnight Man” was captured, it is safe bet every man, woman and child that read The S Journal knew of the “Midnight Man” and travels. Simply because it was the kind of that appealed to them, just the sort of stuff makes readers for a newspaper.

Newspapers know that the sporting pages read by men mostly, with only a few women i ested. But motion picture news pages are by women and men. Perhaps it would not mistake to say that two people read motion ture news to one who reads the sporting Pick up any newspaper and see how much sporting news is run than motion picture n You will not find an advertisement of any on the page by any of the people that the is about. On the motion picture page you find advertising—a great deal of it—but in cases the size of the news space is very The day is not so far distant when more s will be given the film industry, and the paper has “the best motion picture page in Amer will be the paper that will be imitated by the just as they now imitate the funny columns, cartoons, the stories and the styles of the big successful dailies.

Competition Is the Life of Tra Says Dowler

FRANK DOWLER, JR., general manager o Signal Amusement Company, believes com tion is the life of trade even if the trade is ent within one company. As a means of keepin advertising men on their tiptoes he has inaugu a policy of booking the picture at two or mo the theatres run by the Signal company, for si taneous runs and then allotting the same adv ing space to each theatre, with the idea of sta a competition among the ad-men to deter which one can turn out the best product.

He started the policy by booking Mary Pick in “The Hoodlum” for a week's run at th cazar theatre in Chattanooga, Tenn., and al the Strand in Knoxville, Tenn. He notified Rogers, advertising manager at the Alcazar an C. Drumbar at the Strand, that he wanted th spread themselves on a quarter page ad fo feature.

Two men used the head of Mary as Burke's as the outstanding feature of their ads on ground that it was a most unusual picture o star. Both used reading matter under the Drumbar using the “Fourteen Points,” the he discovers during the course of the picture Rogers using a snappy synopsis of the story.

The Tale of Some Exploitation "What Am"

How Arthur Abelson, Manager of the New Lyric, Minneapolis, Put Over "In Old Kentucky"

WITH 37,683 paid admissions and seven day's extra playing time marking the results of [illegible] exploitation campaign, the New Lyric heatre, Minneapolis, has just completed a bit of howmanship that stands out as one of the recent cord-breaking promotion efforts that merit the [illegible] of exhibitors

he campaign, conducted by Arthur Abelson, ager of the New Lyric Theatre, assisted by a udron of exploitation aces, stands out as a ite to Anita Stewart in her greatest production date, "In Old Kentucky."

he fact that "In Old Kentucky," as a stage ay. had its origin and introduction in Minnesota; at Charles T. Dazey, the author, was a cub reorter on the St. Paul *Globe;* that Jacob Litt, a atrical producer of St. Paul, financed the proon of the play; and that the Whangdoodle nd was recruited from the negro waiters of the ollet Hotel which still stands in Minneapolis, ved as the gist of an abundance of press matter at filled news columns of local papers.

his press exploitation, which publicity reprentatives cleverly compiled into copy for newsers, launched the campaign two weeks previous he first showing of the attraction.

o enumerate the promotion devices that are t conspicuous in this campaign:

The largest billboard ever posted in Minneapolis twenty-two sheets long and ten sheets high, able of reproducing the word matter in letters ght feet high, was used.

A negro jazz band paraded the streets in true nstrel show style, giving concerts in ragtime bere each performance.

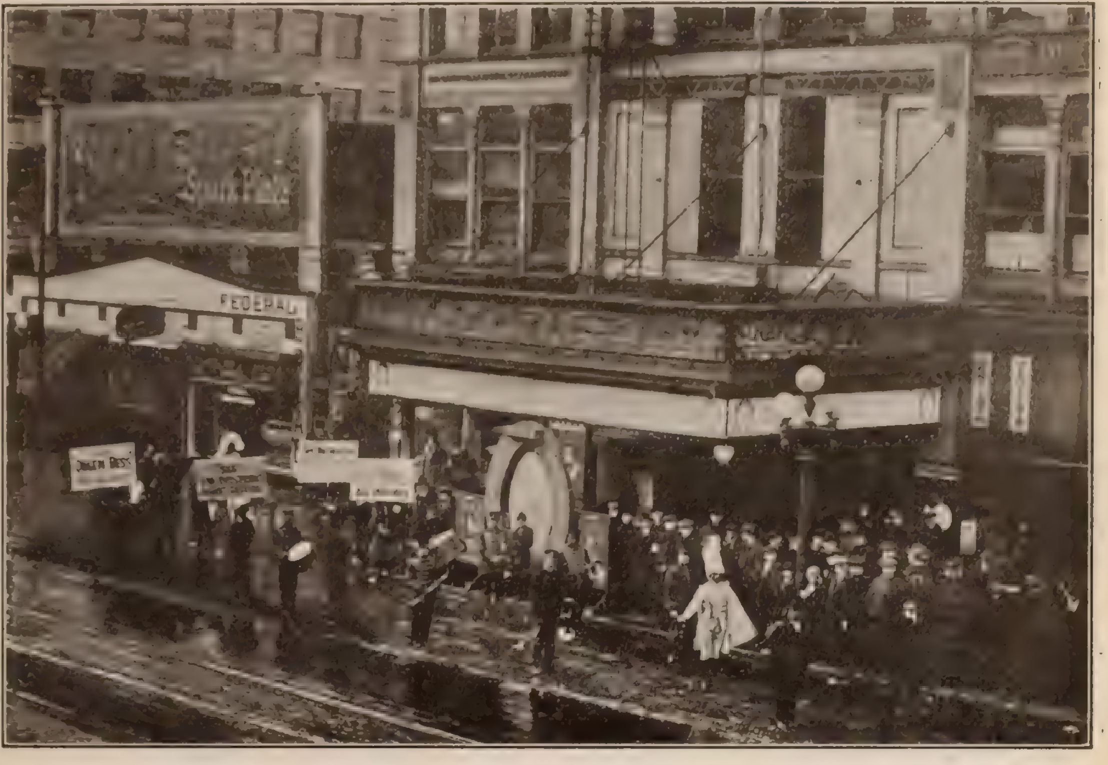
The same stage setting used in the legitimate ge production on August 5, 1892, served as the ing for the prologue which required the services ight negro musicians, instrumentalists and cers.

A lobby display featuring a horseshoe that stood ghteen feet high, from the sidewalk to the top the lobby canopy and cut-outs showing Miss ewart in many scenes were used.

Special boosting was given the song, "In Old ntucky," written for this picture.

Tie-ups with local confectioners resulted in the Kentucky Mint Julep" on every menu.

A street parade headed by a negro brass band, followed by the horse, Queen Bess, and nightriders was a semi-daily feature during the run of the attraction.



This is the band which the New Lyric engaged to help exploit "In Old Kentucky" at Minneapolis

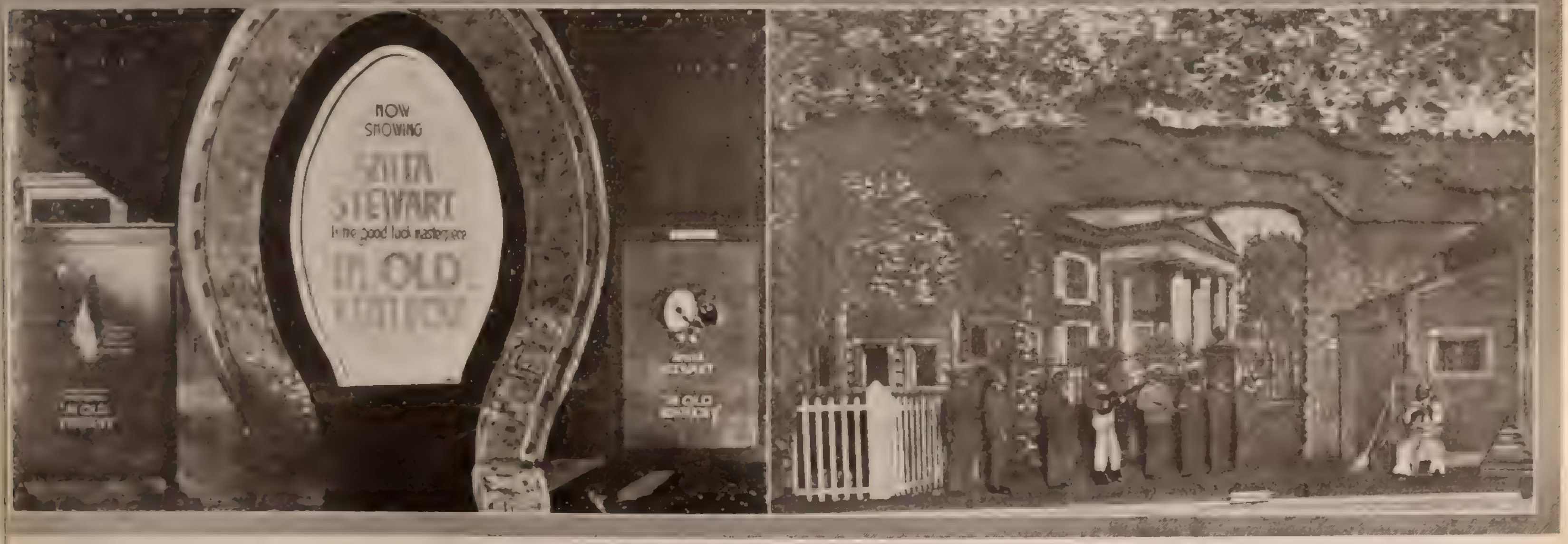
Advertising accessories to the extent of 10,000 one-sheet cards, 2,000 "snipes," 10,000 circus heralds, 1,000 one-sheet lithos, and fifty 24-sheet stands were used.

The eight foregoing exploitation aids represented the outstanding devices which the New Lyric adopted to put the attraction over. Perhaps the most effective bit of promotion was gained by the mailing of 80,000 post-cards carrying the announcement of the attraction to each of the subscribers of the Tri-State Telephone Company. This involved an expense of more than a cent for each piece of mail matter sent out. It was the opinion of the management that with the other apparent preferment this card in the form of a personal solicitation would more than justify the expenditure by reason of the fact that it would be just the required touch needed to sell the 39-cent ticket.

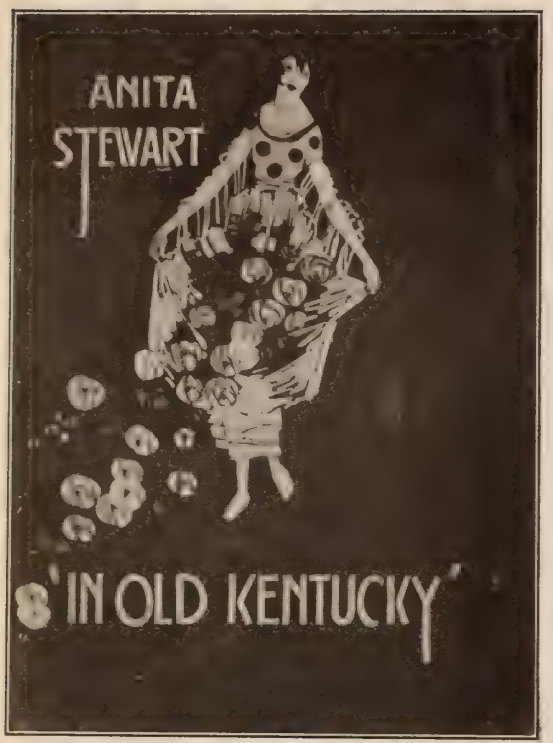
Another inexpensive method that it is estimated brought the title of "In Old Kentucky," and the name of Anita Stewart before 10,000 theatregoers, and which can be adopted by those theatres affiliated with local vaudeville houses, consisted of asking a "seeress" what would be the next attraction at the new Lyric. At every performance she replied, "In Old Kentucky," starring Anita Stewart.

The week preceding the opening of "In Old Kentucky," a local vocalist sang the song "In Old Kentucky," from a box at the New Lyric at every

(*Continued on next page*)



view of the New Lyric's lobby decoration for "In Old Kentucky," and of the prologue staged for the attraction in which real darkies were used in a musical number that went over for a hit



Posters designed for the "In Old Kentucky" showing

performance. In addition to this popularizing of the title, several local cafes put the number on their program and the 5-10 cent stores willingly obliged with window displays.

The very presentation of the offering stimulated a word-of-mouth advertising that took precedence over any theatrical novelty seen in Minneapolis in years. The local coloring was given to the stage set which pictured darkies' cabin set in the foreground of a Colonial mansion, by the eight negroes who sang Southern melodies to the accompaniment of banjo, guitar and mandolin. A horse occasionally could be seen stabled in one corner of the stage and the cackle of love chickens supplied an obligato to the musical numbers.

In that part of the film where the horse race is shown the negro actors were again called upon to lend color to the scene. In the tense excitement while Queen Bess is neck and neck with the rival pony the cheers and appeals for victory rang out from behind the stage. The audience thrilled to this novel touch and in every instance broke out with cheers and applause.

The prologue preceding "In Old Kentucky," which, incidentally, was the only picture shown, lasted for ten minutes and served to get the audience in a most receptive mood for the peer of all stories of the southland.

Speaking about his exploitation, Mr. Abelson said:

"Our campaign demonstrated that 'In Old Kentucky,' with proper exploitation, is the greatest money-getter ever offered to exhibitors. It must be considered that whatever results from our own efforts in promotion, we have the benefit of twenty-seven years of cumulative advertising.

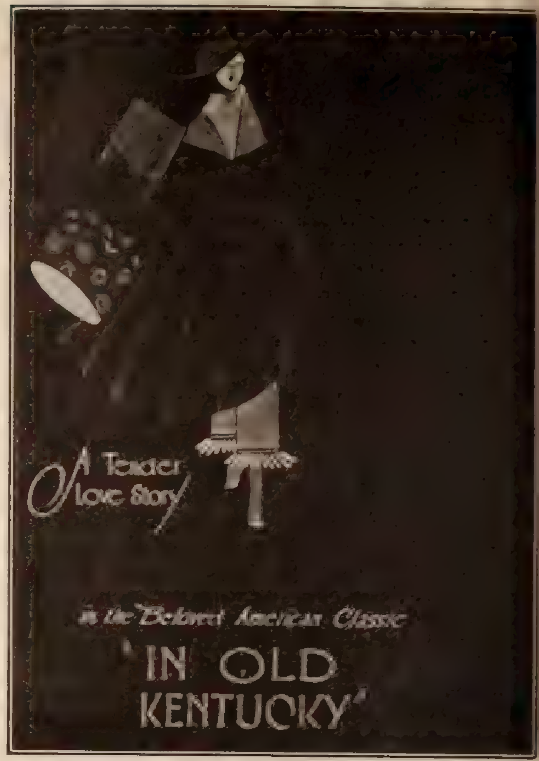
"Some of our best pictures were given unlimited runs. We charged an admission price of 55 cents. Yet, 'In Old Kentucky' at a reduced price of eleven cents per seat brought more money to our box office than any attraction we ever played. And the profit was greater despite the cost to which we were put in arranging for the negro band and our special setting.

"To handle the crowds we were forced to install another box office and add seven ushers to our regular staff. Despite a police guard to prevent shoving, our lobby doors and the interior decorations of the lobby were broken."

Extra newspaper space was gained when the New Lyric gave a complimentary performance to newsboys. Through the courtesy of the Liberty Taxicab Company, the youngsters were brought to and taken from the show in high style. This stunt alone resulted in a front page story for "In Old Kentucky" in every Minneapolis newspaper.

An extra midnight performance on New Year's Eve almost caused a riot when it was found that the entire house had been sold out two hours before the show was to start. The suspension of the sale of tickets for the evening resulted in a high feeling. However this took the nature of requests for an additional week's engagement.

"I would advise other exhibitors to pay special attention to the stage and film version of this production," said Mr. Abelson. "Usually the manager of a legitimate theatre is good for a story on how the original stage show was presented. This gives a good introduction to any exploitation campaign. With proper care to exploitation the picture looks to me like it will break records anywhere."



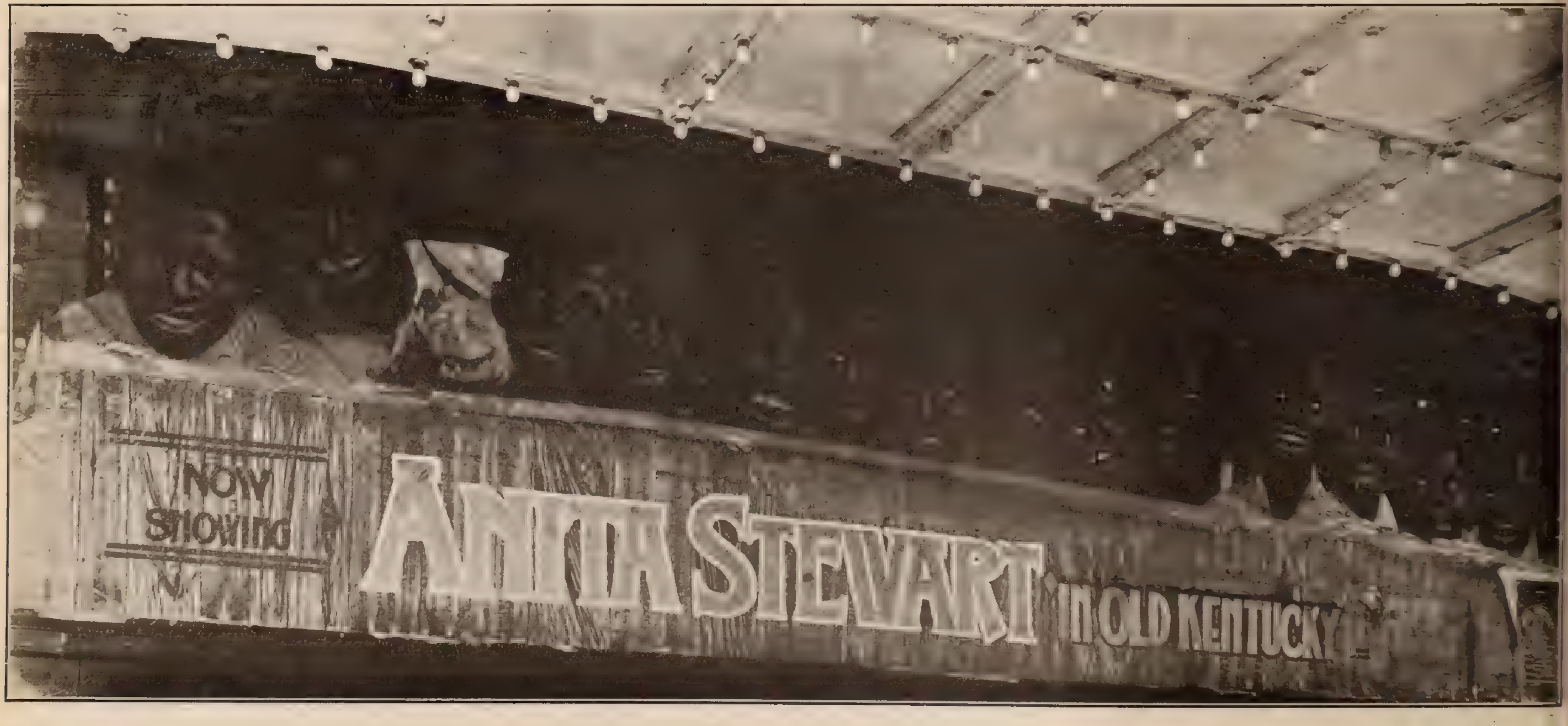
This poster was designed especially for the New Lyric engagement

Good Idea for "Eyes of Youth"

AN effective and inexpensive exploitation stunt for use in advertising "Eyes of Youth" is reported from Louisville, Ky., where the Strand theatre pulled the stunt with excellent results.

The idea of itself is not new, several instances having been recorded in these pages where managers have employd it, but the Strand has utilized it a little differently.

The Strand stunt was the placing in automobiles of a white card purporting to be a notice from the police department telling the driver of the car that he was violating traffic rules. On the lower side of the card is printed "You are summoned" with an "over" just below it. The card on the other side was printed with an announcement of the "Eyes of Youth," showing at the Strand.



Unique advertising placed over the lobby entrance at the New Lyric for the "In Old Kentucky" engagement

MacKenzie, Scotchman Who Uses His Head

With a 24 Sheet and Brains This Exhibitor Evolves a Window Display Which Broadway Can't Beat

DOWN at Atlanta, Missouri not Georgia, there lives an exhibitor by the first class old Scotch name of J. Greene MacKenzie who some way we have a hunch is wasting his talents on his home town which according to the newspaper census numbers some 600 souls. When a showman in a village of this size has the energy to originate novelty advertising of the quality we are going to tell you about and then possesses the mechanical ingenuity to carry out his ideas, it would seem as if a larger sphere for his activities should be forthcoming. All of which is a statement not proven until we tell you about some of the stunts Mr. MacKenzie has pulled.

Nearly everyone no doubt has seen the marionette figures which some patent medicine and other druggist sundries firms sometimes use in advertising their wares but it remains for Mr. MacKenzie to be the first exhibitor we have ever heard of who put this idea to practical use in advertising a photoplay.

As an instance of what Mr. MacKenzie is doing along this line we will describe a window display he originated and built including all mechanical apparatus for "Kathleen Mavourneen."

He secured a window in an Atlanta drug store, perhaps we might say THE Atlanta drug store and proceeded to originate a display for the Theda Bara picture which may well be the envy of any showman who appreciates the value of novelty advertising.

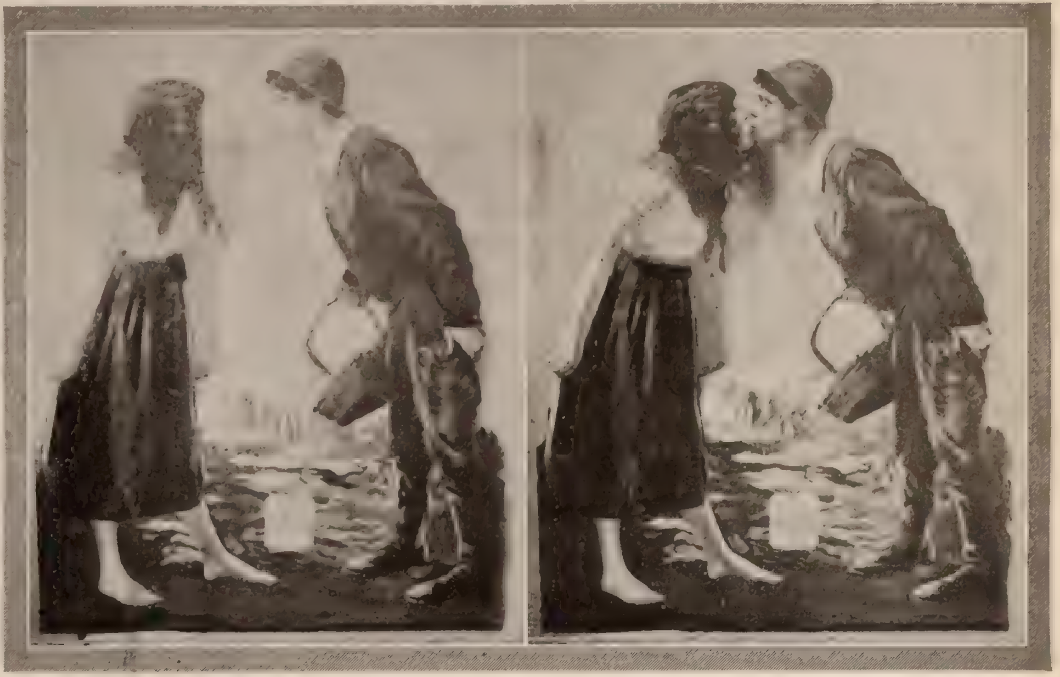
Mr. MacKenzie used a lithograph from the producers for the basis of his display. Beginning with the whole stand he cut close to the feet of the two principal characters Theda Bara and her Irish lover in the picture and then at the right and left of the figures he cut perpendicularly to the figures themselves when he clipped close to the forms until he had cut-outs of Miss Bara and her lover from the limbs up. This done, the cut out was pasted on beaver board toned to the same outline as the lithograph.

Mr. MacKenzie's next move was to make the figures animated. By placing a pivot hinge at the waist of each figure and arranging levers on the back side of his invention he had animated automatons which would bend forward to complete the kiss suggested in the lithograph as it was in the original. When the inventive showman had all his levers and cams arranged so that they would gyrate between the two positions as is shown in the accompanying cuts, a small electric motor was pressed into service to furnish the mechanical power and the window display was all ready to start work for the showing of "Kathleen Mavourneen" at "The Picture House" which is the name of Mr. MacKenzie's theatre.

So nicely timed was the mechanical part of the arrangement that just before the "lips" touched there was a hesitation of a fraction of a second before the osculation act was completed.

Mr. MacKenzie has been specializing in this sort of advertising for some time. When he played "Daddy Long Legs" he arranged a similar display so far as mechanical effects were concerned. This cut out showed "Mary" fishing in a gold fish bowl with practical rod and line the "fish" being the tiny figure of a man who, "nibbled" and then was "hooked."

There is a moral to this story as well as a lesson in mechanical ingenuity. If a showman in a town of less than 600 souls finds it pays to go to such extraordinary pains to advertise with novelties, what value should accrue to the theatre in a city where competition is keen and where there is an unlimited field from which to draw? The answer is that the city showman if he put the brains and "pep" into his exhibiting career as does Mr. MacKenzie, in six months he would have to enlarge the seating capacity of his theatre.



Mr. Brown's mechanical window display in two positions. "Before and after kissing"

What a Real Idea is Worth to a Real Showman

JUST how much an "idea" is worth when a live exhibitor gets hold of it, no matter where and when originated, is demonstrated in the experience of manager Eph. Rosen of the New Unique theatre, Minneapolis, one of the Finkelstein and Rueben houses, when "The Thirteenth Chair" was being played at the New Unique.

Mr. Rosen looked the picture over for advertising possibilities and among those he found which he thought ought to waken public interest was the spiritualistic theme on which the whole plot is founded.

So the New Unique advertising carried the announcement that during the "Thirteenth Chair" engagement a full fledged honest to God spiritualistic medium would appear at every performance and answer questions asked by any person in the audience and also demonstrate other evidences of his occult powers.

Uro Nye was the title of the medium engaged for the showing. The "professor" has a good reputation for getting away with his demonstrations in Minneapolis and also received a good share of the New Unique's advertising space. The result was that nine out of ten women and a surprising number of men living in the twin cities soon became convinced that they must see this man perform, whether or not they cared about seeing the picture.

In view of the fact that the New Unique was up against the keenest of competition for the full week, Manager Rosen is proud of his record with the picture.

Good big newspaper space was purchased all of which played up the mystery part of the picture and dwelt on the spiritualistic elements.

Large posters with stills from the productions were placed about the lobby and on these were catch lines about the medium and her power to tell events as does the medium in the picture.

Directly in front of the theatre, on the sidewalk, was placed a huge chair, about 15 feet high. This was labeled "The Thirteenth Chair" and was a veritable magnet for drawing the people.

"The Miracle Man" Plays Three Weeks at Seattle

THE Strand Theatre of Seattle has just completed a three-weeks' engagement of "The Miracle Man" that was characterized by an unusual exploitation campaign which resulted in a steady consistent patronage confirming the policy of the Strand management in booking the feature for so extended a showing and then inaugurating a publicity campaign which would keep business up to the required standard.

The Strand advertising was largely along conventional lines, special stress being laid on the merit of the picture in the large newspaper displays carried throughout the showing. From the accompanying cut, the reader may view one of the characteristic audiences which the picture drew. The photograph was taken during the second week of the showing when it was expected that business would drop off. The camera man was invited around so the News might have visual proof that it didn't.

Jackson, Mich., Newspaper and Exhibitor Co-Operate

THE general campaign consisted of a Madge Kennedy contest conducted through the *Jackson News,* window displays in the local shops, full page tie-up advertising on Sunday, distribution of unique advertising matter on the streets, greatly increased newspaper advertising, and a special co-operative newspaper campaign on "Flame of the Desert."

Supported by the fact that the new Farrar picture was being brought to Jackson for its first public showing, Mr. McLaren visited the publisher of the *Jackson News* and enlisted his interest. The picture was presented privately to the newspaper officials before the advertising proposition was suggested. The result was a special showing of the production, sponsored by the *Jackson News* at noon of the opening day. *News* readers were invited to the performance free of charge providing they carried the coupon published in the paper.

Shea's Hippodrome jazz band recently installed as a regular feature at the Buffalo picture palace

Franklin of Buffalo "Builds In" the Yuletide Atmosphere Until It "Bubbles"

NO holiday during the year ever goes by without special recognition by Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, but it is at Yuletide that he plans to put his best into converting his big house into a veritable Santa Claus land, and this year proved no exception, for the Hippodrome bubbled over with Christmas "atmosphere."

Patrons expect unusual things at this house, so in a way they were not unduly shocked when on entering the lobby the first thing that loomed up in front of them was a mammoth Christmas tree, beautifully decorated and electrically lighted, that was placed at the bottom of the escalator in the front of the lobby. As the eye passed down the long corridor leading to the theatre proper it met with pleasingly placed holly wreaths and long strings of Xmas greens, entwined with vari-colored incandescent bulbs, the whole taking one at once into the land of make believe where old Kris Kringle and his cohorts thrive.

The interior of the big house was also attractively decorated, but it was into the stage setting that Franklin put his real effort, with the result that Hippodrome patrons saw one of the most elaborate as well as most attractive settings so far presented. The center setting showed a blue background into which was perforated Santa Claus and his reindeer train jumping off into space off the house tops of a quaint little village nestling in a snow-clad valley. Stars were also cut through the background, so that when spotlights were thrown on the canvas from the rear the whole was thrown into lifelike realism. To the right directly in front of this background was a large Christmas tree, also like the one in the lobby, strikingly decorated and lighted with many colored bulbs. To each side of the center setting were two fantastic scenes that harmonized well with the occasion. The orchestra pit was covered with greens and holly.

As the Christmas settings were unveiled, the big symphony orchestra played Romberg's "Toy Symphony," a composition that was especially appropriate to the season and which, excellently rendered, was enthusiastically received. Emmanuel List, of the Rialto theatre, New York, was the soloist, and his Christmas number was so well received that he responded with "Toyland," from "Babes in Toyland," by Victor Herbert.

The feature picture at the Hippodrome for the Christmas holidays was Mary Miles Minter in "Anne of Green Gables," which was also the debut of Realart pictures in Buffalo. The production proved a popular selection for the Yuletide season.

Tom Moore Entertains Leah Baird

LEAH BAIRD made a personal appearance at Tom Moore's Strand theatre, Washington, Jan. 9th, the occasion being the opening of "The Capitol" the picturization of Augustus Thomas' play of the same name in the capitol city.

Miss Baird was introduced by Mr. Moore in a neat little speech, responding with a witty talk about her adventures in Washington during the filming of the picture, incidents of which involving Miss Baird's running the gauntlet of fighting mobs during the race riots, were listened to with deep interest by those who had witnessed these disturbances.

"The Capitol" was received with unstinted approval by the audience, which applauded Miss Baird with enthusiastic delight. Souvenirs were distributed while Miss Baird was speaking and those who had not obtained photographs of the star during the showing received them later.

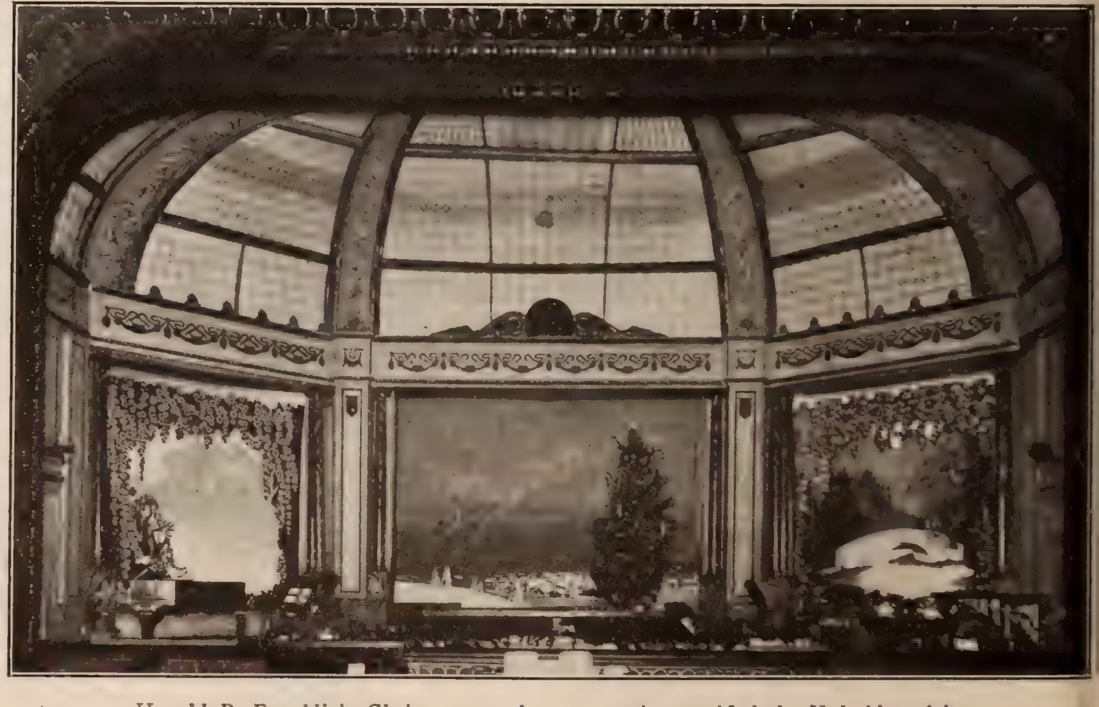
Miss Baird was given a supper at the New Willard Hotel at which were present many distinguished Washingtonians.

Stages Christmas Show for Kiddies

THE Strand theatre of Brooklyn, through its managing director, Edward L. Hyman, came in for considerable front page publicity in the *Brooklyn Eagle* the day following Christmas, when the newspaper described in detail the show for poor children given under the auspicies of the *Eagle*, at which 2,800 little shavers attended. It was quite some event in the childrens' and the *Eagle* and Strand employes and executives' lives who went home at night with a warm glow about their hearts in the feeling that they had brought happiness to so many who otherwise might have had cause to mourn Christmas Day.

Schade Wins in Higher Court

GEORGE J. SCHADE, owner and manager of the Schade theatre, Sandusky, who a year ago ran into trouble with the Sandusky authorities during the influenza epidemic, has escaped judgement on a fine of $100, which a lower court inflicted by the decision of a higher tribunal which dismissed the findings in rulings that the affidavits on which the action was brought were defective and insufficient to justify punishment. Mr. Schade kept his theatre open after being ordered by the city health director to close and the fine mentioned administered.



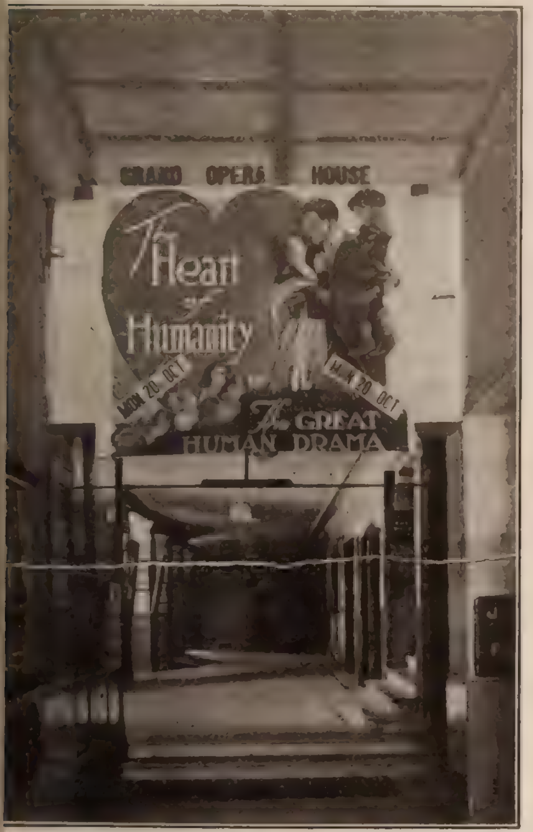
Harold B. Franklin's Christmas week stage setting typified the Yuletide spirit

How the Pictures Are Exploited in India

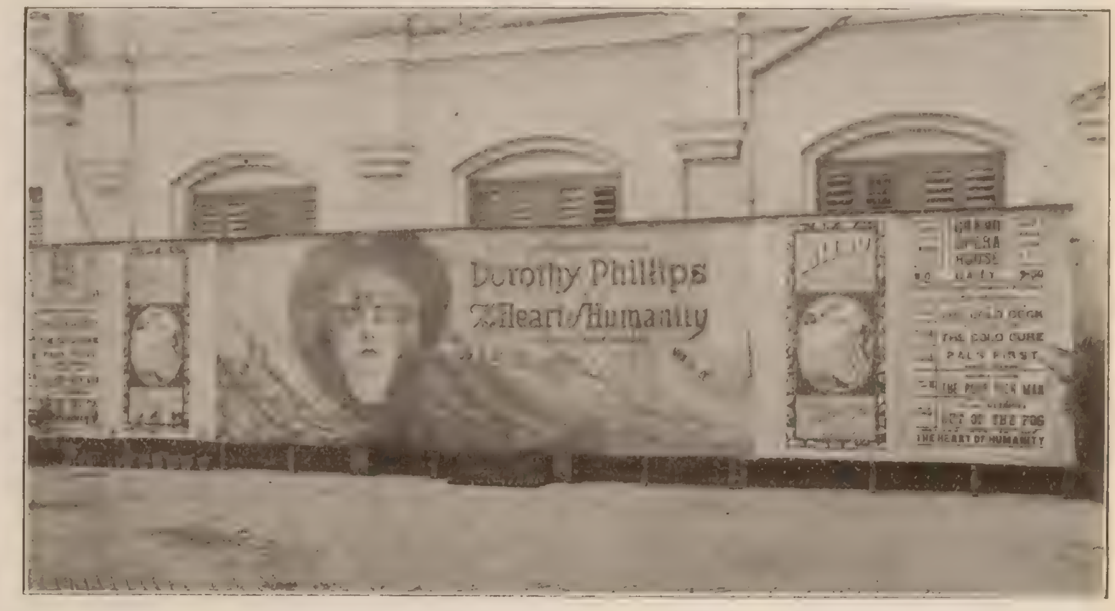
What the Grand Opera House, Calcutta's Largest Theatre, Is Doing with Illustrations

ILM exploitation in far off India offers a different problem than it does in this country. ompetition is not so keen there and the exbitor does not have to go to such great efforts to ring his film before the public. He knows any icture he shows will draw patronage.

He is in much the same position as the exhibitor as in this country many years ago when people id not go to see this or that star or a special icture, but just went to the "movies" much as ey would go into a table de hote restaurant.



ntrance to the Grand Opera House, Calcutta, ndia, rather marred in appearance by the lithograph over the lobby opening



A billboard stand which would do credit to some of our American houses which think they are the last word in knowing how to advertise a picture. The Grand Opera House bills its pictures "like a circus"

The far-sighted manager in foreign climes, however, is looking forward to the same boom in usiness that struck this country and made the film industry one of the greatest in the world.

Calcutta boasts of the largest cinema theatre in the east. This is the Grand Opera House, and has seating accommodations for over 1,200 persons. The house caters to the foreign trade as there are large British and American colonies there, and the higher castes of Hindustans are all conversant with the English language.

This theatre which is controlled by the Bijou, Ltd., could show mediocre pictures and in the American parlance, "get away with it." The patrons would content themselves with them because they would have no other alternative. It would be a case of take it or leave it.

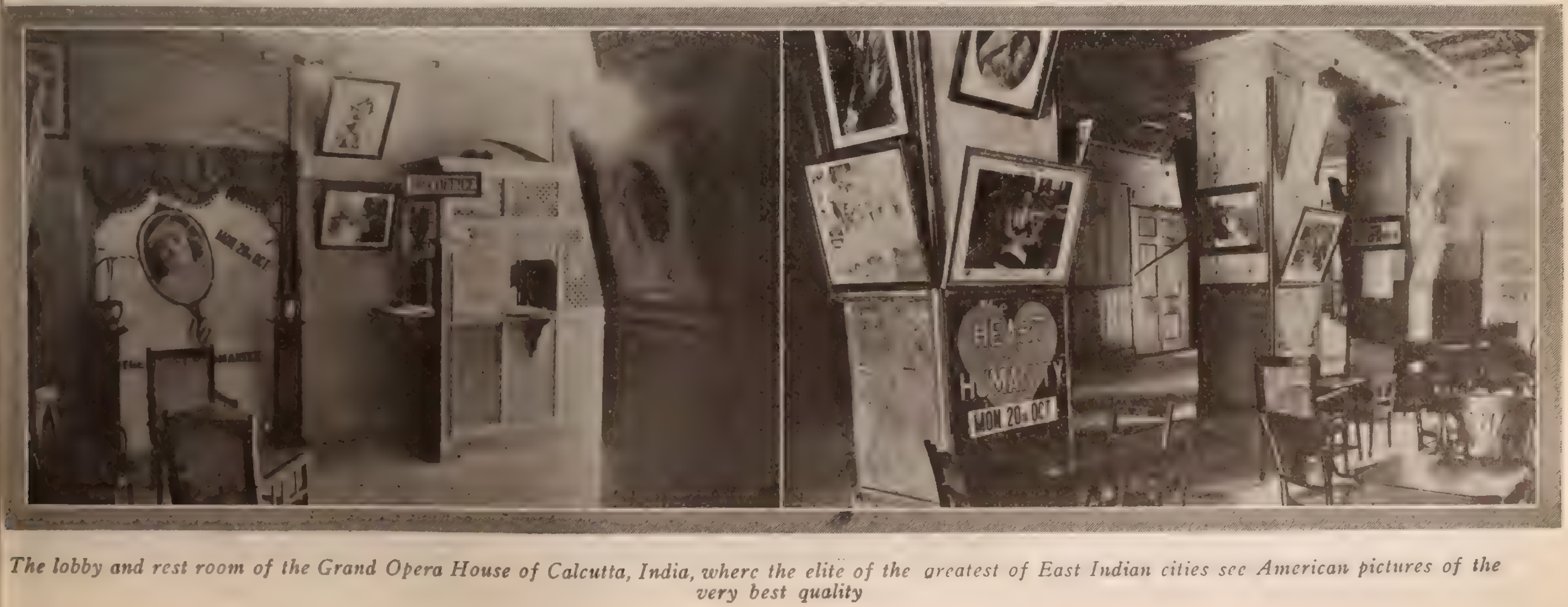
The management, however, is far-sighted enough to look ahead and think of to-morrow. To guard against future competition they are booking only the very best pictures being produced. The leading stars whose pictures are in demand in this country are therefore also being screened simultaneously abroad.

In this Indian photoplay house we find an unusual problem nicely dealt with. Unlike motion picture theatres in this country, this house has an advance sale of seats. They therefore depend on their advance advertising to book a full house before the time for the showing of the feature.

Huge signs announcing coming productions are posted along the outside walls of the theatre which is on a busy thoroughfare. Plays are advertised in the papers and around the town well in advance of the showing.

If bookings do not seem to be coming in heavy enough extra efforts and more advertising are used to exploit the picture and increase sales or reservations. The success of this plan is forcibly shown by the fact that very rarely is there an empty seat at any performance.

The theatre is very up-to-date in design and appointments. It contains lounging rooms where refreshments are served. The management uses every bit af available space to draw the attention of its resting or strolling patrons to its coming productions. A unique method of cutting out the letters and figures of posters and pasting them directly on the tiled walls and pillars adds a good deal to the attractiveness and selling powers as well as neatness of the displays and helps **immeasurably** in hastening the incoming reservations for future performances.



The lobby and rest room of the Grand Opera House of Calcutta, India, where the elite of the greatest of East Indian cities see American pictures of the very best quality

99¢
TO
249
SALE
15

"Side by cach," these two houses played "Flying A" pictures day and date to good business

New Slogan for Pre-Holiday Slack in Business Wins for Van Croix

A. E. VAN CROIX, owner of the Bijou theatre, Jamestown, N. Y., faced the usual pre-holiday slack with thought instead of resignation. He faced it with "Soldiers of Fortune," the Allen Dwan production, and a splendid campaign for exploiting the picture.

"Do your Christmas shopping early," said Mr. Van Croix to his home city, "but don't miss the best picture that's come to town this year!"

He told this to the Boy Scouts and to the American Legion, and to all the educational institutions of the city, and although unable to tie-up with the public and high schools because of iron-clad rules, he instituted a patriotic prize contest in the Jamestown Business College and made arrangements for showing the film to the whole student body at reduced rates for a group attendance of 200 or more students.

The day before the opening of his picture Mr. Van Croix gave a special showing of "Soldiers of Fortune" for all the Boy Scouts of the town and other invited guests. The special showing was linked up with a proposed drive for members which the Scouts had in view. Patriotic addresses featured the ceremony, the Boy Scouts went literally wild over the photoplay, and much enthusiasm was stirred up, the echo of which was heard in the Jamestown press.

Commander Peterson, of the local chapter of the American Legion, attended, and following the picture gave a written endorsement for such uses as Mr. Van Croix saw fit to make of it. This was used in a lobby display and was sent to local newspapers. Commander Peterson was also requested to announce to Legion members that upon presentation of their membership cards or Legion buttons they would be admitted to the theatre at half price.

Advertisements emphasizing the American character of the photoplay were featured in the newspapers and the fact that this is Richard Harding Davis' most famous and most thrilling novel was prominently played up. A special offer to Boy Scouts and accredited Legion members was likewise printed. On the main street of the city, enlarged stills from the adventure picture were attractively arranged with theatre notices in the shop windows for the benefit of the crowds of shoppers.

Although Mr. Van Croix had in mind an elaborate tie-up with the public schools in a prize essay contest, it developed that iron-clad rules prevented any connection for advertising purposes with the school system. Undaunted by this setback, Mr. Van Croix lined up the big Jamestown Business College with the contest and with special rates for large groups of students.

Mr. Van Croix is particularly enthusiastic about this idea, and suggests its use in conjunction with business colleges and other educational institutions. At the same time, as in the case of Jamestown, a special arrangement can be made for a slight reduction in prices if the students attend in sufficiently large numbers.

Mr. Van Croix's offer of a prize was made in the following letter to the principal of the Jamestown Business College:

"Dear Sir:

"Confirming our conversation of this morning, I beg to state that I will be glad to offer the following prizes to the students of Jamestown Business College: First—Five dollars; Second—Three dollars; Third—Two dollars.

"These prizes are offered to your students for the three best essays on the subject: What 'Soldiers of Fortune' have done in the development and growth of the United States.

"These essays are to be turned in not later than Wednesday, December 10th, and prizes will be awarded by you on Thursday, December 11th.

"May I point out that the students in their compositions need not necessarily use the book by Richard Harding Davis nor the photoplay which will be at the Bijou theatre as a basis. It would be better if they were to take the viewpoint that Christopher Columbus, Daniel Boone and all other pioneers were 'Soldiers of Fortune.'

"If on Monday or Tuesday afternoon the members of the Jamestown Business College would like to attend the performance of 'Soldiers of Fortune' in a body of at least 200, I will be glad to make a reduction of 50 per cent. in the admission price.

"Very truly yours,
"A. E. VAN CROIX."

An Unusual Occurrence in Phot play History

THE Alhambra and Lubin theatres of Cinci nati located side by side as may be seen viewing the accompanying cut recently adopted "Flying A" week; the Alhambra using "T Hellion" and the Lubin playing "Six Feet Fou Cut-outs from the 24 sheet posters of the "Hellio and the figure of Margarita Fisher as the que of the cabaret, were used to great advantage the impressive lobby displays. A large cut-out William Russell and the "Six Feet Four" mea uring rod, also had a prominent part in decorations.

The Lubin also used a special banner annou ing the title of the picture and was generous its display of scene stils.

Some interesting figures were obtained by respective theatre managements from the showi of two films from the same company by the t theatres situated along side of each other. In way it demonstrated the relative drawing val of each star and also brought to view some inte esting sidelights as to the value of titles in coa ing people into the theatre.

New to Us and Worth Remen bering

PHIL. GERSDORF, publicity director for S. A. Lynch enterprises for Jacksonvil Florida, has originated a new one, so far as o memory of exploitation goes. While Mr. Gersd used his cards for Christmas Day any legal holid will answer as well and there can be no questi of the advertising value of the idea.

Mr. Gersdorf's stunt is best told in his o words, which we received in reply to an inqu made of him following a tip which came into office that he had pulled an unusually clever adv tising idea:

"I recently put over a small publicity stunt th paid exceedingly well both in publicity for theatre and advertising on the current feature. had several hundred cards printed in Christ colors and with neat Christmas border bearing inscription "CLOSED Christmas Day—going see 'IN OLD KENTUCKY' with ANI STEWART at the ARCADE Theatre" and h them perforated with holes through which co be strung a piece of string of appropriate leng if needed. Had a number of these distribu among some of the smaller stores several d before Christmas, as the merchants were pleas to have a "Closed" card furnished them, and a thought well of the little idea. But of course would be out of the question and a great waste time to get to the proper authorities of the lar stores and have them place one of the cards in window as the smaller stores were doing, so ea Christmas morning we were on the job and one of these cards strung on the front door every place of business that we were not s would be open. By this method it was possible secure an ad in locations on the best sites in city that could not be bought under ordinary cumstances for love or money. The cards m quite a flash, and I have no doubt that they cau the eyes of nearly everyone of the many people the streets Christmas day. I even noticed that a few of the stores, where evidently the proprie had come down Christmas morning, but had opened for business, the cards had been taken fr the outside of the door and placed in a more c spicuous position on the inside."

Gives His Patrons Free Sho

VINCENT A. VALENTINE, manager of Harford theatre of Baltimore, a neighborh house, writes us to the effect that he gave a f vaudeville and photoplay show on Christmas which he believes has made him many frie among children and grownups that will more offset the expense of the day's showing.

Mr. Valentine intends to make the free sho regular thing for Christmas Day at his theatre

The Best Exploitation Stunt of the Week

Thomas D. Soriero Gets the Attention of the Whole City of Lowell With His Boot and Shoe Exhibit at the Strand Theatre

A particularly engaging novelty was presented at Strand Theatre, Lowell, Mass., under the di- ction of General Manager Thomas D. Soriero, in e nature of a shoe exhibit which attracted nsiderable attention from New England theatrical en. The exhibit, which was secured by Mr. riero through the courtesy of the United Shoe achinery Corporation and included a lobby dis- ay of fashionable shoes by well-known Lowell erchants, comprised a display of footwear om the Dark Ages to the present day. The auty of the exhibit was enhanced by the skilful e of artistically decorated glass show-cases in e large marble foyer of this handsome Lowell eatre.

For two weeks the Strand patrons crowded the bby to view some of the most interesting shoes er placed on exhibition, and in conjunction with anager Soriero's well selected program of films, ade a distinct impression on his patronage.

During the second week of the exhibition, a film owing the intricacies of modern shoe manufac- re was shown in the theatre in conjunction with e exhibit in the lobby. The motion picture took e audience through the various stages of shoe orkmanship, beginning with the tanning of the rious grades of leather to the finished product. his film was made at great expense under the pervision of the United Shoe Machinery Corpor- ion, using machinery made by this great organiza- on, which controls more patents on shoe manu- cturing machinery than any other corporation in e world today.

The shoe display, which was only secured by anager Soriero after many spirited bids on the art of brother managers, was approved by the owell Board of Trade. In this connection they nphasized their appreciation of the gigantic in- uence that moving pictures and moving picture eatres have on business, and what an association f motion pictures with industry can achieve for th.

REALART PICTURES
SOLDIERS of FORTUNE
An ALLAN DWAN Production
SOLDIERS of FORTUNE

When "Soldiers of Fortune" played Denver the American theatre exploitation men tied-up the engagement with the Christmas sale of Red Cross stamps which Denver ladies were then pushing. The results were highly gratifying to all concerned

The footwear was arranged in glass cabinets ith cards side of each exhibit giving the public a detailed history of each. There was shown, for instance, a Jack boot of King Henry IV of France, a heavy all-leather-and-iron affair which easily must have weighed fifty pounds. Another interesting boot was that worn by Marshall Ney at the battle of Waterloo. A slipper of Empress Elizabeth, Queen of Hungary (1894) was an attractive exhibit. The famous dancer, Clio de Merode of Austria, autographed a silken slipper for an admirer, and this is included in the display shown at the Strand. All the footwear displayed and the history claimed for each has been accurately established. Among other footwear shown was a handmade shoe, a heavy, bulky wood-and-leather affair, worn by Christian Bohsen for nine years. Bohsen was a Swiss guide in the Alps. Shoes of the Bishop of Klosterneuberg of Austria from 1750 to 1790 caused considerable comment. A bedroom slipper of Queen Elizabeth of Austria (1898) was a dainty affair. Shoes worn by soldiers of nearly every nation, kingdom and empire in the world were shown. Brogues and shoes worn by the allied soldiers, including our own doughboy's, were shown. The contrast was, if not amusing, at least interesting. Even straw shoes made from native grown grass and worn by the inhabitants of the Canary Islands could be seen. Dainty little shoes of Japanese and Chinese women were included, not to mention the footwear worn in the harems of Turkey.

General Manager Soriero, upon securing the exhibit, and wishing to co-operate and aid the shoe merchants of Lowell, gave them permission to exhibit the very latest models in women's, men's and children's shoes in the lobby, alongside of the ancient shoes, the contrast adding a conspicuous element of novelty and interest to the whole. The modern shoes were tastefully arranged in glass cases also, and in many instances included exhibitions of the latest patterns and designs in women's silk hosiery. Everything conceivable in the line of footwear was placed on display. Shoe men from all over New England came to view the exhibit, which they pronounced one of the most successful ever held in conjunction with a theatre. Incidentally the footwear exhibit was the same as that held so successfully in Boston.

In addition to a great number of specimens of footwear formerly the property of famous people some of which have been enumerated, shoes from Mexico, England, China, Japan, Vienna, Russia; soldier's footwear from Prussian Infantry, English Infantry, Serbian Infantry, French Cavalry, and Pershing trench shoe were exhibited.

Realart P
SOLDI
OF FOR
Buy
Christmas
Seals
REALART PICTURES
SOLDIERS of FORTUNE
An ALLAN DWAN Production

his is another view of the "Soldiers of Fortune" Red Cross tie-up which the American theatre of enver inaugurated during the Allan Dwan feature showing in that city. Much publicity which the American could not have obtained in any other way was secured in this manner

The Press Book by the Men Who Use Them

A Series of Articles Secured by C. L. Yearsley, Director of Publicity and Advertising for the First National Exhibitor's Circuit.

THE producers press book, its merits and demerits, its value and shortcomings has been argued pro and con in the columns of the News for some time.

Much that is interesting reading has been printed, which so far as the News is concerned is highly gratifying. We aim to print that which our subscribers will read and we are not at all discomforted when some "start something." And something was started in the press book controversy. It is still going. The producers and publicity men of the producers who viewed with offended dignity the imputation that the product of their pens was "weak" have had their say. The other side has "told its tale." Now comes some articles which are really worth something to both producer and exhibitor.

They are to be written by the very men who use or at least would like to use press books in their every day job of furnishing publicity for motion picture theatres. We are going to print a series of such articles. The first is by Al. Levin, manager of the Coliseum theatre of San Francisco. The other is by Fred Warrington of the motion picture department of the Philadelphia Record. These men know what they are talking about. They don't argue, they just tell you facts. We hope what they say will strike home.

Fred Warrington, who is telling you some facts about press books in the accompanying story

BY AL LEVIN

Manager, Coliseum Theatre, San Francisco

FILM distributors send out too much matter. It is a waste for what is gained. I don't need reams of paper to blaze the way for successful advertising. I only adopt one or two anyway and three or four are sufficient for a live wire.

The great mistake of publicity departments is a lack of variety. They seem to work along the line that one good successful combination can be worked with a dozen pictures. That is not so, for the same colors, the same style and the same lettering means that people do not notice the change in attraction, and it is harder to bring it to their notice.

I can lay before you press sheets from a dozen concerns and in the collection can find for you many stories that follow identical lines, and in one book can locate several stories almost identical. That is not variety, it is camouflage.

Distributors may be able to stand the expense of reams of matter, but it is pure waste. Devotion to a small variety of real quality and less quantity would be better for exhibitors.

I have always believed that press books should be divided into two sections: One for the exhibitor, giving him his résumé of the story, timing of the film, music and some real dope on how the subject ranks, and the other for the best method in the judgment of the manufacturer of how to successfully exploit it. Pictures are not of uniform excellence and the producers know it. If they were honest about it and made an extra effort to aid an exhibitor in exploitation when the subject is below par, I believe it would have untold benefits in the long run.

Al Levin, manager of the Coloseum theatre, Portland

Posters and slides are my hobby. I believe I get more and better results from these two than any other publicity matter. I have used slides from the distributor, but they are cheaply arranged and I usually have my own made. Some one is being badly bunked, for I get better work for the same money even when duplicated.

In the last few months, producers have improved wonderfully in their poster work, and it is having its box office effect. I have noticed that all of my big successes where I used posters, had a solid coloring scheme until now I make my own, unless the colors are dignified. The motion picture has risen above the melodramatic, flamboyant appeal of other days. Our patronage doesn't need flaring posters to arouse its interest. Just the other day I had a chance to judge of colors when adjacent billboards carried the two extremes, one in rich and dignified solid background of blue and the other flaring with red. I noticed that people glanced at the vivid board and stopped to read and look at the more dignified board.

In a district house such as the Coliseum is, and with second-run pictures, I find heralds advantageous. But those created by the producers seldom do, as I adapt them to my patrons, and the only advantage of the ones secured at the exchanges is to help create ideas.

I use many photos in the course of a year and find that the ones furnished are excellent—for about two productions. The variety is so limited that except in advertisements utilizing scenes from a play they become useless. New poses I realize are hard to get consistently, but they are so important that I believe the producers would find it to their advantage to create a department for the sole purpose of introducing variety in photographs of stars. It is but a manifestation of the utilizing to death of a successful idea.

In looking over the field of publicity furnished, I think that the First National in the last few months have passed their competitors by leaps and bounds. So successful was their paper and exploitation material that whenever I booked a First National attraction that I immediately became anxious to see their advertising accessories, which formed a habit which in itself has proven a boon. It caused me to order advertising accessories simultaneously with the booking of my picture and the advantage of having it on hand has been so beneficial that I do it with all bookings and can plan some time ahead by advertising campaigns.

I never was very keen about booking Anita Stewart until the First National handled her productions. In my estimation she has been lifted from the slough of mediocrity by the publicity of the First National and the accessories put out for her productions have made her one of the biggest favorites that appear on our screen.

Their publicity spells dignity. The richness of their poster colors, the artistry of the make-up and the human interest angles that are embodied in the publicity stories are adding to the desirability of playing their offerings, until now I have no hesitation in booking a First National subject.

I might say practically the same of the Select service, but the rapid advance has not been so noticeable with that concern, although their prepared advertising and publicity is along the lines of dignity which I am trying to point out.

A great majority of film distributors try to impress upon the exhibitor the worth of their wares. That is all right in its place, but if one-half the effort were expended in trying to convey to the public the attractiveness of a given production that is expended in trying to convince the exhibitor, the box office receipts would stimulate the buying far greater than mere words can ever do.

BY FRED WARRINGTON

Motion Picture Department, Philadelphia Record

Thousands of dollars are wasted every year by motion picture producers and distributors in sending out press material that is of no interest to either the public or the newspapers, which is the medium through which the "fans" secure their news of current showings at their favorite theatres. This publicity matter comes into the newspaper office in large gobs and as a rule finds its way very quickly to the waste paper basket. There appears to be no thought given as to just what sort of matter the newspaper desires, or if the particular paper publishes advance motion picture news. In the first place the various concerns should ascertain just which of the papers publish such matter, and if they do publish it the particular kind of news they desire. Every paper as a rule has a different view of the kind of news that appeals to the public. The postage, let alone the vast sums spent in printing and typewriting, must run into the thousands each year. The ordinary stereotyped matter may be all right for use in the newspapers of the smaller cities, but it is of no use to the papers in larger cities, where it is essential that the publicity matter must have a certain news appeal to readers.

The average press sheets of today need careful revision, and some deep thought should be given to the kind of news that appeals to all kinds of

(*Continued to page* 1051)

RIVOLI
COLUMBIA'S BUSIEST THEATRE
BROKEN BLOSSOMS

The "Broken Blossoms" lobby display at the Rivoli theatre, Columbia, S. C.

Uses "Everywoman" with a Double Purpose

WO things actuated Charles Gross, manager of the Columbia theatre, Dayton, Ohio, recently when he decided to book "Everywoman" for a weeks run. First he wanted to make money and was sure that this picture would accomplish it.

Second, some of the picture houses of Dayton had been running pictures which had aroused the church interests and talk of Sunday closing laws and censorship were in the air.

So Gross had two incentives. He felt he had a big picture and he felt he could help the picture industry in Dayton by putting "Everywoman" over big. A tonic for the town, as 'twere.

He went to it!

His biggest stunt and one that they're still buzzing about in Dayton was the fourteen-page "Special Section" for "Everywoman" published by the Dayton Journal on Sunday. Securing the co-operation of Oscar A. Doob, the exploitation man from the Cincinnati exchange of Famous Players-Lasky Corporation, Mr. Gross and the house press agent, W. K. Mathews, gave him every assistance—something a lot of exhibitors and house press agents don't always do.

It so happened that Mr. Gross is not on the most friendly terms with one of the two papers of Dayton. That left only two papers—the *Journal* and the *Herald*—for the exploitation man to do business with. Mr. Gross agreed to run a full page ad—something unusual in Dayton. Then he agreed to go further—he would have the ad in three colors! With that foundation, the *Journal* was induced to run a 14-page section. The title page—in colors—was designed by the Famous Players-Lasky representative and he followed the style of the Everywoman page ad in the *Saturday Evening Post* and other magazines. Also followed the lettering style of the lithographs—so that the special section was tied up and bound tightly into the general advertising, although the section had the appearance of a regular magazine feature. Special matter referring to the photoplay was run throughout the section; illustrations from the stills were frequent: The *Journal* advertising department got busy and lined up a lot of tie-up advertising. A woman's apparel store advertised bargains for "Everywoman," an auto dealer had an electric car just for "Everywoman," etc., etc. There was a full page ad made from a special one-sheet lithograph prepared for window display tie-ups on "Hinds Honey and Almond Cream," a toilet article. The one sheet was photographed and a cut made, full page size. Four leading druggists, who handled the Hinds product, paid for the page, which was a wonderful smash for "Everywoman." This ad was a direct reflection of nearly a dozen window displays in drug stores. Other displays were secured in a stove store and music stores. Special cut outs were used effectively in both windows and stores.

The *Herald* helped along with an essay contest on "For Whom Does Everywoman Dress," resulting in a lot of publicity and interesting reading which held the attention of the women—to whom the entire appeal of the advertising was directed.

The opening of "Everywoman" at the Columbia had to be big with all this advance work. Mr. Gross booked the picture for a week and has decided to keep it eleven days at least. The Sunday opening was in a snowstorm and nasty weather. But at 11 a. m. Sunday the theatre was jammed and stayed that way until closing time. Monday was slushy and worse than Sunday. But the Monday was bigger than "The Miracle Man" or "Male and Female," record-breakers of a few weeks before.

Window Display for "High Speed"

E. J. DRUCKER, branch manager of the Hallmark exchange of Denver, has arranged a window display for "High Speed" with the Denver Dry Goods Company's store in exchange for the running of slides at the Denver theatres which are to run the picture, services in running slides announcing that the book by Clinton H. Stagg, from which the film production was made, may be purchased at the Denver Dry Goods Company's store.

The Denver mercantile has discovered a lot of value in tieing up with the film industry in cooperative displays and regularly practises this form of publicity. Nearly every good picture shown in Denver gets a window display along the lines we have recorded.

Press Book by the Men Who Use Them

(*Continued from page* 1050)

readers. There seems to be a lack of special stories concerning the screening of the picture, about the principals in the cast and the director, of whom there is always something to say concerning his career, or something he has done and his manner in directing the picture in question. This is the kind of material that is wanted by the daily and Sunday newspapers. Take Philadelphia, for instance, with its many large and spacious theatres. The publicity manager of these houses must send out his matter in advance of the showing, and frequently he must look to the press sheets for his material. If they have no interesting news such as is wanted by the papers for special stories, he gets very little publicity for the attractions. It is very seldom that any of the matter in the press sheets can be used in the manner in which it is written, and must be rewritten in an interesting way. There have been occasions that it occurs. I find that the Paramount-Artcraft press sheets are of the most use to the publicity man in securing his special stories for the Sunday newspapers.

Press sheets should be distinctive and gotten up in a manner that will not only appeal to the motion picture editors, but to the exhibitors as well. The press sheet gotten out by the First National Exhibitors' Circuit on "Daddy Long Legs" carried a combination of matter that practically suited the wants of the editors as well as the exhibitors, and could not very well be enlarged upon.

Many of the publicity departments of the producers dwell too much on the one subject, which results in the overlapping of the stories. They do not need to be long articles, for if they are short and to the point, there is more likelihood of their being published. It is far better to have a small item concerning an attraction published than having none at all.

"A vast amount of money and time can be saved if the producers will go more carefully into the wants of the newspapers."

Lester Says: "Spend Money on the Big Ones"

THE Rivoli, termed "Columbia's busiest theatre," is no busier than its manager, L. T. Lester, Jr., who is setting a pace for advertising and exploitation of pictures for Columbia, S. C., which few exhibitors in his city or others are able to maintain.

Mr. Lester plays the "big ones" and never hesitates in spending money to put an attraction over if the production warrants it.

During Mr. Lester's recent engagement of "Broken Blossoms" which extended over four days, Columbia was given every opportunity of learning that the Griffith picture was in town. One of the first things Mr. Lester did was to secure permission to fly a big banner announcing the engagement across the main street. This he did by getting two lines across from buildings high enough to stretch his banner above the trolley track and telephone wires. Next was the use of bill boards, vacant stores and other usual posting spaces for the hanging of lithographs which included everything down from the 24 sheet.

Then came his newspaper displays, a form of advertising which Mr. Lester greatly favors in his exploitation of pictures. Good displays both in size and quality were inserted in all the dailies.

This done the Rivoli lobby was attractively decorated. Vines and flowers were draped about the lobby display frames and carried throughout the theatre generally. The result of all this exploitation was a big audience at every performance, which further confirmed Mr. Lester's opinion that nothing is so important in the exhibiting profession as the publicity a feature receives beginning with the time it is booked and extending over the length of the run up to the time of the last performance.

Mr. Lester states that in his opinion the manager who is trying to run a theatre on the limited exploitation theory is soon to become an extinct specie for as he says, "You've got to tell people about your show if you expect them to come and see it. The more novel ways you can devise to do this the better you are off."

Mr. Lester who is also owner of the Rivoli has recently installed a $10,000 pipe organ in the house and also carries an orchestra of 12 pieces.

L. T. Lester, Jr.

Exploitation Men's Minute Book

EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

Katherine MacDonald Contest Works Two Ways

AN exploitation idea which effects a close relationship between the theatre and the newspaper, with a proven ability to create an extreme measure of good will for the exhibitor sponsoring it locally, has just been concluded by the Photoplay Department of the Grand Rapids, Mich., *Herald*, with exceptional results for the management of the Majestic Gardens theatre, and returns in increased circulation for the *Herald* as its chief recommendation for exhibitors to make to newspapers in other cities and towns.

The plan in general is a Similarity Contest, so elastic that it can be related to any feminine or male star. In the instance of the Grand Rapids *Herald* the contest was conducted to determine the girl in the area in which the newspaper circulated who most closely resembles Katherine MacDonald, whose initial starring production, "The Thunderbolt," had been booked into the Majestic Gardens theatre in Grand Rapids to run during the last week of the exceptional exploitation fostered by the newspaper.

The decision of the judges awarded a first prize of $25 to Lucille Lumm, a Grand Rapids factory girl. Carl M. Saunders, Photoplay Editor of the *Herald*, the manager of the Majestic Gardens and Harold Heffernan, in charge of exploitation for the First National Exchange in Detroit, composed the board of judges which passed on several hundred applicants.

The contest was so arranged by Mr. Saunders that it gave the widest possible range of publicity value to the theatre, the star, her productions and the newspaper. The attempt to do something significant of circulation possibilities in motion pictures and that would prove conclusively the box office value of genuine newspaper publicity in behalf of a given star or attraction was made whole heartedly, and without any stinting on space.

Mr. Saunders announced the contest in a full page story in his department of the Sunday edition of the *Herald*. A series of prizes, including a first award of $25, a second prize of $15, and a third prize of $10, followed by minor awards of personally autographed photos of Miss MacDonald, were offered to the girls in western Michigan who most closely resembled Miss MacDonald.

No mention was made in this first announcement of the fact that "The Thunderbolt" had been booked to the Majestic Gardens. In fact, the Similarity Contest was first made public five weeks ahead of the established play date so that ample time would be allowed for the full value of the publicity to become effective on the public before it was sought to be capitalized at the box office.

Mr. Saunders pointed out to a local photographer the equivalent publicity value to him of offering to make pictures of all the entrants, which would be published in the *Herald*, with a credit line for the photographer. It was also suggested that the studio would develop several hundred new customers, each of whom would want several prints of the photos they had made for entry in the Similarity Contest.

This insured to the *Herald* a weekly supply for illustrations with a maximum local news value and interest, and it practically guaranteed the attention of every reader of the *Herald* to the conditions of the competition.

For five consecutive weeks the Photoplay Section of the *Herald* published stories about the contest, with photographs of the girls who had entered it.

Then, on the fifth Sunday a big display ad announced that Katherine MacDonald in "The Thunderbolt" would be presented at the Majestic Gardens for a week. There was excellent business judgment manifest in the selection of the play dates, inasmuch as the production was scheduled to run the last week of the contest, and before the decisions of the judges were announced. This insured an exceptional public interest until the outcome of the competition became known. The theatre was obliged to use the S. R. O. sign at every afternoon and evening performance throughout the week, according to Mr. Saunders. The demands made upon the Majestic Gardens by the public were so great that the Isis theatre, with an established reputation as a competing first-run house booked "The Thunderbolt" for a second run, violating its rule in this regard for the first time, and realizing a total of admissions as great as that of the Majestic Gardens.

"This contest has proven something of inestimable value to exhibitors and newspapermen," declared Mr. Saunders. "It has demonstrated thoroughly the latent circulation possibilities in motion pictures if the proper methods of realizing on them are applied. It has shown that theatres can utilize newspapers for publicity purposes to a degree undreamed of two or three years ago, if the system or idea employed to do it is at least half way practical from the newspaper's viewpoint.

Lucille Lumm, winner of the Katherine McDonald contest at Grand Rapids

An Object Lesson for Exchange Managers

AN exploitation idea which was born in Gloversville, N. Y., educated in Buffalo and should become famous over the country as an aid to putting over "Please Get Married" is herewith related.

Incidentially it is the first time we have been able to record an instance of where the exchange-man has proven that he is enough interested in the success of the pictures he books to his customers to individually attempt to extend practical aid in the way of exploitation. The fact that the idea originated with an exhibitor only adds to the praise we have for it.

First we will tell you of the stunt.

Meyer Shine, who manages the New Hippodrome theatre of Gloversville, played "Please Get Married" just before leap year 1920 came into being.

Following is the text of a hand bill he had printed and which was distributed over the entire city even to being passed directly into the hands of the workers of Gloversville's famed glove factories as the employees came out from their benches.

A New Year's Suggestion: If Single, Please Get Married.

There was nothing else on the hand-bill; nothing to indicate that "Please Get Married" was a feature motion picture production or when or where it was to be shown. This was done a number of days in advance of the showing. After curiosity had been started by this complete and broadcast campaign, Manager Shine clinched the loose ends of the publicity by his newspaper and billboard advertising.

Now comes the best part of our story since in what is related may be found an example of what every exchange manager should do when a similar incident occurs in his managing career.

The facts concerning Mr. Shine's herald was sent to the Buffalo manager of the Metro exchange, H. W. Kahn. Mr. Kahn thought it was good stuff as will any man who knows anything about publicity, but instead of immediately forgetting all about the matter after commending it in his own mind, he decided that he would pass the stunt along to those who had not as yet played "Please Get Married." He also injected a new angle into the idea, which is what we meant when we spoken of "education in Buffalo."

Mr. Kahn remembered that it was Leap Year, maybe he is a bachelor and saw that here was the chance of a life time to link up a picture with this once in four years event which never fails to get columns of space in every newspaper. So he wrote the customers in his territory about what Mr. Shine had done and suggested that they link the idea up with Leap Year.

He also dug back into his Ancient History school days and furnished some information on how Leap Year came into existence as a tradition.

Here is his letter on this subject as it went out to Buffalo territory exhibitors who are to play "Please Get Married."

"As you no doubt know, the Leap Year legend comes from an old Scottish law back in the 14th or 15th century. It prescribed a jail penalty for any bachelor who refused to marry a girl who proposed to him. His only escape lay in being able to prove that he had honorable intentions of marrying some other girl. The law evidently must have worked some hardships, but it must have encouraged marriage.

"Now the Leap Year idea with this legend as a background will have a strong fascination for women and not without interest to men. It can be turned into an interest arouser or a discussion.

(*Continued on page* 1053)

An Unusual Audience at an Unusual Show

THE most unusual audience that ever witnessed a motion picture performance served as the basic exploitation ingredient of a promotion campaign launched in behalf of a special feature attraction by R. H. Haines, manager of the First National Exhibitors' Circuit Exchange of Cincinnati.

As a novelty that may be used by exhibitors with every promise of success Mr. Haines' stunt is declared to be unsurpassed for creating local interest. However, in the previous incident where it was used in Cincinnati, its main accomplishment was to show exhibitors throughout Ohio, what a little novelty preferment can mean.

The central idea around which the plan was formed was to give a motion picture show for those who had never seen a motion picture before in their lives. People who would answer this specification were found through newspaper stories that offered free passes to anyone who would call at the theatre and say they had never seen a motion picture entertainment. In the answers, all of which came by mail, it was discovered that all were invalids, many of whom would never be able to leave wheel chairs.

Arrangements for this entertainment were completed just previous to the release date on "Heart O' The Hills". The novelty of the idea was such that the various Cincinnati newspapers carried big front page stories about the affair which news agencies broadcasted throughout the State.

The Cincinnati Post, sensing the acute human interest in the event, devoted space for a three column illustration of the invalid audience and a story of interesting dimensions. The item was replete with pathetic touches that gracefully blended with the trouble into which Mary Pickford finds herself in "Heart O' The Hills."

One of the audience was blind. However, he experienced as many laugh sensations as any other member for a considerate friend read sub-titles, describing the settings and related the plot of the story. Another person suffering from a toothache disclaimed interest in life temporarily, but when he saw how the blind youth was enjoying the show he became happy also.

So successful was Mr. Haines' promotion stunt that exhibitors throughout Ohio are reported to be showing an interest in providing special entertainments for people who have never seen motion pictures before. It is declared to be a method second to none for securing wide publicity.

Trying to Say It "Different"—Can You Add to This?

HERE'S a little idea that will give a live exhibitor, who likes to make his advertising "stick out," something to think about in idle moments (has he any?). A Famous Players-Lasky Corporation exploitation man, from the Cincinnati Exchange, has been announcing photoplay engagements for so long a time and so often that he is striving to find as many new ways of saying "for one week;" "for two days," etc., etc., as he can. Something different, you know. Here is part of his list to date: Maybe you can use some of these or add your own to the list:

For seven days.
Opening a glorious week.
Seven enchanted days and nights, for "Male and Female."
One Week of Inspiration (for "Miracle Man").
One Wondrous Week (for "Everywoman").
A Week of Delight.
Seven Days of Mirth.
Seven Happy Days.
It Runs (with speed) for a week.
A week of rollicking romance.
Cheer-up Week.
One Week Without Weeps.
A week of perfect pleasure.

This idea was unearthed by the First National Exploitation men and was conducive to a lot of free advetising

"John Brown's Body Lies Moldering in His Grave," But His Children's Children Are Alive

EVIDENTLY there are a lot of "Browns" with brains in the show business. Recently we told you about what Brown of Memphis was doing in exploitation and here is another "Brown" story, this time the tale emanating fom trhe Hoosier state instead of "Bloody Tennessee."

Shortly after word was received in Indianapolis that "In Old Kentucky" was being screened for distribution through First National Exhibitors' Circuit, Floyd Brown, manager of the film division of the H. Lieber Company, holders of the First National franchise in Hoosierdom, began to make preparations for the exploitation of the picture.

Brown recalled that the band which accompanied the famous old melodrama, when it was playing in the "opryhouses" of the state about twenty-five years ago, was organized in Indianapolis and the thought struck him that possibly some of the old-time musicians might be still in the city. At any rate, he decided to find out right away.

He called J. M. Jacobs, film salesman, in off the road and laid the case before him. Now, Jacobs, who has had considerable experience in the show business, is a detective as well as a first-class film salesman. Brown knew that if there was any man in Indianapolis who could possibly learn the whereabouts of the old troupe of colored musicians that man would be Jacobs.

After receiving his instructions, Jacob cast all thoughts of film contracts to the four winds and started out to find the leader of the old brass band. He scoured the colored districts of the city for several days, taking in poolrooms, "crap games" and other places where men of dark color are inclined to frequent and finally found the man he was searching for. Jacobs explained the case to him, told how "In Old Kentucky" has been made bigger and better for the screen and asked him to get the old band together for another tour.

The old colored musician's heart fairly leaped with joy at the suggestion. He had the same old instrument he used when accompanying the stage show tucked safely away at home, he told Jacobs, and he knew that a number of the old-time players would be "tickled out of their skins" to reorganize. Then he started reminiscing, thinking of the good old times they had together when "ole Kentuck," as he called it, was barnstorming in Hoosierdom.

A few days later the old colored leader called Jacobs on the phone and told him that the old band was again practically intact and would begin rehearsals at an early date. That was several weeks ago.

The tour of the band began at Muncie, Ind., on Jan. 4th, and from all accounts this is the feature attraction wherever the film is being played.

Owing to the fact that the natty new uniforms for the band members did not arrive until a few days ago, the re-organized band was not used in the presentation of the picture at its premier at the Circle theatre, Indianapolis, over which fact Manager McCormick is mourning.

An Object Lesson for Exchange Managers

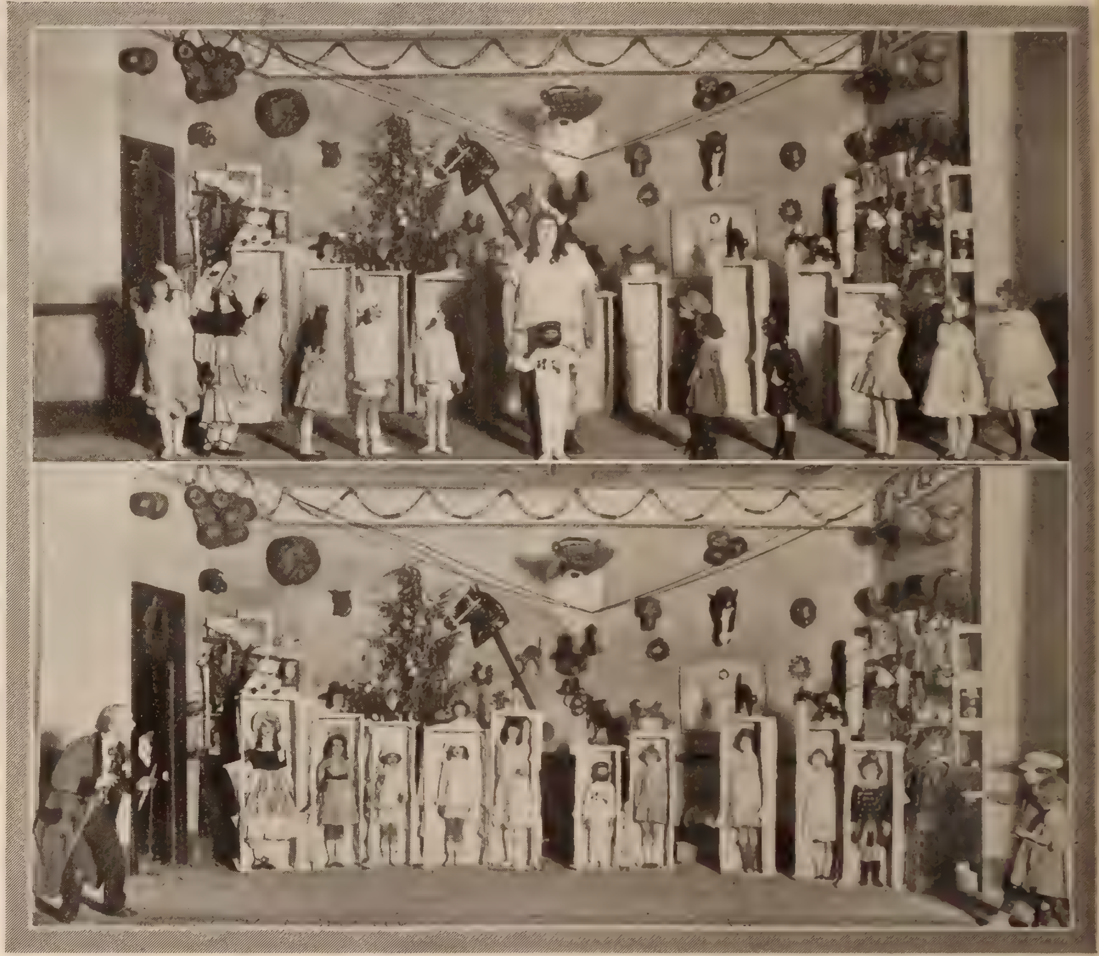
(*Continued from page* 1050)

But it has one of the strongest exploitation angles I have seen in some time. It has its root in a vital and timely subject, and my experience has convinced me that this is the basis of every sound exploitation idea."

Our hat is off to both Mr. Shine and Mr. Kahn for this idea and it's development. Our congratulations are extended to the latter gentleman in his foresight in seeing that co-operation between exhibitor and exchange is something to be greatly desired. Here is hoping that every manager of exchanges in the whole world reads this story and finds in it an incentive to see what he can do to help the exhibitors who have booked one of his pictures.

Grauman's Scores with Yule Tide Novelty

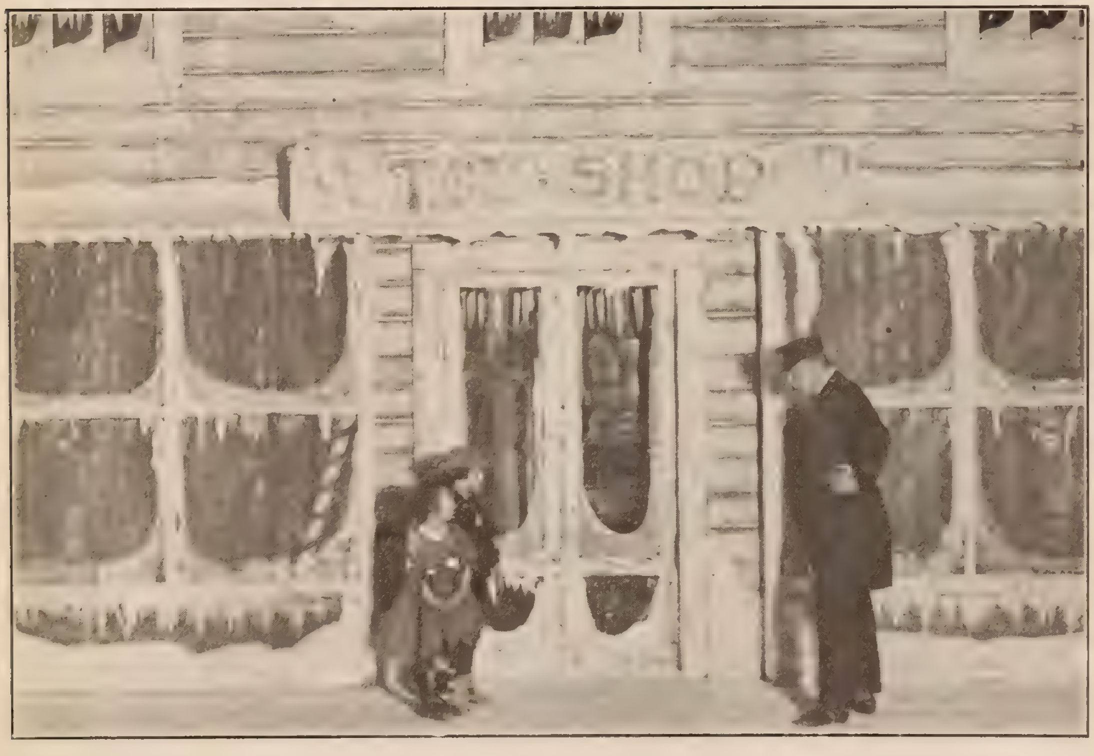
West Coast Metropolis Saw the Most Elaborate Christmas Specialty Staged Anywhere



Two views of the Christmas prologue number staged at Grauman's theatre for the holiday week program. At the top are the "dolls" out of their boxes, and bottom will be seen the same characters reposing within their "pasteboard" covers waiting to be "sold"

One of Sid Grauman's "baby dolls" in his Christmas week specialty described in the accompanying story

QUALITY and Quantity are two things that seldom go hand in hand. When we find quality, be it in the necessities of life or in the amusement field it is seldom that we find quantity an attending element—and this is a rule that ordinarily works both ways, yet exceptions are sometimes found that reveal this combination in a most happy manner. Sid Grauman seems to have found the secret of this combination and demonstrated it in his entertainment presentation at Grauman's Million Dollar theatre during the week of December 29. The feature act, exclusive of the film feature, was a most elaborately staged spectacle entitled "Christmas Eve in a Toy Shop," the timeliness of the production was no less keen than the inimitable way in which it was presented. As the curtains drew back, the frosted exterior of a toy store was revealed, icicles were pendant from every protuberance and the stage floor was sprinkled with sleet. The act opened with a policeman making his rounds, and stopping to peer through the windows of the shop, after which he exits. Next two ragged little street urchins make their entrance, gleefully running from window to window of the Toy Shop and going into ecstacies over the glimpses of dolls and toys the frosted panes reveal. Finally both become sleepy and the little girl lays down just in front of the shop door, while the boy takes off his coat and spreads it over her, to make her comfortable before reclining beside her in sleep. The house is darkened and when the lights come on again the scene shows the interior of the Toy Shop. Mechanical dolls, of which there are a dozen or more, are standing in their boxes, which are arranged in a semi-circle around the stage. The set contains the usual appointments encountered in a toy shop and puttering around among the mechanical dolls is the kindly old Toy Shop Keeper. The two little waifs then enter, and the Shop Keeper makes the mechanical dolls perform for them. Exceptionally clever children were engaged for this portion of the act. One costumed as a colonial belle dances a minuet, while another whistles to the accompaniment of the orchestra. A team of winter-clad little girls execute a Russian Dance, another does a Scotch Hornpipe, and then a little fellow dressed as John Philip Sousa, whiskers and all, steps forward and leads the forty-piece orchestra in "The Vamp." As each of the dolls does its number the old Shop Keeper winds them up in preparation for it. The scene switches to the exterior again, during which time the house is darkened, and the waifs are discovered still asleep, the whole thing having been a dream. The policeman, returning, awakens them and after giving them each a toy, the act closed as all exit.



The stage setting and the three characters of the first and last scenes of the Grauman theatre's Christmas specialty

As a prologue to the Charles Ray picture, "Red Hot Dollars," which was the film feature for the week, a blacksmith was shown at his forge, from which lighting effects were diffused. In a rich baritone voice he sang "My Little Grey Home in the West."

The High Lights of Broadway's Shows

"DOG days" in the middle of January is something of an innovation yet these are "dog days" on Broadway so far as the bills of the leading theatres of New York are concerned. At four houses clustering about Times Square, the Capitol, Rivoli, Strand and Broadway, "Fatty" Arbuckle's latest comedy, "The Garage," holds first place in picture entertainment and be it known that a dog helps mightily in putting this slap stick concoction over.

At the Rialto there is another "dog" picture in "A Twilight Baby." In this the "purp" carries off all acting honors for the first thousand feet of film.

Speaking of comedies, you won't need to be told that when a comedy gets a booking at four Metropolitan theatres, day and date, that it is good. Good is a mild gentle word for this picture. And it isn't funny just because Arbuckle is playing the lead in it either, although he does contribute. The picture has so much new stuff that we lost track of the story, while wiping tears from our eyes, brought on by excessive "he hawing."

We caught "Hank" Mann's "A Twilight Baby" "backwards" and were almost tempted to "walk out on it," for which we would have been sorry, for with the exception of the last few hundred feet this is another comedy bet which no exhibitor can afford to overlook. The "baby stuff" in which the dog we mentioned above figures has never been equaled. It is good for howls of laughter. Most of the scenes where "Hank" Mann plays the "baby" are also mighty good.

The next "highlight" of value to the exhibitor is the use of a prologue number in connection with the overture selected by Dr. Reisenfeld for this week's bill at the Rialto, "The Sorcerer's Apprentice." In about the middle of the rendition the music is stopped and under a spot and before black velvet curtains an actor delivers a soliloquy in which is described the story from which the opera was composed, that of an apprentice to a magician who in his master's absence succeeds by his enchantments in making a broom fetch water, but when the tub was full he discovers that he has forgotten the formula for stopping the work, and in consequence is drowned through his own machinations.

Speaking honestly we don't care so much for the music of this composition which is described in Dr. Reisenfeld's program note as "sort of a musical joke," but it is different and the prologue idea in its rendition makes it a decided novelty. The prologue in use at the Rialto was written by R. A. Barnet and delivered by Maurice Cass in strictly "Shakespearian" style. The feature at the Rivoli, "The Woman in the Suitcase," is deserving of mention as something better than the average. This is a very convincing story, faultlessly produced and admirably acted. It should please any audience.

Timely Tips on Short Subjects

"On a Strike"—Mutt and Jeff Cartoon—Fox Films

THE famous comedians have changed their stuff a bit this week and divide honors with their boss, Bud Fisher. The cartoon number opens showing Mutt and Jeff presenting an ultimatum to Mr. Fisher a la labor union style. Mr. Fisher (the scenes showing the cartoonist are not drawn, but ordinary photography) turns down their demands for more pay and shorter hours and they decide to produce a comedy themselves. They do and present it before an audience, only to find out that it doesn't go. They then eat humble pie and hire out to Bud again.

The number is amusing, perhaps quite as much so as any recent release owing to the novelty of the construction and the opportunities it presents of doing some new things with Mr. Fisher's characters. Especially funny are the pictures Mutt and Jeff themselves draw when they decide to go into the producing business, and need a desk, pen, ink and camera. Incidentally the film gives a small hint of how cartoon comedies are made and of how many pictures are needed for the reel, some three thousand. On the Rivoli program.

The Fishing Village of Otsu

Prizma—Educational—One Reel

THIS is another of the series of Japanese subjects being released by Prizma, and is an interesting reel, showing the scenery, people, customs and vocations of the people of Otsu, a fishing port removed from the more advanced portions of Japan. While too highly colored for the most part to deserve mention as a colored picture, it contains so much of educational value that this shortcoming may be overlooked. Some very interesting types of Japanese people are shown, and the launching of a fishing boat by the primitive old method of "main strength and ignorance" is quite an incident. This is the opening number on the Capitol theatre bill.

And the Cat Came Back

Major Jack Allen Special—Universal

MAJOR ALLEN'S pictures are always notable novelties because they are practical examples of the ingenuity of man, his superiority over the beasts, and contain a great amount of real educareal merit. This one is no exception. Major Allen and his assistant capture a full grown man-eating tiger, "hog-tie" and cart the beast away to later sell him to some "zoo." All this is accomplished without weapons and by the use of a log chain. In viewing the picture you forget that it is only an image you are looking at and begin to wonder if there is any chance of something "slipping" and figure what you would do if the big cat, which is surely mad, should get loose. Here is a picture which should attract all the "animal bugs" in your city. Was presented at the Capitol.

Unusual Strips in This Week's Current Events

"Into the Land of Red Skins and Eskimo—Gaumont

GAUMONT is releasing a news weekly strip this week entitled "Into the Land of the Eskimo and Red Skins," being a trip into Arctic Alaska, showing some of the most remarkable snow and ice scenes we have ever seen. You get a close-up view of what life must be in this land of "eternal snows."

Featured on any bill, it ought to bring a lot of people to the theatre who are attracted there by what they hope to learn more than by the drama presented.

"Mid Summer Night's Dream"—Gaumont

A HUSKY looking specimen of a man walks out into the wild rushing waves of Lake Michigan to take a swim in water that is evidently as cold as the snow and ice over which he travels to get to it. Mr. Swimmer doesn't even bother to wrap himself up while out of the water either before or after his bath. An amusing and interesting bit of film.

Atlantic Fleet Sails for Target Practise—Kinograms

THESE are views of Uncle Sam's giant battleships as they left for the annual target practice. There is a great big "hurrah for the grand old flag" in this, and some of the best views ever obtained of our fleet.

They have been taken at several points, among which is the Brooklyn Bridge, New York and Hampton Roads. Unusually good photography is in evidence on the strips caught at New York, and the size and general make-up of our famous fighting tops come in for a good view.

Flower Pageant at Pasedena, Cal.—Pathe

SOME of the most elaborate floats ever caught by the camera are shown in this strip. Flowers in masses almost beyond belief are used to build these floats and gives an idea of the wealth of vegetation in California. This has all the beauty of a scenic and also a current events interest.

Chinese Troubadors in France—International

AN interesting bit showing Chinese men dancing on stilts garbed in fantastic costumes. A decided novelty. This is stated to be the first time these Chinese actors have appeared outside the Orient.

Baby Day with the Seventh Cavalry—Kinograms

PROUD daddies of the famous Seventh Cavalry bring their babies and wives to headquarters, and colonels, captains and even second lieutenants inspect the embryo soldiers. Will go good with the women, as a number of very cute kiddies are shown. In one sequence the colonel has an armful of "wigglers."

Harvard-Oregon Foot Ball Game—Pathe

SHOWS some good views of this great sporting event, including one of the field goals. Several spectacular runs were caught by the camera. The strip at the Capitol is rather short, having been trimmed. In the original it gave a very good idea of the game.

Thousands Witness First Aero Derby—Gaumont

WITHOUT explanation that this is the first aeroplane race to be officially staged, same being recently held at Mt. Tomalpais, Cal., this would not be identified as a race, but it does have some good shots of the aeroplanes in flight, and of the earth beneath the machines. Carries added interest for the information carried in the titles.

New York Hospital Adopts New Method of Identifying Babies—Gaumont

VIEWS of the way the Bertillion system is being applied for the identification of children born in the hospital. Principally interesting from its educational angle.

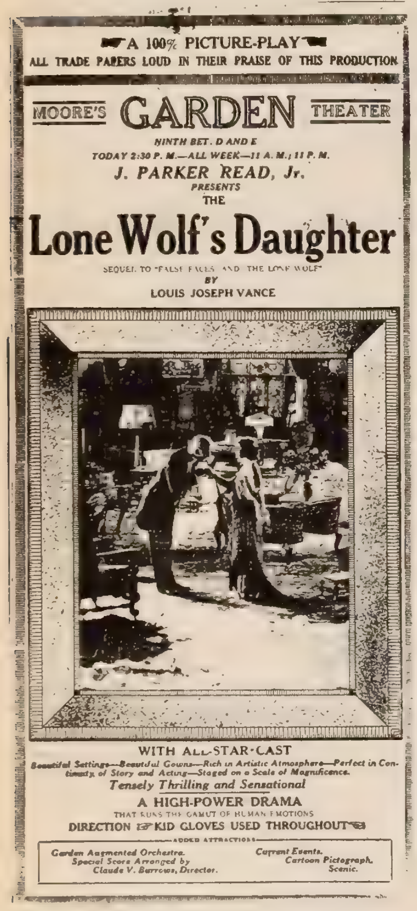
With First Run Theatres

NEW YORK

Rialto Theatre—

Overture—"The Soccerer's Apprentice." Given with a prologue written by R. A. Barnet and spoken by Maurice Cass.

Current Events—Rialto Magazine—Admiral Jellico at Annapolis, Gaumont: Flower Pageant, Pasadena, Cal., Pathe: Chinese Troubadors on Tour of France, International: Baby Day with the 7th Cavalry; Kinograms: N. Y. Children's Hospital adopts New Method of Identifying Children, Gaumont; Thousands of Kiddies Rush to Toboggan Slides, Chicago, Gaumont; Thousands Witness First Aerial Aeroplane Derby, Mt. Tamalpais, Gaumont; Atlantic Fleet Off for Target Practise, Pathe; Pershing Inspects Sixth Division, Kinograms.



A 100% PICTURE-PLAY
ALL TRADE PAPERS LOUD IN THEIR PRAISE OF THIS PRODUCTION

MOORE'S GARDEN THEATER
NINTH BET. D AND E
TODAY 2:30 P. M.—ALL WEEK—11 A. M.; 11 P. M.
J. PARKER READ, Jr.
PRESENTS
THE
Lone Wolf's Daughter
SEQUEL TO "FALSE FACES" AND "THE LONE WOLF"
BY
LOUIS JOSEPH VANCE

WITH ALL-STAR-CAST
Beautiful Settings—Beautiful Gowns—Rich in Artistic Atmosphere—Perfect in Continuity of Story and Acting—Staged on a Scale of Magnificence.
Tensely Thrilling and Sensational
A HIGH-POWER DRAMA
THAT RUNS THE GAMUT OF HUMAN EMOTIONS
DIRECTION ☞ KID GLOVES USED THROUGHOUT ☜

ADDED ATTRACTIONS
Garden Augmented Orchestra.
Special Score Arranged by
Claude V. Barrows, Director.
Current Events.
Cartoon Pictograph.
Scenic.

The first showing for "The Lone Wolf's Daughter" was at Tom Moore's Garden theatre. For the engagement, Mr. Moore broke away from the usual Capitol city advertising policy which is small space and purchased four columns by fifteen inches.

Vocal—"Oh, Promise Me."
Contralto solo by Ruth Percy.

Feature—"The Tree of Knowledge"—Robert Warwick.

Comedy—"A Twilight Baby"—First National.

Organ Solo—Toccata.

Rivoli Theatre—

Overture—"Phedre."

Current Events—Rivoli Pictorial. Crack Cavalry Troops in Thrilling Charge, Fort Bliss, International; Into the Land of Esquimaux and Red Skins, Gaumont; "Mid Summer Night's Dreams," Chicago Gaumont; World's Largest Lift Bridge, Pathe; Moving a Hospital With U. S. Tanks, El Paso, Texas, International; Mutt and Jeff Cartoon, "On a Strike"; Fortress Destroyed at Allied Command, International; Allied Fleet Sails for Target Practise, Kinograms; Seaplanes carry Mail for Pacific Fleet, International; Future Admirals March, Annapolis, International.

Vocal—Calling Me Home to You.
Baritone solo by Greek Evans. Given with a stage setting.

Feature—"The Woman in the Suitcase"—Enid Bennett.

Comedy—"The Garage"—Arbuckle-Paramount.

Organ solo—Prelude to C. Sharp Minor.

Capitol Theatre—

Scenic—The Fishing Village of Otsu—Prizma.

Educational—"And the Cat Came Back"—Major Allen Special—Universal.

Concert—"Sakuntala."
Rendered by the Capitol Symphony Orchestra.

Comedy—"The Garage"—Arbuckle-Paramount.

Special—Ned Wayburn's Song Scenes. (Same as last week).

Feature—"Stronger Than Death"—Nazimova.

Current Events—Capitol News—Special numbers from all releases comprising largely those enumerated in the above programs, with Pathe's strip of the Harvard-Oregon football game included.

Broadway Theatre—

Overture—"Black Diamond."

Current Events—Broadway Topical Review.

Educational—Topics of the Day.

Comedy—"The Garage"—Arbuckle-Paramount.

Special—Parisian Fashion Frolic.

Feature—"Slaves of Pride"—Alice Joyce.

Strand Theatre—

Overture—"Robespierre."

Current Events—Strand Topical Review—Harvard-Oregon football game, Pathe; Baby Day With the 7th Cavalry, Kinograms; World's Largest Life Bridge, Chicago, Pathe; Ditmar's Bears: Pershing Inspects 6th Division, Kinograms; Atlantic Fleet Sails, Pathe.

Cartoon—"Jerry on the Job"—Goldwyn.

Vocal—"Berceuse" from "Jocelyn." Soprano solo by Dorothy South.

Feature—"Desert Gold"—Zane Gray novel—Hodkinson.

Comedy—"The Garage"—Arbuckle-Paramount.

Vocal—Excelsior.
Duet by Redferne Hollingshead, tenor, and Malcolm McEachern, basso.

Organ Solo—Scherzo Symphonique.

ST. LOUIS

King's Theatre—

Current Events—Pathe News.

Educational — "Tulage" — Martin Johnson.

Cartoon—"Mutt and Jeff."

Feature—"Should a Woman Tell"—Alice Lake.

Vocal—"Lonesome for You."

Comedy—"Why Go Home"—"Snub" Pollard.

Pershing Theatre—

Educational—Ford Weekly.

Current Events—"Pershing Review."

Instrumental—Violin Solo "Dardanella"—Arthur Baron.

Feature—"Toby's Bow"—Tom Moore.

Vocal—"You'd Be Surprised."

Comedy—"Why Divorce"—Mr. and Mrs. DeHaven.

New Grand Central Theatre—

Current Events—"Kinograms."

Scenic—"Chester Outing."

Feature — "The Confession" —Henry B. Walthal.

Comedy—"A Twilight Baby"—Henry Lehrman Production.

West End Lyric Theatre—

Current Events—"Lyric Review."

Feature—"The Woman in the Suitcase"—Enid Bennett.

Comedy—"Oh, Baby"—Christie.

Liberty Theatre—

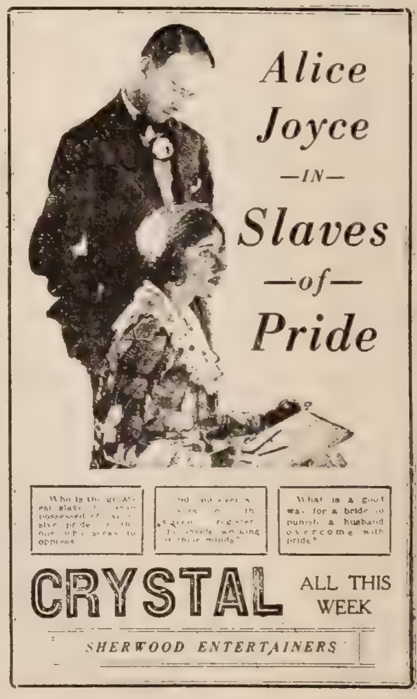
Current Events—"Fox News."

Cartoon—"Mutt and Jeff."

Feature—"A Joyous Liar"—J. Warren Kerrigan. "What Would You Do?"—Madlaine Traverse.

Comedy—"Bride and Gloom."

Scenic—Official Exploits of the Submarine, V-35.

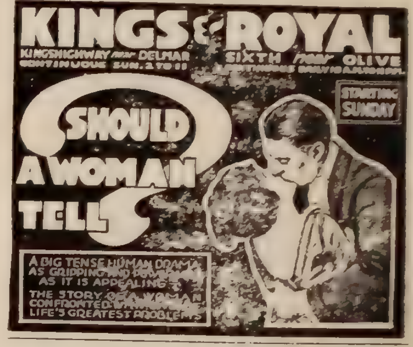


Alice Joyce
—IN—
Slaves
—of—
Pride

What is a good way for a bride to punish a husband overcome with pride?

CRYSTAL ALL THIS WEEK
SHERWOOD ENTERTAINERS

Alice Joyce's latest feature is playing at the Broadway theatre, New York this week and also at the Crystal, St. Louis. In size this was two columns by seven.



KINGS & ROYAL
KINGSHIGHWAY near DELMAR
CONTINUOUS SUN. 2 TO 11
SIXTH near OLIVE
STARTING SUNDAY
SHOULD A WOMAN TELL
A BIG TENSE HUMAN DRAMA AS GRIPPING AND [illegible] AS IT IS APPEALING
THE STORY OF A WOMAN CONFRONTED [illegible] LIFE'S GREATEST PROBLEMS

Advertising for "Should a Woman Tell?" at Kings and Royal theatres St. Louis and which is demonstrating its effectiveness in the business it is doing.

SAN FRANCISCO

California Theatre—

Overture—"Serenade."

Current Events—Pathe 5; Fox 23.

Scenic—Hetch Hetchy Water Supply.

Comedy—Bray Cartoon.

Instrumental—"Patches"—Organ solo by Eddie Horton.

Literary Digest.

Feature—"Behind the Door"—Hobart Bosworth.

Next Week—"Greater Than Fame."

Tivoli Theatre—

Overture—"Mammy O' Mine" and "Maritana."

Vocal—Tivoli Quartette.

Features—"The Willow Tree," "Erstwhile Susan"—Constance Binney.

Next Week—"Twilight Baby," "The Fear Market"—Alice Brady.

Imperial Theatre—

Fourth and last week—"Everywoman."

Next Week—"Soldiers of Fortune."

DENVER

Rialto Theatre—

Overture—"See Saw."

Current Events—Pathe News.

Educational—Topics of the Day.

Feature—"Everywoman" — Paramount-Artcraft.

Princess Theatre—

Feature—"Everywoman"—Paramount.

Educational—Paramount Magazine.

Rivoli Theatre—

Current Events—Fox News—27, 28.

Scenic—Prizma offering.

Vocal—"Selections from Mme. Modiste."

Special—The Life of Pershing.

Feature—Double Speed—Reid.

Next Week—"In Old Kentucky."

Current Week's Bills Throughout Country

LOS ANGELES

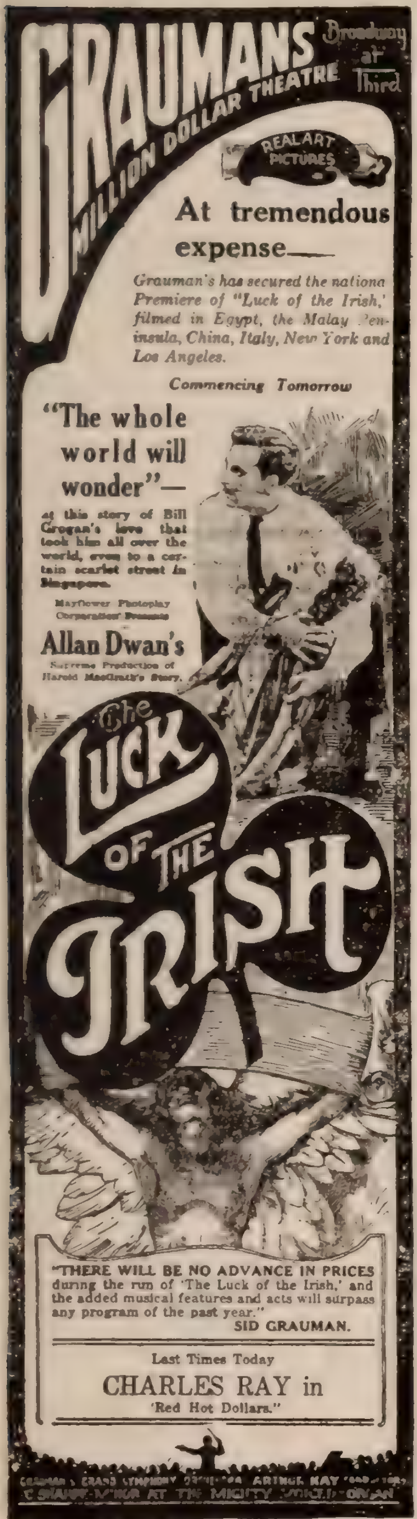
California Theatre—

Overture—"Cavalleria Rusticana."

Scenic—"The Forbidden River"—Robertson-Cole

Vocal Baritone Solo, "Gypsy Love Song—Philip Sleeman.

Current Events—Kinogram Cavalry at Fort Bliss, Iceboat Races, Redbrook, N. J., Pathe; Mummers Parade at Phila., Gaumont; Alameda, Calif., Fire, Pathe; Pershing in Lincoln, Nebr., International; Pictures of Animals in Phila. Parks and Lt. Locklear does dare-devil stunts in airplane a mile up.


GRAUMANS
MILLION DOLLAR THEATRE
Broadway at Third
REALART PICTURES
At tremendous expense—
Commencing Tomorrow
"The whole world will wonder"—
Allan Dwan's
The LUCK OF THE IRISH
Last Times Today
CHARLES RAY in
'Red Hot Dollars."
GRAUMAN'S GRAND SYMPHONY ORCHESTRA ARTHUR KAY CONDUCTOR
C SHARP MINOR AT THE MIGHTY WURLITZER ORGAN

Grauman's has secured the nationa Premiere of "Luck of the Irish,' filmed in Egypt, the Malay Peninsula, China, Italy, New York and Los Angeles.

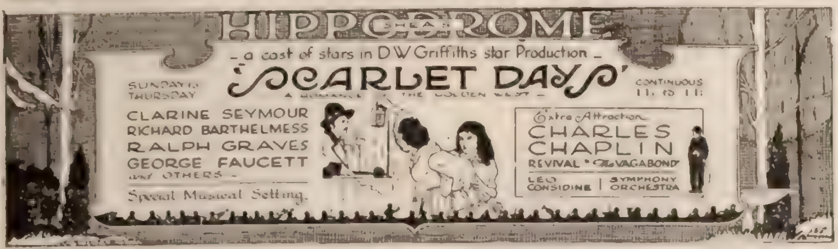
at this story of Bill Grogan's love that took him all over the world, even to a certain scarlet street in Singapore.

Mayflower Photoplay Corporation Presents

Supreme Production of Harold MacGrath's Story.

"THERE WILL BE NO ADVANCE IN PRICES during the run of 'The Luck of the Irish,' and the added musical features and acts will surpass any program of the past year."
SID GRAUMAN.

Sid Grauman had the honor of the premier run on "The Luck of the Irish." This was one of his midweek displays, two columns by sixteen inches.


HIPPODROME
SHEA'S
— a cast of stars in D W Griffiths star Production —
"SCARLET DAYS"
A ROMANCE OF THE GOLDEN WEST
SUNDAY TO THURSDAY
CONTINUOUS 11 to 11
CLARINE SEYMOUR
RICHARD BARTHELMESS
RALPH GRAVES
GEORGE FAUCETT
and OTHERS
Special Musical Setting.
Extra Attraction
CHARLES CHAPLIN
REVIVAL "The VAGABOND"
LEO CONSIDINE
SYMPHONY ORCHESTRA

One of Harold B. Franklin's original displays a little larger than usual however, being five columns by three and a half inches. This is no doubt due to the fact that he wished to give "Scarlet Days" an extra big boost and does not indicate that the policy has been changed.

Feature—"When the Clouds Roll By"—Fairbanks.

Special—"Illiterate Digest"—Will Rogers.

Theme—"Let's Go."

Next Week—"Toby's Bow"—Moore.

Grauman's—

Overture—"The Serenade."

Special—Five New Zealand Maoris in Native Dance, War Cries and Songs preceded by Burton Holmes Travelogue showing New Zealand Scenes setting drop Depicting Beach at New Zealand.

Current Events—Review of Events 1919 Pathe; C Sharp Minor at Organ "Patches" with slides; Sid Grauman presents a New Year Dance spectacle featuring Irene Adams and Arnold Tamon and six other students of Belcher school give three numbers, each opens with artists posing in mammoth shadow box frame setting interior Art Museum Spring Dance, second, toe dance and last Spanish.

Comedy—"The Garage"—Arbuckle-Paramount-Artcraft.

Grauman's Rialto Theatre—

Overture—"Piqua Dame."

Current Events—Pathe News.

Educational—General Electric's—How Giant Motors are Made.

Feature—"In Old Kentucky"—Anita Stewart.

Given with a prologue in which Prince Lei Lan, the Hawiian McCormack, Ruth Cummings, soprano, and ten banjoists perform and render "Kentucky Koons" in front of a drop showing a scene in the locale of the feature, the Ohio River. The scene is night lighted and during the act a steamboat with smoke pouring from her funnel passes in the foreground The number rivaled the feature in the interest it received from the public.

Clune's Broadway Theatre—

Scenic—In the Basque Country—Paramount.

Vocal—"Pass the Apples."

Duet by prominent Los Angeles artists.

Current Events—Pathe News.

Feature—"The Cinema Murder"—Marion Davies.

Alhambra Theatre—

William Farnum in the second week of "Wings of the Morning," and full program as given last week.

Added—Home of the Hula Hula—Martin Johnson—Robertson-Cole.

Tally's Broadway Theatre—

Feature—Glaum's "The Lone Wolf's Daughter," with fifth week Chapin's "A Day's Pleasure."

Symphony Theatre—

Second Week Cody's "The Beloved Cheater."

SEATTLE

Clemmer Theatre—

Current Events—Fox Weekly—Current Topics—Gaumont.

Scenic—"Cost of Carelessness"—Prizma.

Feature—"A Man's Fight"—Dustin Farnum.

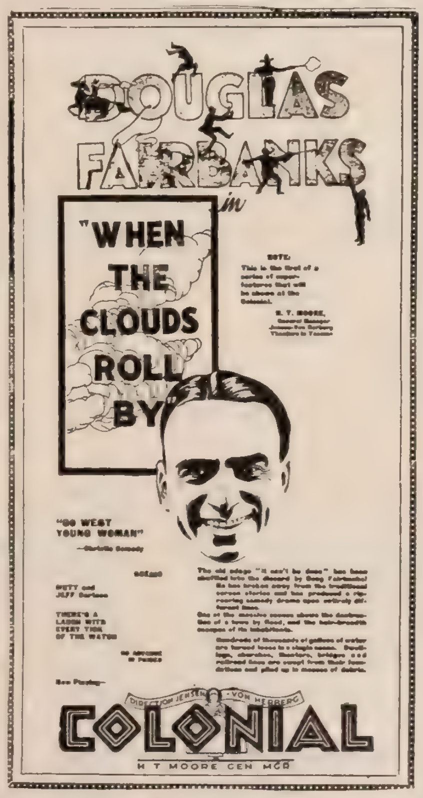
Comedy—"From Hand to Mouth"—Harold Lloyd.

Instrumental—"Beautiful Galathea"—Suppe.

Leader Houptman made a great hit by having explanation of this operatic piece written on screen.

Liberty Theatre—

Current Events—Liberty Educational Weekly—Liberty Pictorial Review.


DOUGLAS FAIRBANKS
in
"WHEN THE CLOUDS ROLL BY"
NOTE:
H. T. MOORE,
"GO WEST YOUNG WOMAN"
SCENIC
MUTT and JEFF Cartoon
THERE'S A LAUGH WITH EVERY TIDE OF THE WATER
NO ADVANCE IN PRICES
DIRECTION JENSEN & VON HERBERG
COLONIAL
H T MOORE GEN MGR

While this display followed the general lines of most of the displays we have seen on "When the Clouds Roll By," the Colonial has used a space a full page in depth by five columns wide and has "high lighted" the production exceptionally well.

Instrumental—"Tiny" Selection on Wurlitzer.

Feature—"Hell's Island"—Maurice Tourneur.

Comedy—"A Day's Pleasure"—Chaplin.

Vocal—"Tevor"—Solo by Earle Alexander.

BUFFALO

Shea's Hippodrome—

Overture—"Angel Face"—Victor Herbert.

Stage Setting—"The Mill"—a silhouette.

Vocal—"Bye Lo"—Sung by Leo Considine, tenor soloist.

Feature—"Scarlet Days"—D. W. Griffith.

Comedy—"The Vagabond"—Charlie Chaplin revival. Accompanied by Hippodrome Jazz Band.

Current Events—Hippodrome Review, composed of Fox, Universal and Gaumont News, Topics of the Day and Pictograph.

Next Week—"When the Clouds Roll By"—Douglas Fairbanks.

Strand Theatre—

Overture—"Orpheus in the Underworld."

Current Events—Latest Pathe News.

Feature—"Six Feet Four"—William Russell.

Comedy—"Why Wild Men Go Wild"—Bobby Vernon and Vera Stedman—Christie.

Next Week—"Piccadilly Jim"—Owen Moore and Zena Keefe.

Metropolitan Theatre—

Overture—"Poet and Peasant."

Current Events—Universal News.

Scenic—Land of the Hula-Hula.

Comedy—"From Hand to Mouth"—Pathe.

Feature—"Should a Woman Tell"—Alice Lake.

Next Week's Feature—"She Loves and Lies"—Norma Talmadge.

Palace Theatre—

Overture—"Fantasie on Sorella."

Current Events—Pathe News Nos. 3-4, Topics of the Day.

Scenic—"Sunshine and Shadows"—Post Nature.

Cartoon—"Mutt and Jeff."

Comedy—"Chicken a la Cabaret"—Fox.

Feature—"Red Hot Dollars"—Chas. Roy.

Next Week's Feature—"The Beloved Cheater"—Lew Cody.

Rialto Theatre—

Overture—"Ballet Egyptian."

Violin Solo—"When the Cherry Blossoms Fall."

Cartoon—Bray.

Current Events—Pathe News Nos. 3-4,—Rialto Local News—Topics of the Day.

Feature—"The Greatest Question"—Griffith.

Next Week's Feature—"A Daughter of Two Worlds"—Norma Talmadge.

Key City Shows Week January 17

CHICAGO

Ziegfield Theatre—

Current Events—Pathe News, No. 106.
Feature—" Two Weeks "—Constance Talmadge.
Comedy—" Dames and Dentist."

Randolph Theatre—

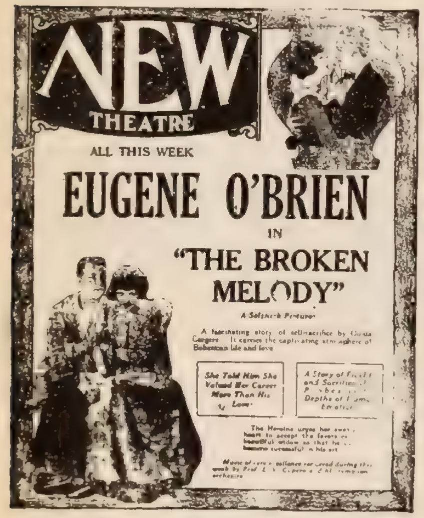
Ford Weekly—" A Grain of Salt."
Solo—" In Old Kentucky."—Mr. Smith.
Feature—" In Old Kentucky "—Anita Stewart.
Comedy—" The Bouncer."

Woodlawn Theatre—

Organ Solo.
Woodlawn News and Views.
Overture—Selections from Verdi's Il Trovatore.
Feature—" The Isle of Conquest "—Norma Talmadge.
Comedy—" A Day's Pleasure "—Charlie Chaplin.
Intermission—Orchestra, Dardanella.

Pantheon Theatre—

Organ Solo.
Pantheon Topics.
Overture—" Poet and Peasant."
Drum Solo.
Comedy—Charlie Chaplin in " A Day's Pleasure."
Feature—" The 13th Commandment "—Ethel Clayton.


NEW THEATRE
ALL THIS WEEK
EUGENE O'BRIEN
IN
"THE BROKEN MELODY"
A Selznick Picture
A fascinating story of self-sacrifice by Giuda Cargere. It carries the captivating atmosphere of Bohemian life and love
She Told Him She Valued Her Career More Than His Love
A Story of [illegible] and Sacrifice [illegible] Depths of [illegible]
The Heroine urges her sweet heart to accept the favors of beautiful widow so that he [illegible] become successful in his art
Music of [illegible] excellence rendered during this week by Prof. [illegible] orchestra

This display of the New theatre's on " The Broken Melody " was four columns by ten inches. The New is one of the leading Baltimore houses.

BALTIMORE

New Theatre—

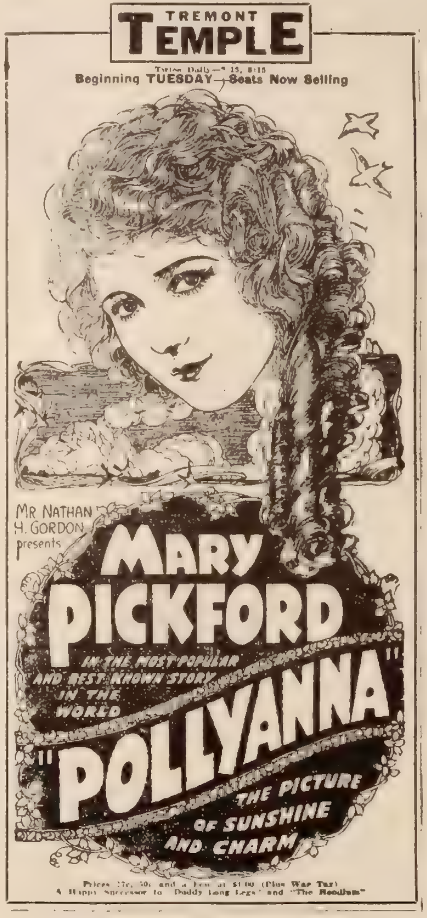
Current Events—Pathe.
Vocal—Miss M. Tiltan, " Romance " from Cavalleria Rusticana.
Feature—" Mind The Paint Girl "—Anita Stewart.

Parkway Theatre—

Current Events—Pathe.
Scenic—Bray Pictograph.
Comedy—" A Secret Society "—Briggs.
Feature—"Scarlet Days"—Paramount.

Wizard Theatre—

Beginning the second big week of " Everywoman."


TREMONT TEMPLE
Twice Daily—2:15, 8:15
Beginning TUESDAY—Seats Now Selling
MR NATHAN H. GORDON presents
MARY PICKFORD
IN THE MOST POPULAR AND BEST KNOWN STORY IN THE WORLD
"POLLYANNA"
THE PICTURE OF SUNSHINE AND CHARM
Prices 25c, 50c and a few at $1.00 (Plus War Tax)
A Happy Successor to "Daddy Long Legs" and "The Hoodlum"

"Pollyanna" Mary Pickford's first picture for United Artists opened last Tuesday at the Tremont Temple, Boston, for a ten weeks run. This is the Tremont's display in the Sunday papers. The basis of the display is the artists drawing referred to in the suggestions of the Complete Plan Book review.

BOSTON

Modern Theatre—

Overture—Organ and Piano.
Current Events—Pathe Weekly Nos. 112 and 113.
Comedy—" The Garage "—Fatty Arbuckle—Paramount.
Topics of the Day.
Special Setting—Gold Fibre Screen.
Features—" Too Much Johnson "—Bryant Washburn. " The Thirteenth Commandment "—Ethel Clayton.

Park Theatre—

Overture—" Il Guarny."
Paramount Magazine.
Comedy—" The Garage "—Fatty Arbuckle—Paramount.
Travelogue—" Mirror of Nature "—Burton Holmes—Paramount.
Special Setting—Red hanging portiers with stage lamps.
Feature—" The Mystery of the Yellow Room."
Next Week—" The Mystery of the Yellow Room."

KANSAS CITY

Newman Theatre—

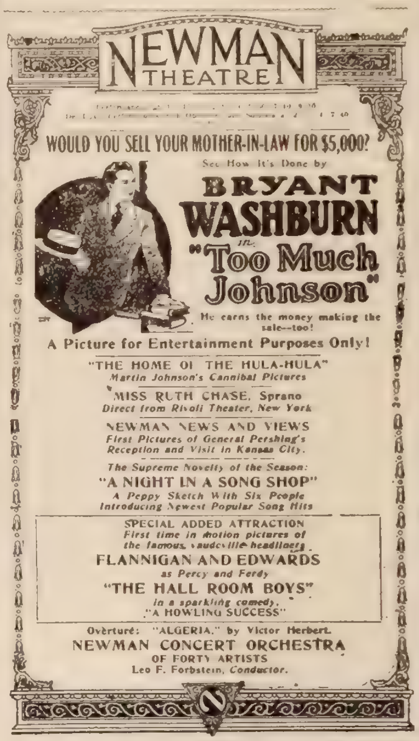
Overture—" Algeria."
Current Events—Newman News and Views.
Scenic—"The Land of the Hula-Hula"—Martin Johnson.
Vocal—Ruth Chase, soprano.
Specialty—" A Night in a Song Shop."
Comedy—" A Howling Success."
Feature—" Too Much Johnson."
Next Week—" Pollyanna."

Liberty—

Overture—" Jack-O-Lantern."
Current Events—Pathe No. 2.
Scenic—"Memories"—Prizma.
Comedy—"Why Go Home."
Feature—" A Virtuous Vamp."
Next Week—" In Old Kentucky."

Royal Theatre—

Current Events—Pathe No. 34.
Educational—Topics of the Day—Literary Digest.
Feature—" What's Your Husband Doing? "


NEWMAN THEATRE
[illegible]
WOULD YOU SELL YOUR MOTHER-IN-LAW FOR $5,000?
See How It's Done by
BRYANT WASHBURN
in
"Too Much Johnson"
He earns the money making the sale—too!
A Picture for Entertainment Purposes Only!
"THE HOME OF THE HULA-HULA"
Martin Johnson's Cannibal Pictures
MISS RUTH CHASE, Sprano
Direct from Rivoli Theater, New York
NEWMAN NEWS AND VIEWS
First Pictures of General Pershing's Reception and Visit in Kansas City.
The Supreme Novelty of the Season:
"A NIGHT IN A SONG SHOP"
A Peppy Sketch With Six People Introducing Newest Popular Song Hits
SPECIAL ADDED ATTRACTION
First time in motion pictures of the famous vaudeville headliners
FLANNIGAN AND EDWARDS
as Percy and Ferdy
"THE HALL ROOM BOYS"
in a sparkling comedy,
"A HOWLING SUCCESS"
Overture: "ALGERIA," by Victor Herbert.
NEWMAN CONCERT ORCHESTRA
OF FORTY ARTISTS
Leo F. Forbstein, Conductor.

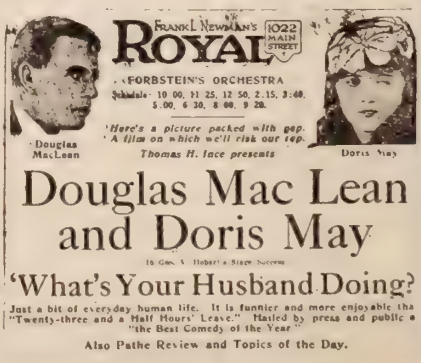
The first showing to be recorded on Bryant Washburn's " Too Much Johnson " was that of the Newman theatre, Kansas City. This is Mr. Newman's display used in last Sunday's papers.

Doric Theatre—

Current Events—Doric News.
Scenic—" Just Over Yonder "—Adventure.
Feature—" Checkers."

Regent Theatre—

Current Events—Regent News Events.
Comedy—" Sweet Patootie."
Feature—" The Cinema Murder."


FRANK L. NEWMAN'S ROYAL 1022 MAIN STREET
FORBSTEIN'S ORCHESTRA
Schedule: 10.00, 11.25, 12.50, 2.15, 3:40, 5.00, 6.30, 8.00, 9.20.
Here's a picture packed with pep. A film on which we'll risk our rep.
Douglas MacLean
Doris May
Thomas H. Ince presents
Douglas Mac Lean and Doris May
In Geo. V. Hobart's Stage Success
'What's Your Husband Doing?
Just a bit of everyday human life. It is funnier and more enjoyable than "Twenty-three and a Half Hours' Leave." Hailed by press and public as "the Best Comedy of the Year"
Also Pathe Review and Topics of the Day.

Frank L. Newman is playing " What's Your Husband Doing? " all this week and this is one of his displays a small one two columns by four inches.. The Royal does not go in for large displays.

CLEVELAND

Alhambra Theatre—

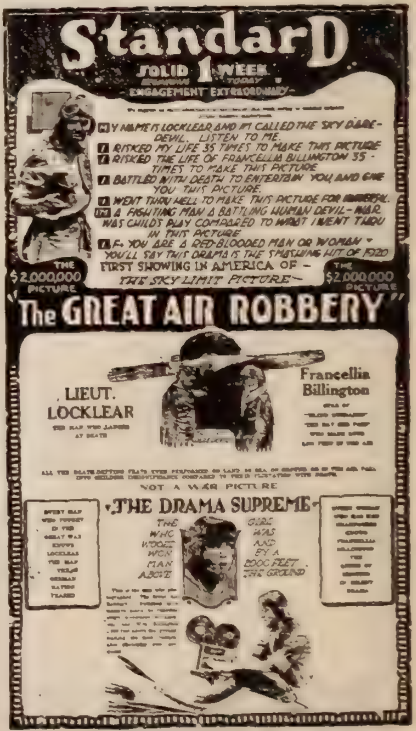
Overture—Selections from " Il Trovatore," with special electric anvil chorus.
Current Events—Pathe News No. 3; Pathe Review No. 35; Literary Digest Topics of the Day.
Feature—" Double Speed," with Wallace Reid and all-star cast including Wanda Hawley, Tully Marshall and Theodore Roberts.
Comedy—"The Speak-Easy "—A Mack Sennett Comedy.
Next Week—"The Willow Tree," featuring Viola Dana.

Stillman Theatre—

Overture—Excerpts from Rudolph Friml's operas.
Themes—" Baby O' Mine " " My Dream," from " Princess Pat," and " In a Little World for Two."
Current Events—Kinograms No. 98.
Scenic—"A Night in June," Post Nature.
Feature—" A Daughter of Two Worlds "—Norma Talmadge.
Comedy—" Hearts and Diamonds "—Supreme Comedy.
Cartoon—Mutt and Jeff in " On Strike."
Next Week—" Love Cheaters "—Lew Cody.

Euclid Theatre—

Overture—Selections from " Bohemian Girl."
Themes—Popular song medley.
Current Events—Kinograms No. 99. Short strips of Prizma.
Comedy—Hall Room Boys in " Taming the West."
Feature—" Soldiers of Fortune "—second week.
Next week—" Miracle of Love," by Cosmo Hamilton.


StandarD
SOLID 1 WEEK
TODAY
ENGAGEMENT EXTRAORDINARY
MY NAME IS LOCKLEAR AND I'M CALLED THE SKY DARE-DEVIL. LISTEN TO ME.
I RISKED MY LIFE 35 TIMES TO MAKE THIS PICTURE
I RISKED THE LIFE OF FRANCELLIA BILLINGTON 35 TIMES TO MAKE THIS PICTURE
I BATTLED WITH DEATH TO ENTERTAIN YOU AND GIVE YOU THIS PICTURE.
I WENT THRU HELL TO MAKE THIS PICTURE FOR [illegible].
I'M A FIGHTING MAN A BATTLING HUMAN DEVIL—WAR WAS CHILD'S PLAY COMPARED TO WHAT I WENT THRU IN THIS PICTURE
IF YOU ARE A RED-BLOODED MAN OR WOMAN YOU'LL SAY THIS DRAMA IS THE SMASHING HIT OF 1920
FIRST SHOWING IN AMERICA OF—
THE SKY LIMIT PICTURE—
THE $2,000,000 PICTURE
THE $2,000,000 PICTURE
"The GREAT AIR ROBBERY"
LIEUT. LOCKLEAR
THE MAN WHO LAUGHS AT DEATH
Francellia Billington
NOT A WAR PICTURE
THE DRAMA SUPREME
THE MAN WHO WOOED WON ABOVE
GIRL WAS AND BY A 2000 FEET THE GROUND

" The Great Air Robbery " so far as we have noted opened in the East at Pittsburg, the Standard playing it all this week. This display was four columns by fifteen inches.

Advertising on The First Runs

Metropolitan Theatre—

Overture—Suppe's Light Cavalry.
Theme—Selections from the lighter operas.
Current Events—Leader News Weekly, Brady Pictograph No. 411, "Ponchos from Peru."
Feature—"The Beauty Market"—Katherine McDonald.
Comedy—"Wild Waves and Women"—Sunshine Comedy.
Next week—"Pinto"—the newest Mabel Normand picture.

Strand—

Overture—"Summer Time."
Theme—Medley of popular selections.
Scenic—Prizma, "Out of the Sea."
Feature—"The Beauty Market"—Katherine McDonald.
Comedy—"Wild Waves and Women"—a Fox Sunshine.
Next week—"Pinto."

DETROIT

Adams Theatre—

Overture—Selections from "Maytime."
Current Events—Detroit Free Press weekly.
Vocal—"A Million Miles from Nowhere"—Emmons and Colvin.
Scenic—"Mountain of Meccameccua"—Pathecolor.
Comedy—"Twilight Baby"—First National.
Feature—"Two Weeks"—Constance Talmadge.
Next Week—"Even as Eve."

Broadway Strand Theatre—

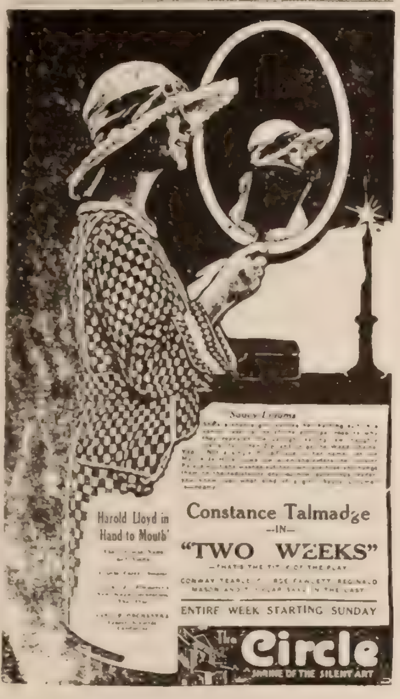
Current Events—International.
Scenic—"Japan"—Prizma.
Vocal—"Starlight Love"—Carol S. Turner and Augusta Berger.
Feature—"Everywoman." Just as the allegorical section of this picture starts, the film stops and in a green spot, Charles W. Guske, in the character of "Nobody," steps into view in front of the screen and recites a prelude explaining the drama. And, at the close, as "Nobody" advances down the center of the stage, Guske again is seen and he recites the lines starting with "The play is ended," thus closing the performance. Manager Gleichman has provided a very large orchestra and the opening brought unusually large crowds.

Madison Theatre—

Overture—"Morning, Noon and Night."
Current Events—Pathe News.
Vocal—Prison scene from "Il Trovatore"—Coster and Clements.
Feature—"A Daughter of Two Worlds"—Norma Talmadge.

Washington Theatre—

Overture—"Orpheus."
Current Events—Fox News.
Vocal—Four Melody Chiefs.
Comedy—"Chicken a la Cabaret"—Sunshine. "On Strike"—Mutt and Jeff.
Feature—"The Beloved Cheater"—Lew Cody.



Harold Lloyd in Hand to Mouth'

Constance Talmadge
—IN—
"TWO WEEKS"

ENTIRE WEEK STARTING SUNDAY

The Circle
SHRINE OF THE SILENT ART

We had to pass up another display by S. Barrett McCormick for "Two Weeks" that in our opinion was even better than this owing to the fact that it was printed in two colors, both of which would have photographed black and therefore been a "smudge" when reproduced. This was about McCormick's usual size, three columns by ten inches.

CINCINNATI

Walnut Theatre—

Overture—Remick's Hits.
Current Events—Pathe 2.
Comedy—"The Speak Easy"—Sennet.
Feature—"Back to God's Country"—Neil Shipman.
Next Week—"What's Your Husband Doing?"

Strand Theatre—

Overture—"Pan-Americana."
Current Events—Pathe 3.
Scenic—"The Old Apache Trail of Arizona"—Prizma.
Feature—"The Girl From Outside"—Rex Beach.
Next Week—"Male and Female."

Gifts Theatre—

Comedy—"The Roaming Bathtub"—Sunshine.
Feature—"Should a Husband Forgive."
Next Week—"Hearts of the World."

Palace Theatre—

Current Events—Literary Digest 36.
Feature—"Greater Than Fame"—Elaine Hammerstein.
Vaudeville—Herbert Lloyd and Co., musical comedy. Three Stewart Sisters, dancing act. Lucy Monroe, comedienne. Lane and Harper, comedians. Wheeler and Young, "bachelors of music." Lamb's Mannikins.

PHILADELPHIA

Stanley Theatre—

Overture—(a) "First Rhapsody"—Liszt. (b) "Andante" from Concerto Op. 64—Mendelssohn.
Feature—"Sealed Hearts"—Eugene O'Brien.
Current Events—Special compilation from Pathe News No. 3, Fox News, Gaumont Graphic, Current Events. Literary Digest—Topics of the Day.
Cartoon—"On Strike"—Fox.
Comedy—"From Hand to Mouth"—Harold Lloyd.

Arcadia Theatre—

Feature—"Wanted a Husband"—Billie Burke.
Current Events—Kinograms, Pathe News, Literary Digest.
Scenic—Burton Holmes No. 201.
Comedy—"The Love of Bob-Judge Brown story.

Victoria Theatre—

Overture—"Raymond."
Feature—"Behind the Door"—Hobort Bosworth.
Current Events—Pathe News.
Comedy—"Back to Nature Girls"—Fox Sunshine.

Palace Theatre—

Overture—Popular selections on organ.
Feature—"When the Clouds Roll By."
Current Events—Pathe News.

Regent Theatre—

Feature—"The Glorious Lady"—Olive Thomas.
Educational—Ford Weekly.
Comedy—"Fuss and Follies;" "Fireman Save My Gal."

Fairmount Theatre—

Current Events—Pre-release Fox News; First run Literary Digest; Chester-Outing Films.

Comedy—"A Lady's Tailor"—Sennett Comedy.
Feature—"Erstwhile Susan"—Constance Binney.

FIRST NATIONAL CONVENTION

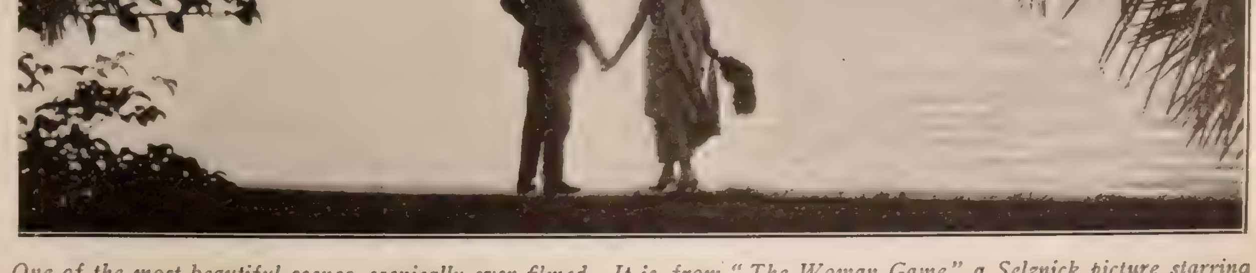
(*Continued from page* 1031)

Directors of the Associated First National Theatres elected Jan. 13 were as follows:

Robert Lieber, of Indianapolis; Harry O. Schwalbe, of Philadelphia; Nathan H. Gordon, of Boston; J. G. Von Herberg, of Seattle; Jacob Fabian, of New Jersey; Moe Mark, of New York; J. D. Clark, of Pittsburgh (Clark and Rowland); E. B. Johnson, of Turner and Dahnken, San Francisco; J. H. Kunsky, of Detroit; Col. Fred Levy, of Louisville; J. J. Allen, of Allen Theatre Circuit, Canada.

The following were in attendance at the convention:

Jule and J. J. Allen, Toronto; A. H. Blank, Des Moines; J. B. Clark, Pittsburgh; R. H. Clark, New York City; R. D. Graver, Charlotte, N. C.; W. P. Dewees, Vancouver, B. C.; Jacob Fabian, New York City; A. M. Fabian, Paterson, N. J.; Frank Ferrandini, Richmond, Va.; I. H. Rubin, M. L. Finkelstein, Minneapolis; Nathan H. Gordon, Boston; Sam Katz, Chicago; J. H. Kunsky, Detroit; David P. Howells, New York; G. W. Trendle, Detroit; Robert Lieber, Indianapolis; E. M. Mandelbaum, Cleveland; H. Lieber, Indianapolis; Tom Moore, Boyd Cunningham, Washington; Tom Saxe, Milwaukee; William Sievers, St. Louis; Harry T. Nolan, William H. Swanson, Denver; E. B. Johnson, secretary of the Turner & Dahnken Circuit, San Francisco; J. G. Von Herberg, Seattle; J. E. Richards, Phoenix, Ariz. (representing T. L. Talley); Moe Mark, Max Speigel, New York; H. O. Schwalbe, Philadelphia; J. D. Williams, New York; L. L. Goldberg, Louisville; Herbert Weil, Port Huron, Mich.; J. R. Grainger, New York; Claude Jensen, Seattle: F. V. Fischer, Seattle; F. W. Reynolds, Denver; Tom Boland, Oklahoma City; Joseph Skirboll, Pittsburgh; William Hamm, Minneapolis; E. E. Richards, of Richards & Flynn, Kansas City; E. J. Hudson, W. J. Morgan, C. F. Chandler, Paul Sarazan, J. L. Hunter, New York; Harry and Abe Warner, New York; Harry L. Reichenbach, Earl Gulick, and representatives of M. P. World, Wids, Trade Review, Exhibitor Herald and M. P. News.



One of the most beautiful scenes, scenically ever filmed. It is from "The Woman Game," a Selznick picture starring Elaine Hammerstein

Live News from the Producers

Minter Feature Almost Finished

MARY MILES MINTER is completing "Judy of Rogues' Harbor," her second Realart picture, according to reports from the Realart offices. Like other Realart productions, "Judy of Rogues' Harbor" is adapted from a popular novel, and this is said to be the definite policy followed by the company since its very beginning when "pictures based on successful stories and plays" was promulgated as the official slogan. As a novel, "Judy of Rogues' Harbor," from the pen of Grace Miller White, was originally published by the Harvey K. Fly Publishing Company of New York City.

In announcing this second offering for Mary Miles Minter, President Morris Kohn of Realart, emphasized particularly the story-background. He says:

"The dramatization of this classic is designed especially for the millions of American young men and women who have read the story in book form, who have lived with its human characters and who will grasp at the oportunity to see it well done on the screen.

"Judy of Rogues' Harbor" Said to Be Good Vehicle for Star

"'Judy of Rogues' Harbor' is a particularly suitable vehicle for Miss Minter, the actress who appeals to hearts of high and low estate. One proof of the wide range of the novel and of the fact that it is not limited to any one locality or territory is that Grosset and Dunlap have followed the original publishers with a special edition, at reasonable price, which will be sold broad-cast through the country, in cities and hamlets.

"This is the basis with which exhibitors are able to start. They have a story which is already known and which continues to be known as long as it continues to be sold. It is a story so popular that a second publisher takes it up and turns out a vast new edition for use by everyone. Exhibitors have in the principal role an actress, who represents the universal something about American girlhood, the youth, the charm, the romance, that go to make up her true character. They have also an actress of long experience and definite popularity.

"In her first Realart offering, 'Anne of Green Gables,' Miss Minter established the reputation among showmen everywhere of being a consistent box-office attraction. She not only charmed her audiences but made money for her exhibitors, and there was a continuous cry of 'More Minter pictures.' Here is Miss Minter again, in a story that brings out the best of her."

"The production of 'Judy of Rogues' Harbor' will everlastingly establish Mary Miles Minter," declared Director Taylor in a statement to Realart Pictures Corporation. "The story has more marked dramatic possibilities than anything in which she has previously been cast.

Hall-Room Comedies Are Well-Liked, Say Cohns

Jack and Harry Cohn, producers of the Hall-Room Comedies, report that they are the recipients of many letters from exhibitors, in which the showmen that have already shown some of the series speak in high terms of the satisfactory way the pictures have been going over with their audiences. In addition to the laugh-getting qualities of the pictures, say the producers, the clean tone of the comedies have also received the special commendation of the exhibitors.

Corinne Griffith Keeps Up Busy Pace at Work

Corinne Griffith is sustaining her reputation of keeping everlastingly at it at Vitagraph's Brooklyn studio. At present she has two features ready for release, "Human Collateral" and "Deadline at Eleven," and has begun active work on another, "the Momento," a five reel version of one of the O. Henry stories.

"Human Collateral" is nearing its release date. This story is an adaptation by Sam Taylor from "The Last Woman," an original story by Frederick Van Rensselaer Dey.

"Deadline at Eleven" is a newspaper story, written by Ruth Byers, a newspaper woman, and adapted to the screen by Lucien Hubbard, a former newspaper editor. Frank Thomas, Webster Campbell, Maurice Costello, Dodson Mitchell, Ernest Lambert, Alice Calhoun and Emily Fitzroy, appear in the supporting cast. George Fawcett directed.

Long Runs for "Pollyanna"

Many Theatres Reported to Have Exceeded Any Former Bookings on This

MARY PICKFORD'S first independently produced picture for United Artists' Corporation will make its appearance on January 18 in all the principal cities in the country. In all the larger cities the picture has been booked for much longer runs than have been customary in the past.

The principal theatres in each of the different United Artists' Exchange districts and the lengths of the run in each, are as follows:

Tremont theatre, Boston, a minimum of ten weeks; Trianon theatre, Birmingham, Ala., one week; Criterion theatre, Atlanta, Ga., two weeks; Poli theatre, Bridgeport, Conn., one week; Palace theatre, New Haven, Conn., one week; Castle theatre, Chicago, Ill., two weeks; Circle theatre, Indianapolis, Ind., one week; Orpheum theatre, Fort Wayne, Ind., one week; Walnut theatre, Cincinnati, Ohio, two weeks; Grand theatre, Columbus, Ohio, two weeks; Pantheon theatre, Toledo, Ohio, one week; Hippodrome theatre, Dallas, Texas, one week; Adams theatre, Detroit, Mich., two weeks; Newman theatre, Kansas City, Mo., two weeks; Rialto theatre, Des Moines, two weeks; Sun theatre, Omaha, Neb., seven days; Clune's Auditorium, Los Angeles, four weeks; Lyceum theatre, Duluth, Minn., seven days; Goodwin theatre, Newark, N. J., three weeks; Strand theatre, Buffalo, N. Y., two weeks; Strand theatre, Brooklyn, two weeks; Rivoli and Rialto theatres, New York City, two weeks; Grand theatre, Pittsburgh, Pa., two weeks; Tivoli theatre, San Francisco, two weeks; Ye Liberty theatre, Oakland, Cal., eighteen days; Majestic theatre, Portland, Oregon, two weeks; Coliseum theatre, Seattle, Wash., three weeks; Wizard or Strand theatre, Baltimore, Md., four weeks; Bijou theatre, Richmond, Va., two weeks; Granby theatre, Norfolk, Va., two weeks; Regent theatre, Toronto, Ont., two weeks; Imperial theatre, Montreal, Que., ten days, and Lyceum theatre, Winnipeg, Man., Canada, twelve days.

Tom Mix Thrills in "The Cyclone," Says Fox

Tom Mix is said by Fox officials to be at his top notch in "The Cyclone." The story is dedicated to the Northwest Mounted Police.

"Action is the keynote of every Tom Mix production—the kind of action in which he is at home and of which he is master—the kind that thrills the spectator from start to finish," announces a report from the Fox Film offices.

Coleen Moore plays opposite the cowboy star in "The Cyclone." The supporting cast includes Henry Hebert and William Ellingford. Cliff Smith is the director, and Col. Todhunter Marigold is the author of the story.

National Film States Its Comedy Program

The National Film Corporation of America announces that comedies will play an important role in its 1920 production plans. That concern has adopted the slogan "Fun Without a Blush" for its comedy exploitation. This slogan will be more than a mere phrase, according to L. Bernstein, production manager, as none but comedies of clean, wholesome fun will be screened by that concern. This applies to the Flanagan and Edwards comedies, and to the Neal Burns Capital comedies, the latter being a Goldwyn release.

"A Woman in Grey" Will Be Well Exploited

It is reported that extensive plans have been arranged for the exploitation of the Serico Producing Corporation's mystery serial "A Woman in Grey," starring Arline Pretty supported by Henry G. Sell and directed by James Vincent. "The exhibitors who book 'A Woman in Grey' may feel assured that they will have at their command not only a large assortment of advertising accessories, but that they will be assisted by a newspaper and billboard campaign that will reach from Coast to Coast," announces the Serico Producing Corporation.

"A Woman in Grey," which is being disposed of on the state right basis, is said to be rapidly closing out its territory in the United States. The foreign rights have been purchased by the Export and Import Film Co., Inc.

New Supreme Comedy Is Said to Be Best Yet

"Her Nearly Husband," a Supreme Comedy, is the Robertson-Cole offering for fun and frolic for the current week. The story is from the pen of Frank Roland Conklin. Teddy Sampson and Harry Depp are featured and from those who witnessed previews of the comedy, this duo is better than any ever before issued, according to Robertson-Cole.

Scott Sidney directed the chaser of blues, and Bert Wright was in charge of the camera. W. Scott Darling prepared the story for the screen. Officials of Robertson-Cole announce that "so successfully have first run exhibitors taken this class of refined comedy that extra prints are made necessary each week."

"Haunting Shadows" to Feature H. B. Warner

Robertson-Cole Company states that H. B. Warner has the most effective role of his picture career in "Haunting Shadows," his latest Robertson-Cole production. "Haunting Shadows" is a screen adaptation of "The House of a Thousand Candles."

TITLE OF ROBERTSON-COLE FILM CHANGED

SO as to give Robertson-Cole exhibitors the full value of the original title of Kathleen Norris' magazine success, Robertson-Cole has changed the title of the latest Bessie Barriscale release from "Woman and Wife" to "The Luck of Geraldine Laird."

A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation in announcing the change of title issued the following statement, "Robertson-Cole exhibitors should be given the full force of the advertising value of the original story. It is a well-known fact that Kathleen Norris is one of the best writers of fiction of the day. 'The Luck of Geraldine Laird' is said to be one of her best efforts and it is known from Coast to Coast, having run in serial form in one of the leading magazines."

Mae Marsh To Start Work Soon

Will Begin Robertson-Cole Feature Soon in California

SOME time ago Louis J. Gasnier and Sydney L. Cohan issued an announcement to the effect that they had a long time contract with Mae Marsh. Soon after this statement Miss Marsh announced that her productions would be released by Robertson-Cole. Now comes the report that Miss Marsh is in the West and preparing to start the first of her 1920 productions under the Robertson-Cole banner. Coincident with this report is another to the effect that Louis J. Gasnier, director of the Robertson-Cole's current attraction, "The Beloved Cheater" has returned to Glendale, California, after spending ten days in conference with officials of Robertson-Cole at the New York office.

While in New York, Mr. Gasnier had several conferences with Mae Marsh, and final plans were made for the carrying out of Miss Marsh's contract for Robertson-Cole's special productions. Mr. Gasnier has promised Robertson-Cole to secure a director of note for Miss Marsh, but he will personally supervise all of the Marsh features, it is reported. At the present time, Mae Marsh is busy at work with scenario experts preparing for the first story.

"I am more than pleased to handle Mae Marsh productions" said Mr. Gasnier. "She is an actress of note and one of the screen's lasting favorites. From "The Birth of a Nation" to other Griffith successes she has run the gamut of her profession, and I believe that in the next production which will be written for her natural ability—she will be even a greater Mae Marsh.

"Robertson-Cole is determined to get the best productions that money and time can purchase. This is the right way to make pictures. First the star, then director, the story, and then the cast, is the best method to pursue and success will follow. We have a free hand to make the Mae Marsh productions elaborate, and all of special merit with an especial view to box office success.

"In making the Marsh features for Robertson-Cole, we are going to establish a standard and keep to that standard. I have promised to give Mae Marsh new Marsh pictures and Robertson-Cole has promised the exhibitor to back these productions with national advertising and publicity campaigns and dignified exploitation in keeping with the production."

Louis T. Gasnier, head of the Gasnier studios, producing for distribution through Robertson-Cole

Territory Is Acquired on "The Confession"

The Robbins Film Company of Utica, of which Nate Robbins is president, has purchased "The Confession," National Film Corporation feature, for upper New York State, according to an announcement by Joe Brandt, general representative for National.

Robbins announced that Lester Wolf, formerly with Vitagraph and General, would take over the Western management of "The Confession," while Nathan Dobson, formerly of Paramount, would have charge of Eastern bookings. The Robbins organization is said to be now dickering for four or five of the most important features on the state rights market.

Powers Machine Sale Greater Than Recorded

In the announcement last week of the taking over of the agency for Powers machines in France, Belgium and Switzerland by the Fox Company, an error was made in the number of machines sold by the Walterdaw Co., of England. It should have read "over 4,000" instead of the mere 1,200 reported.

This deal negotiated by Mr. J. Leo for the Fox Company and W. C. Smith for the Nicholas Power Co., was the means of completing the representation of Powers machine throughout the world.

Cast Selected for New Rolfe Production

B. A. Rolfe, producer for Jans Pictures Inc., is accredited with the announcement that the entire cast has been selected and is now busily engaged in the making of C. Wadsworth Camp's novel "The Abandoned Room" under the title of "Love Without Question" for Jans Pictures.

Those who have been selected to support Olive Tell, starring in this production, are James Morrison, who plays opposite Miss Tell, Peggy Parr, Mario Majeroni, Ivo Dawson, George S. Stevens, Floyd Buckley, Charles Mackay and Gordon Hamilton.

Screen Committee Issues Report

State's Ready Response Has Been Received from Exhibitors

IT is reported that rapid progress is being made by the Screen Protection Committee of the Motion Picture Theatre Owners of America. The movement for the protection of the screen against improper advertising has spread from coast to coast and the slogan "the screens of the country belong to the exhibitors" has found a ready echo among individual exhibitors as well as among the different organized groups of exhibitors. In describing the results which the committee has already attained, the following report has been issued from the office of the Committee of Protection of the Screen at Room 708, Times Building, New York.

"In the course of the last week the responses from bona-fide exhibitors' organizations have been especially gratifying. Thus the exhibitors' circuit of Texas, with headquarters at Dallas, has formally announced its acceptance of the activities and recommendations of the screen protection committee. The Board of Directors of the Texas Exhibitors' Circuit consisting of eight theatre owners met at Dallas announcing their decision. This circuit also comprises a large membership of exhibitors in the states of Arkansas and Oklahoma.

"Immediately following this endorsement by the Texas Exhibitors' Circuit news was received at the headquarters of the Motion Picture Theatre Owners of America, to the effect that the North West Exhibitors' Protective League had held a meeting on January 7, at Minneapolis. At this meeting it was announced that the remnants of the old Black organization in the northwestern territory had disbanded and gone over in a body to the Protective League. The session at Minneapolis was attended by representative exhibitors from the states of Minnesota, North and South Dakota, Wisconsin, Iowa and Michigan. A resolution was passed providing for complete supervision of all screen advertising by the proper officials of the organization. Contracts were signed by practically the entire membership, and the money derived from all screen advertising is to go in the state treasury. The meeting was presided over by the President, Charles W. Gates, of Aberdeen, S. D.

"On top of enthusiastic endorsement by the Protective League came the equally enthusiastic support of the Exhibitors' Circuit of the Northwest, consisting of representative motion picture theatre owners from the states of Washington, Oregon, Idaho and Montana. This organization sent several imposing envelopes to the headquarters of the Screen Protection Committee containing the entire membership which covers a territory of 200 towns and cities.

"In addition to this the Screen Protection Committee is daily receiving unsolicited wires and letters of inquiry from the New England states and from New Jersey. All these wires and letters heartily commend the stand of the Screen Protection Committee and ask for an opportunity to co-operate. These territories are now being rapidly covered by the Screen Protection Committee.

"The members of the Motion Picture Exhibitors' League of the State of New York were pleased to receive their first check on account of the arrangement made for screen advertising. This check was in payment for the display of a short reel by the members of the organization. All the exhibitors who had run this short reel say that their patrons were well pleased for it gave a lot of excellent entertainment which was especially interesting to their women patrons.

"The following exhibitors have been added to the Screen Supervising Committee: Charles W. Gates, H. L. Mitchel, E. T. Peter, James Q. Clemmer, H. B. Wright, Glen Harper, H. B. Varner and George W. Warner.

"Mingled frequently with inquiries and words of approval the Screen Protection Committee received many communications asking for the date of the coming national gathering. It is the intention of the Screen Protection Committee and the Motion Picture Theatre Owners of America to make a thorough canvass of the leading exhibitors in every state as to what time and place would be most suitable to them. As soon as this canvass is completed the date and place will be fixed and given the widest publicity.

Walter Hall with Newly Organized Company

Walter Richard Hall has been engaged by George H. Wiley, president of the newly formed Hyperion Productions, Inc., to make the screen adaptations of the books and plays acquired by the company.

Under the new arrangement, Hall will have entire charge of the selection of all stories and plays purchased by the company as well as making the screen adaptations. He will not be bound by any restrictions to please any certain star, as the policy of the new company is to select a group of stars for each production, the stars to fit the requirements of the characters that each story calls for.

This is Viola Dana in her role of the daughter of the image maker in "The Willow Tree," a Metro Screen Classics picture

Metro Buys Stage Success

"The Marriage of William Asche" Is Latest Literary Acquisition of Note

"THE Marriage of William Asche," dramatized by Margaret Mayo from the novel by Mrs. Humphry Ward, has been added to Metro's list of plays acquired as material for its "fewer and better" pictures. In announcing the purchase, Metro officials let it be known that in their negotiations to obtain the world rights to the drama they had to overcome considerable opposition in the shape of keen bidding for it by rival producing companies.

This drama of high English social life is international in its fame. It was played in London with Fanny Ward in the leading role of Kitty Asche, and also was used as a starring vehicle by Grace George, having been produced in New York under the management of William A. Brady at the Garrick theatre in November, 1905.

Metro takes the occasion of the purchase of "The Marriage of William Asche" to announce its policy in acquiring popular stories and stage productions. "Acquisition of 'The Marriage of William Asche,'" says Metro's report, "accentuates the fact that Metro is fast garnering in the choicest literary material on the market for the use of its individual stars, and for all-star productions. It is the Metro policy to buy only stage plays or widely read novels. Purchase of 'The Four Horsemen of the Apocalypse,' by Vicente Blasco Ibanez, was the outstanding buy of the year just past.

"'Polly with a Past,' by Guy Bolton and George Middleton, for Ina Claire; 'Fine Feathers,' the powerful play by Eugene Walters; 'Quincy Adams Sawyer,' the novel by Charles Felton Pidgin; 'The Gorgeous Girl,' a novel by Nalbro Bartley, now running serially in the *Saturday Evening Post;* 'Parlor, Bedroom and Bath,' the comedy by Mark Swan and C. W. Bell; and 'The Skylark,' a novel by William Wallace Crooke, are among Metro's other recent purchases of screen material."

Stewart Vehicle Completed

Mayer Announces Completion of "The Fighting Shepherdess" in the West

THE Louis B. Mayer-First National production, "The Fighting Shepherdess," Anita Stewart's new starring vehicle, has been completed at the Mayer Studios at Los Angeles. Edward Jose directed the picture, which is founded on the novel by Caroline Lockhart of the same name.

The cast supporting Miss Stewart includes, it is said, a number of well-known players. Noah Beery, who plays Mormon Joe, it will be remembered, was featured in the title-role of "The Sea Wolf" and "The Sagebrusher." Wallace MacDonald will be seen as Hughie Disston. He has recently been leading man for Marguerite Clark, Madge Kennedy, Mary MacLaren and Bessie Love. Walter Long, who portrays the villainous Pete Mullendore, has been in D. W. Griffith's productions, having a very important part in "Scarlet Days." Eugenie Besserer, who impersonates Jezebel, the road-house keeper, has also been with Griffith productions, giving what many critics have maintained the finest performance in "Scarlet Days." Another member of the cast is John Hall, who previously co-starred with Al Jennings in a series of Western productions. Gibson Gowland will take the part of Bowers, the loyal sheep-herder.

The scenario was written by Frank M. Dazey

F. F. Feist Meets Exhibitors

Says Exhibitors Are Anxious to Know More About Goldwyn's New Policies

AFTER nearly a week spent in Chicago, the first stop on his two-months' trip across the country, Felix F. Feist, vice-president and manager of sales for Goldwyn Distributing Corporation, left January 10 for St. Louis where he will stay three days before going to Kansas City for the remainder of the week.

Making his headquarters at the Chicago branch, Mr. Feist is said to have received visits from many of the leading exhibitors of this city and the surrounding territory, who were reported to be anxious to get advance information direct from Goldwyn's sales-manager in reference to the company's enlarged projects for the coming year.

Although the Goldwyn producing and distributing policy for 1920 has been outlined in previous announcements, Mr. Feist found that many exhibitors, it is said, were anxious to know more about the plans in detail, especially as they relate to the marketing of the special productions, the Eminent Authors Pictures, starting with "The Cup of Fury," and the Booth Tarkington "Edgar" Comedies.

In commenting on the short subjects, Mr. Feist spoke of the increased activities of the Bray Studios, which, in addition to the Pictograph, soon will issue the Goldwyn-Bray Comics and the Goldwyn-Bray Graphic. Each series, it is promised, will be a weekly release of high entertainment value.

New Stunt on "Empty Arms"

"One Hundred Thousand Dollar Packet" for Exhibitor Scrutiny Before Booking

DESPITE its mystery-steeped title, "The Hundred Thousand Dollar Packet" is not a serial. It is a completely novel exploitation "stunt" issued by Lester Park and Edward Whiteside in connection with their unusual production, "Empty Arms," starring Gail Kane.

The Packet opens with an explanation—"Why we refused One Hundred Thousand Dollars for 'Empty Arms,' and then describes the interview in which that amount was refused as a guarantee on the profits, when offered by a well-known distributor. Quite an interesting situation was developed at that very interview when the advertising manager very dramatically showed what is termed "The Hundred Thousand Dollar Packet." This piece of literature contains a series of arguments, doctrines and proofs of the tremendous interest which is rife in every community on the subject of "Empty Arms," and demonstrates that, in every large community, the value of One Hundred Thousand Dollars already exists in the vast amount of public interest which has already been aroused.

The first part of The One Hundred Thousand Dollar Packet is filled with stories by District Attorneys, club women and public officials. The second part is devoted to a complete exploitation campaign which any theatre manager may hand over to his assistant to carry out.

Before showing "Empty Arms" to the prospective buyers a copy of "The Hundred Thousand Dollar Packet" is presented to them. The buyer is requested to read it carefully before seeing the picture.

Lester Park, when interviewed yesterday, said: "The reason we are following this method of procedure is that we want our buyers to realize how thoroughly the country is aroused on the subject of "Empty Arms."

A new picture of Haline Bruzovna, the Polish actress, who was a soldier in the Czar's army during the war, but who is now being "shot" for the camera in the first Kaufman Weekly

THOUSANDS TURNED AWAY AT "PINTO" OPENING

FIVE thousand people were unable to see Mabel Normand in "Pinto" when it was shown for the first time at the Grand Theatre, Columbus, Ohio, Sunday, January 11. Even bigger than "Jinx" is the verdict received after the initial presentations of Miss Normand's latest Goldwyn Picture, written and produced by Victor Schertzinger.

The first wife, entirely unsolicited, received at the Goldwyn home office after the showing of the picture, was from Toledo, O., under date of January 11th. It reads:

MABEL NORMAND IN PINTO OPENED TODAY THE PANTHEON THEATRE BREAKING ALL PREVIOUS RECORDS EXCEPT ONE STOP ADVANCED PRICES STOP STRONGEST COMPETITION TOLEDO HAS EVER KNOWN IN A SINGLE WEEK.

H. C. HORATER.

From Columbus, Will D. Harris wired he turned away 5,000 people half of whom have bought tickets for admittance another day.

Robertson-Cole Issues New Scenic Adventure

"I and the Mountain" is the name of the third scenic adventure production to be released by Robertson-Cole. "I and the Mountain," against the background of the scenic beauty, is said to bring home the fact that everything cannot be learned in a college. "Adventure Scenics were all booked by the Capitol theatre in New York, and leading exhibitors throughout the country have successfully displayed them," states Robertson-Cole.

"The Gray Brother" to Be Released Soon

Edward A. MacManus expects to announce the release of his latest production, "The Gray Brother," this week. Thomas Mott Osborne, former warden of Sing Sing, supplied the story. Sidney Olcott directed the picture.

"All of the characters with one exception are from the criminal classes, and the narrative lends itself to numerous thrilling situations."

Alice Joyce Favorably Greeted in New Film

Alice Joyce's new Vitagraph production, "Slaves of Pride," which is being featured in a pre-release showing at the B. S. Moss Broadway theatre, has been favorably received by the reviewers of the New York dailies, says a report from the Vitagraph offices. "Slaves of Pride" has furnished Miss Joyce with one of the best roles of her career, it is said, and the sumptuous settings and commendable support of the rest of the cast have assured the star a favorable reception.

Sennett Comedy Revived

Six-Reel Subject, "Tillie's Punctured Romance," on the State Right Market

IT is predicted by W. H. Productions Co. that "Tillie's Punctured Romance," the six-reel Mack Sennett comedy which is being released on the state rights market by Tower Film Corporation, will be a bigger box office attraction as a revival than it was when first released. "And for these reasons," says the report from the W. H. Productions' office.

"The huge success with which 'Tillie's Punctured Romance' met, and the popular applause with which it was received throughout the country spread a reputation for that production, such as no amount of paid advertising could hope to accomplish. The picture broke every known precedent. It is comedy, good spontaneous fun and side-splitting laughter throughout every inch of the six reels. Everyone talked about 'Tillie's Punctured Romance.'

"In the revival of 'Tillie's Punctured Romance' audiences will be doubled. Those who have seen this production know how funny it is! They know how they laughed till they cried when they first saw this group of famous comedians in a hilarious comedy—stars like Charlie Chaplin, Marie Dressler, Mabel Normand, Chester Conklin and Mack Swain, in one cast. They will want to see it again. Those who did not see it when it was first shown have heard how good it is, and now they will not let the chance slip by to see the feature comedy about which they have heard so much.

"'Tillie's Punctured Romance' went over without a single line of exploitation. However, Tower Film Corporation state that an intensive exploitation campaign is being inaugurated for this comedy which will outdo anything ever attempted for a feature of this kind."

Robertson-Cole Film Scores

Reports of Success of "The Beloved Cheater" Received from Many Points

"THE BELOVED CHEATER," the January Robertson-Cole special starring Lew Cody, is said to be meeting with success everywhere. "So numerous have been the additional orders from first-run houses for this big special that officials of Robertson-Cole are shipping extra prints to every section of the United States," announces a report from the New York office of Robertson-Cole.

"'The Beloved Cheater' exceeded our fondest expectations," said A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation. "We knew we had a real special—a special that meant dollars and cents for the exhibitor and real enjoyment for the fan. To see it is to book it. This has been proven time and time again during the past month and the first of the Lew Cody specials is going faster with time.

"Among the latest bookings for 'The Beloved Cheater,' says A. S. Kirkpatrick, Gen. Mgr., "are the three big motion-picture temples in Minneapolis, St. Paul and Duluth. As soon as bookers from Ruben-Finkelstein's saw the picture they contracted with our Minneapolis exchange for first runs. At the New Garrick in Minneapolis this big Robertson-Cole special will be featured the entire week of February 15 and at the New Garrick in St. Paul, the Lew Cody feature will be played the week of January 18th. The same picture will be the featured attraction at the New Garrick in Duluth during the week of January 18th.

Spurious "Griffith" Features

D. W. Griffith Warns Against Productions, Falsely Called "Griffith's"

D. W. GRIFFITH, through his general manager, Albert L. Grey, has issued a general warning to all exhibitors, and through them to their patrons, not to accept any motion picture production as being "A Griffith Picture" unless the initials, "D. G." and the written name, "Griffith," are stamped on the main title and on important sub-titles.

Recently Mr. Griffith's attention has been directed to certain pictures about to be released as "Griffith productions," one of the announcements as recent as January 12, going so far as to say, "one of the best productions made by the D. W. Griffith combination."

Last week Mr. Griffith's general manager came across an announcement calling attention to a picture, entitled "Tiger Girl," and among other statements came to one reading: "A large advertising campaign will be begun to acquaint the public with this production, and exhibitors will have the same opportunity to cash in on this feature as they have on Mr. Griffith's more recent productions." When Mr. Griffith's attention was called to the advertisement, he issued the following statement:

"All genuine Griffith productions carry the initials, D. W., and the written name, Griffith, on the main title as well as on the important subtitles, and any motion picture offered without these trade marks not only is fraudulent, but is being foisted on the exhibitors, and the public in a direct attempt to mislead and deceive.

"In justice to all concerned, I hereby ask all exhibitors, for the protection of themselves and their patrons, not to advertise any picture as a Griffith production unless it carries the above trade marks."

"Eyes of Youth" Consistent in Scoring Records

"Eyes of Youth," the first release of the Equity Pictures Corporation, continues to create new records in many towns.

At Albany, N. Y., it played to 60 per cent. more business than any previous picture, was brought back for a repeat and again attracted more than the usual amount of patronage.

At the Criterion theatre, Atlanta, Ga., in the face of three of the coldest days the city has ever known, the house record was broken and it is to be brought back for a repeat.

At the Ohio theatre, Indianapolis, "Eyes of Youth" opened to $2000 on New Year's Day and, contrary to expectations, played to within $40 on Friday of its holiday total.

At Pittsburgh, it played two houses simultaneously, and in spite of zero weather, an unusual condition in Pittsburgh, the record of the Grand theatre was broken, as was that of Clark & Rowland's Liberty theatre.

One of the most remarkable booking achievements in the history of local exchanges is reported by Sam Zierler, president of the Commonwealth Film Corporation, which handles the Equity productions in New York. He reports that thirty-three theatres on Broadway from Loew's Greeley Square to the Majestic on 181st street and Broadway have either played the picture or are playing it. This includes some instances in which "Eyes of Youth" has played in theatres only one block apart.

Wholesome Film Company Plans for Further Productions

M. Feldstein, head of the Wholesome Film Company of Chicago, whose first three releases have been placed on a state rights basis, is so pleased with the popularity which these early Wholesome Productions have met with that he has entered into negotiations with the parties who control the rights to several of the best known children's stories on the market, with the end in view of adding them to the Wholesome program.

Judging from results from the advertising campaign recently opened in the pages of the trade papers, state right buyers have had their eyes opened to the fact that good, clean, well-made subjects appealing primarily to children are in great demand, not only by theatres for special children's performances, but for use in Civic Centers, Schools, and organizations.

Four Broadway Houses Play Arbuckle's Comedy

For what is described by Famous-Players as the first time in motion picture history a comedy was featured this week simultaneously in New York's four biggest picture theatres. "Fatty" Arbuckle in the Paramount-Arbuckle Comedy, "The Garage," held the screen at the Rivoli, the Broadway, the Strand and the Capitol.

United Theatres Issues Aids

Press Book Prepared for "Corsican Brothers" Said to Have Good Ideas

INASMUCH as "The Corsican Brothers will be released by the United Picture Theatres of America as a special feature, it is in line with the policy of the releasing organization that a specially prepared press book be issued for the attraction.

The following statement has been issued by the United Picture Theatres of America in description of the press book prepared for this production:

"The press book for this feature consists of twelve pages with covers in colors. A study of it shows that it contains suggestions and ideas along every line of exploitation and publicity that will be of benefit to the theatre owner. Crowded into its pages will be found a wealth of result-bringing and original ideas that will go a long way toward helping the exhibitor put 'The Corsican Brothers' over to record breaking business. The suggestions are adaptable for both the large and small theatres—they are easily arranged and at small cost.

"Among many other interesting items contained in the press book is a full page showing the various styles of posters available on the attraction. This paper has been carefully and specially prepared and lithographed in full colors. United points with pride to these posters as being some of the finest examples of the lithographer's art produced in some months.

"There is no attempt to promote 'circus' methods of advertising. Throughout the press book, the idea is always brought out that 'The Corsican Brothers' should be advertised in a refined and dignified way."

Goldwyn Films for Capitol

"The Paliser Case" and "Pinto" Scheduled for Showing in Broadway House

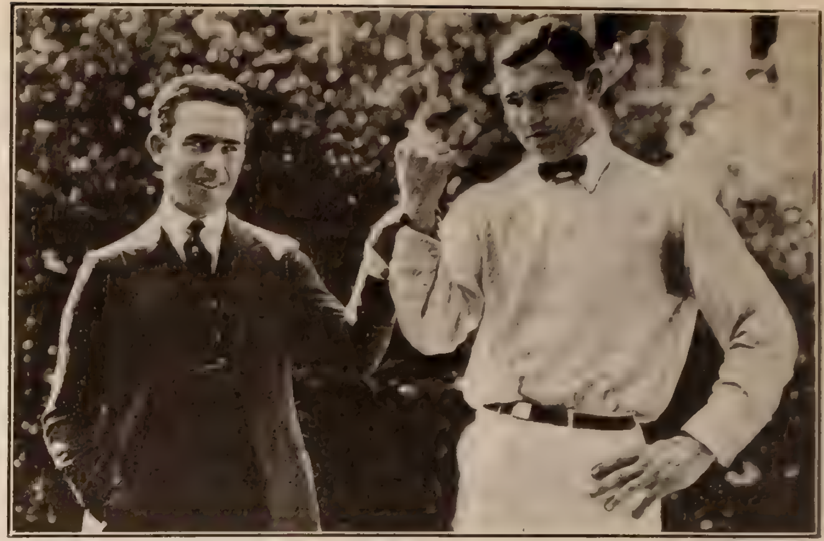
THE Goldwyn Pictures Corporation announces that E. J. Bowes, managing director of the Capitol theatre, New York, has selected two more Goldwyn Pictures for presentation at an early date. They are "Pinto," starring Mabel Normand, and "The Paliser Case," starring Pauline Frederick. These, it is stated, will make four Goldwyn productions chosen as feature attractions for the Capitol since it was opened in the fall. The others, which have played at the new Broadway house, are Rex Beach's "The Girl from Outside" and Mabel Normand in "Jinx."

Goldwyn, in commenting on the booking of these features for the Capitol, says: "In looking for the highest types of drama and comedy, Manager Bowes found in 'The Paliser Case' and 'Pinto' just the qualities he sought. He booked the pictures immediately after the private showings in the projection room at the Capitol and soon will decide on the weeks for their presentation. Miss Normand is generally conceded to be one of the most popular of all picture stars with Broadway audiences, and recent records show that the name of Miss Frederick is certain to draw big attendances wherever it is flashed in electric lights."

"The Paliser Case" is from the novel by Edgar Saltre and is the first picture directed by William Parke for Goldwyn. This production is said to be one in which Miss Frederick gives one of the most intense emotional character portrayals of her entire screen career. The question of who committed the murder around which the story centers is not answered until the close of the baffling drama, it is stated.

Unlike "Jinx," but equally strong in its comedy points, is said to be Mabel Normand's "Pinto," written and produced by Victor Schertzinger. The opening sequences are laid in the West,

Will Rogers and "his gang" as you will see them in Rogers' latest picture from the Goldwyn studios, "Water, Water, Everywhere." Looks like as if it might be funny



Harold Lloyd smiles as he views Jack Dempsey's "mitt," perhaps comforted in the thought that he now has an ample protection from the unjust demands of Pathe directors since Dempsey joined the Pathe forces

Prohibition Days? Harold Lloyd's Heady Comic Aids

HAROLD LLOYD'S third release of his two-reel comedy series, entitled "From Hand to Mouth," is due to add considerably to the prestige which that young comedian has already won by his showing in "Bumping Into Broadway" and "Captain Kidd's Kids," the two previous releases of the series, which are being distributed by Pathe Exchange. "From Hand to Mouth" is more than a title; it is an achievement in the development of clean, wholesome comedy. At least that's the way we felt about it, after seeing Harold in his latest over at the Strand one afternoon recently when we decided that a few hours off duty were properly in order.

After escaping, unseen and unchallenged, from the din and litter of the editorial room, we hurried out into the fog, which, serving in lieu of an effective smoke-screen, made our "get-away" an assured success. Once out of port, our convoy headed in the general direction of Sixth avenue and Forty-second street and eventually dropped anchor, wraps and umbrellas in the cheery haven of ıck's restaurant, opposite the Hipporome. The mysteries of the menu ıving been solved and the "winest" duly lamented over with remiscences of "other days," mess was rved with Joseph Reddy of the athe publicity department acting as ine genial host. Upon the adjournent of the luncheon session, the conıy again got under way, with "Joe" ill at the helm, and coursed north v west for the Strand, where we ound Harold Lloyd's two-reeler ıaring equal honors with the Norma almadge feature, "A Daughter of wo Worlds," on the electric sign ut front.

At the time of our entry, the Taladge picture was claiming the atten on of the audience. A song number ollowed, and then to the accompaniıent of a lively tune by the Strand rchestra, the Lloyd comedy, "From Iand to Mouth," came reeling on its ıerry way. The slight plot, which inked the various comedy incidents that Lloyd engaged in, was concerned with the abduction of a fair young heiress, in the person of Mildred Davis, by a gang of "rough-necks" under the leadership of Snub Pollard, and her subsequent rescue and restoration to fortune by the valiant Harold. What Lloyd did to thwart the diabolical designs—soft, soft music in a minor chord—of this rascally crew kept the Strand audience in a steady ripple of merriment and frequently provoked a general outburst of mirth as the star put over some exceptional piece of action.

Laughable situations of an original character, the traditional chase enlivened by novel "stunts" and humorous innovations, and, through it all, the swift-moving action and comical capers of the nimble star stamp the production as a top-notch comedy—the kind that sends you out with a grin on your face and a smile in your heart.—*E. F. Supple.*

R. Walsh Will Produce a Picture Minus Title

R. A. Walsh, director of the R. A. Walsh Productions, and associated with the Mayflower Photoplay Corporation and the Realart Pictures Corporation, is out to produce what is described as "the first titleless picture." The only title in the Walsh production would be the name of the story.

Commenting on the plan to make a titleless picture, the following statement has been issued by the R. A. Walsh Productions:

"Mr. Walsh holds that a title is an apology at its best and has no place in the photoplay. Dwelling on the stand that fundamentally it is the director's function to tell a story, Mr. Walsh made it clear that although he believes in writing his own story, if he reads a yarn that suggests moving picture possibilities, he considers it without bias. He points out that the mere fact that the director thinks enough of the story to consider it for the screen, makes the story an original one as far as the photoplay adaption is concerned."

Territories Sold on the Essanay-Chaplin Films

Sales for the five Essanay-Chaplin productions under the control of Victor Kremer Film Features, Inc., were reported this week through the New York office. Victor Kremer, at present touring the west in the interest of his productions, has sold Kentucky for "The Champion," "Work," "Jitney Elopement," and "By the Sea." to the First National Exhibitors Circuit of Louisville, Ky.

Bert Lubin, special traveling representative of the Kremer organization, reports the sale of Louisiana and Mississippi for the four Chaplins mentioned above, in addition to the feature Chaplin, "A Burlesque on Carmen," to A. C. Bromberg of Atlanta, Ga. Lubin has already consummated a deal whereby Mr. Bromberg acquired the five Kremer Chaplins for Georgia, Florida, Alabama, Tennessee, North and South Carolina.

Mrs. Chaplin's Initial Mayer Film Finished

"Polly of the Storm Country," which will be Mildred Harris Chaplin's first Louis B. Mayer production, has just been finished at the Louis B. Mayer Studios in Los Angeles.

The story, it is stated, was written especially for Mrs. Chaplin by Grace Miller White, author of "Tess of the Storm Country," and "The Secret of the Storm Country." After turning the script over to Mrs. Chaplin, Miss White wrote the story in novel form, and it will be published by Little, Brown and Company of Boston, simultaneously with the appearance of the picture on the screen, according to reports.

The production was directed by Arthur H. Rossom. It will be released through First National Exhibitors Circuit some time in February.

Announces Plans for Drew-Street Comics

With the completion of "The Charming Mrs. Chase," the first of the series of Mrs. Sidney Drew's two-reel comedies, adapted from stories by Julian Street, in which John Cumberland is starred, Pathe announces February 22 as release date for the first of the series. There will be eight of these modern comedy studies.

All exhibitors admit that there is a shortage of good comedies, and these Drew productions, it is claimed, are going to go a long way toward meeting the demand. The Drew comedies are not to be sold individually and not more than nor less than eight are to be contracted for.

"The Fall of Babylon" Has Been Released

A report from Robert Edgar Long announces: "D. W. Griffith's 'The Fall of Babylon,' one of the offerings in the Griffith repertory season at Geo. M. Cohan's Theatre, New York, has been released by D. W. Griffith Service. As a rental picture, it is now being booked by Albert L. Grey, general manager of D. W. Service, 720 Longacre Bldg., New York City."

A typical "sea-faring man" is George Walsh in his latest Fox production, "The Shark"

Fox Reports on "The Strongest"

Out of Five Versions Takes One Judged Most Effective

THE Fox Film Corporation has issued a statement in connection with its forthcoming production of "The Strongest," the picturization of Clemenceau's romantic novel. The statement announces:

"Five versions of 'The Strongest' by Premier Clemenceau of France have been viewed by a jury at the projection rooms of Fox Film Corporation which means that practically all the scenes in the production were taken five times. The jury decided which of the five in their expert judgment, conveyed most perfectly the thoughts of Clemenceau in his telling of what they regard as the most powerful modern love story in the world; and these scenes, titled, will be the version of the only photodrama from the pen of the Tiger of France, that will be shown to the public."

"The Strongest" is declared by Fox officials to be the greatest work of R. A. Walsh. Its director Mr. Walsh, it is said, was given everything with which to make the picture a success—good cast, good sets, and liberal capital; and throwing into it his own directorial talents, he has produced for Fox Film Corporation the crowning efforts of his career, says the report from the Fox Film offices.

Commenting on the theme of "The Strongest," the Fox report continues: "It is a beautiful story of present-day life. Love in the opinion of Georges Clemenceau is the greatest force in the world. He holds that not armed power, not financial or diplomatic genius, not the mind but the heart, rules the world. Love is the greatest, the mightiest force of all; that is his conviction."

Carlo Liten, the Belgian actor is the dignified old Marquis, the dreamer. Harrison Hunter is the money-hungry, material Harley. In the prologue his wife is Florence Malone, who is probably best known for her work in Oliver Morosco's stage successes. Renee Adoree has the appealing role of Claudia, heroine of the story.

Belgian's screen star, Georgette Gauthier de Trigny, has the difficult role of the Comtesse. "In less capable hands," says the Fox report, "the strength of this part would be lost; but bringing to it all of her great experience and talent, Mlle. Gauthier de Trigny has made the Comtesse one of the most impressive villainesses of the screen.

"Jean Gauthier de Trigny came to the United States especially to portray the Visconte, and his work has indicated that William Fox made no mistake when he signed the French actor to a contract for the Clemenceau picture.

"James Marcus, Hal Horne, C. A. de Lima and Teddy Piper complete the cast. Ben Pail handled the camera and his work is said to be the best of his career. "The Strongest" by the mighty Clemenceau, produced by Fox Film Corporation under the direction of R. A. Walsh has all the earmarks of being one of the greatest sensations the screen has known," concludes the statement from the Fox offices.

"Madame X" Bought by Goldwyn

Story Will Be Given an Elaborate Production, Goldwyn Announces

"MADAME X," the French drama by Alexandre Bisson, has been purchased by the Goldwyn Pictures Corporation, and will be given an elaborate production, it is said. In France, "Madame X" was played by the greatest French actresses of the day, both Mmes. Rejane and Sarah Bernhardt having appeared in the title role at different times. Mme. Bernhardt kept the play in her repertory when she toured America a few years ago. She not only gave the play in its entirety here, but also played the famous courtroom act in her numerous special vaudeville engagements.

The American adaptation of the play was made by John N. Raphael, and edited by William Henry Wright. Its premier in America took place at the New Amsterdam theatre in New York under the auspices of Henry W. Savage. Dorothy Donnelly played the part made famous in Paris by Sarah Bernhardt; and the young attorney, who unknowingly pleads the cause of his degraded mother, was interpreted by William Elliott. In the original American cast was L. Rogers Lytton, who has since become a well known film player.

"Madame X" was so successful that it played four years, and is still one of the stand-bys of all stock theatre companies. Miss Donnelly played the title role in New York and in Chicago during the first two years of its run; while Dorothy Dunlap headed a second company on the road. Two companies were put out during the third year and one in the fourth.

The play has met with such popular success on the stage that the Goldwyn officials believe its photoplay appeal will be tremendous. In the picture version, much of the past history of the famous "Madame X," which in the play is told in dialogue, can be revealed through graphic action.

"As yet, no director has been chosen for the production, nor has the cast been selected. But the Goldwyn company is making preparations to give 'Madame X' as complete and magnificent an interpretation as their huge facilities afford," say Goldwyn officials.

Vaudeville Team to Be Seen in Comedies

Accompanied by Gladys Clark and Henry Bergman, the vaudeville team of Clark and Bergman, who have forsaken the stage for the movies, Harry Cohn, of the firm of Jack and Harry Cohn, producers of Hall-Room Boys comedies, left for Los Angeles last week to supervise production.

Bessie Barriscale in "Woman and Wife," Robertson-Cole

Bessie Barriscale in a New Production

After a success in "Beckoning Roads," which was released during the holidays, Bessie Barriscale, the Robertson-Cole star, has just completed "The Luck of Geraldine Laird" which will be released in January. In this picture, the blonde star will achieve a new triumph, according to reports from her studios where everybody is enthusiastic over the new production. It is the first picture in which Miss Barriscale has been directed by Edward Sloman, who came to the B. B. Studios with an enviable record for artistic work.

"The Luck of Geraldine Laird" will mark the third of a series of Kathleen Norris stories which Miss Barriscale has been putting on the screen. It gives Miss Barriscale opportunity to offer a number of widely varying pictures of episodes in the life of Geraldine Laird, the leading character. Two of the chief ones show Mrs. Laird as a small town woman, greatly devoted to her two babies, and rather careless of her personal appearance; and later she goes to New York as a gloriously clad revue star, who, by a clever characterization on the stage, wins a wide following in the metropolis, where she is dined and feted.

Juanita Hansen Begins Work on Pathe Serial

Juanita Hansen began work this week on her first serial under the Pathe banner.

"The Mad Talon" is the working title of the serial. The story is by George B. Seitz, producer of mystery serials, and producer, director and star of "Bound and Gagged." Frank Leon Smith is writing the continuity, and the direction will be supervised by Mr. Seitz himself at the studio of George B. Seitz, Inc., Park avenue and 134th street, New York.

First of Mann's Two-Reel Comics Ready

Morris R. Schlank, producer of the Hank Mann comedies, announces that the first three two-reel comedies, featuring Mann, are now ready for distribution by Arrow on the state right basis. They are titled "Broken Bubbles," "Paper, Paste and Poultry" and "A Roaming Romeo."

Big Racing Film Progresses

Vitagraph's "The Sporting Duchess" Contains Genuine Horse-Race Scenes

VITAGRAPH reports that the Alice Joyce Company, now engaged in the filming of "The Sporting Duchess" at New Orleans, is making rapid progress in the production of the picture. The company, twenty-one strong, arrived here the Sunday preceeding New Year's in charge of Frank Loomis, studio manager for Vitagraph, and George Terwilliger, who is directing Miss Joyce.

The first days were spent in the selection of locations, and the directors lost no time, according to reports, in getting the star and the other principals into action before the camera. On the opening day of the races, Mr. Terwilliger with two cameramen and Frank Bangs, studio photographer, worked on some actual racing scenes at the Fairgrounds. Miss Joyce and her director, after looking at the negative of the races, declared they were delighted with the results obtained.

The days following several big paddock scenes are reported to have been taken with several hundred "extras" appearing. Judging from the expense attaching to the horse-racing phase of the production, "The Sporting Duchess" probably will cost Vitagraph in the neighborhood of $250,000, it is stated by Vitagraph.

Percy Marmont is playing the lead, and G. V. Seyffertitz is the heavy. Others in the company here are Captain Pape, May McAvoy, Miss Edith Walker, and "Bill" Turner.

Enters Non-Theatrical Field

Republic Arranges to Distribute the Films of Community Picture Bureau

ANOTHER step forward in the progressive march of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, is the announcement by Briton N. Busch, president, that Republic has entered the non-theatrical motion picture field by making an agreement with the Community Motion Picture Bureau whereby Republic will do the mechanical distribution for Community.

According to the arrangement, Community is to have a sales representative in each city where Republic has an office and all non-theatrical business now handled by Republic is to be turned over to Community. This will give Republic entre into the educational and industrial field as well as army posts, Y. M. C. A.'s, camps, etc.

The Community Motion Picture Bureau, which sprang into prominence during the war by the service they rendered the Goverment in supplying much needed entertainment for men in camps, are pioneers in non-theatrical business. Today they practically have control of all non-theatrical business, but have been more or less handicapped through lack of facilities to secure an adequate supply of the right type of pictures and a proper and efficient system of distribution.

At the present time it is impossible for Republic to supply Community with all of their pictures and it is the plan of the organization, besides acting as a distributing agent, to help secure them an adequate supply from other producers, it being understood that they will produce pictures through the affiliated Selznick Enterprises whenever it is possible.

In making this arrangement the main thought of Republic was the tremendous growth possible in the non-theatrical field and rather than open up direct competition with Community, Republic decided to join and with their assistance control their field.

Manhattan Life in Fox Film

George A. Beranger Is Directing "A Manhattan Knight" at College Point

"A MANHATTAN KNIGHT," adapted for the screen from the novel, "Find the Woman," by Gelett Burgess, is being photographed at the College Point studio of Fox Film Corporation under the direction of George A. Beranger. George Walsh, Fox star, is featured in the production, in which also appear Virginia Hammond, Pauline Garon and Louis R. Wolheim. The two last mentioned artists are doubling, working on the Fox production in the afternoon and on the Broadway stage at night. Miss Garon is playing in "Buddies" and Louis R. Wolheim is in "The Jest."

"A Manhattan Knight" is a mystery story. The upper strata of society and the underworld are said to be curiously mixed in this fast moving drama. Wild night life, poverty and wealth all have place in this interesting exposition of New York life, it is said.

According to the Fox report, there are some beautiful sets in "A Manhattan Knight," and Thomas O'Neil, technical expert of the Fox studio, has had a force of carpenters busy for some time constructing one of the cafe scenes which will show night life in the metropolis. "To make the scene realistic it was taken before the sixteenth of January," says the Fox statement.

John J. Foley, who recently finished work with Dell Henderson in "The Shark," is assistant director to Mr. Beranger. The photography is being handled by Charles Gilson.

A little comedy which relieves the tension of many dramatic scenes in Vitagraphh's forthcoming feature starring Alice Joyce, "The Sporting Duchess"

Metro Will Distribute "Salome" Production

Richard A. Rowland, President of Metro Pictures Corporation, and Jules E. Broulatour, President of Hope Hampton Productions, Inc., issue an announcement that Metro will distribute Miss Hampton's first photoplay, "A Modern Salome." The picture is based on Oscar Wilde's poem, "Salome;" Leonce Perret wrote the scenario and directed the production. Miss Hampton's leading man in "A Modern Salome" is Wyndham Standing. The balance of the cast includes Agnes Ayres, Percy Standing and Sydney L. Mason.

Production Plans Stated by Character Pictures

Announcement is made by A. W. Plummer, of the newly-formed Character Pictures Corporation of the purchase of the motion picture rights to two popular novels. Arrangements have been made whereby Character Pictures will produce "The Frameup," by Edward Everett Mathews, and "The Stampede," by Mack Arthur. Both of these works are both rugged outdoor stories, and are said to lend themselves admirably to the type of production which is planned by the company.

"Both 'The Frameup' and 'The Stampede' will be special all-star productions," announces the Character Pictures Corporation. "Extreme care will be taken in the selection of the cast and director. They are scheduled for early production, and full details and announcements will be made regarding them in a few days."

Goes Abroad with Film for Foreign Market

Adolphe Osso, who has been in New York for three weeks buying motion pictures for the foreign market, will return to Paris on the Mauretania, the first of the month. Mr. Osso has invited all film men who go to Paris to make use of his projection rooms to show their pictures. These projection rooms which have just been completed are the largest in France. Mr. Osso, it is stated, has arranged to market the product of the Albert Capellani Productions, Inc., Edgar Lewis Productions and the Edwin Carewe Productions, which are released in this country through Pathe.

Everybody's Business" in Patriotic Drive

ccording to reports from the W. Productions' office, "Everybody's siness," the six reel feature producn being released by W. H. Producns Co. on the state right market will y a prominent part in the big ericanization drive which Secretary ne has inaugurated and in which he pecially enlisting the services of the tion picture screen through its proers. This big production embodies very ideas upon which the drive is nded, it is stated.

he American Legion, now co-operng with the Americanization drive nmittees, recognized possibilities in verybody's Business" as a picture t breathes true patriotism and that l appeal to every American man, man and child. They are now exiting "Everybody's Business" ough their numerous posts, it is l.

. L. Chester Will Show Shantung on Screen

The truth about Shantung will soon portrayed on the screen", says the L. Chester Productions, Inc. Charles go, one of the C. L. Chester cameran, has cabled from Shanghai, that has completed a successful tour ough this famous Chinese province ich has been much in the public eye ce peace treaties began to occupy the ention of the world's diplomats. It likely that it will continue to comcate international relations for many rs to come.

he province is one of the most nsely populated in all China, susning nearly 40,000,000 persons. It nsequently affords opportunity for iking pictures of oriental life, it is ted by the report from the C. L. ester office.

hristie Comedies Are in Heavy Demand

. L. Friedman of Celebrated Players m Corporation, Chicago, has just de a contract with the Playhouse, ding downtown theatre in Chicago, ereby Christie Comedies will play ntinuously in that house beginning h the current new releases, it is ted. Celebrated lists 1,100 theatres in nois and Indiana as regular custom-, it is asserted. Chicago theatres, nbering 280 in all, are now showing ristie one-reel comedies, according reports.

elebrated also states that Christie e-reel comedies have played 1,200 nsecutive days at the Alcazar theatre Chicago, a period of time covering rly three years, without a break.

rederick Bennett Will Write Mann Comedies

rederick Bennett, author of "The dium Mystery," "The Lost Exss," and several comedies featuring buckle, including "The Desert ro" and "The Banker," has been gaged by Morris R. Schlank, procer, to write two-reel stories for the v series of comedies featuring Hank nn.

Evidently the Japanese problem enters into "Who's Your Servant?" this being a scene from the production, same to be released by L. Hiller

"Servant" Film Strikes New Note

THE production of "Who's Your Servant?" the photo-play which is described as a greater picture than "The Cheat" is the first step in a determined movement for the creation of motion pictures of a different type, according to L. L. Hiller, who controls the world's rights. Mr. Hiller in making the statement revealed the fact that the author of the play is Julian Johnson, the well-known editor and motion picture critic.

Realizing the intense sameness of the great majority of picture plays, Mr. Johnson determined after conferring with several leading producers to write something entirely unique.

The eternal triangle, or the husband or wife seemed to be the center of practically every motion picture drama, according to Mr. Johnson's careful investigation, and he finally decided that a hitherto neglected element of the household, and still a most important factor, the servant was the proper character on which to center the first effort in variation.

Fully decided in his determination to make the humble servant the theme of his story Mr. Johnson was astounded in his research work to find the real importance of the servant in the home. He was struck by the importance of the servant in history. In every great crisis of nations a servant figured somewhere. All the intrigues and spying of European courts before the war was the work of the servants.

All the intensity of the importance of the stranger within the home is brought out in the picture and that unusual angle combined with a well-woven story written in Mr. Johnson's best style has resulted in compliments from many noted producers. Those who were privileged to see the first screening were united in declaring that it would be one of the sensations of the industry.

Author of "Who's Your Servant?" Searched Long for Theme

The result of this expression of opinion was a decision to put the picture out with every accessory of a super-special and the backers are confident it will be greeted as such. A nation-wide trade paper advertising campaign has been inaugurated and will be strongly carried on until after the Broadway premiere of the production.

Thousands of merchants throughout the country have been enlisted in the exploitation campaign. They will be furnished with paper bags in which to send out groceries, meats, and other articles that reach the home and the query "Who's Your Servant?" will be printed on the bags and wrapping paper. This particular exploitation aid will cost thousands of dollars but is expected to create something of a sensation throughout the country.

In addition to these features a press book of more than twenty pages has been prepared in three colors. Trailers, slides, heralds, and many other aids to effective exploitation of the picture have also been prepared.

How the Mickey Film Company, of Chicago, stages its Chaplin "Carmen" Revival

First view of three new Selznick pictures. Left—Eugene O'Brien being held up in "His Wife's Money." Centre—Elaine Hammerstein and her new leading man, John Bunnel, in "The Woman's Game." Right—Owen Moore in his latest contribution to the Selznick program, "Sooner or Later"

"Superman" Reports Are Favorable, Says Tower

According to advices received within the last few days, reports are being received by Tower Film Corporation from exhibitors and exchangemen throughout the country, who are running the five reel production, "The Superman," now being released on the state right market, showing successful results in every case.

"Properly exploited and advertised, this production makes box office records for itself," says an official of the Tower Film Corp.

Good Supporting Cast in "Women Men Forget"

The cast supporting Mollie King in "Women Men Forget", recently purchased for release by the United Picture Theatres of America, contains the names of several well known players, says a report from the United Picture Theatres of America. Among those scheduled to appear in this production are: Frank Mills, in the leading male role; Edward Langford, who is cast for an important part; and Lucy Fox and Jane Jennings, both of whom are also said to be slated for prominent roles.

Director Perret Sails for France on Visit

Mr. Leonce Perret sailed last week for Fance and will be absent for about five weeks. Mr. Perrett has gone to France to see his family and to transact some important business. Before his departure he finished two pictures, "A Modern Salome" and "Chains of the Past.

Theatre Changes Hands

The Keystone Opera House and Wayne theatre, Towanda, Pa., has been bought by William Woodin, who has been manager of the amusement house, from the Keystone Opera House Company. The theatre will be remodeled, brought down to the ground floor, and generally made into a modern playhouse.

Jewish Press Advanced as Field for Picture Ads

By Arthur L. Malkenson

Jewish Morning Journal

THE motion picture producing industry is known for its marvelous efficiency. If one is to judge by the way the motion picture is distributed throughout the world, one cannot but marvel at the thoroughness with which the industry has gone about its task.

I feel certain that although that now famous place known as the Island of Yap was only recently discovered by our professional diplomats, the diplomats of the motion picture world had it on their maps long ago, for their rule seems to be that wherever there are people with eyes to see and hearts to feel, they are going to show them pictures.

It is safe to say that of the four million Jews living in this country, not less than two-thirds of them speak Yiddish, and not less than one-half of them use it exclusively in their daily intercourse.

These two million people get all their news and cultural nourishment from the great reservoir of Jewish life concentrated in the City of New York, namely, the Yiddish daily press.

It is, of course, obvious that in a Yiddish speaking family, the head of the family would certainly be a Yiddish newspaper reader. If he could be influenced to go to the movies or to see a particular picture, he in turn would exercise his influence in the choice of the picture to be seen by the rest of the family. Estimating the average Jewish family to consist of five members, it can readily be seen how completely the Yiddish newspapers would serve the purpose of the moving picture producers advertising campaign.

The same reason which induced the enterprising motion picture producers of the country to advertise their productions in national media of publicity, should also operate with respect to our Yiddish speaking population. The same psychological appeal intended to convince the millions of Americans of the value of motion pictures of the better sort can be made with equal success to the two million Jews. The same taste for movies can be developed among these people as among their native neighbors.

New York has the largest population of any city in the world, and the Jewish sections of New York have more neighborhood moving picture theatres than any other sections of the country. The vast majority of the exhibitors in and around New York are Jews, most of them readers of Jewish newspapers. Here alone is a vast opportunity to educate literally hundreds of thousands to appreciate and demand from their neighborhod exhibitors the types of pictures they see advertised in their own languages.

The Yiddish dailies of New York are great national media. This has been realized by a good many large national advertisers. It may surprise some of the movie magnates to learn that the proportion of national to local business carried by the New York Yiddish papers is greater than in the vernacular press. Yet this is a fact.

I would therefore submit to the motion picture producing industry this query: "Why neglect the Yiddish field?"

These are "dog days" in the pictures. Here is Wm. Parke, director of Pauline Frederick in "The Paliser Case," with his dog "Bobbie"

Rialto Books Essanay-Chaplin Productions

The offices of Victor Kremer announced this week that the Rialto theatre of New York had contracted for the showing of the Essanay-Chaplin productions which this organization is distributing for the United States and Canada. The arrangements for these bookings were consummated between Dr. Riensenfield, Managing Director of the Rialto and Rivoli theatres, and Bert Ennis, Director of Publicity, for the Victor Kremer Company.

The Chaplins in question are "Carmen" in four parts; "The Champion"—two parts; "Work"—two parts; "Jitney Elopement"—two parts; and "By the Sea"—one part. "Carmen" will be presented first at the Rialto the week of January 18th. Dr. Riesenfield has arranged for an elaborate presentation of this Chaplin production, it is said. "Carmen" will be followed at the Rialto by the showing of "The Champion" and "Work."

Good Cast Reported for Paramount-Truex Film

Associated with Ernest Truex in the cast of "Too Good To Be True", a Paramount-Truex farce-film, presented by Amedee J. Van Beuren, are Cyprian Giles, as the screen vampire, Verna Vernon; Reed Hamilton, as "Ernie's" handsome rival in love; and fat Frank Lyons, as the "grouchy golfer". John Joseph Harvey directed the picture for the AyVeeBee Corporation from Mann Page's scenario of an original story by Kenneth Webb.

Chaplin Reissue Said to Be a Success

"Lord Helpus," the single-reel comedy, featuring Charlie Chaplin, formerly entitled, "Cruel, Cruel Love," and being released now on the state rights market by Tower Film Corporation, is proving a success with exhibitors according to reports received from them by Tower Film Corporation. Territorial rights are now being sold by Tower Film Coporation, 71 West 23rd St., New York City.

DRAMA

FOUR
SELECTED
WEBER-
HARRIS
JEWELS

THE BEAUTY THAT IS HARRIS— AND THE MAGIC THAT IS WEBER

Which draws you the more—the beauty or the magic?

Our answer is—the magic of Lois Weber would lack beauty, lacking Mildred Harris and the beauty of Mildred Harris would miss much if there were no Lois Weber.

To screen the perfect photoplay, you must have both—*the beauty that is Harris—the magic that is Weber.*

And you *can* have both in all the perfect seven that Mildred Harris and Lois Weber, the incomparable, have created. Or, if you prefer, play these four selected pictures—no screen can show you any better:

"FOR HUSBANDS ONLY"

"BORROWED CLOTHES"

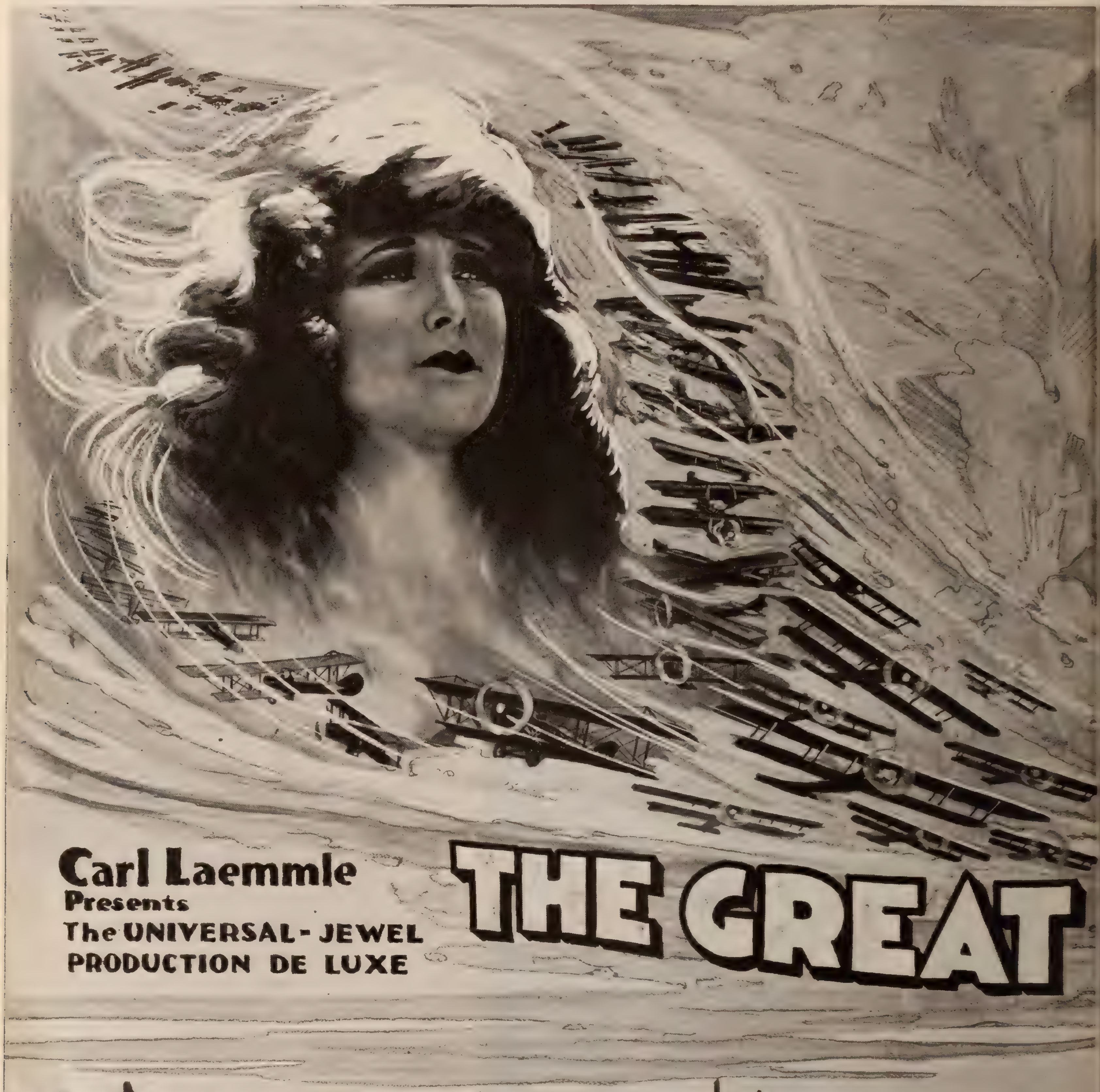
"HOME"

"FORBIDDEN"

UNIVERSAL
Jewel
1600 Broadway New York

UNIVERSAL

DRAMA

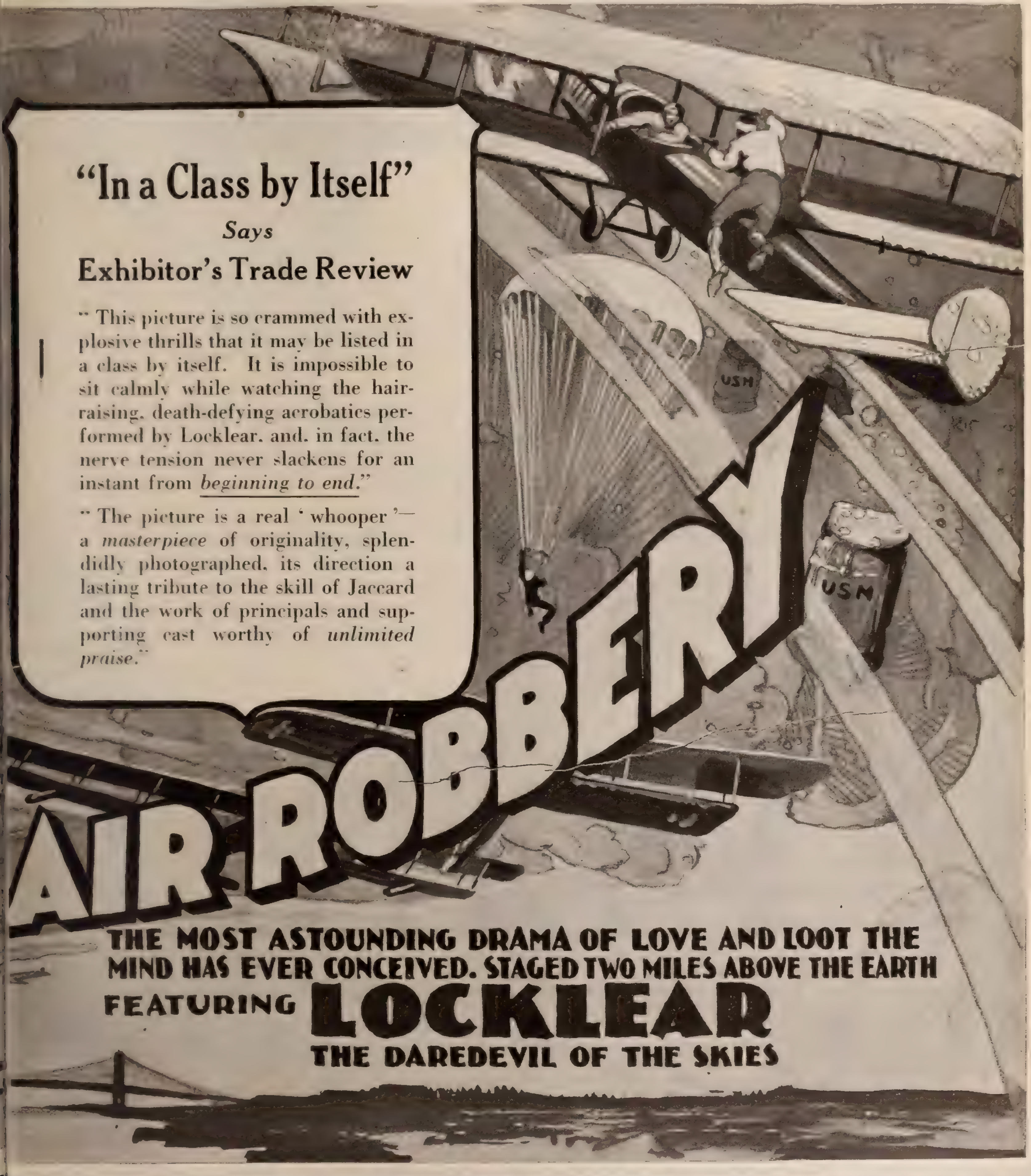


Carl Laemmle
Presents
The UNIVERSAL - JEWEL
PRODUCTION DE LUXE

THE GREAT

UNIVERSAL

DRAMA



"In a Class by Itself"

Says

Exhibitor's Trade Review

"This picture is so crammed with explosive thrills that it may be listed in a class by itself. It is impossible to sit calmly while watching the hair-raising, death-defying acrobatics performed by Locklear, and, in fact, the nerve tension never slackens for an instant from beginning to end."

"The picture is a real 'whooper'—a *masterpiece* of originality, splendidly photographed, its direction a lasting tribute to the skill of Jaccard and the work of principals and supporting cast worthy of *unlimited praise.*"

USM
USM
AIR ROBBERY
THE MOST ASTOUNDING DRAMA OF LOVE AND LOOT THE MIND HAS EVER CONCEIVED. STAGED TWO MILES ABOVE THE EARTH
FEATURING LOCKLEAR
THE DAREDEVIL OF THE SKIES

PICTURES

DRAMA

The Picture that is Saving the Photoplay

Saving the photoplay all by itself? No—by force *of example!* " BLIND HUSBANDS " has jolted every writer and director of photoplays into a new line of thought—has started an epoch whose pictures will be at least as " grown up " as the intelligent men and women who pay to see them.

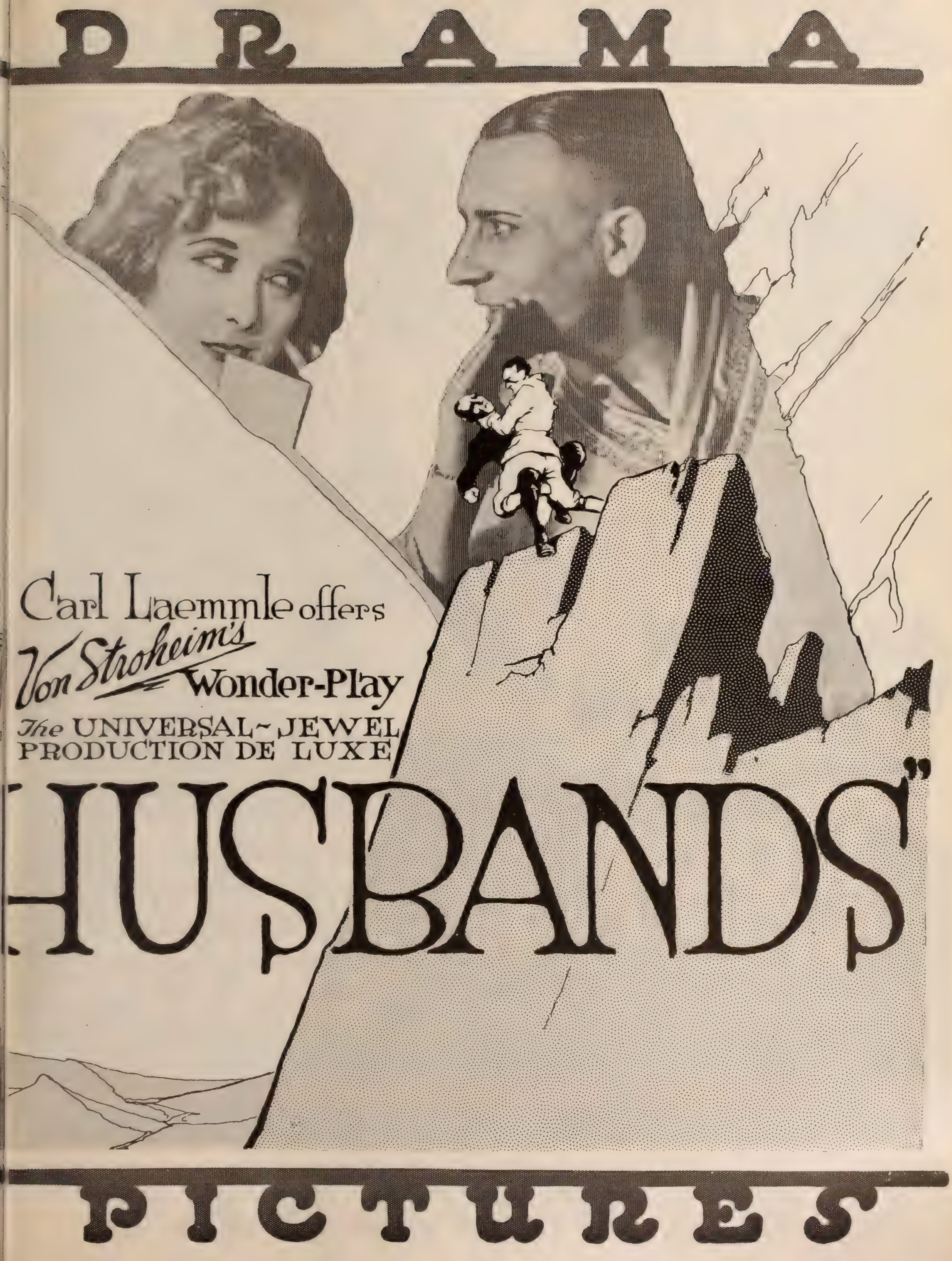
In a bare eight weeks, "BLIND HUSBANDS" has lifted the photodrama out of the Rollo-book class and put it into long trousers—has killed off the impossible " vamp "—has sent sweet-and-sticky sentimentalism back to the kindergarten.

Just exactly as Jack London pumped new, red life-blood into the American novel and started our literature on a brand-new tack, so Von Stroheim's " BLIND HUSBANDS " is giving the American photoplay a new lease of life—making your theatre a more valuable investment. See it—and see why. *Book* it—and give yourself a new deal.

In Momory of
for running away with Another Mans Wife

"BLIND

UNIVERSAL



DRAMA

Carl Laemmle offers

Von Stroheim's Wonder-Play

The UNIVERSAL-JEWEL PRODUCTION DE LUXE

HUSBANDS”

PICTURES

ACTION WESTERNS

Distinctively Different

There's just as much difference between an Action Western and the common or garden cow-puncher two-reeler that the ordinary producer foists on the public as "Western," as there is between a perfect O. Henry short-story and a half-cooked "pot-boiler."

It takes just as much craftsmanship and "know-how" to produce an Action Western as to give you a perfect five-reel superfeature—*more*, in fact, for these little cross-sections of life, replete with movement, good background and fidelity of detail, must be the very acme of *condensed action* before they can be released as Universal *Action* Westerns.

Read the list—then
book all Five

Two Reel

ACTION WESTERNS

Featuring

HOOT GIBSON

THE SMILING TERROR

- "WEST IS BEST"
- "THE JAY BIRD"
- "THE LONE HAND"
- "THE DOUBLE HOLD UP"
- "THE TRAIL OF THE HOLD UP MAN"

"UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF"

UNIVERSAL

DRAMA

An AGITATOR

Wanted in every section of the Country!

Reds may come and Reds may go, but here's one little Red that's here to *stay!* A fiery little agitator who'll draw the biggest crowd you've ever seen—and stir them to the depths—and then be asked to come again!

" It is a great pleasure to inform you that 'THE RIGHT TO HAPPINESS,' now playing its second week at our theatre, was the *biggest drawing card we have booked this year,"* says the Liberty of Kansas City.

If you miss this picture you miss giving your people the most sensational piece of acting and direction that this year's screen has seen. Success is absolutely certain. *Book it today.*

DOROTHY PHILLIPS

In the Greatest Love Story ever Told

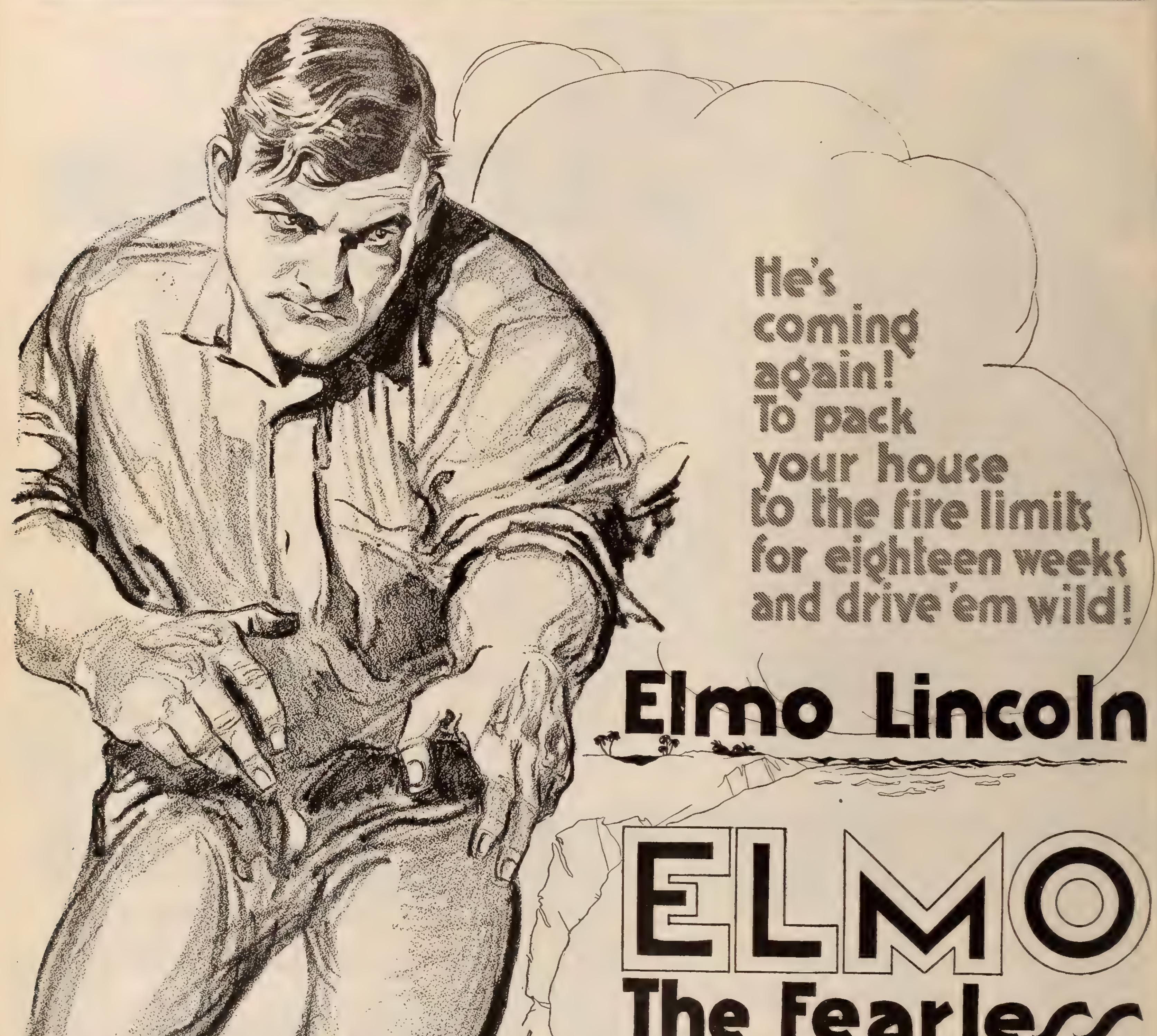
Produced under the direction of **ALLEN HOLUBAR**

"The RIGHT to HAPPINESS"

UNIVERSAL - JEWEL
PRODUCTION DE LUXE

PICTURES

SERIALS

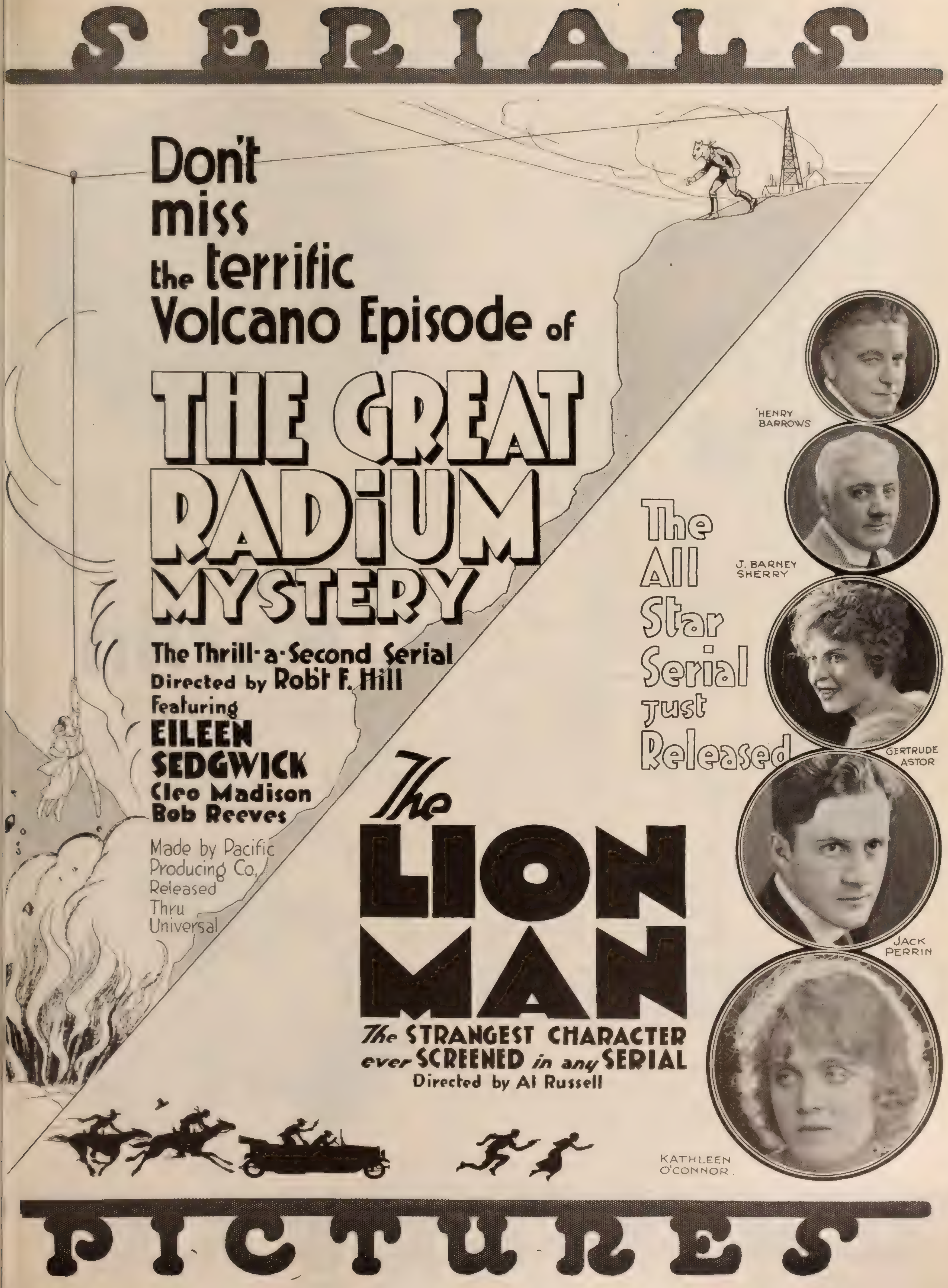


He's coming again! To pack your house to the fire limits for eighteen weeks and drive 'em wild!

Elmo Lincoln

ELMO
The Fearless

UNIVERSAL



SERIALS

Don't miss the terrific Volcano Episode of

THE GREAT RADIUM MYSTERY

The Thrill-a-Second Serial

Directed by Rob't F. Hill

Featuring

EILEEN SEDGWICK

Cleo Madison

Bob Reeves

Made by Pacific Producing Co., Released Thru Universal

The All Star Serial Just Released

The LION MAN

The STRANGEST CHARACTER ever SCREENED in any SERIAL

Directed by Al Russell

HENRY BARROWS

J. BARNEY SHERRY

GERTRUDE ASTOR

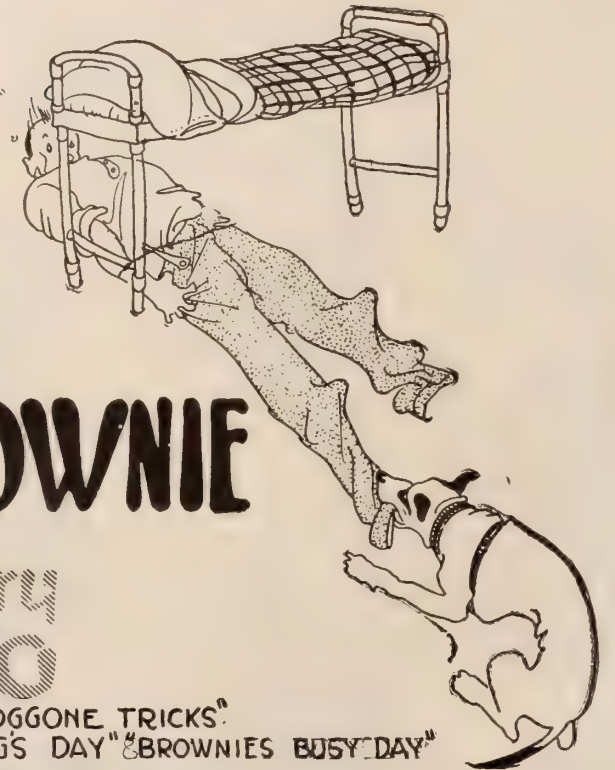
JACK PERRIN

KATHLEEN O'CONNOR

PICTURES

COMEDIES

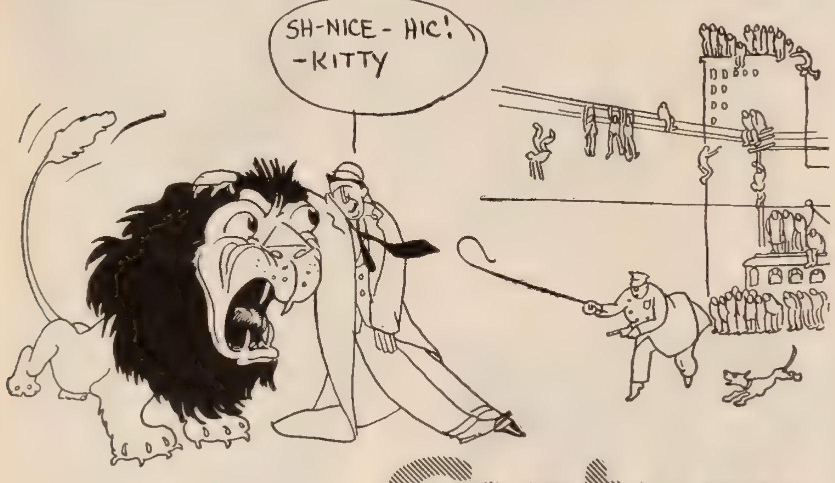
The Smartest Thing on Four Legs



BROWNIE

The Century Wonder DOG

"BROWNIE'S DOGGONE TRICKS"
"A LUCKY DOG'S DAY" "BROWNIES BUSY DAY"



Century

LION COMEDiES

Directed by
FRED C. FISHBACK

Lions trained by the
World's Foremost
Animal Trainer
CHARLES GAY

"We don't care what Lion Comedy you sell us, so long as it's a *Century Lion*" said one of the biggest theatres in the country the other day. "We know that every Century Lion is right—and, say! talk about a riot! We thought last night that the gallery was coming down!" You'll have a great list of ten to see at your Universal Exchange. Go there *today*.

JOE HIMSELF in "THE JAZZ MONKEY"
"MONKEYSTUFF"

Universal
Jewel

Joe Martin

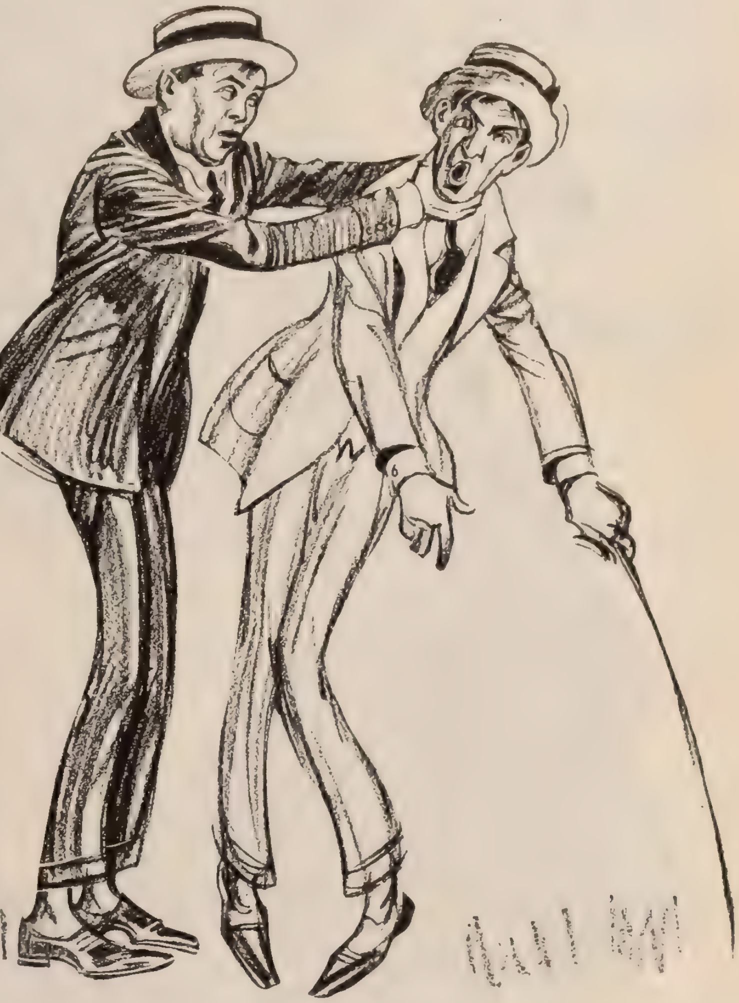
Comedies

THE MISSUS
"A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"A BABY DOLL BANDIT"
"OVER THE TRANSOM"

Universal
Jewel

UNIVERSAL

COMEDIES



LYONS-MORAN

in a Star Comedy
which will show the
Very Young Husband
how to sidestep
trouble.

"BUNGLED BUNGALOWS"

MONTHS ago we saw it coming and made ready. Now it's here! A great, big, *eat-'em-alive* demand for a Lyons & Moran Star Comedy every week. *No wonder!* Here's that *better sort* of comedy that even the biggest houses have been hungry for—funny but not silly—fast but not risky—wholesome but up-to-the-minute. Book any Lyons & Moran that's offered—you can't go wrong—start now with "BUNGLED BUNGALOWS."

CLEAN, FAST, UP-TO-DATE FUN IN GOOD CLOTHES

PICTURES

DRAMA

from Stage to Screen

THEATRE
Stage Entrance

David Belasco
Daniel Frohman
Galli Curci
Henry Miller
Florenz Ziegfeld
Gail Kane
Tyrone Power
Cyril Maude
Holbrook Blinn
David Bispham
Jane Grey
Maclyn Arbuckle
Julia Arthur
Nance O'Neil
Mabel Taliaferro
Hilda Spong
Violet Heming
Edmund Breeze
Wm. Courtenay
Robert Edeson
Otis Skinner
Constance Binney
Jeanne Eagels

THE PLAYS

A STAR OVERNIGHT
WINNING HIS WIFE
FIGHTING MAD
AN HONORABLE CAD
THE MITE OF LOVE
SHE'S EVERYWHERE
THE INNER RING
ROMEO'S DAD
TOM'S LITTLE STAR
MADONNA OF THE SLUMS
HIS WOMAN
THE MAD WOMAN

Carl Laemmle
has the honor of presenting
THE
**GREATEST GALAXY
of
AMERICA'S STARS**
ever offered
in
Two-Reel PhotoPlays
De Luxe

The STAGE WOMEN'S WAR RELIEF SERIES

Released thru
UNIVERSAL-JEWEL

UNIVERSAL

January Christie Comic Features Cannibal

A cannibal in polite society is the theme of the latest Christie Special comedy, which will be released through Independent Exchanges early this month by the Christie Film Company. The picture features Eddie Barry in the role of the cannibal, the title being "Save Me Sadie."

Included in the cast of this new feature comedy are: Eddie Barry, as the cannibal; Helen Darling, a maid with missionary leanings; Earl Rodney, who wants her to have him exclusively by marrying him; Gene Corey, an accomplice, who introduced the redskin from Timbuctoo to polite society; Ward Caulfield, as the father; Fay Lemporte, a girl chum who loves a cannibal; and Jack Henderson, a much abused butler.

Taylor Holmes' Picture Has Unusual Settings

Several of the scenes in Taylor Holmes's first independent production, "Nothing But The Truth," which is a current release by Metro Pictures Corporation, is said by Metro to embody some unusual scenes of magnificence and luxury.

One of the principal scenes is in the hall of a Long Island country house. Genuine Gobelin tapestries, which tell the story of a medieval hunt, done in rich weaving and design, are a particular feature of this set. Louis Quinze chairs and a table are also placed in artistic arrangement about the hall, together with a rosewood grand piano and great Ming vases.

Interesting Matter in Universal Magazine

Several interesting subjects are contained in number 50 of the New Screen Magazine, including pictures of Soda Lake, California, one of the wonders of the world, a mineral garden showing how the combination of various salts dissolved in water will grow immediately into a miniature mammoth Cave, "The Great Radium Robbery," a satire in mud, Dr. Angell's games for young folks, and a series of letter laughs.

Norma Talmadge in character make-up in "She Loves and She Lies," a Select feature

Expects 1920 To Be Record Year

So States Harry Berman, Gen'l Mgr. for Universal Exchanges

In a statement just issued by Harry Berman, general manager of the Universal Exchanges, that official expresses some conclusions which he has reached as the result of the nationwide tour of inspection which he has just completed. The statement follows:

"We are about to experience the biggest business we ever knew of," says Berman. "A good part of the money turned loose by the enforcement of prohibition regulations is going to find its place in the pockets of exhibitors. The country is tired of the excitement of the war. People are frequenting cabarets less and less each day. Evenings are being spent in quieter and saner places. The moving picture theatre has, in truth, come into its own.

"The growing excellence and lavishness of photoplay-productions is gradually educating and refining the people's taste as to what they may expect on the screen. They are now demanding higher class productions all the time. They know they cost more to produce, and they are willing to pay higher prices to see them. The year 1920 will see the screening of the finest photoplays ever produced.

"The moving picture theatres are keeping pace with the increasing quality in screen productions. New York cannot boast of any better playhouses than any other section of the country. With the exception of the Capitol, the West has theatres which rival any of New York's best. The West is not standing still.

"Is New York the criterion of the success of a picture? Absolutely no! The other key cities stamp a picture a success or a failure in their respective territories regardless of whatever New York's verdict may be. It is nice to say, of course, that this or that picture played at the Capitol or the Rivoli or any other eminent house of the big city, but this means nothing to the exhibitor out West or down South. He depends on the verdict of his key city.

Harry M. Berman, general manager of Universal Exchanges

"Will the percentage method of booking pictures become an actuality? I think not, altho I am personally in favor of it and think the film-business should be conducted along this line. Exhibitors are making too much money by buying pictures outright, to be interested in changing their methods. The majority of successful exhibitors avoid reference to this subject altogether. There are enough good pictures on the market on which they can be sure of their profits, and they do not care to enter into a plan whereby they would have to split their earnings in any way. Percentage may come eventually, but the exhibitors are certainly going to fight against it.

"A point which augurs well for the future of the industry is that all producers are given the same reception by the exhibitors. The exhibitor wants good pictures, and he doesn't care who makes them. If they are good he will book them. This is a healthy spot in the moving picture business. It allows for real competition, and competition spurs producers to better efforts.

"After looking over the whole country I can sum up my trip in one sentence:

"Universal expects to do the biggest business of its career, with the highest quality pictures it has ever produced, in 1920."

"Blanche Sweet Has Come Back"

Declares Pathe in a Statement Issued About Actress

A REPORT from the Pathe Exchange deals with considerable detail on what is described as the "sensational come-back" of Blanche Sweet in her recent Pathe releases. The report follows in part:

"In the recent annals of motion pictures, there is no brighter chapter than the sensational 'come-back' of Blanche Sweet, who in a short space of time has again become one of the screen's dominating personalities, and biggest box office attractions. Under the production guidance of Jesse D. Hampton, and the powerful selling influence of the Pathe feature department, Miss Sweet has regained the lofty position she held when she retired temporarily from screen activities.

"Her success in 'A Woman of Pleasure,' first of the Hampton-Sweet series for Pathe distribution, was significant of the esteem in which the young star is regarded by the theatre-going public. No picture on the Pathe list during 1919, enjoyed a more substantial career than 'A Woman of Pleasure,' which is yet one of the biggest productions booking through Pathe.

"More recently there has been 'Fighting Cressy,' which after a highly successful run at the Broadway theatre, New York, has virtually taken the county by storm. Released only on January 11, the bookings on 'Fighting Cressy,' which was adapted from Bret Harte's classic of the West, 'Cressy,' is selling at a pace more rapid than any picture in which she has ever appeared. 'Fighting Cressy' could not fail, for it possesses all the elements essential for a box office triumph.

"Now, for the third of her series of Hampton specials for Pathe, Miss Sweet is appearing in 'The Deadlier Sex,' which, without the stint of press-agentry, undoubtedly will be the supreme achievement of her screen career.

"When he first signed Blanche Sweet, Jesse D. Hampton promised Pathe and exhibitors that he would star her in only the strongest vehicles, written by authors of national and international repute. He has fulfilled this promise in every respect. 'A Woman of Pleasure' was one of the most famous melodramas ever produced in England. Written by James Willard, known equally as well in the United States as in England, this play was one of the biggest money makers ever seen in Britain. To obtain the film rights Mr. Hampton had to invest a sum that few of the biggest photoplays cost to produce in their entirety.

"In selecting 'Cressy,' as the second of the Sweet series of stories, Mr. Hampton could not have picked the work of a more successful author than Bret Harte.

"Harte's works are known and beloved by every American who has ever enjoyed red-blooded, thrilling, entertaining stories. His stories of the West when it was really the West, will never die. In making the production, Mr. Hampton retained all the naive appeal of the West's greatest delineator and in addition gave to exhibitors a name that meant money in their box office.

"About the third picture, 'The Deadlier Sex,' it must be said that Mr. Veiller is shown up in a new light as an author. His efforts with 'Within the Law,' and 'The Thirteenth Chair' were all strictly dramatic. In 'The Deadlier Sex,' Mr. Veiller contributes a story that is delightfully humorous. Possessing a goodly amount of dramatic incident, but rampant with a clean, delightful light vein that no one can resist."

Who's Who Among Players and Directors?

See Page 1103

Laudatory Telegrams on "In Old Kentucky"

Anita Stewart's production, "In Old Kentucky," is reported to have established box-office records in St. Paul, Minneapolis, Duluth and Cleveland last week. "In Old Kentucky" pleased the audiences so much, it is stated, that the managements in some cases were induced to hold the picture over for an extended run.

Mr. J. F. Cubberley, First National Manager at Minneapolis, sent the following wire to the Anita Stewart Productions, New York City:

"Total net business last week Minneapolis Eleven Thousand Four Hundred Eighteen Dollars Sixty Cents beating every picture regardless of admission ever shown in Minneapolis. Total net business St. Paul Eight Thousand Eight hundred Thirty-four dollars five cents which also beats everything ever shown in St. Paul."

Mr. W. E. Lusk, First National Manager at Cleveland, wired the following:

"Kentucky closed Saturday night Metropolitan Orpheum Strand after having broken records for three houses in spite of terrific cold and blizzard last two days."

Hobart Henley Ventures Prediction for 1920

In a statement recently issued from the Pathe office, Hobart Henley, while asserting his dislike for the practice of producers to begin each year by promising to outshine all their past efforts, ventures a prophecy for 1920, because as he puts it, "capitalists instead of trying to direct and supervise a production, as heretofore, are now willing to loan their money, and leave the systematizing and producing to those men who spend their lives trying to perfect productions, with the result that there is more system, less waste and the output is bigger and better.

"In view of these facts, it is impossible to have anything but a higher type production. And I believe that 1920 will show a greater progress, both in the producing field and the exhibitor's end of the game, than any previous year."

Picture Star to Appear on Stage in Revue

An announcement from the Theatrical Pictures Corporation, Inc., reports that Hopp Hadley, the originator of the "Movical" comedy, the first of which, "The Wizard of Oz" and "Movie Girls Revue," is now playing at the Trent Theatre in Trenton, N. J., has arranged with Frank F. Moore, star of the "Wizard of Oz" picture, to star in the Revue in connection with the picture.

Wm. Seitor to be Made Director-General

As soon as William A. Seiter finishes his current feature production, "The Kentucky Colonel," for the National Film Corporation of America, he will be appointed to the newly-created position of director-general for that concern, according to advices from the West Coast Studios of the National.

George B. Seitz, of "Pirate Gold" fame, released by Pathe, was presented by his company with a gold cigarette case recently. This is what happened just after the presentation speech

Pathe Plans Special Display

Will Distribute a Special One-Sheet On Films of "Extra-Special" Calibre

PATHE states that its exploitation policy will take another step forward shortly when a novelty in the way of one-sheets will be introduced to exhibitors. Beginning with the release of "Other Men's Shoes," Edgar Lewis' first production for Pathe distribution, which is set for release on February 1, Pathe will issue an additional rotogravure one-sheet on each of its extra special offerings.

This poster will contain punch scenes from the picture, with a sales talk, directed for public consumption. It will be artistically produced, according to reports, so that it can take the place of ineffective lobby displays, and will make a remarkable window display in addition, it is stated by Pathe officials. The special one-sheet will be issued in addition to the customary line of lithographs.

"It is the Pathe policy to keep in the closest touch with all of its patrons," announces the statement from Pathe Exchange, "and it was in feeling the sentiments of exhibitors that the special one-sheet idea was born. Many exhibitors have been suggesting such an arrangement, but owing to the cost, Pathe was obliged to get the sentiments of a large portion of its patrons before embarking on its novel plan.

"These posters will be issued only on extra specials in which class of Pathe releases will be found attractions of the merit of 'Of Boy,' 'The Thirteenth Chair,' 'A Woman of Pleasure,' 'Fighting Cressy,' 'The Gay Old Dog,' 'The Right to Lie,' 'The World Aflame' and 'Other Men's Shoes.' The captions for these one-sheets will be written by men of proven showmanship capacity."

Hollywood Going Full-Blast

Seven Companies at Work on Coming Releases Keep Studios Very Active

ACCORDING to a report from the Famous Players, the busy season has really set in for the Lasky studio at Hollywood, and with seven companies at work the big stages are said to be crowded with sets and players, cameramen, stage carpenters and property men.

The productions now in work are: "The Fighting Chance," a Paramount Artcraft Special directed by Charles Maigne, with Conrad Nagle and Anna Q. Nilsson in the leading roles; "The Prince Chap," Edward Peple's charming play of English life, a romantic comedy-drama which is being produced as a special by William DeMille and with Thomas Meighan in the title-role and Lila Lee, Kathlyn Williams and others in the chief support; "The Round-Up," starring Roscoe Arbuckle as the fat sheriff, "Slim Hoover," a George Melford production, with scenario by Tom Forman, who also has an important role in the picture, and Mabel Juliene Scott as the leading woman; and "The Dancin' Fool," directed by Sam Wood, starring Wallace Reid, with Bebe Daniels as leading woman.

Work is also progressing on "Mrs. Temple's Telegram," starring Bryant Washburn, directed by James Cruze, with Wanda Hawley as leading woman, and Carmen Phillips and Walter Hiers prominent in the cast; "Thou Art the Man!" directed by Thomas Hoffron, starring Robert Warwick, from the book, "Myles Calthorpe, I. D. B.," by F. E. Mills Young; and "A Lady in Love," starring Ethel Clayton.

Picture Production is Costly in Shanghai

According to a report received from Universal, a recent letter from the correspondent of the Marie Walcamp party, now filming a serial in the Far East, describes the monetary exchange, prevailing in Shanghai, China, as not at all conducive to the production of pictures on that location. The letter reads: "The exchange here is very high today, being eighty-eight cents on the dollar, so you see that it would be terribly expensive to keep the company in Shanghai for very long. Mr. McRae is trying to exhaust this territory as rapidly as possible.

The correspondent also comments on the great amount of publicity the foreign newspapers are giving the party. Mr. McRae, the director, is reported to be getting some very unusual shots of restricted areas.

Blackton and Hampton Films Seen by Trade

More than two score of the leading Indiana exhibitors gathered in the showroom of Pathe's Indianapolis exchange recently and saw the screening of "My Husband's Other Wife," and "The Prince and Betty." The former is the third of J. Stuart Blackton's series of Pathe productions, while William Desmond is starred in "The Prince and Betty," made by Jesse D. Hampton.

Many of the exhibitors are said to have asserted that "My Husband's Other Wife" was the best feature released in six months. Bookings on the Blackton picture have been extremely heavy on the strength of the trade showing, according to reports from the Pathe office.

Zukor Congratulated by Moss on Ince Feature

The Famous Players-Lasky Corporation reports that Adolph Zukor, president of the Corporation, was the recipient of a recent letter from B. S. Moss, the New York theatrical magnate, in which Mr. Moss expressed his congratulations and heaped considerable praise on the Thomas H. Ince production, "Behind the Door," which has had a week's run at Moss's Broadway house. Among his other remarks on the success of the attraction, Mr. Moss is reported to have stated: "I doubt whether any screen melodrama has ever been made which has been packed with such a terrific power and such heart-stirring action."

"Dr. Jekyll and Mr. Hyde" Picture Completed

According to reports from Famous Players, Director John S. Robertson has finished the filming of "Dr. Jekyll and Mr. Hyde," which was adapted by Clara Beranger from Stevenson's tale of dual personality. John Barrymore is the star. Martha Mansfield is Mr. Barrymore's leading woman. Other members of the cast include Brandon Hurst, J. Malcolm Dunn, Cecil Clovelly, Charles Lane, George Stevens and Nita Naldo.

Paramount-Artcraft promises the picture of the year in "The Copperhead" in which Lionel Barrymore has the leading role and which is soon to be released

Neilan Ably Assisted in His Work

In the picturization of "The River's End." Marshall Neilan's initial attraction for First National as an independent producer, the following assistants are mentioned as lending valuable aid in the production of the forthcoming feature. Victor Heernan is directing various scenes under Mr. Neilan's supervision. Marion Fairfax has adapted the book for screen presentation. Howard M. Ewing, said to be the inventor of many effects in motion-picture lighting, is supervising the electrical features, and some novel effects are promised. Other members of the producing staff are Ben Carre, as art director; Henry Cronjager and Sam Landers, camera experts; Tom Held and H. I. Peyton, assistant directors.

Lewis Stone, in a dual role, is called upon to exert his best histrionic ability, and other characters, such as those played by Marjorie Daw, Jane Novak and Yami Mata, are given exceptional parts.

Hart Leases Property for Next Picture

In order to provide sufficient space for the erection of exterior settings and other purposes in connection with his next picture for Paramount-Artcraft, Wiliam S. Hart has leased 150 acres of ground in the Hollywood foothills, it is stated. On this location he will be able to make all necessary arrangements for the settings which cannot be found on regular locations elsewhere or which cannot be accommodated in the confines of the smaller ranch of sixteen acres already owned by the star.

Dorothy Dalton Begins on "Half an Hour"

Dorothy Dalton, who recently changed her affiliation from Thomas H. Ince to the Famous Players-Lasky Corporation, has commenced work on "Half an Hour," her first picture under the terms of her new contract. Harley Knoles has been selected to direct Miss Dalton. Other members of the cast include: Charles Richman, Frank Losee, Albert Barrett, and Cooper Cliffe.

F. P. Lasky Plans Big Campaign

"The Copperhead" Will Get Wide Space in Periodicals

WHAT Famous Players-Lasky states is "by far the biggest campaign of national advertising ever launched in behalf of a single picture" is that which is about to be started for "The Copperhead," the Paramount Artcraft Super-Special featuring Lionel Barrymore which is to be released January 25.

"No less than thirty-one publications," says the report from the Famous Players offices, "circulating to a country-wide clientele, within the next four weeks will carry full-page advertisements of 'The Copperhead,' the total circulation gained being approximately 10,000,000. The list has been carefully selected with a view to reaching the most cultured and substantial people of the country, people who will be attracted by 'The Copperhead's' historical and patriotic appeal. Thirteen education and teachers' magazines are included, as is the *American Legion Magazine*, which reaches a large percentage of the men who served under the Stars and Stripes in the recent war.

"The complete list of publications carrying 'The Copperhead' announcement follows: *Atlantic Monthly*, February; *Century*, February; *Everybody's*, March; *Harpers*, February; *Hearst's*, February; *Home Sector*, January 24; *Literary Digest*, January 17; *Metropolitan*, February; *Munsey's*, February; *National Geographic*, February; *Outlook*, January 28; *Review of Reviews*, February; *Saturday Evening Post*, February 7; *Scribner's*, February; *World's Work*, February; *Collier's*, January 31; *Christian Herald*, January 24; *American Legion*, January 23; *American Education*, January 10; *American School*, January 12; *American School Board Journal*, February 1; *Educational Foundations*, February; *Journal of Education*, January 22; *Kindergarten and First Grade*, February; *Normal Instructor and Primary Plans*, February; *Ohio Teacher*, January 16; *Popular Educator*, February; *Primary Education*, February; *Progressive Teacher*, February; *School Century*, February, and *School News*, February.

"George Fitzmaurice's production, 'On With the Dance,' will be advertised in the February 21 issue of the *Saturday Evening Post* and in *Country Gentleman*, out the middle of February. 'Why Change Your Wife?' will be spread before the readers of the *Saturday Evening Post* and *Collier's* of March 20 and *Ladies' Home Journal* of March. A full page on 'Huckleberry Finn' will be run in *Christian Herald* for February and in *Lone Scout*, *St. Nicholas*, *Boys' Life*, *American Boy* and *Boys' Magazine*.

"A page on 'Behind the Door' runs in February *McClure's*, in which publication the story first appeared. Similarly, *Metropolitan*, which carried the story of 'A Girl Named Mary,' carries a page on the picture, and 'The Six Best Cellars' will be advertised in *McClure's* which ran the story last July.

"These are but a few scattering examples," says Famous Players, "which give you some idea of the magnitude of this big campaign of production-advertising in the national publications. In addition, specialized advertising is also being carried in the "fan" publications; such as *Photoplay*, *Picture Play*, *Motion Picture Magazine*, *Theatre*, *Motion Picture Classic*, *Photoplay World*, *Photoplay Journal*, *Shadowland and Vanity Fair*."

New Blackton Film Finished

Fourth of Pathe Releases Is Listed for February 15; Breamer-Gordon Co-Stars

WHILE "My Husband's Other Wife" is achieving success, according to reports, in every section of the country, J. Stuart Blackton announces that the fourth of his series for distribution by Pathe has been completed in his Brooklyn studio. "Respectable by Proxy" is its title, and it is listed for release on February 15, six weeks after "My Husband's Other Wife" will have made its debut. Six reels are devoted to the relating of the story, which for human appeal, action and love interest has never been surpassed by any Blackton production, it is stated.

Sylvia Breamer and Robert Gordon are again co-starred. The story was written by Florence Myott and was adapted to the screen by Stanley Olmsted. Mr. Blackton has surrounded his stars with a good cast, which is headed by William Dunn and Eulalie Jensen. Miss Jensen, of the stately type, is said to be a striking contrast to Miss Breamer. Dunn is a polished villain, whose nefarious work has brought him to many a bad ending on the screen.

"The story of 'Respectable by Proxy' is one that, while rich in character drawing, has an abundance of action and suspense. It is produced with the lavishness of all Blackton pictures; and, while the director makes no claim to any unusual honors, the garden scenes shot at night are achievements of rarest technical beauty," claims the report issued by Pathe on this new Blackton production.

Due for Jan. Release

Four new Gayety comedies are released this month through independent exchanges. Three of the comedies feature George Ovey, with Lillian Biron and the Gayety Girls; and one features William Bletcher and Vera Reynolds.

"Ladies Must Dance" introduces George Ovey as an amateur dancing master. The comedy was directed by James Clemens. Craig Hutchinson directed the next two Gayety Comedies, "Bounced," with George Ovey and Lillian Biron; and "A Saphead's Sacrifice," with Bletcher and Vera Reynolds. Clemens directed the fourth January release, which is entitled "Ruined by Love," featuring Ovey, with Miss Biron.

"Jubilo" Song Goes Well with Role of Rogers

According to a statement issued by the Goldwyn Pictures Corporation, reports from numerous theatres where Will Rogers in his latest Goldwyn release, "Jubilo," has been the attraction, have invariably referred to the appropriateness of the "Jubilo" sang, which has been the main theme of the musical accompaniment. It suits the story and the personality of the happy-go-lucky tramp portrayed by Rogers, says the Goldwyn announcement. The song was written by Jerome Kern and published by T. B. Harms, Francis Day and Hunter, publishers of much of the music for musical comedies.

Screen Lures Another Veteran Journalist

An announcement just received states that Louis Weadock and Thomas Geraghty were the actual authors of Douglas Fairbanks' latest success, "When the Clouds Roll By." Mr. Weadock, it is stated, has been signed up by the Fairbanks scenario forces. Both these men are reported to be veteran newspaper-men. Mr. Geraghty is said to be responsible for most of the Douglas Fairbanks productions for the last two years. "When the Clouds Roll By" is taken as an indication of Mr. Weadock's happy qualifications for future work of this sort on the Fairbanks' scenario staff.

Edward Connelly Plays in Separate Pictures

Edward Connelly will play Eliza's father in "Eliza Comes to Stay," Viola Dana's new Screen Classic picture. He is playing also at "Nat" Berry in "Shore Acres," in which Alice Lake is featured. As his appearances in both productions are limited to only certain phases of the action, the parts do not conflict.

Anne Luther, star of "Why Women Sin," a Burton King production for Wistaria pictures

The chap with a smile is Hal Hodes, editor of the New Screen Magazine. The photo was taken at Universal City. The lady is Louise Lorraine, appearing in "Elmo the Mighty" and Julius Stern, of L-Ko comedies fame

Laemmle Finds Studio Active

Universal Head Returns from the Coast and Denies Talk of Any Work Let Down

"UNIVERSAL CITY is going ahead at full steam," said Carl Laemmle when questioned after he had stepped off the train from the coast. He was very enthusiastic over the prospects of the new year, and spoke of extending his company's activities. His flying tour of inspection of the Universal studios made him very optimistic in so far as production progress is concerned. He found the big film city bustling with activity despite the fact that the holiday season was in full swing.

"Contrary to certain unfounded reports," said Mr. Laemmle, "Universal City has more people on their payroll at the present time than any other individual film company in California. If that sounds as if Universal is slacking up, well then you know more than I do about my own organization.

"When I was ~~out~~ there I found the whole place working at high efficiency. Everything was being done to keep things going fast and big. Every department was working at full pressure to keep up with the unprecedented growth in business.

"As an indication of what we are doing, I found three serial companies working, one company turning out Jewel pictures and no less than six companies producing our special attractions. This is in addition to the numerous companies turning out the usual number of Universal comedies, westerns, and other short-reel subjects.

"If this sounds like laying down on the job, then it means that other companies have no job to lay down on. If anybody thinks that Universal is going to rest on what it has done—well, that person can go right ahead thinking as he pleases. All I can say is, WATCH UNIVERSAL. We're so far ahead of our competitors now, both in quality and quantity of production, that all this talk means nothing to us."

Hampton Talks on Star-Casts

All-Star Casts Put Responsibility of Picture Squarely Up to Director

BENJAMIN B. HAMPTON declares that the work and responsibility of the producer of an all-star production of genuine calibre are far heavier than that of any other, on the speaking stage or in moving pictures.

"All-star pictures are produced along lines of dramatic construction that demand a solution from the producer and director of each problem as it arises. There is no alibi," said the producer. "In old style motion pictures, a knotty problem of dramatic construction could always be solved by inserting a closeup of the star. If that did not bring the desired results, the director could always blame the star.

"Another alibi that cannot be used is difficulty of handling the supporting cast. When the cast is composed entirely of celebrated screen artists, who are eminently qualified to portray their roles, it is the director's fault, if he cannot paint his picture and play his drama with them, for they are perfect working material. In the older type of picture, there were as many excuses for poor work as there were scenes and characters in the play. On the other hand these all-star pictures of 'The Sagebrusher' calibre give one unlimited working facilities, no handicap, and absolutely no excuses for unsatisfactory results.

"A director who is bluffing his way through, inexperienced or ignorant of dramatic principles, will never be able to get far with blg all-star productions.

Simplex Notes

Featured by many new dancing no elties and wonderful music, the b given to the motion picture trade this part of the territory by the Te Products Mfg. Company and Simpl was a great success.

The dance was held in the Go Room of the Radisson Hotel, Minnea olis, and was attended by nearly ever one connected with the film industr in the Twin Cities and many fro outside.

The dance hall proper and adjoinin lounging rooms were hardly larg enough to take care of the enormou number of persons that responded t the invitation sent by Mr. Feinberg.

Nearly five hundred exchange mem bers, salesmen and exhibitors spen five hours dancing to the strains o some wonderful music. The sponsor were determined to make this a mem orable event, and beyond all questio succeeded.

Two orchestras were used to insur the dancers that they could dance a long as they cared, which was quit late.

The programs were very neatly an cleverly arranged, each film compan being honored by having a danc named for it. The "Teco One-Step," "William Fox-Trot," "Goldwyn Glide," "Metro Moonlight," "Realart Rag," "Select Shimmy," "Paramount Waltz," "Simplex Projection," "Amusement Blues," "Pathe Patter," all vied with each other for the greatest number of encores. The extra dance numbers were appropriately named after the largest Minneapolis theatres.

Refreshments of a very palatable nature were served throughout the entire course of festivities. Smokes galore—everything was just like anything you could wish for any time—any place.

Charles Perry, manager of the Minneapolis Strand theatre, was judged the winner of the prize waltz contest by Messrs. Cubberley, Stombaugh, Margoles, Feldman and other notables, and was very much surprised when given the prize.

Enclosed in a box was a brand new dime, a regular U. S. ten-cent piece and one brightly shining little pin—which was offered as the prize—a dime an' pin. The surprise was not only for the winning dancers, but for all present—and it went over beaufifully.

The lighting effects given the dances were brought about by a machine throwing different colored lights on the floor, making the dancing couples doubly attractive.

The crowd was merry and every person got 100 per cent. enjoyment for the evening spent. Manager Feinberg of the Teco Products Mfg. Company was warmly congratulated for the manner in which he arranged and tendered the reception.

'Twas certainly an evening for the "film hounds," to return after many months on the road and find such an evening's entertainment waiting for them to take part in. Everyone had fun, some more than others, but "a good time was had by all." We are now patiently going to stand by and wait until Mr. Feinberg gives the second annual Teco-Simplex ball in December, 1920.

Translated to the screen this rare and beautiful story becomes even more charming and entertaing than it's popular stage production. The story is of special interest to women, telling in a highly dramatic & original way of a girl's sacrifice for the man she loves.

VIOLA DANA

in J.H. BENRIMO'S and HARRISON RHODES' great COHAN & HARRIS Broadway Success

THE WILLOW TREE

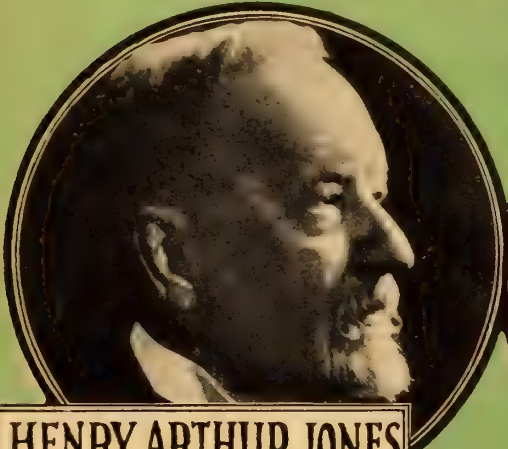
Scenario by
JUNE MATHIS

Directed by
HENRY OTTO

METRO

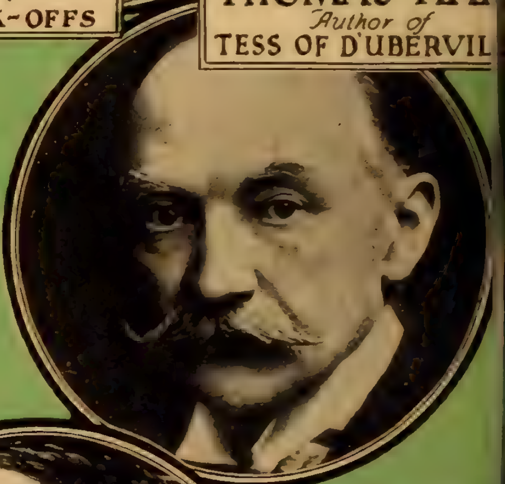
Maxwell Karger, Director Gen'l.

SPEAKING OF CELEBRAT



HENRY ARTHUR JONES
Author of JUDAH

FREDERIC & FANNY HATTON
Authors of THE WALK-OFFS



THOMAS HA
Author of
TESS OF D'UBERVIL

JAMES A. HERNE
Author of SHORE ACRES

SIR GILBERT PARKER
Author of THE RIGHT OF WAY

HARRISON RHODES
Author of THE WILLOW TREE

VINCENTE BLA
IBANEZ
Author of THE FOUR HO
MEN OF THE APOCAL

FRANK DAN
Author of
THE HEART OF A C

AVERY HOPWOOD
Author of FAIR & WARMER

GEORGE GIBBS
THE YELLOW DOVE

AUTHORS

JULIE HEARNE
Author of THE OUTSIDER

HOLMAN DAY
Author of ALONG CAME RUTH

ACK LONDON
r of SMOKE BELLEW

MARK SWANN
PARLOR-BEDROOM & BATH

GENE WALTERS
r of FINE FEATHERS

I·A·R·WYLIE *Author of*
STRONGER THAN DEATH

METRO
AUTHORS

~ARE INTERNATIONALLY FAMOUS. THEIR NAMES ARE HOUSEHOLD WORDS. ~THEY NUMBER THEIR FOLLOWERS BY THE MILLIONS IN EVERY CIVILIZED COUNTRY IN THE WORLD. ~ON THE SCREEN THEIR HEROES AND HEROINES RE-LIVE AND BECOME MORE FASCINATING AND APPEALING THAN EVER. ~ THEIR STORIES INSURE FAT BOX OFFICES!

GEORGE MIDDLETON
and GUY BOLTON
uthor of POLLY WITH A PAST

CLEANING UP!

OLIVER MOROSCO'S

LOMBARDI, LTD.

By Frederic and Fannie Hatton
Starring

BERT LYTELL

Scenario by June Mathis. Directed by Jack Conway

OLIVER MOROSCO'S

PLEASE GET MARRIED

by James Cullen and Lewis Allen Browne
Starring

VIOLA DANA

Scenario by Finis Fox. Directed by John E. Ince

SELWYN'S

FAIR & WARMER

By Avery Hapwood. Starring

MAY ALLISON

Scenario by June Mathis and A.P. Younger
Directed by Henry Otto.

BOOK 'EM!! & SHARE THE PROFITS THEY'RE ROLLING UP FOR EXHIBITORS EVERYWHERE.

METRO PICTURES ~ CORPORATION
MAXWELL KARGER, *Director Gen'l.*

Varied Universal List Week of January 19

Universal releases for the week of anuary 19 include several serials and hort-reelers. "The Flaming Arrow" s the title of "The Great Radium Mystery" episode release for the veek. Eileen Sedgwick, Cleo Madion and Bob Reeves are featured in hese two reels under the direction of Robert Broadwell.

The fourth episode of "The Lion Man," another Universal serial feauring Kathleen O'Connor and Jack Perrin, is entitled "A Devilish Device," nd is also a two-reeler.

"Romeo's Dad," a Jewel production, s the eighth of the Stage Women's War Relief pictures to be released. Thomas Wise and Gail Kane are feaured in this production.

There are three news releases, International, Hearst and Universal Curent Events, and also one western, the itle of which has not as yet been deided on.

This week's comedy portion consists of a satire on "The Sweet Dry and Dry," a Lyons and Moran offering, nd "All for the Dough Bag," featurng Bartine Burkett, Phil Dunham and Zip Monberg.

Finis Fox to Adapt One of Drury Lane Dramas

Finis Fox has been assigned to make the screen adaptation of "Hearts Are Trumps," the third of the five Drury-Lane melodrama purchased by Metro for screen production. "Hearts Are Trumps" is a drama in which men and women gamble for high stakes in love and Fortune. Its action transpires in England and Australia and then moves swiftly to the Swiss Alps, where the climax is furnished "in a scene of tremendous power and audacious novelty," says the Metro report.

Willard Mack Writes Story for Selznick

Willard Mack, well-known playwright and actor, has written what is described as an excellent story, which has not been published, and which Myron Selznick has purchased for screen production, according to an announcement made this week.

Emmett J. Flynn, director of "The Valley of Tomorrow," a "Flying A" special made by American Film Company for release through Pathe

No, Madge Kennedy and Tom Moore are not playing together again. This was made from two "stills" and shows scenes from "The Blooming Angel," starring Miss Kennedy and from "Duds," Tom Moore's latest release

First of Authors' Series Filmed

Pictures of This Group to Be Made with Authors' Cooperation

ACCORDING to a report from the Goldwyn Pictures Corporation on the "Cup of Fury," although this picture has been seen only at special showings, prior to its release by Goldwyn Pictures Corporation as the first Eminent Authors production, Rupert Huges, the author, is said to have already received a quantity of letters complimenting him on the wonderful drama made from his story.

Particular interest centers in this Eminent Authors' picturization in that it marks the test of a new policy through which the author becomes an important factor in actually bringing his work to the screen. Goldwyn officials assert that "The Cup of Fury," soon to be followed by other Eminent Authors Pictures, produced with the active cooperation of the writers of the original stories, proves the wisdom of the plain said to have been conceived and carried out by Samuel Goldwyn and Rex eBach, president of the Eminent Authors. After seeing "The Cup of Fury," Mr. Beach sent the following letter to Mr. Hughes:

"I have seen 'The Cup of Fury,' and it is a great picture. Permit me to compliment you upon achieving such a splendid result with your first Eminent Authors production.

"In 'The Cup of Fury' you have accomplished the end Mr. Goldwyn and I had in mind in organizing the Eminent Authors Pictures Co., viz.: you have told a great story upon the screen with the same force, the same directness, the same artistry that marks your writings.

"We contend that the screen needs and will welcome great stories, famous plays told in the language of their creators. And 'The Cup of Fury' is a great, a significant story for, aside from its clean, strong love interest and swift, absorbing action, it deals with perhaps the most vital problem of our national life, the relation of Capital and Labor.

"It is not a war story but a story of conditions arising from the war. Above all it is timely. It is a story of today, a story of American determination to overcome odds and accomplish the impossible. Technical detail, cast and direction are splendid, and I feel sure it will meet with a tremendous popular response."

Chicago Backs National Theatres

Selznick Announces Every Big Circuit Has Joined

UPON the return of Lewis J. Selpnick last week from Chicago and points in the Middle West, it was learned that for the first time in Chicago film history the big competing companies operating circuits of theatres have pledged their united support to one enterprise. This organization is National Picture Theatres, Inc., and the man round whom the circuits have rallied is Lewis J. Selznick, head of the organization.

Mr. Selznick was very enthusiastic in his statement that National Picture Theatres, Inc., is the future great motion picture company of the United States in which one to ten thousand exhibitors will cooperate for the profit and protection of all.

Several months ago Nathan Ascher not only caused all his theatres to become members of National Picture Theatres, Inc., but also became National's first exhibitor Vice-President and Director. He later arranged a meeting of the heads of every big Chicago circuit. As a result of this meeting the theatres of Lubliner and Trinz, Balaban & Katz; Jones, Linick & Schafer; Andrew Karzas and Ascher Bros. have already signed membership contracts in National.

These circuits, together with their allied interests, control the one hundred most important theatres in Chicago, and now that they have gone into partnership with Mr. Selznick, National is henceforth of supreme importance in the city of Chicago.

"They say exhibitors will not stick together," continued Mr. Selznick. "That is all wrong. Exhibitors in the face of the present dangers are cooperating in a way that is wonderful.

"Take the case of the big Chicago exhibitors. Nathan Ascher owned a National franchise and a directorate which he considered worth a fortune. Yet he voluntarily shared what he had to enable other exhibitors to come in and these other exhibitors met him more than half way.

"In Select I have built an exchange organization which gives the exhibitors splendid service and which makes profits. My studios have always made pictures which make money for exhibitors. All these resources are at the service of exhibitors all over the world who wish to join National and share in the profits. That exhibitors appreciate real co-operation when it is offered is proven by the fact that every day National's membership increases by leaps and bounds.

"I have just received a wire from California that National's first picture—'Just a Wife'—is a knockout. The second picture—'Blind Youth'—is almost completed and should be equally great.

"If any picture is not excellent I will not release it through National.

"In February the twenty-six exhibitor directors—one from each exchange zone—will meet and decide on future pictures. I will give them the kind of pictures they want—as many or as few as they wish. National members must be pleased.

High lights in "Other Men's Shoes," the new Edgar Lewis production released by Pathe

Supporting Cast in Eugene O'Brien's Next

Following the announcement in last week's issues of the trade press that Eugene O'Brien had begun work on a new Selznick picture, "A Fool and His Money," it was made known from the Selznick offices this week that the cast has been fully chosen.

Appearing with Mr. O'Brien, as leading woman, is Ruby DeRemer, who has the role of Countess Aline in the production. Prominent in the supporting cast are Arthur Housman, Charles Craig, Jules Cowless, Frank Goldsmith, Wray Page, Emile LaCroix, George Dowling, Eric Finnstrom, Ned Hay, Louise Prussing, Betty Hutchinson, Baby Mary Carroll and Marguerite Forrest.

Neilan Busy on Second Independent Picture

Immediately after completing "The River's End," which marked his initial effort as an independent producer, Marshall Neilan started work on his second feature at the Douglas Fairbanks studio in Hollywood. The title of the picture has not as yet been announced.

Marjorie Daw will have the leading feminine role, and Matt Moore will play the male lead opposite Miss Daw. A special part has been created, it is said, for Wesley Barry, the twelve year old boy actor. Others in the all star cast are Betty Bouton, Tom Guise, Adele Farrington and Thomas Jefferson.

Noted scenarist, Marion Fairfax who is now adapting "The River's End" for Marshall Neilan productions.

"Other Men's Shoes" Feb. 1

Pathe Makes Big Claims for Edgar Lewis Production, First of His New Series

WITH a long record of screen successes to his credit, Edgar Lewis, one of America's greatest motion picture producers, returns to the center of the stage again on February 1, when Pathe will release his seven-part production, "Other Men's Shoes." This adaptation of Andrew Soutar's novel is the first of a series of big, red-blooded screen dramas that Lewis will make during the coming year for distribution by Pathe.

Year after year Mr. Lewis has given to the trade, a picture that has stood out as among the biggest of the perod. His "Other Men's Shoes" is said to be another production calculated to win even greater triumph for the director and producer. To begin with, it will have the powerful distributing organization of Pathe back of it. But regardless of that, it is said to possess every attribute a motion picture must have today to be a big box office attraction.

Cranford Kent is being featured in "Other Men's Shoes." Andrew Soutar, author, is another valuable asset to "Other Men's Shoes." He was one of the best known American correspondents on the Russian front during the great war.

Mr. Lewis has produced the Soutar story with all his finesse. More than four thousand persons were employed in the production, yet it runs smoothly throughout. The producer has surrounded his lead with a highly competent cast, which includes Irene Boyle, Stephen Gratton, Jean Armour, Harold Forshay, John P. Wade, Phil Sanford, and little Bobby Connelly, one of the cleverest child actors on the screen.

Pathe has issued a campaign book on "Other Men's Shoes" that it believes cannot fail to help any exhibitor put over the picture in glowing fashion. It offers many exploitation and advertising ideas, commensurate with the size of the picture.

"Safety First" Film Lesson

6000 Children See Universal Industrial; Secretary Baker Addresses Them

SECRETARY of War Baker addressed six thousand children from the public schools of Manhattan at the Capitol theatre, New York, on January 10 and thanked them in behalf of the Government for the conspicuous part that the little ones had in the winning of the war.

The occasion was the great "Safety-First" rally, organized by Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company; Secretary of State Francis M. Hugo, Superintendent of Schools Ettinger, Police Commissioner Enright, a committee of one hundred headed by John D. Rockefeller, Jr., the automobile interests led by H. S. Firestone, and Director Edward Bowes of the Capitol, having for its purpose the inauguration of an educational campaign to reduce the tremendous loss of life due to automobile accidents. The children cheered the Government representative to the echo, and Secretary Baker departed amid an ovation in which the loudly-voiced approval of the youngsters mingled with the strains of the Police Band playing the "Star Spangled Banner."

The affair was the largest gathering of school children ever held in New York under roof, and presented all the physical characteristics of a political convention. Great banners bearing the identification of the various school districts and the names of the district superintendent of education in charge, marked the divisions of the house.

The feature picture shown was "Careless America," made by the Universal's Industrial Department for H. S. Firestone, of the Firestone Tire & Rubber Company, Akron, Ohio. Many new scenes were made specially for this occasion in order that the best possible lesson of "safety first" might be carried home to the school children.

Activity the Keynote Selznick Studios

Progress on productions has gai such headway at the various studios the Selznick Enterprises that Sam Morris, general manager, is able announce that there will be no del in the release dates and that all pri will be delivered on schedule tim

With seven pictures already c pleted, two more, which will be finis within the week and seven others course of making, the Selznick p duction situation is better than it ever been before, and has started New Year with a momentum wh augurs well.

The advance in the schedule of p duction is due primarily to the smo running organization which My Selznick has inaugurated at the east studios and strict adherence to sch ules which Harry Rapf has gotten der way on the West Coast. S series productions are included in attractions already completed and der way.

Among those completed are Ol Thomas' "Footlights and Shadow Eugene O'Brien in "His Wif Money", Elaine Hammerstein "Greater Than Fame"; Owen More "Sooner or Later"; the first of West Coast productions for Natio Pictures, Inc., "Just A Wife", and first Herbert Kaufman Weekly, "Li Red Riding Hood". Olive Thom and Owen Moore's new pictures the two which will be completed t week.

New Bookings Reporte for "The Capitol"

Harry Davis, the successful pictu showman, has booked "The Capito for immediate presentation at his first run house, the Lyric, and J. Pearce for his Tudor Theatre, Ne Orleans. The Poli organization, the strength of the excellent resul obtained with "The Capitol" at Wilkesbarre house, brought the Le Baird production to the Poli house Scranton, opening on Monday crowded houses, it is stated.

Joins Selznick Staff

George Proctor, widely experienc scenario writer, has been engaged an original writer in the scenario d partment of the Selznick Fort Lee st dio, it was announced this week Myron Selznick.

Christine Mayo, engaged by Marshall Neilan for leading woman roles

hristine Mayo Engaged by Marshall Neilan

Christine Mayo has been engaged by larshall Neilan for an important part his second independent production hich is now in the making at the urbanks studio in Hollywood, it is ated. Miss Mayo, according to reports, will have a part that will offer er exceptional opportunity to display er talents as a vampire.

Miss Mayo entered pictures after a hort career on the stage, during which played leading roles in "Excuse le," "The Concert," and "Seven Keys Baldpate." Her best known pictures are "Mother's Confession," "A ool's Paradise," "Two Men and a oman," and "Who's Your Neighr?" in each of which she was feated

oldwyn Films Play 26 Philadelphia Houses

With twenty-six theatres, including first-run houses on the Stanley rcuit, playing Goldwyn pictures in hiladelphia during the week of January 5, "the popularity of the lion nd productions in the City of otherly Love is apparent," announces a report from the Goldwyn ffices. Practically every section of he city has been covered, and exhibitrs report a prosperous week, it is ated.

Credit for the banner week is said be due to the efforts of the staff nder Harry M White, manager of he local exchange, who have worked icessantly in gaining their objective. C. Kohtz, the city salesman, it is ated, outlined an intensive campaign include the principal picture houses every section of the city.

ord Scenic to Be Distributed by Goldwyn

For the next Ford Educational eekly subject, No. 186, released by oldwyn Distributing Corporation. The Flowing Road" has been selectl. It is said to be a river scene. he opportunities for beautiful shots ong the banks of one of the most cturesque rivers in the world are ated to have been fully taken adantage of. The film is finely toned d tinted to bring out the atmoseric quality of the scenes, according reports.

New Alignment of Capital Heads

B. Herbert Milligan Is Elected Treasurer; Development Plan

THE new year has ushered in stirring times for the Capital Film Company, Inc., which has forged steadily forward to a secure position in the front ranks of the successful producing and distributing motion picture organizations.

In keeping with its big new business development there has been a new and important alignment of the executive heads of the corporation. At a recent meeting of the Board of Directors, B. Herbert Milligan of Chicago was elected treasurer and executive head of the Capital Film Company, and also to the directorate.

President Barnhardt and General Manager Eckels at present are in New York forming new alliances, purchasing new pictures and planning further developments in the progressive policy of the company.

Mr. Milligan, who is a successful business man and president of a well-known financial concern of Chicago, has been interested to some extent in the motion picture business, having, in partnership with his brother, some time ago taken over the Kalem studios.

Following along its new lines of development and the better to handle its fast increasing business, the Capital Film Company has leased the entire second floor of the Consumers Building for its executive offices. This move gives the Capital 12,000 square feet of office space, which will be utilized to form the most commodious general offices occupied by any film company in the country.

Mr. Milligan brings to the Capital personnel a genius for efficient organization which has long been acknowledged by his associates in his other business enterprises, and to which his striking successful career is largely attributed.

It is Mr. Milligan's plan to apply these successful commercial principles to the rapidly expanding business of the Capital Film Company, not only for the financial benefit of its stockholders, but as well for advancing the material interests of Capital's ever lengthening list of exchanges throughout the United States and Canada.

Immediate action will be taken by Mr. Milligan looking to the increase of the Capital's production output. The demand for Capital special short features is increasing at a ratio which, Mr. Milligan says, makes it imperatively necessary to at once increase Capital's producing forces to six companies in place of four, as at present.

B. Herbert Milligan who has been elected treasurer and executive head of Capital Film Corporation

Especial attention is also being given to the maintenance and extension of the Capital company's European business, which is increasing beyond all expectations, especially throughout the United Kingdom.

Metro Welcomes 1920 at Capitol

First Three Weeks of January Find Metro Films on Screen

THE New Year started with an auspicious flourish at the Capitol theatre, New York City's newest motion-picture temple, with three Metro productions booked for the first three weeks of the month of January. "Officials at the home offices of Metro Pictures Corporation were jubilant over this striking tribute to the quality and pulling power of the second round of 'fewer and better' pictures," says the Metro report at hand.

"Should a Woman Tell?" an original melodrama by Finis Fox, was billed for the week of January 4-10. This production presented to Broadway motion picture patrons a new dramatic personality in Alice Lake, the featured player. Others in the cast included Jack Mulhall and Frank Currier. A big exploitation campaign, consisting in the leasing, in Manhattan, of 150 billboards including twenty-four illuminated stands, accompanied the presentation of the special, it is stated.

Lilie Leslie, who plays "Lady Blanche" in "The Best of Luck," now in preparation for the screen through Metro

Figures obtained by the Metro company from the management of the Capitol theatre stated that "Should a Woman Tell?" had proved to be a successful box-office attraction. The unqualified approval given this production by the management was the first actual test from the box-office viewpoint of the judgment of Metro officials in making this single departure from the policy of using only tested novels and stage successes. Nazimova in "Stronger than Death" was billed at the Capitol for the week of January 11-17. This production was adapted by Charles Bryant from one of I. A. R. Wylie's novels of life in India, and was directed by Herbert Blache and Charles Bryant.

In "Stronger than Death" Nazimova again appears in one of the highly emotional and picturesque roles for which she is famous. Spectacular art effects, including a reconstructed replica of the Temple of Vishnu in India, were designed for the producting by Benjamin Carre, the art director, it is stated.

For the third week of January, from the 18th to the 24th, the attraction will be the Metro-Classic picturization of "The Willow Tree," starring Viola Dana. It was adapted from the stage fantasy of old Japan which was written by J. H. Benrimo and Harrison Rhodes by June Mathis. The play, when originally produced by Cohan and Harris on Broadway, played for more than a season with Fay Bainter in the stellar role, Metro Pictures reports.

Viola Dana has the role of the image-maker's daughter in the screen version of the play and has achieved a most artistic characterization, according to critics who have witnessed an advance showing. An entire Japanese garden was built at the Metro studios in Hollywood for the play, close to the Administration building. It has been preserved and will be used as a recreation center for the employes at the studio, it is said.

New Director Handling Kaufman Series

John Lopez has been named to direct the remaining pictures in the Herbert Kaufman series being made by Selznick Pictures at Fort Lee, N. J., it was announced this week by Myron Selznick. Two of the Kaufman Weekly releases had been directed by Burton George, who has been delegated to take over the megaphone on "Prince O' Pines", a special. The two are "Little Red Riding Hood," which has been fully completed, and "The Faded Butterfly", which is announced as nearly ready for the screen. The first release of the Kaufman editorial subjects is expected about March 1.

This is Hugo Ballin, who contributed to Goldwyn pictures with his artistic skill and is now to direct Madge Kennedy

Hugo Ballin to Direct Madge Kennedy Film

Hugo Ballin will direct Madge Kennedy in the next production for this Goldwyn comedienne, and it is likely the picture will be done in the East, following the completion of "Partners of the Night" for Eminent Authors. Miss Kennedy has recently completed two productions, the first of which, "The Blooming Angel," directed by Victor Schertzinger, is scheduled for early release.

As soon as a decision is reached as to the choice of the new story, Robert B. McIntyre, in charge of Goldwyn productions in the East, will get his organization under way at the Oliver studios in East 48th street, which have been secured under lease from January 1. Mr. Ballin is already in New York for the production, it is stated.

Theatrical Families Are Represented in Cast

Four of the best known families in American theatrical history are said to be represented in the screen version of Augustus Thomas' play of American life, "The Copperhead," which is released January 25, as a Paramount Artcraft Super-Special.

Lionel Barrymore in the stellar role is a grandson of John Drew and a brother of Ethel and John Barrymore. Doris Rankin has the part she created on the stage, Ma Shanks. She is a daughter of Mr. and Mrs. McKee Rankin, who conducted many important productions in their theatre, called Jacobs' Third Avenue. In the part of Joey Shanks is Arthur Rankin, who is a son of Phylis Rankin, a sister of Doris Rankin. William P. Carleton, a son of William T. Carleton, the well known grand opera and comic opera singer, has the role ot Tom Hardy.

Corinne Griffith's Next

An O. Henry story, "The Memento," has been selected by Albert E. Smith, president of Vitagraph as the next Corinne Griffith feature.

Republic Gets Waldorf Plays

At Least Four Productions a Year, Costing Highly, Are to Be Turned Over

A DEAL has been consummated between the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, and Waldorf Photoplays, Ltd., whereby Republic is to release for a period of not less than two years all productions of the Waldorf Company. The agreements stipulate that there shall be not less than four productions each year.

Waldorf is planning productions that will cost from $100,000 to $200,000 a subject and the distributing rights attained by Republic include the United States and Canada. The pictures will be directed by David G. Fischer, who is responsible for the big south sea production of "Where Bonds are Loosed."

The first picture will be "Dad's Girl," a screen adaptation of the old play in which Jackie Saunders, who recently made a hit in "The Miracle of Love" will be starred. The second picture to be delivered has not been determined, but it will probably be the Saturday Evening Post story entitled "The Black Sheep." "The Rider of The King Log" is scheduled for the third release. As a novel it had a wide circulation. The fourth picture will be "Kismet," in which Otis Skinner appeared on the speaking stage and which won a big success in New York. Mr. Skinner will be seen in the screen version.

In connection with "Kismet," it will be recalled that some time ago publicity was given in the trade press to a statement that a Mr. Mercanton had secured the rights to "Kismet." Republic has announced a desire to correct this impression, as "Kismet" is to be included in the Waldorf series.

Drive Attends Film's Debut

Extensive Newspaper Ads. and Other Aids to Launch "The Cinema Murder"

"THE Cinema Murder,' the special motion picture production, which is to receive its New York premiere at the Rialto theatre on January 18, will be launched into public view on a wave of publicity and advertising such as few motion pictures have ever received," announces the International Film Service Company.

It is further stated that full-page advertising smashes are being contracted for now to run in the New York *American*, the New York *Evening Journal*, the New York *Sunday American*, the New York *Times*, and the New York *World*. Lithographs in four colors from the one-sheet size to the twenty-four-sheet size will be plastered, it is said, all over the metropolitan district wherever empty space can be found. Special feature stories and articles written by prominent writers are reported to be another aid to exploitation that will be utilized to the full. Every possible avenue of publicity and exploitation will be taken advantage of to bring to the public the merits of this production, according to reports.

Following its one week engagement at the Rialto theatre, which begins January 18, "The Cinema Murder" is scheduled to continue its Broadway run at B. S. Moss's Broadway theatre. After its run at Moss's Broadway, it will begin a tour of the entire B. S. Moss circuit of theatres. This blanket booking by B. S. Moss himself indicates, says International Film, that shrewd showman's opinion of this production not only as a box-office attraction but also as a patron-satisfier.

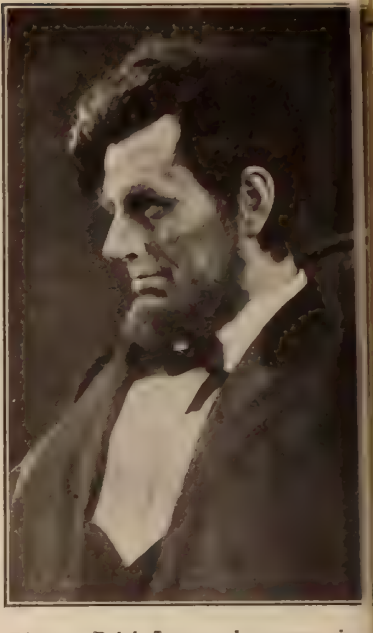
OIL FIELD SERVED BY PICTURES

IN the days of the gold rush, when men of all types and characters stormed the territory of California and later of Alaska in search of the precious metal, history and tradition bear witness to the excesses that sprang up in the wake of the adventurers that flocked to those districts. Gambling, violence, murders and immorality held sway until the staying hand of the law secured a grip on the situation and established justice and order.

In these later days, a new field of enterprise has opened up in the oil fields of the Southwest, which have attracted a great array of men of all kinds and stations in somewhat the same spirit of adventure that prompted the gold-hunters of California and the Klondike. But the picture of the invasion by these men of the oil fields, as drawn by a Pathe representative, bears no resemblance to that of the gold-rush.

According to a report just issued by the Pathe Exchange, its representative, while touring the newly opened oil fields, found an "unusually large number of picture theatres, all of which were doing tremendous business. Exhibitors were paying high prices too, for their product. The oil men demand the best, and are willing to pay for it.

"Instead of demanding the wild and wooly adventure pictures one might expect a hardy fortune hunter would crave, Pathe's representative found that photoplays with plenty of human and love interest, made the ideal attractions in the oil regions. For instance, the Pershing theatre, the pride of Burkburnett, one of the righest oil districts in the world, booked pictures of the following order: 'The A. B. C| of Love,' 'The Right to Lie,' 'The Prince and Betty,' 'Other Men's Shoes,' 'My Husband's Other Wife,' 'The Web of Deceit,' and 'Fighting Cressy.'"



Director Ralph Ince, as he appears in most famous characterization of Abrah Lincoln. Mr. Ince is presented in role in the first "Americanization" ture to be released by L. J. Selznicl

Ralph Ince to Make Specials on Coast

After completing his two-reel triotic feature, "The Land of Op tunity," which Lewis J. Selznick making at the suggestion of Secre of the Interior Lane, Ralph Ince leave the Selznick Fort Lee studic go to Canada and the Coast where will make two feature specials. first has been announced as "The I Bringers." The other is "The Gr est of These," a five reel drama Lewis Allen Browne adapted to screen by Mr. Browne from a no "The Untold Half."

"Desert Gold" Opens Strand with a Bang

Jack Eaton, managing director the New York Strand, and Edw L. Hyman, head of the Brook Mark-Strand, have fired their big g for the presentation of Zane Gr "Desert Gold" in the two big M theatres. Opening in New York, big Benjamin B. Hampton product released through the W. W. Hodl son Corporation, is said to have dra capacity business. In Brooklyn wh the picture plays the following w Mr. Hyman is reported to have m the heaviest billboard and exploitat campaign that has yet been prepa since the opening of that house.

Name of Beck Serial f Pathe Changed

A change in the title of the Art F. Beck serial co-starring Stu Holmes and Frances Mann, which to be released by Pathe, is announ this week by Pathe Exchange, The title under which it has b known, "The Isle of Jewels," been changed to "Trailed by Thr

Olive Thomas' New O

"Jenny" has been chosen as title of the next picture on wh Olive Thomas will start work as s as she has finished "Glorious Yout which is now being completed at Selznick Fort Lee studios.

Pretentious Universal Film Completed

Nearly five months spent in the making over a quarter of a million dol-rs expended on the production, near-4,000 actors and extras used in the arious scenes and nearly 100,000 feet f negative film exposed are marked p against this picture on the debit de of the Universal ledger for "The eautiful Beggar." On its credit side re a story of interest based on H. H. Van Loan's creation, "The Virgin of tamboul," the acting of Priscilla Dean, supported by such players as Vallace Beery, Wheeler Oakman, F. . Warren, Edward Burns, Eugenie ord, Clyde Benson, Ethel Ritchie and vette Mitchell, a subtle presentation f the mysterious atmosphere of the rient, and the fine direction of Tod rowning.

More Reports Received on Mary Miles Film

The Realart Pictures Corporation eports that last week recorded an-ther week of capacity business on Mary Miles' starring vehicle, "Anne of Green Gables." Among the most enthusiastic reports from exhibitors were those of Harold B. Franklin, managing director of Shea's Hippo-drome theatre, Buffalo, who reported "tremendous" business on the fea-ure, and Dave Harding, the Kansas City exhibitor, who advised of doing a capacity business against the keen-st opposition of the year."

Robson of "The Harvest Moon" Cast Marries

Stuart Robson was married on Jan-uary 7, at the City Hall, to Miss Yvette Ledoux, of Boston, daughter of the former United States Ambassador to Portugal. Mr. Robson is playing the juvenile lead in the production of Augustus Thomas' famous drama, "The Harvest Moon," now being produced with Doris Kenyon, as the star, by Deitrich-Beck, Inc., at the Leah Baird Studios, Cliffside, N. J., for W. W. Hodkinson distribution.

This fair lady is Helen Chadwick, who is appearing in Goldwyn's first Eminent Authors picture, "The Cup of Fury"

Glaum Feature Gets a Big Start

Many of Country's Finest Houses Run "Lone Wolf's Daughter"

J. PARKER READ, JR.'S, knowledge of the exact dramatic materials demanded by exhibitors in a large measure accounts for the success reported on his second big Louise Glaum special production, "The Lone Wolf's Daughter," by Louis Joseph Vance and distributed by the Hodkinson organization. Exhibitors' own reports are said to rank this as a dramatically and technically perfect production and reports likewise strongly fix it as one of the few really big productions of the past twelve months. The reception of it by first-run exhibitors has been exceptionally enthusiastic and it has gone into the biggest theatres for immediate play dates.

Just two pictures, "Sahara" and "The Lone Wolf's Daughter" have established Louise Glaum with leading feminine stars and all of the following that has recognized in her an emotional star have shown their approval of her by the patronage given to exhibitors since J. Parker Read, Jr., began his production of stories with Miss Glaum as the star.

"The Lone Wolf's Daughter" is the first big production released through the Hodkinson organization to play the New York Capitol theatre, its opening being scheduled for January 18 after a city-wide billboard campaign and heavy newspaper advertising.

Marguerite De LaMotte, who has an important role in "The Sagebrusher," distributed by W. W. Hodkinson

"The Lone Wolf's Daughter" established a week's attendance at Tom Moore's Garden theatre, Washington, last week, and the noted Capital City showman reports capacity business on its second Sunday presentation which ushered in another week's run of the powerful Louise Glaum picture. Charles H. Miles, for whom "Sahara" shattered all house records at his Majestic theatre, Detroit, has booked "The Lone Wolf's Daughter" for early February presentation.

The Goodwin theatre, Newark, N. J., began a two weeks' engagement of the J. Parker Read, Jr., production on Sunday, and a capacity audience was the rule at every performance.

Other first-run bookings that have just been closed for "The Lone Wolf's Daughter" are: The Colonial, Toledo, O.; the Strand, Nashville, Tenn.; the Apollo, Peoria, Ill.; the Dome, Newcastle, Pa.; the Orpheum, Galesburg, Ill.; the Majestic, La Salle, Ill.; the Fox, Aurora, Ill.; the Mirror, Moline, Ill.; the Palm, Rockford, Ill.; the Blackstone, Pittsburgh; the U. S. Photoplay, Paterson, N. J.; the Majestic, Jackson, Mich.; the De Luxe, Hammond, Ind.; the Strand, Fort Dodge, Ia.

Among the big theatres that have already presented "The Lone Wolf's Daughter" with splendid success are: The Boston and Rose theatres, Chicago, for a week's run day and date presentation; the Casino, Spokane, Wash.; the Crystal, Joliet, Ill.; Poli's theatre, Wilkes-Barre, Pa.; the Opera House, New Brunswick, N. J.; the Liberty, Davenport, Ia.; the Vendome, Chicago, Ill.; the Vista, Chicago.

Jesse L. Lasky Issues Statements

Official Returns from West Enthusiastic Over Prospects

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has issued the following statement upon his return to New York after a stay of several months on the Pacific Coast, where he is reported to have made a thorough inspection of the corporation's western producing organization. The statement follows in part:

"If we in the motion picture industry ever thought we had seen the limit of big motion picture production," said Mr. Lasky, "we are destined to be pleasantly surprised in the next few months; for the rest of this season of 1920 will see the release of some of the most artistic, spectacular and dramatic pictures ever put on the screen. The hour of the big special has struck, and the vast army of motion picture lovers all over the country in the coming months will see the screen rise to new heights of artistic expression.

"This is not a generality. I have seen Cecil B. DeMille making 'Why Change Your Wife?' And then I have seen this wonderful picture on the screen. It is strong drama, beautifully done, and will prove a fitting successor to those other big Cecil B. DeMille successes, 'Why Change Your Husband,' 'Male and Female,' and 'For Better, for Worse.'

"Then there is William D. Taylor's production of 'Huckleberry Finn.' Mr. Taylor is a lover of Mark Twain's books, and in this production of the great humorist's masterpiece he has lavished all the care and artistic attention that such a great story demands. 'Huckleberry Finn' is the most widely read of American books, and has made millions of friends wherever the English language is read. As a motion picture its public is already assured in the tremendous number of people who have read Mark Twain's books. And these people will not be disappointed, for Mr. Taylor has closely followed the text of the story and has translated the atmosphere of Mark Twain with remarkable fidelity.

"Maurice Tourneur has finished his production of 'Treasure Island,' and I promise every reader of Stevenson's book that the picture will contain all the thrills and picturesqueness that made the story a classic of English literature.

"George Melford's production of Jack London's story, 'The Sea Wolf' is another example of the big special productions which exhibitors can look forward to.

"Just before I left Los Angeles, George Melford had started his production of Roscoe Arbuckle in 'The Round-Up.'

"William DeMille is busy on his special production of 'The Prince Chap,' with Thomas Meighan in the title-role. Mr. Meighan's sterling abilities make him ideal for this role, and Mr. DeMille is planning an extraordinarily lavish production."

Nat'l Film Plans Busy Year

An "All-American" Program for 1920; Executive Predicts Successful Year

"A YEAR of smashing success is predicted for the National Film Corporation of America by Capt. Harry M. Rubey, president of that concern. It will be an "All-American" year for the National, according to word received from the West coast studios, as the tentative plans are to the effect that the productions will be confined to the screening of American stories by American authors. The first of this series is already in production, while active work on the second will commence within three weeks. A new serial will also be included in the 1920 program, with Jack Hoxie in the stellar role.

The first of the National's 1920, which will be marketed about March first, is Opie P. Read's "The Kentucky Colonel" with a good cast including Joseph J. Dowling, Francis McDonald, Elinor Field, Lloyd Bacon, Fred Kohler, Thelma Salters, Gordon Griffiths and many others.

"Mary Minds Her Business", a Mildred Considine adaptation of the George Weston story, now running serially in the Ladies Home Journal, will be the second of National's "All-American" series, it is stated.

As soon as Flanagan and Edwards return from a trip to the Pacific-Northwest, work will be resumed.

Claire Whitney, who is appearing in the Jose production, "Mothers of Men," released by the Republic Distributing Corp.

Republic Will Distribute "Mothers of Men"

"Mothers Of Men", a special production made by Films Special, Inc., and directed by Edward Jose, is announced for early release by the Republic Distributing Corporation of which Lewis J. Selznick is advisory director and Briton N. Busch, president. This is, perhaps, the biggest production announced by Republic since it released "When Bearcat Went Dry".

The stars are Claire Whitney, Lumsden Hare and Martha Mansfield and the screen version was adapted from the story written by William Henry Warner and DeWitte Kaplan.

"The Love Expert" for Constance Talmadge

Joseph M. Schenck is reported to have purchased an original story by John Emerson and Anita Loos, "The Love Expert", for Constance Talmadge' fifth First National. This story will be directed by David Kirkland, and the exteriors will be made at Palm Beach, Fla., where Constance will spend the month of February. This picture will follow the release of "In Search Of A Sinner", which is now completed and is expected to have its initial showing in New York some time in March.

"The Gay Old Dog" Still Winning Applaudits

"The Gay Old Dog", Hobart Henley's first great production for Pathe distribution, adapted for the screen by Mrs. Sidney Drew from the story by Edna Ferber, is said to be still winning the plaudits of exhibitors and critics throughout the country. One of the highest tributes comes from the critic of the Indianapolis Star, who expresses the opinion that, "Extraordinary is the only word that comes near covering the ground in describing 'The Gay Old Dog.' "

Republic Opens Office

It was announced this week that the New Orleans office of the Republic Distributing Corporation will be reopened February 1, with J. F. Flaherty in charge. The office in Omaha will also be reopened about the same time, it is made known, with J. H. Hill in charge.

Selznick To Make a Serial

Albert Payson Terhune Is Author; Another Step in Planned Expansion

FURTHER indication that the producing activities of Selznick Enterprises are to include all classes of films that have proven money makers for the exhibitors of the country was evidenced this week in the announcement that Albert Payson Terhune has been engaged to write the first serial to be produced by the Selznick organization.

This bit of interesting news to exhibitors and the public came from Myron Selznick, who reserved the name and theme of the serial for a later announcement. Mr. Selznick accented the fact, however, that in its first serial production, as in all its other motion picture activities, greatest care would be taken to make the picture exactly what exhibitors want, which is another way of saying that it will also be what the general public wants. It is deemed especially significant that the Selznick organization has decided to enter the serial production field. For the past several weeks exhibitors have noticed daily that the Selznick forces were getting into a stride for the new year which promises to eclipse the pace in picture making that has been set in the past. The serial announcement is but another link in the strong chain being forged.

It will be attempted, according to Mr. Selznick, to raise the standard of serial motion pictures higher than it has yet been. The fact that Albert Payson Terhune will write the first one bears this declaration out.

Robert Ellis has been chosen to direct the Select serial.

Although no definite announcement has been made regarding the actual producing of the serial, it is probable that it will be made at the Eastern studios of Selznick.

Supporting Cast for Leonard

Frank Hall Announces Names of Cast to Support Champion in New Serial

FRANK G. HALL, President, Hallmark Pictures Corporation, Wally Van, Supervising Director, and J. Gordon Cooper, Director for the Benny Leonard serial, work on which commenced this week at Hallmark's 38th Street Studio, announce the following have been engaged for the principal supporting roles opposite the lightweight champion in his Hallmark serial, "The Evil Eye," the screen version of an original story by Roy L. McCardell: Ruth Dwyer, leading woman; Stuart Holmes, heavy; Marie Shotwell, Grand de Dame; Bernard Randall, the "Dopey Benny" part, and Mme. Marstino, female heavy.

Miss Dwyer, Leonard's leading woman, is a blonde ingenue type and was last seen as ingenue lead in the fifteen episode serial, "The Lurking Peril," co-starring Anne Luther and George Larkin.

Stuart Holmes is probably one of the best known villian-types working before the camera today. He has supported such well-known stars as Clara Kimball Young, Theda Bara, Norma Talmadge and Bertha Kalich.

Marie Shotwell is known both on the stage and screen for her dramatic impersonations. Her last work was seen in Hallmark's Famous Directors' picture, "Chains of Evidence." In this production Miss Shotwell was co-starred with Edmond Breeze and Anna Lehr.

Bernard Randall, who has the "dopey Benny" part, has recently completed a 6-reel special, in which he portrays the heavy role opposite Margaret Marsh in a Harry Grossman production, recently taken over for distribution by Mr. Hall. Mme. Marstino, who has the female heavy part, will be remembered for her work in Wm. Fox's production of Charles Dicken's "Tale of Two Cities."

Clara Kimball Young as she appears in her new picture, "The Forbidden Woman," soon to be released by Equity Pictures

Thomas H. Ince, who has been electe an honorary fire chief of the Pacific Coas in recognition of his work for the fire pre vention campaign recently conducted o the West Coast

Denison Clift Finishe "The Last Straw," Fox

"The Last Straw" is announced completed at the William Fox studi in Hollywood. Mr. Denison Clift heralded as the director of this, Buc Jones' first picture under the Fo Banner, scheduled for February r lease. The picture now is in cours of cutting and titling. To this production, his first official directoria effort, Clift is said by Fox officials t have given "many unique persona touches and a wealth of genuin novelties."

Universal Film Award Publicity Prizes

The publicity prizes incidental to th $6,000 Universal Holiday Season contest, have just been announced. Whe Universal staged the big money contest an extra sum was set aside to b awarded for the best publicity work done among the various exchanges.

The first prize of $50 has been awarded to J. A. Daly of the Charlotte, N. C., office. Second prize of $25 was captured by Dean Collins of the Portland, Oregon, exchange. Mr. Engle, of the St. Louis, Ben Westland, of the San Francisco, and George De Kruif of the Chicago offices received honorable mention.

Gladys Brockwell Starts First of New Series

Gladys Brockwell has started work on her thirty-first feature for Fox Film Corporation. It is called "The Mother of His Children" and is the first of a series of six stories which Barbara LeMarr Deely will write, it is said, for Miss Brockwell. Edward J. LeSaint is directing Miss Brockwell in this feature. William Scott again is leading man with the star, this being the twelfth picture he has made with Miss Brockwell.

Frank Leigh, Nigel de Brullierre, and two small children, Jean Eaton, aged three, and Nancy Caswell, six, round out the cast of "The Mother of His Children."

"There is a taste of the Occident and a taste of the Orient in this drama, which is universal in its appeal," announces a report from the Fox offices.

The State Right Field

Blind Love" Is Ready for State Righters

Prints of Gerald F. Beacon's produc- n "Blind Love," starring Lucy Cot- supported by George LaGuere in leading role, have been placed in e hands of Nathan Hirsh, president Aywon Film Corporation, 729 venth avenue, and are now ready distribution on the independent ket, the world rights to which are [illegible] Mr. Hirsh, it is stated.

According to announcement of Mr. irsh this week, several territories, in- ding the territory of New York, w Jersey, the New England States d the six Southern Atlantic States, e been practically disposed of, the l to be closed next week, when Mr. sh is giving a private trade show- for the benefit of buyers. It is also ated that the entire foreign rights of s picture will be purchased next eek by one of the large foreign ex- rters.

Brother of Pioneer Head Dies Suddenly

Siegfried Rose, brother of Morris ose, president of the Pioneer Film rporation, died suddenly in his ice in the Longacre Building, Times quare, New York, on January 9.

Mr. Rose was interested with his rother Morris in the insurance busi- ss transacted under the name of Morris Rose, Inc. He also had had xtensive interests both in the theat- al and film business.

While his activities were devoted to wide field, his name was seldom eard in connection with his many entures.

Beban Picture Nearing Completion in West

Sol Lesser announces that George Beban is rapidly completing his first icture, "One Man In A Million," at e Beban Studios in California. Besides acting as the star, manager and roducer, Mr. Beban also wrote the lay. Mr. Lesser is now making plans r distribution and exploitation of this icture, and has also completed arrangements for Mr. Beban's personal tour with the picture, in which the star will appear in a prologue.

New Southern Distributing Unit Formed

A. C. Bromberg announces that he is no longer associated with the Southeastern Pictures Corporation and that he with several exhibitors has organized an independent buying and renting exchange to be known as "Arthur C. Bromberg Attractions", with headquarters at 73 Walton street, Atlanta, Georgia. This concern is reported to be distributors for the Essanay-Chaplin features in the South.

Wiley President of New Company

Hyperion Productions Formed with Producer as Head

WITH the incorporation last week of the Hyperion Productions, Inc., of which George H. Wiley, who has long been prominently identified with the industry as a producer, is named as president, it developed that the new company's policy is to produce six massive super-feature productions a year.

In a brief statement just issued, Mr. Wiley states that it is the company's intention to produce only the works of noted authors, who in turn will work in close association with the director and continuity writer, thereby at all times supervising the production of their play or story. Each production is to be staged on an exceptionally elaborate scale, with expense figured as a secondary matter. "It is our plan," says Mr. Wiley, "to give the exhibitors throughout the country a class of productions that will establish a new precedent in picture making. No single star's name will top the productions, but instead each picture will carry the services of a group of stars, thereby giving the exhibitor three or four big artists in each production in place of one as has been the usual policy with other producers in the past.

"The rights to several big Broadway 'successes' as well as two 'best sellers,' the titles of which will be disclosed at an early date, have already been acquired by the company, and work on the adaptations have been started.

"The productions will be staged under the personal direction of James Vincent, who is responsible for the big success of numerous Fox Special Productions starring Theda Bara, Virginia Pearson and Bertha Kalish, as well as the crowning achievement of having produced C. N. and A. M. Williamson's great mystery story, 'A Woman in Grey,' which has been widely acclaimed as the serial sensation of the year.

"Two other noteworthy additions to the new company are Walter Richard Hall and Joseph W. Farnham. Hall, who has proven himself one of the most capable of the present-day screen dramatists, will make the screen adaptations of the plays and books acquired by the company, while Farnham will have entire charge of the editing and titling of each production."

Further announcements of the acquisition of stars, titles of books and plays and the plans of distribution will be made at an early date.

To Release State Right Series

Herman Jans Announces Features Included on Release List

HERMAN F. JANS, president of Jans Pictures, Inc., announces that his company will release their series of features on the state rights basis. The first series of features to be state righted under this plan will be the pictures being produced by B. A. Rolfe with Olive Tell as the star. The initial release will be "Love Without Question," a photodramatic adaptation of C. Wadsworth Camp's well-known novel, "The Abandoned Room," following which Mr. Rolfe will produce a filmization of C. Belmont Davis' best seller, "Nothing a Year."

Commenting on forthcoming releases, the Jans Pictures, Inc., has issued the following statement:

"Probably never before has the independent exchange had the opportunity of acquiring for release a series of features. It is generally the opinion of such exchange men that they are extremely fortunate to be able to sign contracts for one such feature at a time, but with the Jans pictures it is a case of being able to guarantee their customers a series of real features, pictures that the producers have pledged to make decidedly out of the ordinary and real box-office attractions.

"Offers have come from many parts of the country from state right buyers who are anxious to sign up for the Jans productions, and it is expected that territory will quickly be sold. Mr. Jans states that those independent exchange men who want to contract for this series of features should lose no time in getting in touch with him. Territory will be disposed of on the 'first come, first served' basis, and it cannot be supposed that an opportunity of this nature will be waiting long."

This is Wray Physoic (pronounce it correctly), director of Pioneer's "Facts and Follies," looking over one of the "follies" for "facts"

Pioneer Plans Non-Theatrical Department

During the last month the Pioneer System of Co-operative Exchanges have been trying out several experiments. One of these experiments dealt with the possibilities lying in the non-theatrical field. A study of the market for Pioneer attractions in churches, schools and social work centres has convinced the Pioneer general staff that the time is ripe for the establishment of a non-theatrical department to serve this important field.

Astor Buys "U-35" Print

To Use It for Private Showing; Territory Selling Fast on U-Boat Film

VINCENT ASTOR attended the Capitol theatre, New York, and saw "The Log of the U-35," showing there the week of January 5. It is said that he was so impressed with the picture that he purchased a positive print of it from the C. B. Price Co., Inc., for private showing in his own home. "It possesses special charm to Mr. Astor," says the C. B. Price Company, "on account of his services as lieutenant-commander in the United States Navy, during the world war, on the submarine chaser Noma, his own private yacht, which he loaned to the United States Government. It is thought that the U-35 had fired on the Noma. The Noma at the time was patrolling the Pennyarch district of the ocean and for that reason the unknown commander of the mysterious submarine was nicknamed "Pennyarch Pete." Seaplanes were sent from the Noma in search of the invader and depth bombs were dropped over the place she was last seen, in an effort to destroy it."

The C. B. Price Co., Inc., announces that it has sold state rights for "The Log of the U-35" to the following concerns: Arrow Film Co. of St. Louis, for eastern Missouri and southern Illinois; Crescent Film Co. of Kansas City, for western Missouri and Kansas; Alexander Film Corporation, 130 West 46th street, New York City, up to Albany and northern New Jersey; Equity Pictures Co., San Francisco, for California, Nevada, Arizona and Hawaii; Metro Pictures, Philadelphia, for eastern Pennsylvania and southern New Jersey.

Industry Booming in Canada

M. H. Hoffman of Pioneer Back from Trip Reports Progressive Spirit

M. H. HOFFMAN, general manager of the Pioneer, after an extensive tour of Canada, is now back at the New York headquarters. Mr. Hoffman's trip was confined to a close study of conditions in the eastern section of the Dominion.

In speaking of his observations of conditions over the border, Mr. Hoffman said: "Don't let any Yankee think for a moment that the American habit of indomitable push and wide energy is confined to the States.

"One has only to talk to the leading Canadians to be convinced that the Dominion is electrified with boundless possibilities. The next few years will see Canada one of the most progressive countries in the world.

"This spirit is particularly evident in film circles. The film business is going ahead by leaps and bounds, large theatres are being constructed, and if the plans of the Canadian contributors are only half realized we may look for results that will be second to none.

"I had heard that Canada was on the forward march, but not until I went there did I realize the great extent of this progressive movement. I came away with memories of many a delightful chat with unknown friends whom I met on the street, in hotels and on the trains. The man in the street as well as those in high authority all seem inspired with this grim determination to secure for Canada a 'Place in the Sun.'

First view of the new serial, "The Mystery Mind," produced by Arthur B. Reeve and John W. Gray, with Pauline, Paul Panzer, and other well known players in the cast

A new version of the famous classic is to be found in Arrow's newest Hank Man comedy, "Romeo and Juliet"

"State-Right Field Growing

Manheimer Says That the Independent Market Is Getting a Rapid Expansion

MR. E. S. MANHEIMER, General Manager, Schomer-Ross Productions, Inc., waxes enthusiastic over the reported rapidity of the sales of state rights on "The Sacred Flame." "Seems as though the independent exchanges and state rights buyer are growing faster than any other branch of the industry," says Mr. Manheimer. "At least, so I am led to believe from the number of inquiries we have received on 'The Sacred Flame,' starring Emily Stevens. I thought that I knew the majority of state rights buyers and independent exchange men, having spent the last twelve years in this particular branch of the film business, but the number of independents are doubling and tripling, to me a healthy indication, disputing entirely the idea that the film business is in the hands of a dozen powerful producers.

"'The Sacred Flame,' with M Stevens, offers a splendid vehicle f this popular star. It is distinctly American story dealing with American characters. People wa human stories dealing with hum beings as they live and work. Th 'The Sacred Flame' contains all t red-blooded elements of human i terest is proven by the splendid cri cisms of the hardened critics in a out of the film industry."

Mr. Manheimer makes his offic at 126 West 46th Street, New Yor and wishes to say to the trade that a elaborate advertising and publici campaign book is now in the printer hands, which will contain an unusua ly elaborate series of newspaper di play ads, publicity material and hel ful suggestions for exhibitors.

Triple Role in Monopol Fil

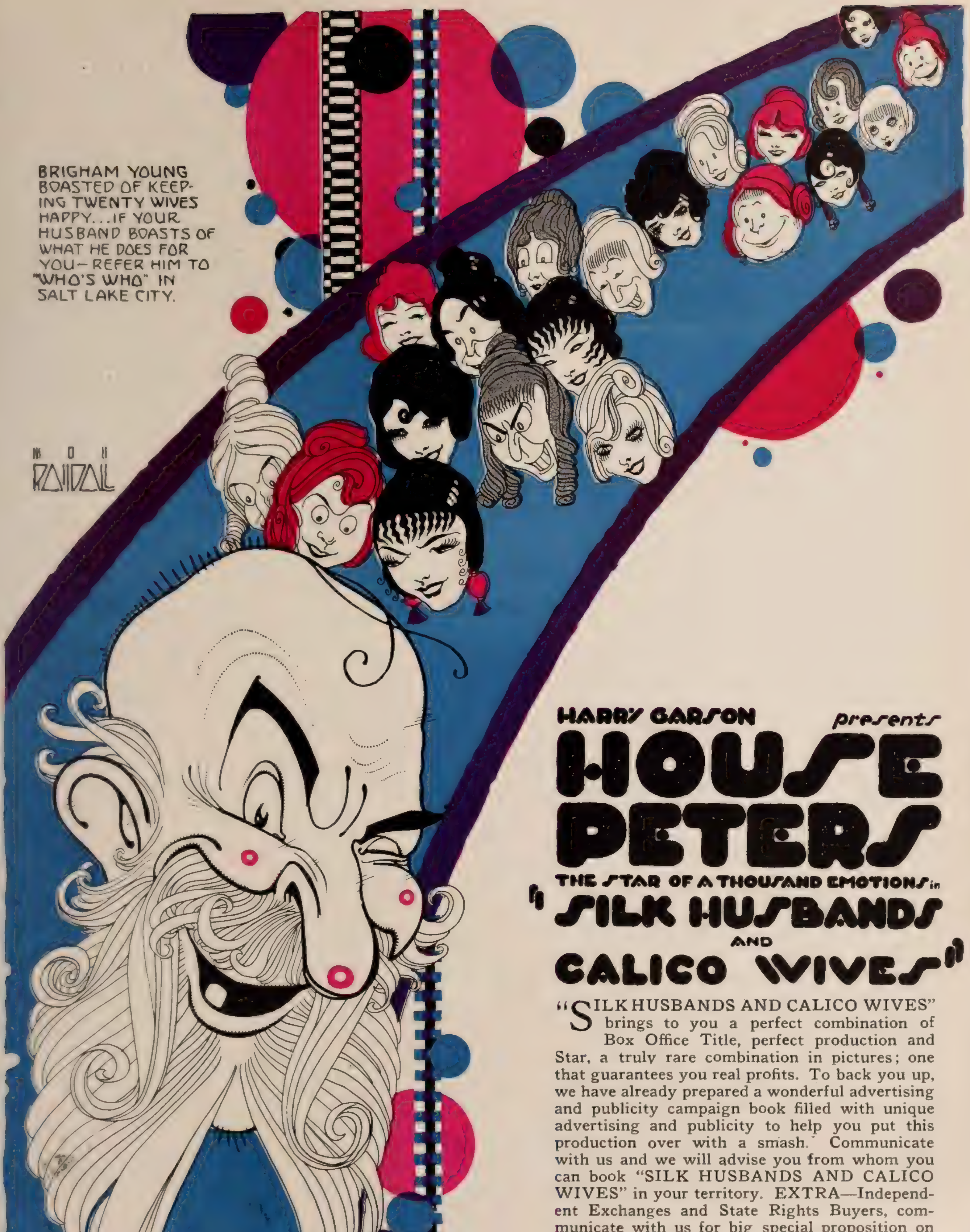
Statement Made on "Crimson Shoals" Gives Story of Triple Picture Role

THE Monopol Pictures Company has issued the following statement with regards to its feature attraction, "Crimson Shoals," now for sale on the independent market:

"'Crimson Shoals,' a feature offering that combines a dramatic story with what is claimed to be the first successful example of a consistent triple characterization running throughout a story, is one of Monopol Pictures Company's big novelties on the market just now.

"The story is a tale of feud between father, son and grandson, the two former being unaware of the identity of the third. Its action takes place on an uncharted island, somewhere in a locality where vast wealths of coral are found and where nature is said to have presented a background for th story at once dramatic and beautifu in its ruggedness. There is a stron romantic theme running current wit the action, and the ever-present nov elty of one actor seen repeatedly i three characterizations at the sam time in the same scene.

"Monopol Pictures Company ar carrying on an exhaustive campaig with the feature, and meeting wit healthy response in the way of terri torial bids. The picture has big nov elty as its first recommendation added to this is an excellent cast an a snappy melodramatic story. Som of the photography, too, notably th great stretches of sea-swept sand an rock, has occasioned favorable comment."



BRIGHAM YOUNG BOASTED OF KEEPING TWENTY WIVES HAPPY...IF YOUR HUSBAND BOASTS OF WHAT HE DOES FOR YOU—REFER HIM TO "WHO'S WHO" IN SALT LAKE CITY.

HARRY GARSON *presents*

HOUSE PETERS

THE STAR OF A THOUSAND EMOTIONS in

"SILK HUSBANDS AND CALICO WIVES"

"SILK HUSBANDS AND CALICO WIVES" brings to you a perfect combination of Box Office Title, perfect production and Star, a truly rare combination in pictures; one that guarantees you real profits. To back you up, we have already prepared a wonderful advertising and publicity campaign book filled with unique advertising and publicity to help you put this production over with a smash. Communicate with us and we will advise you from whom you can book "SILK HUSBANDS AND CALICO WIVES" in your territory. EXTRA—Independent Exchanges and State Rights Buyers, communicate with us for big special proposition on this picture.

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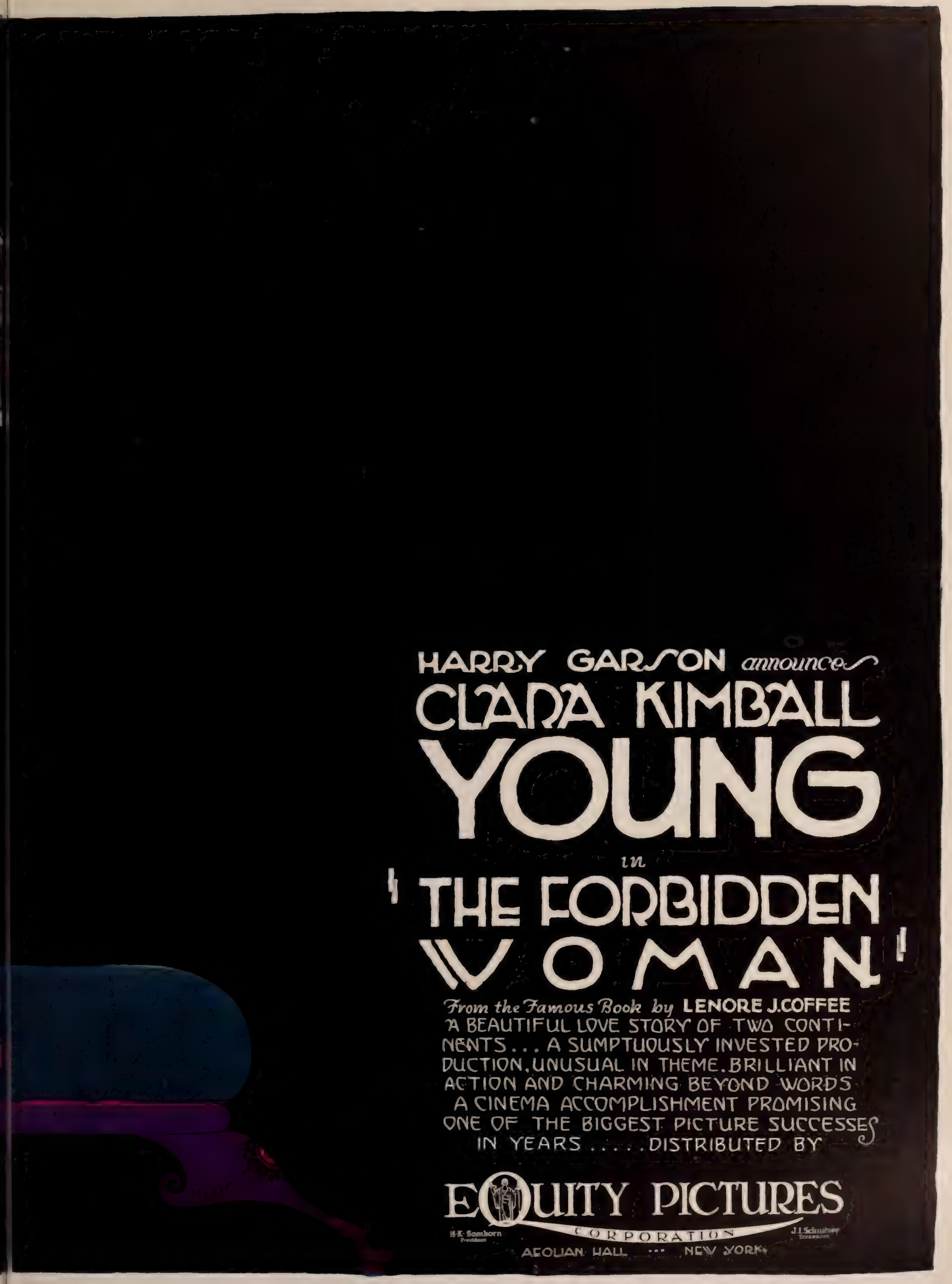

HARRY GARSON *announces*

CLARA KIMBALL YOUNG

in

"THE FORBIDDEN WOMAN"

From the Famous Book by **LENORE J. COFFEE**

A BEAUTIFUL LOVE STORY OF TWO CONTINENTS . . . A SUMPTUOUSLY INVESTED PRODUCTION, UNUSUAL IN THEME, BRILLIANT IN ACTION AND CHARMING BEYOND WORDS A CINEMA ACCOMPLISHMENT PROMISING ONE OF THE BIGGEST PICTURE SUCCESSES IN YEARS . . . . . DISTRIBUTED BY

EQUITY PICTURES
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H·K·Somborn
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J.I.Schnitzer
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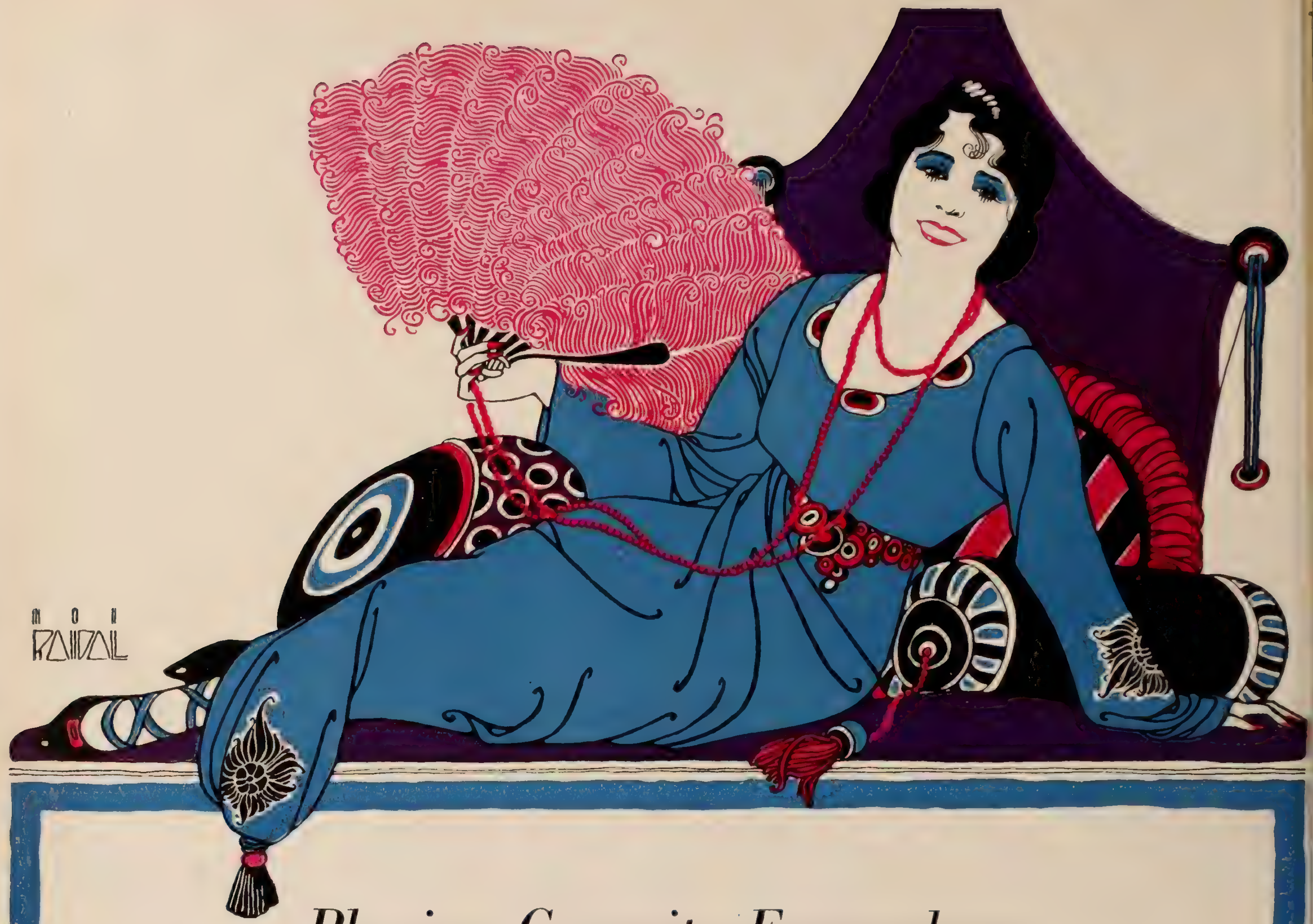
AEOLIAN HALL ··· NEW YORK



Playing Capacity Everywhere

CLARA KIMBALL YOUNG
IN
"EYES OF YOUTH"

Presented by Harry Garson *Directed by Albert Parker*

MR. WILLIAM A. BRADY, recognized among exhibitors as one of the ablest judges of successful moving picture productions, has named the "big five" winners of the season. "Eyes of Youth" is up front among these five. Thousands of exhibitors already understand why Mr. Brady picked "Eyes of Youth," and if Mr. Brady could but see the flood of congratulatory telegrams received daily at the Equity offices he would appreciate that his selection is one hundred percent. The wires printed here are a sample of hundreds received with others coming in constantly. Guide yourself by these expressions from the biggest first run theatres in the land.

"EYES OF YOUTH" pleased capacity audiences on opening day. Picture is all and more than you claimed for it. Clara Kimball Young has set newer and higher standard for herself. You are to be congratulated on being able to offer exhibitors a production of such excellence.—THIRD STREET THEATRE, Easton, Pa. "Eyes of Youth" opened New Year's Day. Turned away hundreds. Friday big as opening. Saturday had waiting line block long breaking records "Miracle Man" and "Broken Blossoms." Congratulations on your wonderful attraction. —MAJESTIC THEATRE, Portland, Ore. "Eyes of Youth" opened tremendous. Your picture a masterpiece.—HIPPODROME THEATRE, Allentown, Pa.

Communicate with your nearest EQUITY franchise holder for playing "Engagements on "EYES OF YOUTH" for Your Theatre

EQUITY PICTURES
CORPORATION
H·K· Somborn
President
J I Schnitzer
Treasurer
AEOLIAN HALL ··· NEW YORK

Protests Bill Against "Thrill" Pictures

Senator Gore of Oklahoma is reported to have introduced a bill to prohibit Interstate transportation of "blood and thunder" films or "stills". Arthur B. Reeve, vice-president of the Supreme Pictures, Inc., takes issue with the senator in a lengthy statement from which the following pertinent remarks have been taken:

"Why not assail the daily newspapers that print thrilling stories of sensational murders, robberies and deeds of heroism as well as crime?" Mr. Reeve protests indignantly. "Why not forbid the reading of all history, which is filled with thrills?"

"Gore's bill would do away with Mother Goose, with all fairy tales and legends, all folk songs; all are thrills written to stir human nature from the baby to the bearded warrior."

Under the principle involved in Senator Gore's proposed bill, says Mr. Reeve: "Our heroes would go down through the coming ages unhonored and unsung, for their stories are 'thrillers" of the most pronounced "blood and thunder" type."

Lesser Organization Exploiting "Sky-Eye"

The Sol Lesser organization is now under way on a national exploitation campaign for "Sky-Eye," the six reel aero feature which is being released on a state right basis. The territories which Mr. Lesser controls personally, namely Ohio, Seattle, California, Nevada, Arizona, and Greater New York, have also made preparations for local exploitation, and many bookings are reported for this feature. Irving Lesser is now on his way from the coast to make special showings in Chicago, where it is stated he will receive the co-operation of the Curtiss Aeroplane and Motor Corporation.

National Film Corp. Is Wholly Independent

"There has been much confusion, especially recently, resulting from similarity in the name of the National Film Corporation of America and other producing and releasing firms," states Capt. Harry M. Rubey, president of National Film Corporation of America, "so I think that it is best for all concerned that I reiterate that the National Film Corporation of America has never been, and never will be, allied with any other concern. We are independent producers and intend so to remain."

Alexander Film Corp. Gets "U 35" Film

According to a report from the Alexander Film Corporation, contracts were closed today between the C. B. Price Company and the Alexander Film Corporation for the Log of the "U 35," now playing at the Capitol Theatre, New York City. The latter corporation will handle the distribution of this two-reel picture in New York and northern Jersey. This is the initial release of the Alexander Company, which takes over the fourth floor of the Leavitt building on February 1st, it is stated.

The appeal of "Empty Arms," in which Gail Kane is being star red and to be placed on the market in the near future, may be judged by this cut. It is a heart-interest story of unusual worth according to those who have seen the picture

"Empty Arms" Ready for Market

Park-Whiteside Picture Made with Painstaking Care to Detail

"EMPTY ARMS," the Lester Park-Edward Whiteside production, just completed at the Thanhouser Studios at New Rochelle, was this week voted a sensation by a number of magazine and newspaper editors who saw it privately projected. The basic theme of the photoplay is the glorification of Motherhood.

The story is from the pen of Willard King Bradley, well-known contributor to nationally-circulated periodicals, who has to his credit scores of successful screen stories, included among which are a number of the early Biograph pictures. Bradley also wrote the continuity of "Empty Arms" and assisted in its production.

"In 'Empty Arms,'" Mr. Park says, "I am confident we have one of *the* pictures of 1920—a picture, I'm certain, which will not be forgotten once the screen goes black after the final fade-out.

"I attribute the indubitable merit possessed by 'Empty Arms' to the fact that it was so carefully planned out and not rushed haphazardly into production, as so frequently is the case nowadays in certain studios where such annoying things as release-dates must be lived up to.

"It was early in July of last year when Willard King Bradley, the author of 'Empty Arms,' brought me the story. After reading it, I perceived at once that it contained splendid possibilities.

"After purchasing the story and engaging its author to write the continuity, I began to look about for a woman star, one who was possessed of both beauty and genuine acting ability.

"Somebody suggested Gail Kane, and immediately I realized that she was the one star who could do justice to the part. I communicated with her personal representative who informed me that Miss Kane was touring the larger cities with the A. H. Woods success, 'The Woman in Room 13.'

"Deciding to have Miss Kane at any cost, I personally called on her in Baltimore, where she was playing a one-week engagement. My business necessitated three visits, but I finally succeeded in persuading her to affix her signature to a contract I had brought with me.

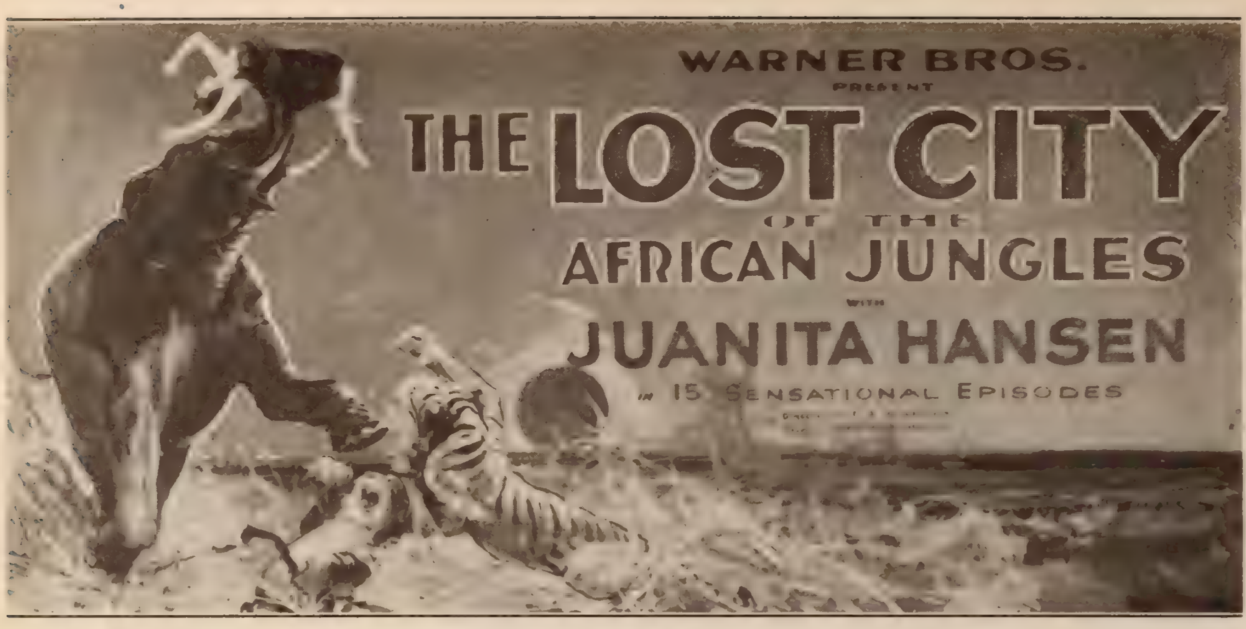
"Thurston Hall, who is scoring a pronounced personal hit as the star in 'Civilian Clothes,' the current success at the Morosco Theatre, appears opposite Miss Kane in 'Empty Arms.' He portrays the exacting role of Bruce Gordon, a wealthy clubman whose love for Diane Summers is so great that he thrusts aside his desires for a home and all that it means in order to satisfy her Nature-defying whims, marrying her with the understanding that they are to be nothing more than mere friends.

"The 'heavy' role in 'Empty Arms' has fallen to J. Herbert Frank, whose work opposite Mary Pickford, Norma Talmadge, Alice Brady, Constance Talmadge and Mabel Normand.

"The camera work was handled by Harry Keepers and George Benoit, who have produced a negative of unusual clarity and brilliance."

No announcement as to how "Empty Arms" will be handled has as yet been made by either Mr. Park or Mr. Whiteside.

Marie Provost the Mack Sennett comedienne who appears in the latest Sennett-Paramount comedy "The Speakeasy"



A sensational twenty-four-sheet stand for Warner's "The Lost City," starring Juanita Hansen

Frohman Company in the South to Take Scenes

The entire cast and directorial staff, now engaged in the making of The Frohman Amusement Corporation serial, "The Invisible Ray," left last week for Jacksonville and Miami, Florida, there to take the water episodes that appear in that production. "The Invisible Ray" is said to have a wide variety of locations, and among these are scenes laid on docks, steam yachts, motor launches, hydroplanes and aeroplanes. In order to insure fidelity to detail, it was found necessary to proceed to southern waters where water craft of a wide variety finds refuge for the winter. It is expected that the company will remain south for about two weeks.

British Company Gets "Auction of Souls"

The General Film Renting Company of England, recently purchased through David P. Howells, foreign representative of First National Exhibitors Circuit, "Auction of Souls" for British Isles. This picture is being given wide publicity, and is looked upon by the British exhibitor as something out of the ordinary. It was shown privately at the Queens Hall, London, and a trade showing was also given at the London Coliseum. Considerable enthusiasm greeted the picture at both screenings, it is said. Negotiations for this production were carried out by Mr. H. D. Hardwicke, managing director for the General Film Co.

"The Return of Tarzan" Cast Gets Additions

When Numa Pictures Corporation engaged the animals for the cast presenting "The Return of Tarzan," now nearing completion in California, they took the trainer's word for it that there were to be 7 lions and lionesses, 2 tigers, 3 elephants and an assortment of monkeys and apes in the outfit. Two days after jungle stuff was started, the cast was augmented by four cubs—rolly-poly children of a somber-eyed lioness. The cubs are ten days old and doing nicely according to latest advices.

W. Playter Announces Plans

Newly Acquired Plant in Spokane Is Being Perfected for Extensive Work

THE Playter Photoplayers, Inc., since purchasing the motion-picture plant and equipment at Minnehaha Park, Spokane, Wash., some three months ago, have been busily engaged, not only in building a big feature production for the Cathrine Curtis corporation, but have perfected their organization and facilities for the manufacture of a varied program of feature and comedy motion-pictures for the coming year, according to Wellington A. Playter, president. He says:

"The negative secured by the Cathrine Curtis corporation has proved, beyond the shadow of a doubt, not only the quality of the sunlight here in the Inland Empire but the exceptional grandeur of its scenic values. Miss Curtis, and those who have viewed the finished product thus far, have all concurred in the opinion that Spokane and its environs are destined for big things in the motion-picture field.

"The Playter Photoplayers will soon begin the production of 25 one reel comedies, releasing these once every two weeks throughout the ensuing year. Contracts have already been signed with International Films, Inc., A. D. Frost, president, whereby this last corporation will build four big feature productions during 1920. The first of these will be an exceptional story by J. Winthrop Kelly, whose record embraces the Williamson 'Submarine Eye,' Maurice Tourneur's spectacular production 'Sporting Life,' and 'A Daughter of the Sea.'

"Negotiations are now nearing completion whereby the Playter Photoplayers will acquire several well-known stories from the pen of James Oliver Curwood and Ralph Connor. Holman Day has also entered into negotiations relative to some of his popular works, so that the available material controlled by the Playter corporation will mean big things during 1920."

James Vincent, who directed "The Woman in Grey," the Serico serial

Correction of a State Right Announcement

The British-American Pictures Finance Corporation takes exception to a recent announcement appearing in the NEWS under the heading, "Hallmark Has Territory on Grossman Feature," which advised to the effect that Hallmark Pictures Corporation had purchased from the Grossman Pictures, Inc., the American and Canadian rights for "Wits vs. Wits." The British-American Pictures Finance Corporation in its communication says, "This picture has been purchased by us for the American and Canadian rights, and we have paid the cash for it."

Hal Clarendon with the Monopol Pictures Co.

Hal Clarendon is responsible for the direction of Monopol's big feature, "Alma, Where Do You Live?" With Ruth MacTammany and George Larkin, the picture is, according to reports from the home-office, attaining success throughout territories playing it. Combined with a song-revue of numbers from the original Kitty Gordon production of the speaking stage, the novelty as well as the quality of the attraction is said to be registering.

Rights on "Lost Cit Selling Fast

Word comes from the Wa
Brothers' offices, where the territo
rights of the big wild animal se
"The Lost City," are rapidly b
disposed of, that the advertising r
ter available to assist the exhibitor
the exploitation of the serial is
complete and of the best material

An advance reel of 350 feet, sh
ing big scenes taken from the se
which will surely arouse interest
available.

The press book, which is now
work, is said to be the most elabo
ever issued with a serial, and will
ready for the exhibitors within
weeks. The book consists of sixt
pages, with colored covers of ora
and black beautifully blended.

The lobby display consists of ele
by fourteen photographs, eight i
set, and a title card, also twenty-
by twenty-eight photographs, three
a set, consisting of a photograph
the star and sensational scenes.

New Tyrad Offering

The starting of the new year
been signalized by the Tyrad
tures, Inc., in assembling a big
gram for release during the month
January.

During the first month of the y
three new features make their
pearance, commencing with the Be
hardt presentation of "It Happe
in Paris," followed in turn by the
itial Johnny Dooley Comedy, "Sc
Mind Reader," and "Small Trop
Fish," the first of Prof. W. L. Bri
"Wonders of Nature" series, the
ter two subjects having been relea
on January 15.

"It Happened in Paris" was w
ten by Mme. Sarah Bernhardt es
cially for her protege, Mme. Yors
who is co-starred with W. Law
Butt.

National Film Series Begin Shortly

Preliminary details for adding
more producing units to the Natio
Film Corporation's roster have b
completed at the West Coast stud
of that concern. Active production
the first of the National's "
American" series of features will c
mence about January 15, when
initial scenes of "Mary Minds
Business," a *Ladies Home Jour*
serial story, written by George West
will be photographed. The film
sion is by Mildred Considine. "M
Minds Her Business" will run seri
in the *Journal* until March, when it
be published in book form, accord
to I. Bernstein, National's product
manager.

Pioneer Feature Sold Royal Film Service

The Pioneer Film Corporation
nounces the purchase of its prod
tion, "Atonement," by the Royal Fi
Service of London, through its ch
executive, L. L. Lorie. Two d
after the sale was made, Mr. Lo
closed deals in New York for seve
important continental and So
American territories, it is stated.

Professional Section

ae

urray

Johnson

Earle Williams hasn't lost his movie job and gone "soda jumping." This is merely a scene in the drug store episode of Vitagraph's production of "The Fortune Hunter"

Personal and Otherwise

George Fitzmaurice is using an unusually effective set, of Moorish design, in the "Man Who Killed," starring Mae Murray. Holmes E. Herbert, who has done excellent work in a number of Famous Players productions recently, is playing one of the leads, while David Powell has the other.

Frank Losee thinks it would be a good idea if newspaper reporters, before going out to interview members of the profession, would post themselves about some of the well-known names of bygone days, at least. After a recent death in Mr. Losee's family, a representative called to see Mrs. Losee, and the Famous Players leading man reports the conversation as follows: Reporter, "Whose house is this—Mr. Loos'?" "No, Mr. Losee's." "Who is he? What does he do?" "Mr. Losee is an actor, a descendant of Jefferson's." "Jefferson? Who was he?" "Mr. Jefferson was also an actor." "What was his first name?"

Miriam Batista, aged five and a half, who is appearing nightly at the Standard theatre in "The Whirlwind," is playing the part that Alma Rubens will afterwards complete, in the International production of "Humoresque." That is, Miriam is playing the child who grows into the girl that Miss Rubens will impersonate. Frank Borzage is directing the picture, and last week two scenes, calling for different players, were in progress at the same time, while Mr. Borzage supervised them both.

On a floor above, at the same studio, Robert Leonard was busy with a supposedly amateur performance given by the college boys in "The Restless Sex." Marion Davies, looking very lovely in a charmingly simple pale blue georgette dress with a large garden hat hanging down her back by a rose colored ribbon, was seated in a stage box, surrounded by an interested audience, while Ralph Kellard and Billy Bann, of Yip, Yip, Yaphank fame and three other female impersonators entertained them on a real stage.

The United States Photoplay Corp. have under contract Lt. B. W. Maynard, the Flying Parson, Tod Sloan, the Premier Jockey of the World, and "Kid" Broad. They have leased the Lincoln Studio at Grantwood, N. J., for two years for the production of "Determination," "The Home of Man," "The Soul of Man" and "Deception." It is planned to make all these productions ten-reelers, and the estimated cost of "Determination" alone is $500,000. "Determination" is said to be a Whitechapel story and an Apache story, including four international sporting events.

Myrtle Stedman has finished her picture "Sex" with Louise Glaum, and is now playing opposite her old time favorite, Hobart Bosworth, in Jack London's "Sea Wolf." Miss Stedman will portray the character of Maud Brewster, and believes that it will offer her an opportunity for great versatility.

May McAvoy writes that she is having the most delightful time in New Orleans as a member of Alice Joyce's company in "The Sporting Duchess." One feature of the production is the race track scenes, which, of course, necessitated the members of the company being frequently at the track, and Miss McAvoy discovered that betting on the horses was one of the most exciting sports she had ever tried. She also visited an orange grove and was allowed to pick oranges and grapefruit from the trees herself. She is accompanied by her mother and will visit friends in Jacksonville and Savannah before returning home.

Mr. Jiggs and Family Arrive in Los Angeles

Great stars of the stage and screen arrive almost daily in Los Angeles with scarcely a ripple on the surface of civic affairs and it is not often that official cognizance is taken of such an event. So it was nothing short of a sensation when the chief officials of the city went to the Santa Fe station upon the arrival of the Overland Limited a few days ago and formally welcomed to "Califilmia", the famous Mr. Jiggs, his wife Maggie and their handsome daughter Nora, the three famous cartoon creations of Artist George McManus.

As the Limited came to a stop cameras started clicking. A beautiful young lady swathed in furs stepped off to the station platform first. The crowd quickly recognized her as "daughter." She motioned excitedly toward the pullman and "Maggie" emerged. There was a shout of laughter and welcome. Then both cried out to father and out he came loaded with baggage which he refused to trust to a dusky redcap. There wasn't any doubt as to his identity in the mind of a single spectator.

When Mr. Jiggs had safely reached the platform followed by his secretary, the formalities began. Director Al Christie, under whose guidance the "Bringing Up Father" comedies are being made, stepped forward and greeted the family. Then he introduced "Jiggs" to the temporary head of the city administration, President Boyle Workman of the City Council. Acting Mayor Workman officially welcomed the Jiggs family. Ivan St. Johns, secretary to Mayor Snyder, then stepped forward with the great key to the city which has been presented to so many notables in the past. It was gravely proffered to Mr. Jiggs.

"Ah, the key to the mayor's cellar!" said Jiggs with an anticipatory smile.

"No," declared the acting mayor with a laugh; "the key to the city."

"Oh," was the disappointed reply, "that's too bad."

Then Chief of Police George Home was introduced and Jiggs stepped forward with his best smile and his right hand pushed forward. But the chief ignored the proffered hand.

Norma Phillips, the "Mutual Girl," who has returned to the screen after a considerable absence

"There seems to be some mistake, said the chief sternly. "I came her to warn you not to welcome you. Remember, everything will be O. K. b no rough stuff goes here."

The role of Mr. Jiggs is being take by Johnny Ray of vaudeville fam Margaret FitzRoy, a well-known character woman, is "Maggie" and Laur LaPlante, one of the prettiest of th Christie girls, is the heiress to th Jiggs fortunes. Other well-know film players who will be seen in th first comedy are Ward Caulfield, Jac Henderson, George George, Eddi Baker and Paddy McGuire

French Actress Plans Return to Screen

Madame Pettite, a former Frenc actress, announces her intention to return to the screen in this country. I is said that she was formerly associated with the speaking stag in France and worked in Path pictures abroad up until si years ago, when she came t this country. Madame Pettite expresse her desire to get in touch with som of the American producers throug her representative, Leo Bauernfreun of 1212 Seneca avenue, New York.

The arrival of Mr. Jiggs and family in Los Angeles

SNAPSHOTS

A Group of Leading Men who have made a name for themselves through their screen portrayals.

Gladden James, left; and Frank Mills on the right, above.

In the center below is Earl Schenck, flanked on left and right respectively by Henry G. Sell and Percy Marmont.

This beautiful residence is Nazimova's home at Laurel Canyon, some miles from Los Angeles. Within its walls the brilliant Russian star seeks seclusion and rest after her day's work at the Metro studios

Making King Cole Comics

THE Motion Picture Producing Company of America had remodelled a studio somewhere on Staten Island. That much we knew, and being interested in studios, we contemplated a visit for several months. Finally our opportunity arrived, and we were invited to go to see Sammy Burns and Marion Warner at work on one of the forthcoming King Cole Comedies, in which Mr. Burns is directing and starring. We started for the studio in question.

After two hours on subways and ferries and trains, we decided that Mr. Burns will never have to worry about securing one of those efficient door-keepers who almost keep the stars themselves out of their own studios. We feel sure that if an extra succeeds in finding that studio, Mr. Burns will give him a job as a detective in his next production. We have always considered Flatbush remote and Fort Lee inaccessible, but we recommend Dongan Hills to anyone looking for rest and quiet far removed from lights and excitement of Broadway.

We found Mr. Burns and Miss Warner extremely busy with an important scene in which a bust of Napoleon would subsequently fade into the figure of Miss Warner's sweetheart, so that the action had to be timed and placed very carefully. Mr. Burns' patience seemed endless, and he worked with absolute concentration and thoroughness. Miss Warner was equally serious and anxious to have her slightest movements right.

The act that impressed us most was the infinite care and serious labor that go into just a few feet of film that are run off on the screen in less than a minute. During that minute the action must serve its purpose by bringing a hearty laugh from the audience, who probably wonder, if they think about it at all, "Do they get paid for doing that?" Often the action that looks the easiest and the quickest, is that over which the most sincere effort and hardest work has been spent. It really isn't easy to make bits of humor from a typewritten script look perfectly spontaneous and accidental.

We also found that distance from New York doesn't seem to have prevented the King Cole Comedies from having all the "props" they want for whatever sets they wish to use. Miss Warner was supposed to be sleeping in the coziest kind of a little cozy corner, and there were all sorts of rooms in other parts of the studio waiting for their turn to be used. So watch out for some unusually funny "funny pictures" in the near future.—*M. J.*

Doris Kenyon, who has temporarily deserted the screen for the stage production of "The Girl in the Limousine," claims the honor of having two books dedicated to her by Fullerton Waldo, writer and one of the editors of the Philadelphia *Ledger*. The first is a little book of sonnets, ten in number, which Miss Kenyon declares exquisite in quality and sentiment. The second is written around Mr. Waldo's experience in Labrador where he spent last summer with Dr. Grenfell, the explorer. In his review of Dr. Kenyon's collection of verse, "The Harvest Home", to which his daughter contributed nine poems, Mr. Waldo says that Miss Kenyon has a candor of expression fine and true—the candor of such a girl as Lorna Doone must have been—or a Shakespearian heroine.

Some back. It is owned by Mabel Cloud, who is appearing with Constance Talmadge

Dorothy Dalton of Stage and Screen

I'M not doing a *single* thing outside the studio and theatre but sleeping, but I'm going to make up for all this work next summer. If you only *knew* the marvelous summer I'm planning!"

Dorothy Dalton's eyes glistened, her voice was full of enthusiasm, and she looked so buoyant and happy that no one would ever have guessed that she was working from 10 A.M. to 12 P.M. every day in the week except Sunday, and every week in the year from September till, presumably, next May. How she does it, and keeps those famous dimples of hers, we don't know, but she still has the dimples, and they're even more attractive off the screen than they are on it.

We happened to find her discussing a scene with her director, Harley Knowles, at the studio, something about the set didn't please Mr. Knowles exactly, and while she waited we seized the opportunity for a little chat. As every fan knows, Miss Dalton is playing the principal role in the spectacular production of "Aphrodite" at the Century theatre, and at the same time is keeping up with her regular schedule of film work. Just now the screen story on which she is at work is one of Sir James M. Barrie's, "Half an Hour," and it will be her first production under Famous Players-Lasky management. Famous, by the way, assures us that, in spite of many facetious suggestions for different titles, such as "Thirty Minutes" and "One Twenty-fourth of a Day," "Half an Hour" will be released under its own name and the original story will be followed closely.

"Tell us about the wonderful summer," we urged, while we admired Miss Dalton's superb sable coat, blue sequins over black satin showing slightly between its opening, and tiny brown satin toque with a magnificent brown bird of paradise standing straight up in front.

"What do you do when you do what you please?" we concluded.

"Out-of-door sports," she exclaimed. "I like them much better than parties and dinners and dances. I should like to take a house on Long Island with a beach all my own, and buy the fastest motor boat that's made, and Oh—um——!" (We wish we could transcribe the tones of her voice, for Dorothy Dalton says far more by modulation than mere words can tell.) "I don't care much about yachts," she went on. "I want a speed boat—and I want a fast one! I want a horse, too," she added, "and an open car to drive myself. Oh, I *do* hope I can have at least six weeks in which to do all that some time!"

"How do you like your venture into the theatrical world?" we inquired.

"I *love* it," she responded with the emphasis that she puts upon everything she says, "but there's a terrible sense of responsibility that goes with stage work, that one doesn't have in pictures. I'm always worried for fear I *might* not be there when my call comes for me to go on the stage, and if it should ever happen that I weren't, well, I can't imagine what they would do. It's too frightful to think about. You see, if my car gets caught in the traffic on my way to the studio, it is a vital matter, but if I should go out dinner, and a tire should blow out ju as I was returning for an evening pe formance—I don't make any dinn engagements, that's all," she finish laughingly.

Just here we discovered that M Knowles was looking for his star, as we turned away with an impression a very ambitious, enthusiastic, ene getic girl, with tremendous vitality, keen love of life and an intense desi to experience all the thrills and all th sensations that life has to offer; wit a complete realization that nothing worth having that isn't worth workin for. —*M. J.*

On Sunday last there was a doub wedding at five o'clock at the litt church at 139th street and 7th avenu which was of great interest to all th members of the Marion Davies com pany. The brides were Miss Hele Miller and Miss Rita Cherry, an their respective bridegrooms wer Chaddie Graham and James Sweene Chaddie started his professional caree at the Biograph under Griffith, ha since been with Metro and Madam Petrova, and is now with Interna tional, bringing with him eight years experience as property man. Durin the entire eight years he and Jimm worked together, and the final proo of their friendship was given whe they told their future wives that the would even like to be married together So the church was beautifully deco rated with chrysanthemums, and Mis Davies signified her approval by at tending the ceremony.

"The Market Place for Players — The Professional Section's Pages."

A new picture of Barbara Castleton now enlisted under the Goldwyn banner

The Fiction Mart

A Service Department for Producers and Studio Executives

BOOK AND MAGAZINE STORIES RECENTLY BOUGHT FOR THE SCREEN

- THE RIVER'S END, by James Oliver Curwood; Marshall Nielan.
- The Mystery of the Abandoned Room, by Wadsworth Camp; Jans Pictures.
- The Branding Iron, by Katherine Newlan Burt; Goldwyn.
- The White Moll, by Frank L. Packard; Fox.
- Bruce of the Circle A, by Harold Titus; Fox.
- The Last Straw, by Harold Titus; Fox.
- The Sagebrusher, by Emerson Hough; Benjamin B. Hampton.
- The Strongest, by Georges Clemenceau; Fox.
- The Fighting Shepherdess, by Caroline Lockhart; Anita Stewart Productions.
- Polly of the Storm Country, by Grace Miller White; Louis B. Mayer.
- The Woman in Gray, by the Williamsons; Serico Pictures.
- A Hard Proposition, by Wm. R. Lighton; Goldwyn.
- The Place of Honeymoons, by Harold MacGrath; Pioneer-Atlas.
- Hearts and Masks, by Harold MacGrath; National Film.
- Partners of the Night, by Leroy Scott; Goldwyn.
- The Return of Tarzan, by Edgar Rice Burroughs; Numa Pictures.
- The Right of Way, by Gilbert Parker; Metro.
- Sherry, by George Barr McCutcheon; Edgar Lewis.
- Quincy Adams Sawyer, by C. F. Pidgin; Metro.
- The Marriage of Little Jeane Sterling, by John S. Wayne; Vitagraph.
- The Fighting Chance, by Robert W. Chambers; Lasky.
- Find the Woman, by Gelett Burgess; Fox.
- The Law of the Yukon, by Robert W. Service; Mayflower.
- The Penalty, by Gouverneur Morris; Goldwyn.
- A Damsel in Distress, by P. G. Wodehouse; Wórld Film.
- The Cinema Murder, by E. Phillips Oppenheim; Cosmopolitan Film.
- The Honey Bee, by Samuel Merwin; American Films.
- Behind the Door, by Gouverneur Morris; Lasky.
- The Wild Fawn, by Mary Imlay Taylor; Vera McCord Productions.
- Other Men's Shoes, by Andrew Soutar; Pathe.
- Black Pawl, by Ben Ames Williams; Goldwyn.
- The Paliser Case, by Edgar Saltus; Goldwyn.

The Single Track

By Douglas Grant

haracter of Story: Adventure.

heme: Romance.

haracters: Janetta Gildersleeve; Oliphant Gildersleeve, her brother; Andrew Geddes, her guardian; Adam MacLeod, manager of the Northern Star Mining Company; Gordon Winfield and his son, Ronald, owners of the Unatika Company; Grace Winfield, their niece and cousin; Persis and William Cheever, friends of Janetta's; Adele Everton, her chaperon; Peddar, her butler; J. Barnaby Hoyt, Jr., hero; several miners.

he Plot: Janetta Gildersleeve, on her twenty-first birthday, is told by her guardian that the mining company which was left her and her brother, which has always paid them large dividends, has failed, due to the enmity and unfair play of Gordon Winfield, who has a personal grudge against her family; that a dummy company, the Northern Star, has been formed to continue working the mine, but that it will not be able to do so, unless it can establish a railroad from the mine to the waterfront before a rival company, the Unatika, does so. Whichever company succeeds in laying its tracks first will have the right of way, and the other will be forced to sell out at any price because it will have no transportation facilities. Janetta asks why the Northern Star cannot send enough men to ensure their establishing the road first, and Geddes explains that MacLeod cannot be spared from the New York office, and that it is almost impossible to obtain the services of anyone they can trust, that the Unatika are resorting to any measures and will bribe anyone they can who is working for the Northern Star. The Northern Star have engaged Barney Hoyt as their chief engineer, and they feel certain that they can trust him, but they know of no one else to send. Janetta's brother is fighting in France. Janetta is so disturbed by all this that she goes out that night alone in her roadster, forgets to watch the road, and suddenly, in order to avoid a collision with another car, has to swerve off into the underbrush on the side of the road. A tramp happens to be sleeping at the foot of a tree, and Janetta's car injures him slightly. The other car goes on, and while Janetta, horror stricken, is wondering what to do, a young man with a motorcycle comes to the rescue. She is willing to give the tramp all of the two hundred dollars she has in her purse, but she cannot bear to touch him. The young man binds up his bleeding head, tells her severely to give him only a small part of the money, as that is not the way to make amends for careless driving. He gets her car back into the road and leaves her very indignant. After thinking over the mining situation, she decides that she will take her brother's place, and go to Alaska to supervise the work in whatever way she can. Without telling her guardian, she persuades the butler, who has served her family for twenty years, to go with her, posing as her father. She forces Manager MacLeod to send her out as assistant to the company store keeper, inveigles her friend, Persis Cheever, into promising to say that she is spending the summer with her in Maine and to forward letters to her brother from there. When she reaches the mining town, she finds things much worse even than she had anticipated, but she resolves to stay for her brother's sake as well as her own. She also finds that Barney Hoyt is no other than the man who helped her on the Post Road the night she went out alone, but he does not believe that the girl he saw that night could, by any possibility, go to a mining town to keep a store.

The men are very much surprised at having a girl sent out, but when they see that she is really ready to work, they become loyal friends, with one exception. This is Hugh Malison, a miner from the Unatika, who comes to the Northern Star store in order to spy on their work. Various accidents happen from time to time, which Barney Hoyt believes are caused by the Unatika, but he is unable to prove it. One of their houses is blown up, and a little later there is a fire. Janetta happens to see a suspicious man loitering near their wharf one day and warns Hoyt. Upon investigation they discover that the wharf was wired and would probably have been blown up that night. Next Ronald Winfield appears upon the scene, saying that he is travelling for pleasure. He does not remember Janetta, but makes love to her as an attractive little store keeper. She encourages him, hoping that he will tell her what she already suspects, that it is his father who owns the Unatika. Hoyt, of course, misinterprets her motives, and his friendly attitude changes at once. Finally, Janetta learns what she wants to know, just as Winfield's father and cousin Grace join him on their yacht. The enmity is then openly acknowledged and there is a fight between the Northern Star men and the Unatika. Janetta goes into the fight, as her men are far outnumbered, and she wants to encourage them. She is slightly injured, and when she gains consciousness, she finds that Geddes, the Cheevers, and her brother have learned of her plan and followed her to Katalak, arriving just in time to save the day for the Northern Star. Barney is then presented as J. Barnaby Hoyt, Jr., and Janetta invites all her mining friends to her wedding in the store in Katalak.

Locale: New York and Katalak, Alaska.

Picture High Lights: Alaskan scenes, the explosion and fire, the fight.

The Talleyrand Maxim

By J. S. Fletcher

Character of Story: Crime.

Theme: Ambition.

Characters: Linford Pratt, young attorney; Antony Bartle, book dealer; Eldrick, solicitor, Pratt's employer; Bartle Collingwood, solicitor and nephew of Bartle; James Parrawhite, law clerk; Byner, a detective; Esther Mawson, a maid; Mrs. Richard Mallathorpe, owner of the Grange; Harper Mallathorpe, her son; Nesta Mallathorpe, her daughter; Reuben Murgatroyd.

The Plot: Linford Pratt is an ambitious and unscrupulous young lawyer in an English provincial city. He is alone in the office of his employer when a client, an old book-dealer calls and dies suddenly in the office, after telling Pratt of a will left by old Mallathorpe—who was supposed to have died intestate and whose property went to a cousin, Mrs. Richard Mallathorpe and her children. Under the will, which the dealer found in the pocket of a book bought of the estate, these people would inherit only thirty thousand pounds and the rest of the estate would go to the city for educational endowments. Pratt steals the will and blackmails Mrs. Mallathorpe into promising him a life stewardship at the estate for concealing the fact that a will exists. Parrawhite tells Pratt he was hidden in the office when the will was stolen and that he must be counted in on the deal. They quarrel. Pratt strikes Parrawhite and accidentally kills him. He conceals the body in a shaft full of water in a quarry. Mrs. Mallathorpe plans to do away with Pratt. Collingwood arrives to take charge of his uncle's affairs, falls in love with Nesta Mallathorpe who does not like Pratt. He nearly stumbles on Pratt's secret but just misses it. Mrs. Mallathorpe writes Pratt to come to see her by way of an unsafe bridge which she has on her property and which she feels sure will not hold him. Pratt arrives at the bridge in time to see young Mallathorpe fall through the bridge and be killed. Mrs. Mallathorpe now gives Pratt a power of attorney to act for her in all affairs. Nesta is much upset by the fact that Pratt is running things and demands an explanation. Her mother refuses it. Nesta confronts Pratt and he tells her that he has a double hold on her mother. He tells her if she goes to the police he will ruin the whole family. She tells Eldrick. Eldrick hears from a firm in London who are searching for Parrawhite who has been left a legacy. Alarmed, Pratt bribes Murgatroyd, a poor jeweler who books steamer passages on the side, to say that he sold a passage to America to Parrawhite. Detectives visit Murgatroyd and, alarmed, he admits that this is a lie. A search is made and Parrawhite's body is found. Pratt determines to flee after raising more money from Mrs. Mallathorpe. He goes to her house and is drugged by his tool, Esther Mawson, a maid. Esther Mawson blackmails Mrs. Mallathorpe who buys the will and immediately destroys it, then giving the alarm and having the maid arrested. Pratt, trapped, commits suicide. Nesta refuses to continue on the estate and marries Collingwood.

Locale: A provincial city in England.

Picture High Lights: Plenty of excitement throughout and good character work possible for Pratt.

The Coast of Opportunity

By Page Phillips

Character of Story: Mexican adventure.

Theme: Fight for a mine.

Characters: Dick Bristow; Julian Marr, president of the South Eastern Railway Co.; Sylvia Marr, his daughter; Wade Farrand, his secretary; De Boer, president of De Boer Exploration Co.; Jose Cripo, Bristow's friend; Rosita, a Mexican girl; Pepe, a bandit.

The Plot: Dick Bristow is left at his father's death the owner of some worthless property in Mexico; land which is under water and bought by his father of swindlers. Under pressure from the United States Government, the promotors of the scheme buy up some other land and substitute it for that originally deeded to their victims. Dick gets some of this and goes to it intending to cultivate it agriculturally. He finds that he has no means of shipping his product and applies to the president of the South Eastern to run a branch line to his property, promising a certain amount of capital for the project. The railway, however, refuses to guarantee what the freight rates will be, so the project falls through. Dick discovers that some land on a neighboring mountain, owned by his friend Cripo contains valuable iron ore. He obtains an option on this property and also on an adjoining piece owned jointly by Marr and Janet Ashley. Marr has sold this to Janet's father at an exorbitant price but now that he has a chance to sell it tries to persuade her to let him buy out her interest for a small sum. Bristow, who has met her, advises her not to do this. Bristow secures the backing of De Boer of the De Boer Exploration Company for a railway to be run to the mountain as soon as he obtains possession of it. Farrand, the secretary of Marr, believing that Janet will make a good deal of money out of the property if she hangs onto it, makes love to her and becomes engaged to her. Marr learns of the existence of the ore in the mountain and is anxious to defeat Bristow's intention of buying it. He also brings his influence to bear in Washington to prevent the granting of a railway franchise to De Boer. Marr instructs Farrand to see that Bristow does not have the opportunity of exercising his option and as the time draws near learning that Bristow has the necessary money to buy in the property, Farrand has Bristow waylaid by bandits and made a prisoner. They fail to find the option upon him, however. Pepe, the leader of the bandits, being absent, three of them fall asleep and Bristow overcomes the fourth who is killed in the struggle. Bristow escapes. Farrand gives orders that he be shot on sight. He is overtaken and wounded but again escapes. Marr again attempts to buy out Janet but Farrand warns her not to sell. De Boer gets a message from Jose regarding Bristow's disappearance and appears on the scene in time to claim the option which he has with him, this having been assigned to him through the bank. Marr threatens to kill De Boer but cannot refuse to accept the money. Bristow feels that he has cheated Janet and to atone for this makes her his heir. Farrand, finding she will make little out of her property is glad to be released from his engagement. Bristow and Janet are married.

Locale: Mexico.

Picture High Lights: Combination of financial struggle and primitive combat, strong emotional interest; plenty of action.

Bloom of Cactus

By Robert Ames Bennet

Character of Story: Western.

Theme: Love adventure;

Characters: Jack Lennon, mining engineer; Carmena Farley, a girl of the West; Elsie, her foster sister; Old Farley, her father; Cochise, a renegade Apache; Slade, a white outlaw.

The Plot: Jack Lennon is traveling in Arizona, along a lonely trail, when a bullet drills a hole in his hat. He drops beside his burro and a second bullet kills the animal. He fires at a puff of smoke and no more bullets come. While he is investigating a young girl on a pony arrives. She tells him he has encountered Apaches. She offers to take him to her father's place near the mine for which he is hunting. They start and are pursued by Indians. Lennon is bitten by a Gila monster saving Carmena from it. They arrive at her place and he finds that she lives in cliff dwellings with her father and foster sister The father is in league with outlaws—cattle thieves and renegade Indians. One of these Indians, Cochise, wants to marry Elsie, the little sister. So also does Slade, the white leader of the outlaws. Lennon offers to divide his share of the reward he will receive for locating the old copper mine of which he is in search to get Slade to agree to leave the girl until the mine has been found. Lennon finds that in spite of himself he distrusts Carmena, who seems to be in league with the two villains. He heeds certain apparent signals between them and begins thiinking that she lured him to the place to do away with him. He finds the other girl very sweet and pretty and thinks that he has fallen in love with her. She tells him that she loves him. He starts off in search of the mine with Slade and has some thrilling experiences. After the discovery of the mine Slade stakes out Lennon with a rawhide thong near a rattlesnake to make him agree to make his report and collect the reward at once, Lennon having declared that he would not do so until assured that the girls would be sent safely away. Lennon manages to kill the snake and is carried on a prisoner. They arrive at the cliffs to find an attack upon the cliff dwellings in progress. Cochise is attacking. Lennon offers to help Slade defend the place. He is freed. They drive off the Apaches and enter the dwellings. There Slade again takes command and declares he will wait no longer for Elsie. The father, Farley, awakes from his drunken stupor long enough to shoot Slade through the shoulder and is shot and killed for his pains. Carmena and Jack descend the cliff and pretend to join forces with Cochise. They help him into the house and Slade is wounded. Cochise and his men are lured to the cellar where they are blown up with dynamite. Slade is killed in the general fight. Elsie recovers her memory, lost since the time she was captured by Cochise as a child and turned over to Farley to bring up. Lennon realizes that it is Carmena whom he loves.

Locale: Arizona.

Picture High Lights: Good love interest; plenty of excitement; good scenic possibilities.

Tessie of Rainbow Glen

By Seward W. Hopkins

Character of Story: Western.

Theme: Love.

Characters: Brixton Rice, college man; Cooner, ranchman; Mrs. Cooner, his wife; Tessie of "Rainbow," a waif, adopted daughter of the Cooners; Howard Dowie, friend of Rice; Stanger, leader of the cattle thieves; Mrs. Stanger, his wife; Hank Tintle, his successor; cowboys, college men, sheriff, cattle thieves, etc.

The Plot: Brixton Rice, disappointed in a love affair, goes West to seek his fortune. He arrives on the scene in the opening of the story just when a young cowboy is having an altercation with two other men over a bull. Rice takes the part of the young fellow, and in the melee which follows, shoots and kills one of the assailants. When he comes to he finds that the young cowboy is really a girl—Tessie, who is dressed in a man's outfit. She tells him that the strangers were cattle thieves trying to steal the bull. As for herself, there is no record of her parentage and that she is called Tessie because there was a "T" marked on her clothes. She is called Rainbow also because she was found by a rainbow falls. She brings Rice back to the ranch of her foster parents where he recovers from his wound. Rice finds that Cooner is having a struggle with the cattle thieves which practically amounts to a feud. He sends East for half a dozen of his college friends and, appointed manager of the ranch, undertakes to clean Rattlesnake Hollow of its bad men. Many encounters follow which culminate in the stealing of Tessie by the cattle thieves. A search is made for her and word finally comes that the girl has been found dead—with her face crushed beyond recognition but she is identified by her clothing. When Rice sees her he declares that it must be some other person, for the dead woman has a wen on her neck which did not belong to Tessie. Stanger is found murdered in his house and as Rice had been heard to threaten him, Rice is arrested for the crime, charged with murder. Tessie is found, dressed in men's clothing and wandering about the prairie. She has apperently lost her memory. Rice sends to Chicago for his lawyer and, being rich, is able to produce bail for himself and the other members of his party who have been lodged in jail as accessories to the murder of Stanger. The trial comes on and at the last moment Tessie, who has meanwhile recovered her memory testifies that she was carried off by Stanger and taken to his house where his wife drugged her and took away her clothing. When she recovered she heard an argument on the floor below and that she saw Hank Tintle murder Stanger and his wife and carry away the body of the wife who was dressed in Tessie's clothes. Tessie and Rice are betrothed.

Locale: Western cattle town.

Picture High Lights: There are some loose ends in this story. Tessie's real parentage is never established. The story also needs a complication or two in the love affair.

The Iron Furrow

By George C. Shedd

Character of Story: Western.

Theme: Perseverance.

Characters: Lee Bryant, civil engineer; Ruth Garland and Imogene Martin, home steaders; Stevenson, a rancher; Graham, a rancher; Lucile, his daughter; Menocal, a Mexican banker; Charley, his son; Winship, the sheriff; Joe Garcia, a tool of Menocal's; Alvoraz, a Mexican; Pat Carrigan, contractor;, Gretzinger, an Eastern financier representing bondholders.

The Plot: Lee Bryant, while talking with two girl homesteaders at a stream, is asked to bring water to an automobile bearing a white girl, one white man and two prosperous Mexicans, both half breeds or part Indian. The driver, a young Mexican throws a quarter to Bryant which Bryant throws back at him. The driver turns out to be Charley Menocal. Bryant buys a ranch of Stevenson which the latter has bought of Menocal and which is mortgaged to the banker Stevenson was swindled in the deal but Bryant knows that certain water rights attached to the property which, it developed, will make it very worth while. He trades a farm in Nebraska for the ranch. It is necessary for him to build a canal. The Menocals try in every way to interfere with his work and Charley stoops to many underhanded deeds to block Bryant's plans. Bryant calls upon the two girl homesteaders and falls in love with Ruth Garland, chiefly because he is lonely and she is lively. They become engaged. He soon finds, however, that she is not particularly interested in him and she goes about with Charley Menocal. Bryant secures the co-operation of Pat Carrigan, contractor, in making his canal. He has formed his ranch into a stock company and sold bonds through a banking house to raise capital. A man named Gretzinger is sent out to represent the bondholders. It is the intention to resell the land to small farmers when the irrigation project is carried through. Gretzinger wishes Bryant to use wood instead of concrete in making the dams on his canal but this Bryant refuses to do. Gretzinger tries to work upon Bryant through Ruth and incidentally makes love to Ruth. Bryant warns him to stop this but it goes on without his knowledge. Charley Menocal bribes Alvarez to tamper with the dams. He does not consult his father in this respect. Bryant finds that he gets more sympathy and understanding from Louise Graham than from Ruth and finally discovers that he really loves Louise and that she loves him, but is determined to carry out his word with Ruth. Ruth shows plainly that she cares less for Bryant's honor than for his financial success. An attempt is made through the courts to stop the building of the canal with the result that it must be finished in ninety days or not at all. The work is rushed by Carrigan and Bryant. Bryant runs short of money and Gretzinger offers to buy him out for a small sum. Bryant refuses. Carrigan then offers to put up the necessary money to carry things through. Louise proves herself a heroine in nursing some men injured through a plot of Charley's. A big storm breaks and the project is apparently doomed. Ruth elopes with Gretzinger and Bryant is left free to marry Louise in his hour of success.

Locale: New Mexico.

Picture High Lights: Plenty of love interest with a big project for a background; plots and counterplots; a few big scenes.

Will the Cinema Manager who spoke to an English Lady Motorist attached to the French Army in Chateau-Thierry, France, in the Autumn of 1918, offering her a contract in America, write her, renewing the offer? Address Grace Wethered, c/o Nat. & Prod. Bank of England, 153 Sloane Street, London, S. W. 1

Janet of the Kootenay

By Evah McKowan

Character of Story: Western.

Theme: Independence.

Characters: Janet Kirk; Peter Gordon; Captain Fenton; Mr. Mortimer-Deane; Mrs. Mortimer-Deane, other neighbors too numerous to detail.

The Plot: This story has a very slight plot. It is largely made up of incidents and comments upon conditions in Northwestern Canada during the war. It is in no sense a story of the frontier country, treating of the country as it really is today, or was during the late war. Janet Kirk goes West from Toronto and buys a fruit farm in the Kootenay Valley which she develops, setting up housekeeping on eighty acres of wild land. "Arcady," as her farm is called, develops rapidly and so does her romance with a retired British army officer who has been invalided home with a D.S.O. and a stiff knee. This romance is detailed in a series of letters to a girl friend in the East. There are many interesting characters in the story and an abundance of incidents, largely humorous, together with discussions of every possible sort of matter of interest to the people in Northwestern Canada, from politics of the Dominion to the conduct of the war and the proper method of growing peas. These incidents are handled deftly and would no doubt, be of great assistance in making a working scenario of the story. In its present form it presents a good character study in the person of Janet, but is lacking in suspense and plot. It is not in the least melodramatic and the great number of people introduced into the story detract from the reader's interest in the main characters. Characters come wandering in and out of the tale much as they used to do in the old English three volume novels; when they come you wonder what they are going to do and when they go you wonder how they got in at all. It makes entertaining reading but lacks continuity.

Locale: Kootenay Valley.

Picture High Lights: Would need a great deal of touching up.

The Girl of O. K. Valley

By Robert Watson

Character of Story: Western.

Theme: Sacrifice.

Characters: Colin Jackson, rancher; Jean Jackson, his wife; Alexander Simpson, school teacher; Kathie, orphan and ward of Jackson, also his niece; Lisbeth, Jackson's daughter; Bob Crawford, engaged to Lisbeth; Tom Mentieth; Captain Allan Gray, a retired English army officer; Mrs. Gray, his wife; Dr. Orr and others.

The Plot: Kathie, an orphan, comes to the ranch of the Jacksons where she is made to work without pay for her board and room. She is pretty but frail. Lisbeth, the rancher's daughter, is jealous of her and makes her lot a hard one. Kathie improves in health but is lonely. She misses the violin which she played when with her father in Ireland. She buys a fiddle from a peddlar giving a gold brooch for it. This she plays in the meadows and is heard by Alexander Simpson who leaves her books in exchange for the music. Her uncle discovers her playing and accuses her of luring young men to a rendezvous with her music. He breaks her fiddle and strikes her. Simpson comes up and knocks the uncle down. He is forbidden to come on the ranch. Kathie hears a melodious whistling and follows it into the wood where she finds the school master playing the flute while squirrels and birds gather to hear him. They fall in love with one another and plight their troth but she says she cannot be married until she comes of age; she must stay with her uncle. Bob Crawford, coming to see Lisbeth, tries to make love to Kathie in the dairy-house and she hits him with a milking pail. Jackson declares that Crawford is dead. Kathie flees to the fields in the snow wh she is found by Dr. Orr and brought the home of Captain Gray, upon t verge of brain fever and stricken du She recovers her speech upon finding violin in the house. Bob Crawford a Lisbeth are secretly married and Cra ford goes to Australia to establish hi self with the understanding that Lisbe will follow. Lisbeth decides she wo prefer to marry Tom Mentieth who h lots of money. She tells her father is about to have a child. He hopes th she will marry Mentieth so that the de of the Jackson family may be paid. L beth and her father persuade Kathie go away with Lisbeth while the child born and to nurse the child afterwa swearing her to secrecy until such ti as Lisbeth and Mentieth are marri They then give out the story that L beth has gone to nurse Kathie and th the child is Kathie's. Simpson is besi himself and in a strong scene conque his desire to drown his troubles in dri —the curse of his father and grandfath before him. Simpson sets out with Ca tain Gray to prove Gray's theory th Kathie is the daughter of Gray's young brother. Kathie returns to face disgra Lisbeth is about to marry Mentei Crawford unexpectedly returns and te Mentieth the truth. Lisbeth, on seei Crawford, regrets her plot and glad agrees to take the child and go with hi to Australia. Kathie is vindicated. Gr and Simpson return with evidence th she is Gray's niece. Kathie and Al Simpson are married. Old Jackson is l alone.

Locale: British Columbia.

Picture High Lights: There are sever strong scenes in this story, a well dev oped love interest, suspense, complicatio and all of the necessary ingredients f a good picture.

The Typhoon's Secret

By Sol N. Sheridan

Character of Story: Love and adventure.

Theme: Vindication.

Characters: Julian Wentworth; Margar Graeme; Frank Allison; Captain Robe Graeme; Elliott Wentworth, Julian father; Felix McGreal, a sailor; Harra a financier; Wiilliam Chester, attorne Fred Upson, another attorney.

The Plot: Julian Wentworth, who h nearly completed his college education, r ceives a telegram stating that his father bank has failed and that he has been le with nothing. He has only two hundre dollars and his racing car. He starts f San Francisco, and on his way runs dow a man but does not seriously injure hi This man turns out to be a sailor, M Greal. Julian finds that it is the gener opinion in San Francisco that his fath drowned himself to avoid disgrace. Julia decides to stay and see what can be do about clearing up matters. His frien Fred Upson, an attorney believes th some sort of plot has been hatched again Julian's father. He secures Julian a pos tion as reporter on the Call. On wat front detail Julian learns of the wreck a steamer, the Halcyon. Three peop only escaped—one sailor, the captai Robert Graeme and a passenger. Info mation furnished by McGreal, formerly sailor on this boat, leads Julian to belie that the passenger was his father und another name. Financed by the sale of h motor car and a loan from Upson, Julia starts on a quest for his father. Unknow to himself he is followed by his fiance Margaret Graeme, an heiress. The hu leads him across the Pacific to Manila a thence to China where with Allison h starts on a cruise on a new yacht ju purchased by Allison, following the wa of a boat on which his father and Captai Graeme are now supposed to be. Allison yacht, in turn, is followed by the yac of Margaret Graeme. After some excitin adventures and a nearly fatal encount with a typhoon, Allison and Wentwort are invited aboard Margaret's yacht a there they learn that Captain Robe Graeme is her brother. They are a tacked by pirates and find the pirat have also attacked the boat on whic Graeme and Elliott Wentworth a the only survivors. Graeme is fatal wounded. Both are rescued and Wen worth Senior is found to be mentally i competent. Investigation at first har discloses the fact that Graeme was hire to take Wentworth anywhere he wante to go but to see that he would not co back to the United States. Graeme doe not know the reason for these instructio but knows the people who gave them—Harran, a financier of San Francisco a William Chester, formerly attorney f Wentworth. Upson learns that Wen worth Senior suffered from a fall in a automobile accident and that the resu of this was a weakening of his mind—gradual but perceptible to the men close associated with him in business. The men robbed the bank and put the blam on him. Julian and Margaret are marrie

Locale: San Francisco and Orient.

Picture High Lights: Much of the actio takes place on boats.

Equipment Service

News Notes

[illegible] C. Wing, Argus representa- in Chicago, reports that the Crys- Bead Screen is "going some." of these screens is being placed new Parker Loop theatre, one finest in the Loop district. A bead screen has also been con- for the new Biltmore theatre hicago's West Side.

awrence Sherman, projectionist of racuse was with his old friend, ry Cole, of Oswego, for a few [illegible]

perators' Local 306 recently moved quarters to 101 West 45th street ere a greater floor space and better ment was available. An entire r has been given over to their use

At the same time we hear that ris Rotker, the hard working Sec- ary of Local 306, has resigned to ter the electrical contracting busi- In company with Edward Wil- who has been a member of the ive Board of 306, Mr. Rotker ed a partnership to be known Wilson-Rotker & Co., with head- arters in the Bronx, New York ity. Immediately after establishing n office Rotker was elected secre- ary of the Bronx Electric Contrac- ors' Association.

Frank Rembusch of the Rembusch creen Co., dropped into the office or a few words. He reports the re- ent opening of a new 1,500 seat ouse, which adds another unit to this lready long string of theatres.

I. I. Hance of the Brookins Co., nnounces the following additions to list of Aisle-lite distributors: outhern Theatre Equipment Co., allas, Texas, and the Perkins Elec- ric Co., for Canada. A goodly per- entage of the big houses now open are using these small but, mighty mportant devices.

Austin Lescarboura, Managing Edi- or of SCIENTIFIC AMERICAN and uthor of the book "Behind the Mo- ion Picture Screen," is also an ex- ert cinematographer. He often akes his trusty "Universal" and hoots a few hundred feet of news tuff or scenics.

Last Week We Met—Wm. Roy Mott

William Roy Mott

VERY often one runs across men who are, to use a colloquial expression, "wrapped up in their work." More often than not such men are apt, very apt, to live their work so thoroughly that when they talk about it to others their conversation becomes boresome.

But Wm. Roy Mott is not of this kind. Although we would say offhand that his work means more than anything else to him with the single exception of his charming family, yet his descriptions of experiments and results are so interesting as to nearly reach the plane of fictional writings.

Nothing would be more interesting than a casual tale of Dr. Mott's various achievements and, may we say, near achievements. As an example of the former class consider the wonderful white A. C. Special Carbon; in the latter class, we might place his work on the solar motor.

Dr. Mott has taught in state universities, experimented on various electro-chemical processes in the plants at Niagara Falls, worked with others on plans to harness the rays of Old Sol to do work for mankind, and has now settled down in the research laboratory of the National Carbon Company to discover and perfect such important items as the carbon referred to above.

His is the kind of work that is never finished and never gets into a rut. That which he works out today as a wonder will be replaced tomorrow by an even more valuable device.

Mr. Mott has made a number of invaluable contributions to the various technical societies, including the American Society of Chemical Engineers and the S. M. P. E. His researches in the field of the flaming arc have been widely discussed and quoted as authoritative. He has studied the relative volitability of various metals with a view to their use as arc lamp terminals. In his laboratory he has arranged a simple apparatus by which he is enabled to observe the effect of chemicals alone or in combination when placed in one pole or the other of an electric arc. We can not conceive of a more instructive hour than one spent in this laboratory observing the behaviour of substances when introduced into the temperature of an arc.

Nor has his inventions stopped with those related. In fact they comprise a list of considerable length. Electroplating is one of the electro-chemical processes which have been favored with attention by Mott. During the recent printers' strike in New York City the novel method by which the Literary Digest was able to publish its issues had been worked out several years previously by Dr. Mott.

Mr. Mott's case is an excellent example of applying unusual inventive genius to practical, commercial processes.

LEWIS SWAAB, the De Luxe Supply Man of Philly, says he has put in the equipment at the new Manheim theatre, Germantown Avenue and Manheim Street, including two Sixplexes, a Superlite screen and a Fort Wayne motor generator set.

DURING THE last month we have had the pleasure of receiving many British agents who are in this country buying projection, studio and laboratory equipment. The English Bull-dog is evidently making a heavy bid for the M. P. business.

Released next week—First Episode in new serial having to do with the housing and equipment of photoplays. Watch for it.

News Notes

Earl Rossman, chief cinematographer with the Prizma expedition to Africa, has returned home somewhat ahead of the rest of the party. Rossman reports some wonderful pictures in colors and also some unusual black-and-white stuff. Naturally the expedition had some narrow escapes and many trying experiences all of which will be made known at the right time.

Ross himself looks fit and fine even though he has but lately recovered from an attack of jungle fever. According to him all the Prizma men are coming back none the worse for the trip although they were quite near the ill-fated Universal expedition when the latter came to grief.

Saw L. E. Davidson of Buffalo at the Hotel Woodstock. Wonder if the Woodstock is to become the headquarters of the Safety-Standard in opposition to the Astor and its flam-film! Wonder!

If you haven't read the descriptive story of the new "Rotary" machine on page 1111 do it now. And afterwards we will agree with your belief that it doesn't look as if it would work. That's what we thought until we saw it project—after which our doubt vanished. It throws as pretty a picture as any man would want. And the proof of any machine is the screen.

Then there is the fourth installment of William Barbarin Laub's article on "Camera." No one who ever expects to be interested in M. P. cameras can afford to miss this series. There are so many variable factors in the cameraman's duties that it is a tough task for any cinematographer to put rules on paper. But even so, we think Laub has succeeded remarkably well.

After reading President Campe's New Year greeting to the members of the S. M. P. E. who is there who cannot understand and appreciate the good deeds that this organization has done and those it intends to do during 1920? Many of the rough spots that abound in any new organization have been rubbed off and from now on the Society will grow fast.

LAST CALL!!

¶Motion Picture Studio Directory and Trade Annual is NOW going to press.

¶A reference book of the industry, encyclopedic in its wide range of contents and every day utility.

¶IS YOUR AD COPY IN?

¶Will the pages of the Directory be working for you EVERY DAY for the next twelve months?

Last Call! Last Call! Last Call

Demonstration of New "Rotary" Projector Gives Convincing Proof of Correct Design

Latest Addition to Portable Machines Reveals Novel Departures from Usual Mechanisms

THE [illegible] made its debut in last week's [illegible] several months its sponsors had [illegible] t and ironing out a few unim[illegible] before the public. [illegible] that it should not be placed on [illegible] every part of the mechanism [illegible] nearly perfect as their ingenuity [illegible]. As a result, when the ma[illegible] demonstrated to a few in[illegible] The "Rotary" threew a picture [illegible] ness, definition and gen[illegible] factory operation has never [illegible] by any suit-case type of projector, [illegible] at the demonstration were [illegible] that flicker—the trouble[illegible] te usual suit-case machine—had [illegible] n all but eliminated in the "Rotary."

So much for the general operation of the ma[illegible] The factors just mentioned are exceeding[illegible] mportant to the ultimate user of motion pic[illegible] machines. He wants a machine that will not [illegible] hat presents a screen picture [illegible] t with pride and one with a [illegible] be cared for and to replace. [illegible] ents seem to have been ade[illegible] by the designers of the "Ro[illegible]

[illegible] new machine has many features of con[illegible] at are a distinct departure in motion [illegible] the most noteworthy being the [illegible] from which the machine derives [illegible] levice was worked out to replace [illegible] ed Geneva Star and pin-and-cam [illegible] ent. The latter mechanism and [illegible] e for many years been employed [illegible] ard theatrical projectors and the [illegible] produce the intermittent motion [illegible]

But the inventors of the "Rotary" had a new ea. They proposed to employ a scheme where[illegible] would be set in motion by a device [illegible] d its pressure over a considerable [illegible] of the film strip instead of through the igency of sprocket teeth and perforations. In heir plan the sprocket holes would be used for eeding of film but not for producing the inter[illegible]tent motion. In this way there could be no [illegible] on the perforations and the possibility of [illegible]tured films would be practically eliminated. [illegible] much experimentation they succeeded in ac[illegible] what they set out to do and in a man[illegible] proved to be entirely practicable. The [illegible] the only portable machine incorpo[illegible] rotary presser."

[illegible] on shows, the remainder of the projector is not dissimilar to others of the same ype, with the single exception of the presser. The film comes from the feed reel in the lower compartment, passes through fire valves, over a driving sprocket to which it is held by a pad roller and an idler. After taking a turn up toward the top of the mechanism chamber the film is looped and passes downward through the gate. The gate, which opens by unlatching a simple catch, is equipped with a double pair of tension shoes. The tension exerted by these shoes may be varied by a simple knurled screw on the back side of the gate.

At this point in the travel of the film, the machine departs from the standard projector. After passing through the gate the film strip runs under the "rotary presser" up and over an idler, then under the framing device and finally to the take-up reel in the lower compartment.

In operation the film is fed continuously to the upper part of the gate. The take-up draws the film tightly along the under-side of the presser. From here on, the action is as simple as could be imagined. The presser works continuously. First the toe of the mechanism (where the holes are seen) engages the film by pressing the latter along its edges. Half a cycle later the heel of the presser relieves the toe from its duty and takes up the slack in the celluloid strip.

Suppose the machine is about to start and that the presser is in the position shown in Fig. 1. As the motor turns the driving shaft, the toe of the presser bears down upon the film. The latter cannot be drawn back since it is held by the sprocket. There is nothing for the film to do but to be drawn down through the gate by the pull of the presser. At the end of its travel the presser has passed the vertical position and the heel engages with the film and takes up the slack as the toe releases it.

The rotary presser has been designed in the correct proportion to insure a movement of the film equivalent to four sprocket holes or one frame. Once these dimensions have been established there is no way by which the extent of the pull-down can be any less or any greater. This does away with chances of unsteady pictures.

In framing a picture, the framing device, working similar to an idler, is changed in position and the travel of the film during the next cycle is increased or decreased according to the need. As a

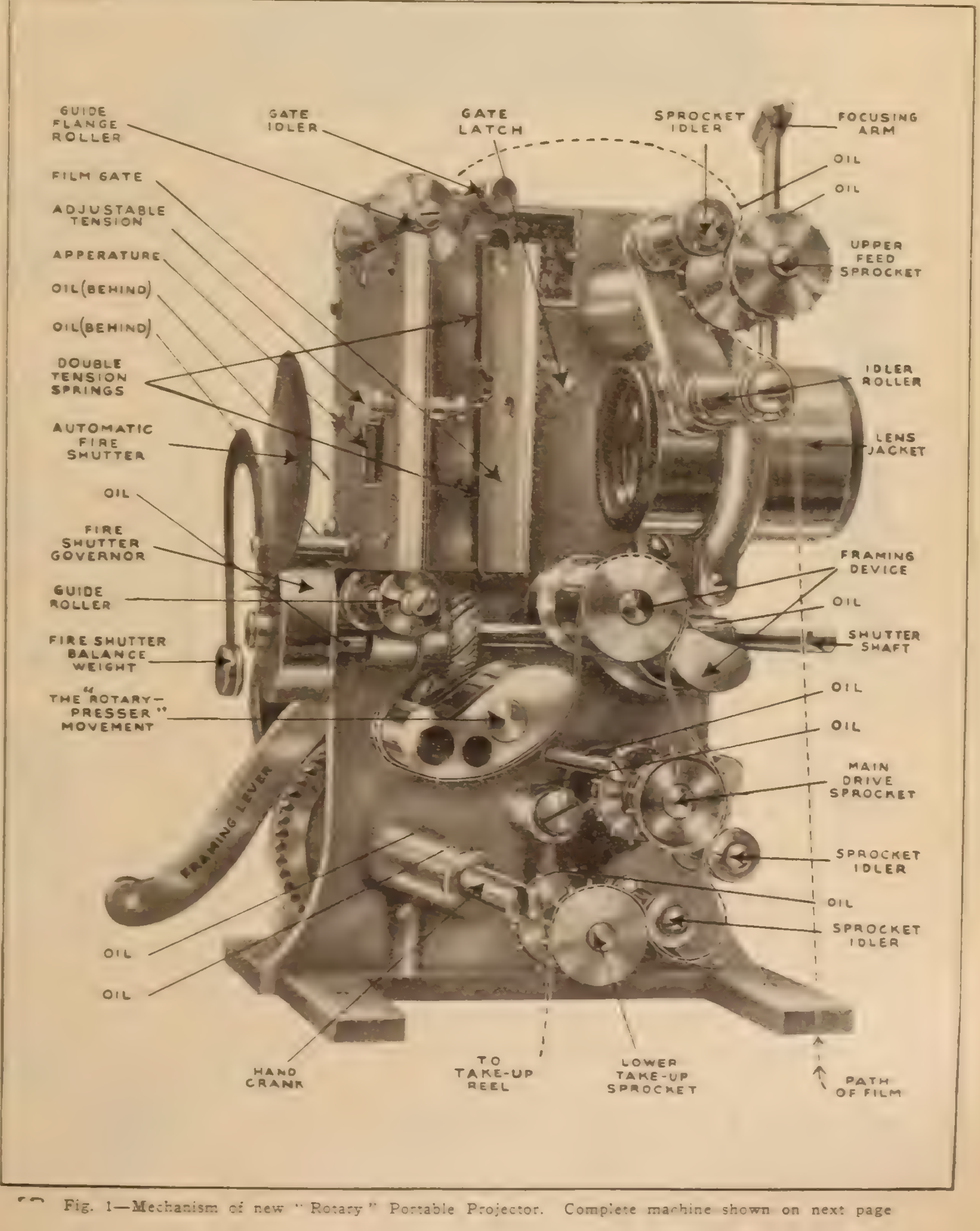

GUIDE FLANGE ROLLER
GATE IDLER
GATE LATCH
SPROCKET IDLER
FOCUSING ARM
OIL
OIL
FILM GATE
ADJUSTABLE TENSION
APPERATURE
UPPER FEED SPROCKET
OIL (BEHIND)
OIL (BEHIND)
DOUBLE TENSION SPRINGS
IDLER ROLLER
AUTOMATIC FIRE SHUTTER
LENS JACKET
OIL
FIRE SHUTTER GOVERNOR
FRAMING DEVICE
GUIDE ROLLER
OIL
FIRE SHUTTER BALANCE WEIGHT
SHUTTER SHAFT
"THE ROTARY-PRESSER" MOVEMENT
OIL
OIL
FRAMING LEVER
MAIN DRIVE SPROCKET
SPROCKET IDLER
OIL
SPROCKET IDLER
OIL
OIL
HAND CRANK
TO TAKE-UP REEL
LOWER TAKE-UP SPROCKET
PATH OF FILM

Fig. 1—Mechanism of new "Rotary" Portable Projector. Complete machine shown on next page

method of framing, none could be simpler than the one built into the "Rotary."

It is an interesting fact to consider that there is nothing about the presser movement to wear and cause trouble. In fact, as the presser is it acquires a polish which is more of a help a disadvantage. Since it has no moving pa requires no oil except that which is applie the bevel gear driving it. As a result there opportunity for oil to work its way along on to the film.

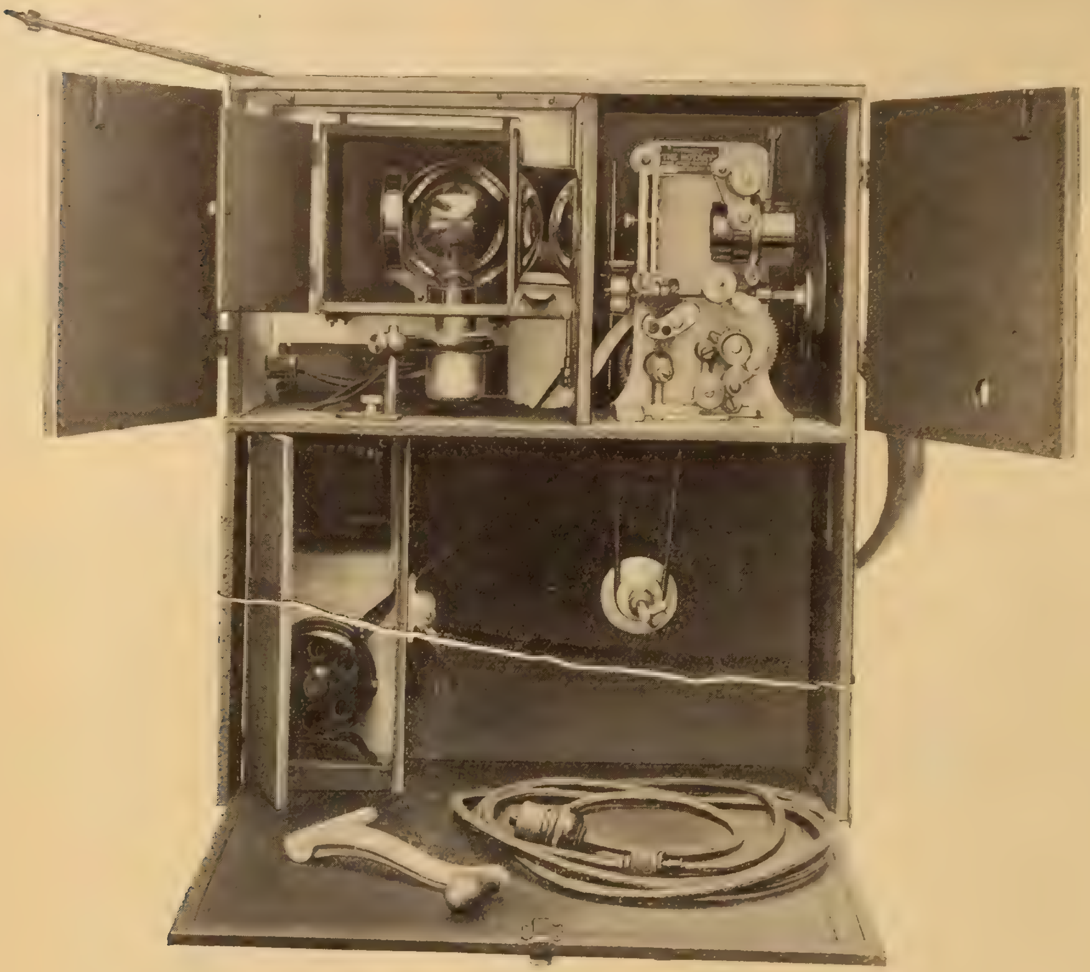


Fig. 2—Rotary Projector complete

There is little that need be said on the re der of the projector. Its illumination is ade for all purposes for which it would be used 400 watt incandescent lamp with reflector i light source. Two plano convex condensers, in diameter and a spirally focused objective up the optical system. A two wing flicker sh is used and, as has been said before, does not c the annoysome flicker so common with most case machines. Protection from the heat of light source is assured by a gravity controlled, trifugally actuated fire-shutter.

But the only criterion of a portable machin in the case of a standard machine, is the pic it projects on the screen. The "Rotary" acc plishes its mission in regal style. The pictu projects to the screen is clear, free from ob tionable flicker, steady and of desirable brillia A projector needs no better recommendation.

Questions and Answers

N. J., Georgia: I have a 30-ampere rectifier have been using ⅝″ carbons top and bottom. if I change to ¾″ top and bottom the rectifier be overloaded and the life of the tube will be sh ened, will it not?

The mere change of carbon size would n necessarily increase the current across the a unless you intentionally adjusted your electric system so that a greater current was supplie

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the arc. That is, it would be possible to strike a 30-ampere arc with 1" carbons and by being careful you could probably maintain the arc stream, but for projection purposes the light source being small and underheated, would be useless.

Your present rectifier is a 30-ampere equipment. With the proper primary voltage you can derive 30 amperes and still get a decent life from your tube. An overload could be given the tube but this would cause the temperature to rise which would most surely have a very bad effect on its life. If you want more light, arrange to get another rectifier set of 40 or 50 amp. capacity but do not "squeeze the sponge" dry by trying to get these currents from your present set. We have just said to get another rectifier, but that was merely to emphasize a point. If you feel the need of better illumination get a motor generator set. Even the manufacturers of mercury tubes would almost be frank enough to tell you that the mercury arc for projection purposes is out of style.

Another little point. Why are you using that ⅝" carbon set. With 30 amperes you should be using a ⅝" upper and not larger than a ½" solid in the lower jaw. Perhaps your wrong carbon combination is the cause of your poor light. Get the right size and give your rectifier a new chance.

W. G. Francke Is Guest at Annual Election Local 182

TUESDAY night, January 6th, last, proved a gala one for the members of Boston Motion Picture Operators Union No. 182, for besides casting their ballots at their Annual Election a banquet of no mean proportions was also slated. So following the showing of the "good-night" slide in the numerous houses throughout the Boston jurisdiction the pathways led to Pilgrim Hall, 694 Washington Street, where outside of the regular assembly hall a real banquet scene was staged.

William C. Francke, Sales Director of Precision Machine Co.

An account of the gathering has been given by William C. Francke, sales and publicity director of the Simplex Company, who was an interested visitor at the affair. Mr. Francke was for six years the business and legislative representative of the Boston Local and served with the majority of the newly elected officers in the earlier years of the Union's existence. According to Mr. Francke's report, one of the most harmonious elections in the life of this famous local had passed into history after it had been announced that Thad. Barrows, a charter member, who became famous for his activities in driving the many fake operators' schools out of Boston with the help of the District Attorney's office, had been elected the new President. Mr. Barrows for the first five years of the union istence was also its treasurer. Arthur Gray, u sally well liked was elected Vice-President, Joseph Rosen, a pioneer of the early Frank Hc days, is the new Treasurer, while Albert Mo who has held the financial secretary's office fc past four years, was re-elected.

The most talked-of event of the election r which is certain to meet with favor of both in the industry as well as in labor circles wa election as Business Agent of James F. B who is also a charter member, as well as the president during the local's first five years of activities.

Boston Local No. 182 was chartered in M 1910 and is considered one of the banner l in the I. A. T. S. E., having stood at all time progressive and humane legislation, and muc the favorable legislation enacted by the law ma of Massachusetts relative to the exhibition of tion pictures in the Bay State was due to th terest shown by the members of Local No. 1

Mr. Francke took advantage of his visit to Bc to renew many old friendships and extend personal New Year's greeting to his nume friends and well-wishers in the labor and mc picture fields.

Next Week's Equipment Section Next Week

Will Contain

the new Theatre Construction Department, an article by an experienced projectionist on "What an Examination should Ask," a Review of the activities of the S.M.P.E. by Pres. Campe, a continuation of the article on "Camera," and other notes of the field.

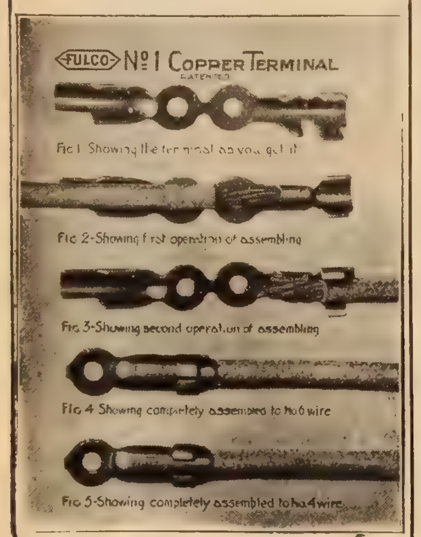
FULCO Nº 1 Copper Terminal
Patented
Fig 1 Showing the terminal as you get it
Fig 2-Showing first operation of assembling
Fig 3-Showing second operation of assembling
Fig 4 Showing completely assembled to No 6 wire
Fig 5-Showing completely assembled to No 4 wire

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Illustration tells the Story

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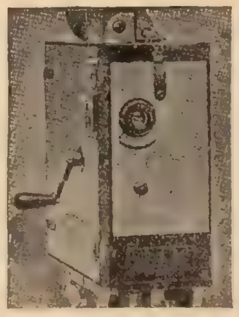

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Motion Picture Division
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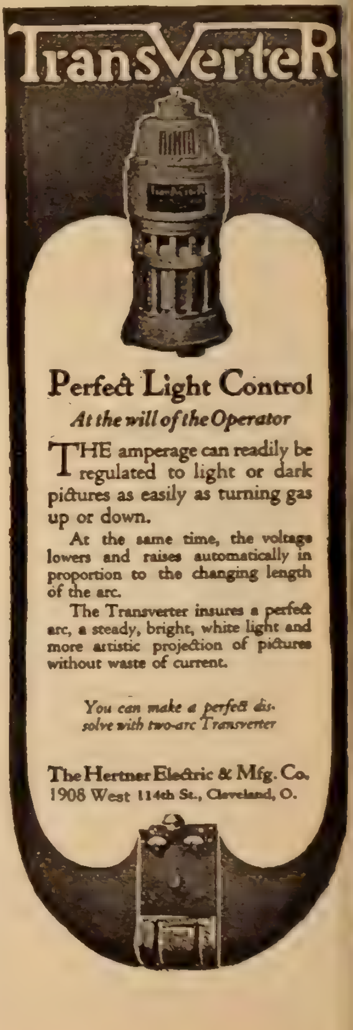
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Camera Laboratory
Picture Making
Studio Technique

Camera! An Article on the "How" and "Why" of Practical Cinematography

Explaining Many of the Technical Problems of the Assistant Cameraman

By William Barbarin Laub

(Continued)

ON LOCATION

There are times when it is necessary to do interior work with no artificial lights, for perhaps the "location" is not wired with current of sufficient voltage to use any kind of arcs if you had them. No kind of incandescent light is really suitable for motion picture photography. High voltage lamps with blue globes to kill the red rays of the light have been tried, but these would only be of help to you in close-up work. Under such conditions unless it is possible to throw reflected light with mirrors, one must resort to slow turning in order to get exposure. Then the utmost care must be observed by your subjects to make their actions, if any, as slow as possible unless dark, underlighted scenes are wanted. Then, one might turn at normal speed in a fairly well lighted room or other interior. When turning slowly and exposing for poor light conditions, no window or open doorway can be included in your picture, else it will be badly overexposed, for you are exposing to get subjects that are in poor light. This holds true of windows in sets on outdoor stages, for while you have light enough under the diffusing cloths to fully illuminate your stage, you will usually be working with far too large a stop for the bright sunlight on the other side of the window or open door.

In such cases, the windows must be backed with foliage to kill the brilliant light. In still photography you can be fairly well guided by rules for indoor work such as:

Bright walls and several windows	
BRIGHT SUN OUTSIDE	2 sec.
HAZY SUN OUTSIDE	5 sec.

But with the motion picture camera, there is no such fond mother to guide you.

As a general thing it is possible to get a picture as long as the illumination from your subject (to speak photographically) on your focusing screen is of sufficient strength to enable you to clearly see detail, but when your ground glass seems very dark, no matter how bright the light in the room appears to the eye, don't try it.

Your lens will never lie to you, and when you become accustomed to gauging the amount of illumination on your focusing screen, you will always be sure of your exposure.

The writer has always considered exterior work more exacting than studio work, but this is a matter of opinion. Certainly, one meets all sorts and conditions of light out of doors, and hardly ever works twice under exactly the same conditions. Often, too, a continuance of bad weather will necessitate shooting scenes with bad and indifferent light because the production is behind schedule.

It is suggested that a good exposure meter be a part of a cameraman's equipment, for it is sometimes of great help to the most experienced men. Old-timers will smile and look very superior when they see you pull out a meter and begin figuring from the thing, but the only bad thing that can be said of the practice is that it is like constant use of a dictionary. After a while you might have to depend on the thing. But more often you learn how to spell. A very efficient and reliable meter on the market is a celluloid instrument which can be set for any light conditions in any part of the world, at any season of the year and at any time of the day.

Partly because no handbook on the subject of photography is complete without some kind of an exposure chart, the writer has compiled table on page —— which is based on his o notes and observations and on several differ types of meters. But it has its limitations, course, and while reliable, is intended merely a guide for photographers of limited experien

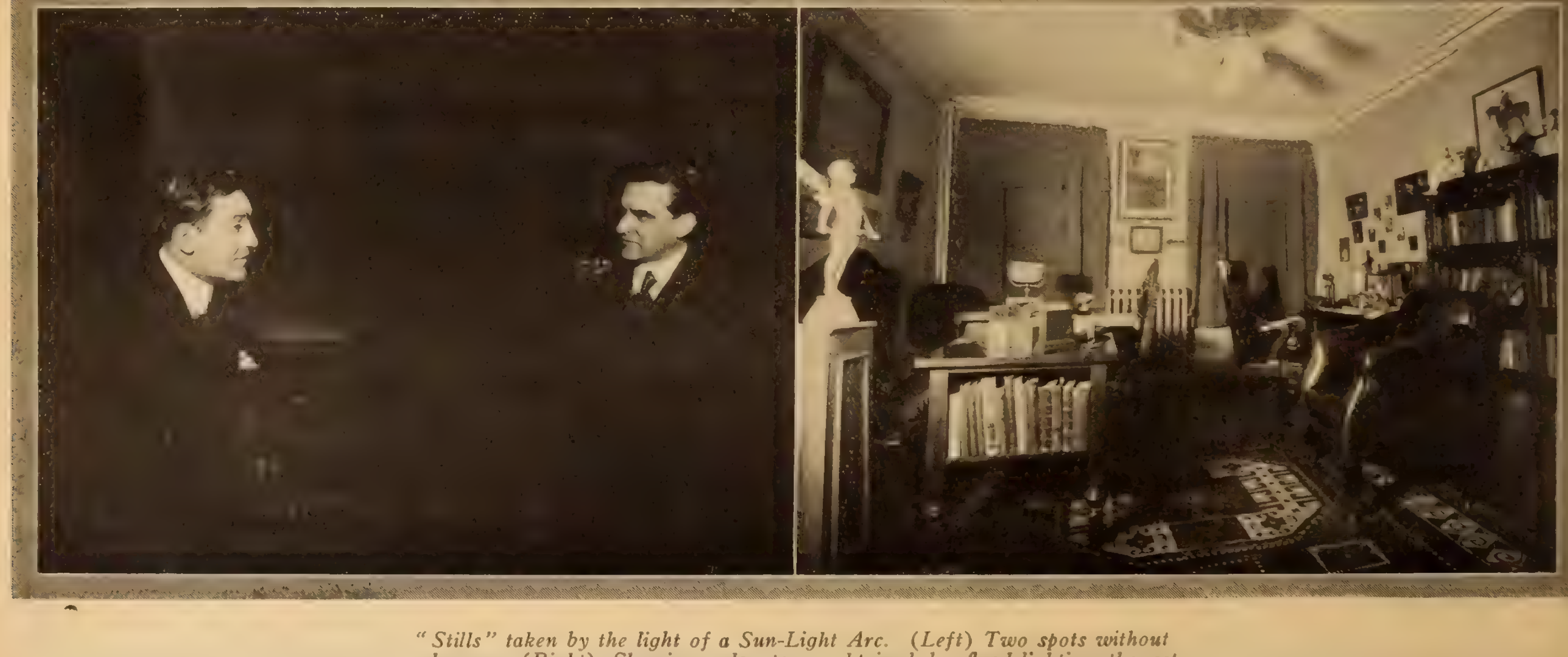
It is based on flat illumination and side lighti so it would be necessary to use a larger st than the chart calls for when photographing wi the sun in front of the camera. On exteri work, the photographer should make constant u of reflectors to soften shadows and light up fac when blacklighting scenes and wherever there a heavy shadows. The following table gives tl percentage of light reflected by various mediun though the figures are merely approximate.

Mirror	95
Aluminum paint	87
White blotting paper	82
Ordinary white paper	70
Newspapers	50 to 60
Yellow wall paper (clean)	40
Blue paper	25
Brown paper	13
Chocolate paper	4
Black paper or cloth (dull)	1
Black velvet	0

This table is interesting if only to illustrate the absor tion of light by various objects and explains the use black velvet when some portion of the film is not to b exposed, as in making double exposures, etc.

Out on location, the lens hood becomes mor important than ever and there are often time when this must be supplemented either by a adjustable sunshade mounted on a movable arn in front of the camera or by anything else t keep the direct rays of the sun off the lens. I is possible to shoot directly at the sun when i is low enough to see both it and the horizon o the focusing screen and moonlight effects ar sometimes secured in this way. Exposure shoul be made (in clear weather) with full shutte opening, a No. 3 ray filter (when sun is stil bright) and about f6.3—f8 stop. But no rule ca be laid down for such work. Experiment and make tests. As a general thing moonlight and sunset effects are best made with the sun behind a small cloud or hidden by some object as a tree, when no ray filter is needed.

(To be continued)



"Stills" taken by the light of a Sun-Light Arc. (Left) Two spots without beams. (Right) Showing color tones obtained by flood-lighting the set

(Patents Pending)

Price of Machine, Complete, $16.50
Including 10 Sticks of Compound

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine
WERNER FILM PROTECTOR MFG. CO.
Keep in a Cool Place
Price, $1.00

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Over 1000 in Use

A SMALL INVESTMENT—LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
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Saves the film from having **Oil** squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and **positively will not** spread wax onto the picture.

Wax always in position. Requires no adjusting.

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.

The Werner Film Protector Manufacturing Co., Inc.
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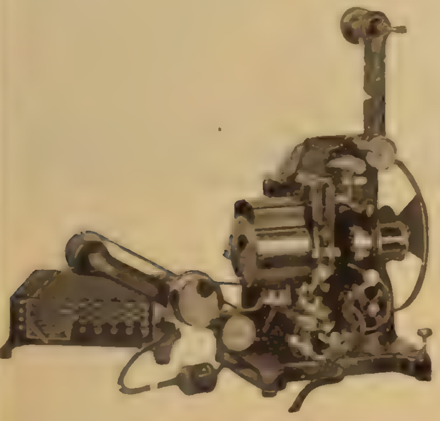

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Weighs only 23 lbs. Fits in a small case. Operates from any light socket. The wonderful T4 lamp (just perfected for us) gives from 3 to 4 times the illumination formerly obtainable. Uses less than 100 watts in lighting 12 ft. picture at 75 feet. Motor drive and rewind at variable speed.

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EASTMAN KODAK COMPANY
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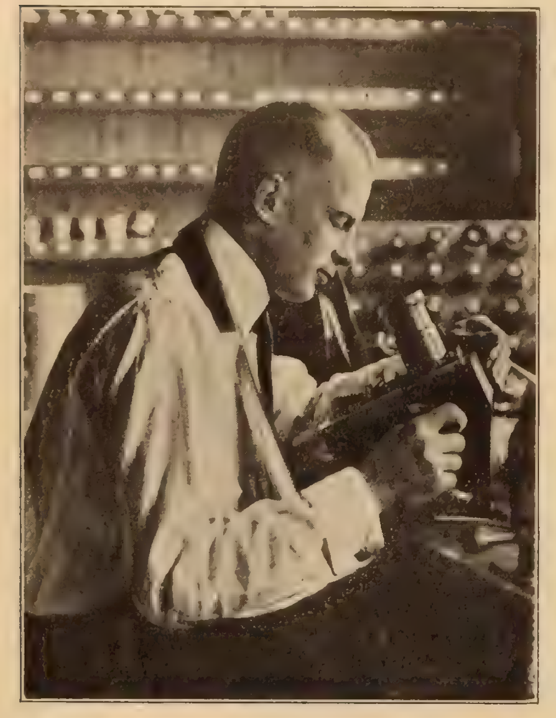
Blanchard Invents New Machine

DUDLEY T. BLANCHARD, Superintendent of the Cutting Room and Laboratories of the National Film Corporation's Production plant in Hollywood, has just completed the ingenious invention of a director's film inspection machine which promises unlimited possibilities of usefulness in the motion picture industry.

The machine is used in the cutting room for the purpose of matching long shots and close-ups and for the proper placing of titles without the necessity of leaving the cutting table and projecting the picture upon the screen.



Dudley Blanchard using the special cutting projector which he invented

Experts who have examined the invention declare that by this comparatively simple device the time required for the editing of a film can be reduced one-third to one-half and also making it unnecessary ever to change the placement of a title.

A number of different machines have been made and tried out for this purpose but all have proved inadequate. Blanchard's device, with its electrical attachments, renders the work rapid, accurate and practical.

"Daddy" Daley, one of the first camera men in the profession, built the machine under the supervision of the inventor.

Young Blanchard, who, by the way, is the son of F. W. Blanchard of this city, has already applied for patents in the United States and Europe.

French Camera Record Nothing New

MOTION pictures taken at the rate of 50,000 a second as a report from France last week chronicled, is by no means a new triumph in cinematography, according to Early Emlay, inventor of the new Stereospeed motion picture camera, and perhaps America's greatest authority on high speed photography. In fact, says Mr. Emley, American laboratories long ago photographed objects under the same circumstances mentioned in the French cable, and, if not at so great a speed, could easily have duplicated and surpassed it. Several laboratories are right now equipped to be able to reach a speed of 100,000 photographs a second, he adds.

In discussing the French experiment, Mr. Emlay said: "While the report that French scientists have performed a mechanism possible of making 50,000 photographs a second might center a new record along these lines, the method used is based upon an old theory: that of exposing a continuous strip of highly sensitized negative by mean intermittent light sparks which are set in a t dark room.

"Experiments of this kind have been success carried out in many of our own colleges here i United States. An example of this sort of pl graphy was displayed here several years ag Pathe, one showing a bullet leaving a gun entering a four-inch plank.

"If my recollection is correct, the Pathe posure was made at the rate of 15,000 pictu second, but I was told by Mr. Zecca, then tech director for Pathe in France, that they could easily made double that amount of exposure they so constructed the contact wheel (which the frequency of light) to a greater degree.

"The method used in making these high s pictures is rather simple. A large drum is ployed over which is belted a strip of neg This passes before an aperture in front of whi a lens. With this drum layers of brass are s the proper intervals by a proper insulation brush or contact point is connected with a h actinic light in front of the lens and control intermittency, or light flash, because of the pa over from one brass leaf to the insulation.

"This method is not of a general use by re of the fact that the actinic light produce described is not powerful enough for an exte illumination and must be confined to small o and a dark room exposure."

Again We Say, Welcom

ENCLOSED find blank for membership in M. L. I noticed in a recent issue whe lady had been assistant to her husband, and have been doing the same kind of work for past year I decided to send in for member (Mrs. Ethel Summit.)

[Ed. Note:—Glad to see that the women getting interested in the work we are tryin do. Naturally they are many times welcome. Summit's membership card, button and labels been sent her already.]

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It is the Society for the Prevention of Cruelty to Projectors.
Members of that Society don't mistreat Projectors with oil that makes them sick and shortens their lives—
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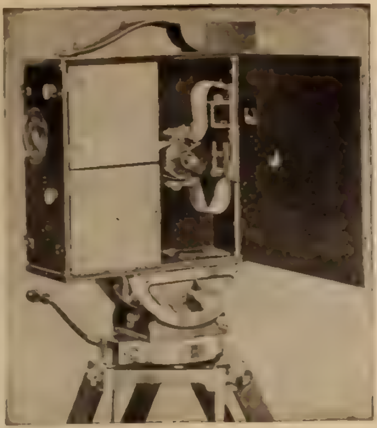

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New model Precision ball bearing tripod

$165.00

Everything for the production of pictures at the RIGHT PRICES at

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FILM

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Right photographically. Will not go to pieces in the projector.

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MANUFACTURING CO.
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Oplex Signs are signs of striking contrast —raised snow-white letters on a dark background in the daytime, at night solid outlined, clean-cut letters of light standing out from the darkness.

This means an Oplex Sign has maximum pulling power twenty-four hours a day, that it is a sign that can't be missed and that it will lend an atmosphere of distinctive refinement to any show house.

Another reason for choosing an Oplex Sign is that you can take advantage of Oplex interchangeable unit letters—the regular Oplex characters mounted on metal panels of uniform size, so the sign can be changed at will; it only takes a few minutes. All that is necessary is to take out one set of letters and put in another. No wiring to change.

Full information in regard to Oplex Signs and Oplex Interchangeable Unit Signs will be sent upon request. Also a sketch showing how your sign will look.

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Cue Sheets Latest Hits MUSIC Musical Equipment

The Fotoplayer Well Adapted to Theatres

THE musical requirements of theatres vary from the piano and violin, or trap drummer, through the average small theatre orchestra, up to the full symphony requirements of motion picture palaces.

From the efforts to meet the musical necessities of small theatres, with a single instrument, the pipe organ was installed, either frankly, under its own name or as a "unit orchestra" giving the mesmeric impression of suggested qualities it did not always contain.

The American Photo Player Company, Manufacturers of the Famous "Fotoplayer" recognizing the Exhibitor's valuation of the greater importance of music, for recitals and interpretative qualities, conceived and successfully built and installed the "Robert-Morton Orchestral Organ."

The number of these instruments used in the better class of theatres has justified the tonal and mechanical qualities of the Robert-Morton from an artistic and engineering standpoint.

With all their capabilities, the smaller Robert-Morton instruments are no more difficult to handle than the Fotoplayer, nor are the larger ones, except that a wider knowledge of orchestration is required to use intelligently the wealth of orchestral tone provided—which is the same as saying that it takes a better man to conduct a forty-piece symphony orchestra than the average Theatre Conductor, who may be perfectly at home with eight or ten pieces.

Standardization and factory management have permitted immediate availability for delivery of these organs and they are built in such form that it will be possible to install them in the average theatre, without the extensive and frequently expensive rebuilding operation which has usually been necessary to accommodate a theatre organ.

The power and versatility of a symphony orchestra in all its majestic grandeur is faithfully reproduced—not only by the tone of the individual instruments represented, but by the wonderful interpretation of combinations of groups of instruments under the absolute control of one player, who finds himself in the position of a Conductor with the advantage that he possesses the ability to execute the music before him in strict accordance with his own interpretation and without the element of fallibility, including diverse temperaments and inattention on the part of a number of orchestral players.

Review of Latest Musical Compositions

1—"Some One Like You," waltz song from the Broadway success "Angel Face." (T. B. Harms.)

2—"The Kewpie's Rendezvous," a caprice by Kempinski, suitable for neutral and light love scenes. (Belwin Inc.)

3—"Behind Your Silken Veil," a fox trot by Vincent Rose, writer of "Tell Me Why." Mr. Rose claims that it is the best melody he ever wrote. (Sherman Clay & Co.)

4—"Yearning," a beautiful fox trot. (T. B. Harms.)

5—"Beautiful Nights," by Valala Lucia, a most dreamy and beautiful waltz with an original melody. (Chas. K. Harris.)

6—"Africana," by M. L. Lake, a new "Booster," characteristic dance. (Carl Fischer.)

7—"Hunkatin," by Sol P. Levy, writer of "That Naughty Waltz" and "Why?" "Hunkatin" is an extraordinary half-tone one-step, with lots of "pep" lately published for vocal. (Belwin Inc.)

Reserved Seats $2.20

"RESERVE SEATS $2.20"! You can hear this announcement practically every day in the lobby of the Capitol theatre, Broadway and Fifty-first street, New York City.

I often heard it and was under the impression that it is nothing but fictitious advertising. After all the Capitol is only a motion picture theatre, so I made up my mind to cease being an exterior spectator and investigate the matter.

I paid my "$2.20," saw and heard a beautiful show. Two weeks later I saw the same picture at a down town theatre for 20c, including the war tax. Mr. Exhibitor, for $2.20, I saw and heard; for 20c I only saw things. Please get this: I had to pay $2.00 for hearing things.

What are your patrons hearing? "Candy! Ice Cream! Chocolate!" or a musical program in keeping with the action and atmosphere of the entire show? Of course not everybody can afford to employ Symphony Orchestras, but the least you can do is to try and be better than your neighbor. All these common nickel reminiscences can easily be eliminated. Every exhibitor can build in miniature what a big fellow in the big town is building in reality.

Competition in business is the greater factor than necessity, in encouraging new inventions in the life of a nation. Competition is the only factor able to create such institutions as the Capitol, Rialto, Rivoli, and Strand of New York City, N. Y., Grauman's, of Los Angeles, Cal., and many other monuments of modern showmanship. But this is no reason why exhibitors should resign to phlegmatic sameness in localities where competition is not a factor. There are other things of sufficient importance to encourage men to create and build. For your own satisfaction, and as a human being, it is your duty to live up to the trend of modernism. The maintenance of the old nickel picture system only stumps the growth of the vine sensibilities that slowly but surely will predominate the present generation, and all those exhibitors not keeping in step with the progressive development of their patrons will soon find themselves among the "have beens" of their profession. The same formula applies to every branch of life. Keep it up or take a back seat. I admit that the picture is the center of attraction, but take the most beautiful diamond, its the setting that makes it desirable and attractive.

Mr. Exhibitor, the best piece of meat can be served in the form of hash. How are you serving your patrons? —THE EDITOR.

Sam Fox Novelties

THERE is no necessity of dwelling upon the fact that the Sam Fox publications established themselves as indispensable to musicians who are striving to appropriately accompany pictures.

The editor of these columns has only one criticism regarding Sam Fox publications, and that is, there are not enough of these excellent numbers published. Five numbers recently added to their catalog follow:

"Dancing Nymphs," by Brane, a 2/4 Allegro Moderato Intermezzo which is in the strictest sense of the word musically representing what its title implies.

"Love Letters," by Jackson, a charming Moderato Concert waltz, one of those numbers which should be in the library of every progressive musician. There are many waltzes on the market but very few have animato movements and can be synchronized to action of the picture without destroying its musical value. "Love Letters" fully responds to the above.

"Devotion," by Deppen. The name of Deppen coupled with the standard of Sam Fox should really be sufficient to induce every musician to avail

Exterior view of Robert Morton Works at American Photo Player Company, Vans Noys, California.

Corner of the Action Room where the Fotoplayer is made.

Jesse Crawford at the Console of the Robert Morton Orchestral Organ in the California Theatre, Los Angeles.

COLISEUM
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The ROBERT-MORTON

a reproduction of the Symphony Orchestra

Organ Supremacy

The successful introduction of the Robert-Morton Organ in the higher class theatres throughout the country has justified the genius of its builders.

The Robert-Morton Organ combines the majestic grandeur of the Pipe Organ with the variety of tone color produced by a full Symphony Orchestra—the ideal combination of musical expression for picture accompaniment.

Organists playing the Robert-Morton praise its unique construction, scientific blending of tone and ease of operation, enabling the performer to be in absolute harmony with the mood and action of the story.

Exhibitors interested in the economic feature of their music will find the Robert-Morton equally successful for solo work and its ability in filling out an orchestra.

There is a representative in your Territory.
Send for the Robert-Morton Story.

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The American Photo Player Co.

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109 GOLDEN GATE AVENUE

himself of a copy of this exceptional melodious and well-constructed composition. It is a moderato con. moto of neutral character and one of those numbers of which scores can be used in one single picture.

"Blue Bells," by Zamecnik, a light 6/8 composition which represents another addition to the many wonderful compositions Mr. Zamecnik has written. It is not the greatest he has written but certainly among the best.

"Think Love of Me," by Grey, a song which has already met with great popularity and is being featured by the most famous artists in the country. This number is a slow melodious movement wonderful and adaptable for love scenes, dramatic and pathetic situations.

This column was inaugurated for the purpose offering musicians helpful suggestions and amo the many things we suggest, we believe that t best suggestion we have ever made is this: G every number mentioned above, from the neare music dealer, and if you want special advice at a time write "The Music Editor, Motion Pictu News or the music house you are dealing with.

"THE HEART OF A GYPSY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (1 minute and 30 seconds), until—S: At Screening.

2—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes and 30 seconds), until—T: "Green Terrace, the home of."

3—"Lovelette" (Allegretto), by Levy (2 minutes and 15 seconds), until—S: Close up of child with ball.

4—"Gypsy Fantasia," by Jerwitz (2 minutes and 5 seconds), until—T: "The Gypsy Camp, where."

5—"Gypsy Rondo" (Allegro), by Haydn (4 minutes and 15 seconds), until—T: "Get off my property."

6—"Gypsy Serenade," by Nehl (2 minutes and 5 seconds), until—T: "Like Arabs they."

7—Theme (1 minute and 20 seconds), until—T: "I borrowed that from."

8—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 50 seconds), until—T: "With evening came."

9—"Sinister Theme" (for scenes of impending danger), by Vely (3 minutes and 30 seconds), until—T: "I see a caravan going."

10—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 50 seconds), until—T: "At news that Rosalind."

11—Continue pp. (40 seconds), until—T: "I knew people loved each."

12—"Gypsy Life" (Characteristic), by Koelling (2 minutes and 40 seconds), until—T: "With the night came."

13—Theme (1 minute and 35 seconds), until—T: "Surely you have aright."

14—"Dramatic Reproach," by Berge (2 minutes and 20 seconds), until—T: "You saw him climb."

15—"Dramatic Suspense" by Winkler (1 minute and 35 seconds), until—T: "Breakfast time next."

16—"Dramatic Agitato" (for general use), by Hough (1 minute and 50 seconds), until—T: "I must stop him before."

17—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes), until—T: "Dane forgot that his wife."

18—"Misterioso Agitato" (descriptive), by Smith (2 minutes and 25 seconds), until—T: "My danger is yours."

19—"Erl King" (Dramatic Mysterioso), by Schubert (2 minutes and 10 seconds), until—T: "When morning came once more."

20—"Lento Allegro," by Berge (2 minutes and 5 seconds), until—T: "The Coroner's inquest."

21—"Andante Appassionato" (depicting dramatic emotion), by Castillo (4 minutes and 5 seconds), until—T: "The trial."

22—"Misterioso Dramatico" (depicting mystery and agitation), by Borch (2 minutes and 10 seconds), until—T: "Where were you between."

23—Theme ff (50 seconds), until—S: After the trial.

THE END

"SEALED HEARTS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach," by Irene Berge

1—Theme (2 minutes and 50 seconds), until—S: At Screening.

2—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 55 seconds), until—T: "Yes, Grace, come right.

3—"Dramatic Conflict" (Hurry Heroique) , by Levy (3 minutes and 5 seconds), until—T: "May the day come when you."

4—"Dramatic Suspense," by Winkler (1 minute and 20 seconds), until—T: "I am not your father."

5—"Serenade" (Moderato), by Widor (2 minutes), until—T: The straight road.

6—"Cupid's Frolic" (Moderato), by Miles (1 minute and 40 seconds), until—T: And for the first time.

7—"Finale Allegro" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: Faithful to his pact.

8—"In Lover's Lane" (Mel. Allegretto), by Pryor (4 minutes), until—T: Marchbands becomes another.

9—"Love Song" (Dramatic), by Flegier (3 minutes and 50 seconds), until—T: ' 'I refuse to be a chattel."

10—Theme (2 minutes and 30 seconds), until—T: "Will your failure mean?"

11—"Lost Spring" (Dramatic), by Flegier (2 minutes), until—T: And mid days that were.

12—"Stampede," by Simon (1 minute and 30 seconds), until—T: "Then you're going mad."

13—Organ improvise to action wedding march (1 minute and 25 seconds), until—T: The bargain closed.

14—"Impish Elves" (Intermezzo), by Borch (3 minutes and 30 seconds), until—T: An empty honeymoon.

15—Theme (1 minute and 10 seconds), until—T: And though the air was.

16—"Why?" (Ballad Fox Trot), by Levy (1 minute and 45 seconds), until—T: From her and every.

17—Continue pp (1 minute and 55 seconds), until—T: "She married for his."

18—"Dramatic Agitato" (For general use), by Hough (1 minute and 5 seconds), until—T: "You are making a laughing."

19—"Dramatic Tension" (For general use), by Levy (3 minutes and 50 seconds), until—T: And the dawn that followed.

20—Theme (1 minute and 45 seconds), until—T: "It is the end, I am."

21—"Dramatic Tension" (For strong tense emotional scenes), by Shephard (3 minutes and 45 seconds), until—T: "Let me go with you."

22—"L'Adieu (Dramatic), by Karganoff (2 minutes and 20 seconds), until—T: The House of Torture.

23—"Cavatine" (Dramatic), by Bohm (2 minutes and 30 seconds), until—T: To whom God's most.

24—Theme ff (1 minute and 5 seconds), until—T: "It is just as I feared."

THE END

"THE OAKDALE AFFAIR"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mood Pensive" (Andante Moderato), Applefield

1—"Slumbering River" (Allegretto Moderato), by Stewart (2 minutes), until—S: At Screening.

2—Theme (2 minutes), until—T: Gail Prim, Jonas' daughter.

3—"Dramatic Tension," by Andino (3 minutes and 30 seconds), until—S: When Gail reads letter (auto effects).

4—"In the Ruins" (Andante Grave), by Kempinski (2 minutes and 30 seconds), until—T: In the nearby town of.

5—"Dramatic Tension," Andino (2 minutes and 30 seconds), until—T: A Knight of the road.

6—"Canterbury Bells" (Capricious Annette), by Tonning (1 minute and 30 seconds), until—S: When scene fades to restaurant.

7—"Mysterioso No. 3," by Minot (1 minute), until—S: When Gail climbs balcony.

8—"Allegro Agitato No. 8," by Andino (3 minutes), until—S: When Gail makes noise.

9—"Dramatic Tension," by Borch (3 minutes), until—T: The general.

10—"Storm Furioso," by Minot (2 minutes and 30 seconds), until—S: When tramp looks at sky (storm effects).

11—Theme (3 minutes), until—S: When tramp sings.

12—"Agitato No. 49," by Shephard (1 minute and 30 seconds), until—S: When chauffeur stops car (shot).

13—"Gruesome Mysterioso," by Borch (3 minutes and 30 seconds), until—T: "It is a man's body" (clanking chain).

14—"Dramatic Suspense," by Winkler (2 minutes), until—T: "I thought you were."

15—"Agitato No. 6," by Kiefert (3 minutes), until—S: When Gail hears noise.

16—"Galop No. 7," by Minot (1 minute), until—S: When Gail leaves house.

17—"Eccentric Comedy Theme," by Roberts (5 minutes), until—T: "I am taking the kid's."

18—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes), until—T: Clem Burton, a city.

19—"In Flowerland" (Valse Intermezzo), by Golden (2 minutes and 30 seconds), until—T: "There was a big jewel."

20—"Camelia" (Andante Moderato), by Tonning (3 minutes and 15 seconds), until—T: "It's the bear and he's."

21—Theme (2 minutes and 15 seconds), until—T: "I can't believe you are."

22—"Frills and Furbelows" (Rondo Rococo), by Crespi (1 minute and 30 seconds), until—T: The magic road to anywhere.

23—"Gypsy Life Waltz" (5 minutes), until—T: Leading whither.

24—"Hurry No. 33," by Minot (3 minutes), until—S: When boy detective sees gypsies (auto effects—shot).

25—"Dramatic Tension," by Shephard (3 minutes), until—S: When detectives arrive.

26—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: "They're after that reward."

27—Theme (1 minute and 30 seconds), until—T: "This ain't no place for."

28—"Agitato No. 37," by Andino (2 minutes), until—T: When crowds gather.

29—Theme (1 minute and 45 seconds), until—T: "Daddy, daddy."

30—"Clematis" (Moderato poco agitato), by Tonning (3 minutes), until—S: "He can go, but if."

31—Theme (1 minute and 45 seconds), until—S: When Bridge joins Gail.

THE END

"LOMBARDI, LTD."

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricious Allegretto), Vely

1—That Naughty Waltz (a la jazz), by Levy (3 minutes), until—S: At screening.

2—La Ballerina (Schottisch Characteristic), by Johnstone (2 minutes and 15 seconds), until—T: "I'll speak to him now."

3—Birds and Butterflies (Allegretto Capricioso) (Theme), by Vely (3 minutes and 15 seconds), until—T: "Me no feel like."

4—Bluette (Allegretto Grazioso), by Sanford (4 minutes), until—T: "There are so many outstanding."

5—Eccentric Comedy Theme, Roberts (1 minute and 30 seconds), until—T: "You are da new mannequin."

6—Air de Ballet (Allegretto Moderato), by Borch (4 minutes), until—S: When Daisie is put on (telephone bell).

7—Oriental fox trot (1 minute and 30 seconds), until—T: "Tell-a to me."

8—La Comedienne (Moderato Caprice), by Hosmer (2 minutes and 30 seconds), until—S: When Ricky talks to Daisie (telephone bell).

9—Flirty Flirts (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until—T: "Phyllis Manning, Strohm's."

10—Theme (2 minutes and 45 seconds), until—T: "You are wonderful, Tito."

11—Sleeping Rose (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: "Then came the night of the."

12—Andante Pathetique, by Berge (1 minute and 15 seconds), until—T: "Dees-a little girl, Lida."

13—Dramatic Tension, by Andino (1 minute), until—T: "Gee, you're lucky to have."

14—Poeme Symphonique, by Borch (3 minutes), until—S: When Phyllis meets Tarrant.

15—Vampire Theme (Dramatic), by Levy (1 minute and 30 seconds), until—T: "Tarrant usually accomplishes."

16—Gay Butterflies (Allegro Giocoso Caprice), by Gregh (2 minutes and 30 seconds), until—T: "I picked-a dees."

17—Theme (2 minutes and 30 seconds), until—T: "Rickey, you've been here."

18—Camelia (Andante Moderato), by Tonning (3 minutes and 30 seconds), until—T: "That young woman."

19—Bleeding Hearts (Andante Sentimento) ,by Levy (2 minutes and 45 seconds), until—T "Nora, Nora, bambino."

20— Theme (2 minutes and 30 seconds), until—T: "I may be able to get."

21—Intermezzo Irlandais (Moderato), by Leigh (5 minutes and 15 seconds), until—S: When Tito leaves Hoddy's office.

22—Dramatic Reproach, by Berge (1 minute), until—T: "I am going away for a little."

23—Dramatic Agitato, by Hough (2 minutes), until—S: When Tito sees keys.

24—Silent Sorrows (Andante Pathetique), by Borch (4 minutes and 30 seconds), until—T: "Closing hour."

25—Dramatic Narrative, by Pement (1 minute and 45 seconds), until—T: "My poor leetle Lida."

26—Theme (1 minute), until S: When Lida leaves.

27—Serenade Romantique (Moderato Serenade), by Borch (5 minutes and 15 seconds), until—T: "In spite of the thirty."

28—Theme (3 minutes and 15 seconds), until—S: When Nora joins Tito.

29—A La Mode (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "I am not a chauffeur."

30—Theme (1 minute and 30 seconds), until—T: "I got-a great inspirash."

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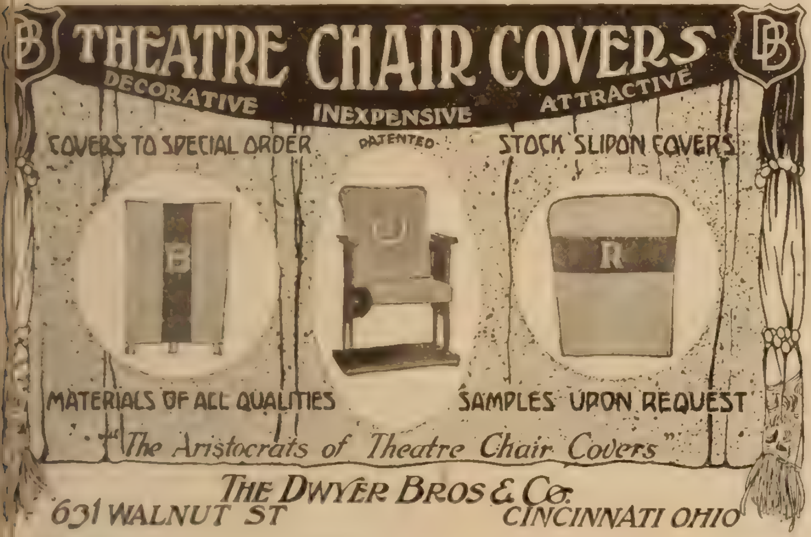

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"THE CLIMBERS"

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Theme: "Love Me" (Ballade Sentimentale), Zamecnik

1—Theme (1 minute and 45 seconds), until—S: At Screening.
2—"Fairy Phantoms (Allegretto Grazioso), by Friedman (1 minute and 15 seconds), until—S: When Ned watches Blanche.
3—Theme (1 minute), until—T: "And so friendships begin."
4—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until—T: "At the Silver Beach Inn."
5—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When fisherman reaches hotel.
6—"Rose Leaves" (Andante Moderato), by Ashleigh (2 minutes and 30 seconds), until—T: "You are my whole life."
7—"Serenade Romantique" (Romance Moderato), by Borch (3 minutes and 15 seconds), until—T: "The Climbers have discovered."
8—Theme (2 minutes and 15 seconds), until—T: "First come, first served."
9—"Slumbering River" (Allegretto Moderato), by Siewert (3 minutes and 15 seconds), until—S: When Dick gets check.
10—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "On the drive home Dick."
11—Popular one-step, Segue to Theme (Flash only), (2 minutes and 30 seconds), until—T: "His friend and rival" (wave effects.)
12—Organ improvising (1 minute and 30 seconds), until—T: "And so they are married."
13—"Sinister Theme," by Vely (3 minutes), until—T: "Time brings to Blanche" (telephone bell.)
14—"The Blushing Rose" (Andante Serenade), by Johnson (1 minute and 30 seconds), until—T: "But Blanche, I can't go."
15—Theme (1 minute and 15 seconds), until—T: "Always just the one word."
16—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 15 seconds), until—S: When scene fades to Climbers.
17—"Reverie" (From Pathetic Suite), (4 minutes and 15 seconds), until—S: When Blanche enters father's room.
18—"Elegie" (From Pathetic Suite), (3 minutes and 15 seconds), until—T: "There is no income."
19—Theme (1 minute and 30 seconds), until—S: When scene fades to Blanche.
20—"Dramatic Narrative" by Pement (2 minutes and 15 seconds), until—S: When Dick takes drink.
21—Theme (3 minutes and 45 seconds), until—S: When Aunt kisses Blanche.
22—"Budding Spring" (Romance Moderato), by Platzman (2 minutes and 15 seconds), until—T: "And then one night."
23—"Nocturne" (From Chopiniana Suite), (1 minute and 45 seconds), until—T: "Blanche I have heard some."
24—"Serenata" (From Chopiniana Suite), (3 minutes and 30 seconds), until—T: "Please come down presently."
25—Theme (2 minutes and 30 seconds), until—T: "I want to make."
26—"Dramatic Tension," by Andino (3 minutes), until—T: "I am ashamed Blanche" (storm effects).
27—"Gruesome Misterioso," by Borch (1 minute), until—T: "Why don't you speak?"
28—Wedding March (1 minute and 30 seconds), until—S: When scene fades to automobile.
29—"Adagio" (From Tragic Suite), (2 minutes), until—T: "Your son-in-law Mr. Trotter.
30—Cradle Song (From Tragic Suite), (2 minutes and 30 seconds), until—T: "Keep this scandal quiet."
31—Theme (1 minute), until—T: "By George I haven't."
32—"Dramatic Tension," by Shepherd (1 minute and 30 seconds), until—T: "So I have caught you."
33—Theme (2 minutes and 30 seconds), until—T: "Ned, dear hearts do not."

THE END.

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"Too Much Johnson"

(Paramount-Artcraft)

"TOO Much Johnson" betokens William Gillette. The power to weave an extraordi- rily complicated plot makes this a comedy above e average in rapid occurrence of hilariously unny scenes and in the judicious use of a few haracters. The hero allows the meddling mother- law to figuratively hang herself by giving her oo much rope. In this instance the marriage con- act with a fire-eating Mexican ranch owner, hich the mother-in-law thinks is a deed and in- sts on signing, may be cited as provoking mirth om any audience.

Adele Farrington is good as the Mother-in-law nd Monte Blue as Breezy, the young friend of e hero. Elsie Lorimer's work is also worthy of ote.—CHARLOTTE DANTZIG.

Reviewed at Newman Theatre,
Kansas City, Mo.

"Luck of the Irish"

(Mayflower–Dwan Production—6700 Feet)

AN interesting melodrama with worlds of action and a speedy advancing plot, bright- ned by clever comedy situations and witty sub- tles. The interest grows from the clever intro- uction of an Irish plumber's romance with a hool teacher and through nearly seven reels the spense is well maintained. The story opens ith the plumber watching feet pass his basement hop window in New York, and then, through a ook's tour taking in Venice, Cairo, Singapore and ongkong, gives opportunity for a big variety of onderful settings and a wide range of thrilling xperiences, none of which are overdone.

James Kirkwood is great as Grogan, the umber, and should continue as an actor instead f directing. Ward Crane, the heavy, a newcomer the screen; Anna Q. Nilsson and Harry North- up, are the other principals of a convincing cast.

"Luck of the Irish" proved to be one of the ree most popular features shown at Grauman's, ith the week's receipts greatest to date.—CARL ESSON.

Reviewed at Grauman's Theatre,
Los Angeles.

"Two Weeks"

(First National)

CONSTANCE TALMADGE has a light and frothy bit of entertainment in "Two Weeks," ut it makes good entertainment for the "tired usiness man" and anyone else who doesn't wish think. Also it has been spiced up with some idnight bathing in a quiet lake in which Constance permitted to pose in a one-piece bit of bathing oods.

The story is not original but the role is one in hich the star appears at her best. She is a saucy nd pert chorus girl who means nothing wrong with her frivolities. A wealthy young aristocrat becomes violently enamoured and Constance tolerates him because of his influence with the theatrical world. He backs her in a play and she becomes a star. His violent advances cause her to flee from his estate and by chance she enters the home of three bachelors, two old and out of the running and the third a cynic. Of course she unconsciously wins him, falls in love herself and deserts the stage. Her stay of two weeks in this house gives the play its title.

Conway Tearle as an author who doesn't believe in woman, plays opposite Miss Talmadge. Templar Saxe and George Fawcett, as the two other bachelors, are true to type while Tom Cameron, as the butler, and Reginald Mason as the aristocrat do all that is expected of them.

There are several elaborate settings and the photography is excellent.—FRED T. GRENELL.

Reviewed at Adams Theatre,
Detroit, Mich.

"What's Your Husband Doing?"

(Ince-Paramount-Artcraft)

ALTHOUGH not as good as "Twenty-three and a Half-Hour's Leave," this is a genuinely good comedy, with originality, and the Ince touch. The combination of Doris May's piquancy and Douglas MacLean's refreshing personality, together with the clever situations, make the production interesting at all times.

The paths of two wives who want to make a world filled with alimony-seeking women and siren correspondents safe for two innocent young lawyer husbands, are crossed by young wife No. 3, who wrongly suspects her spouse of infidelity. All go to an inn on the same evening—but not in family groups. A raid results in the final scenes being laid in jail, Lawyer husband on the bench in the absence of golf playing husbands, trying the wives. —CHARLOTTE DANTZIG.

Reviewed at the Royal Theatre,
Kansas City, Mo.

"The Garage"

(Fatty Arbuckle Comedy—Two Reels—Comique-Paramount)

FATTY ARBUCKLE'S newest comedy, "The Garage," doesn't carry the inspiration in its idea that was found in its immediate forerunner, "The Hayseed." Consequently it is weak in comparison. Where Fatty caught genuine humanity even though it was burlesqued in the previous issue, this time he employs tried and true slapstick methods. And the picture follows too closely on the heels of the other to make its values appreciated, granting that it has any of these in the first place. Fatty belongs in subjects of rural life. He is supreme in delineating the country yokel and in his treatment of the character he has always approached the bulls-eye of truth. The genuine clever comedy is that which can exploit life with reasonable genuineness, colored of course with a vein of satire. That is where "The Garage" is lacking. True it generates a certain amount of humor. But that is to be expected with an Arbuckle piece.

The point is he is capable of offering us better achievements—achievements which his imitators cannot duplicate. Anyone who poses as a comedian on the screen could appear quite as acceptable as Fatty here. Still he acts the dunce enough to make himself original. You look upon him as the hostler of a garage—the man of all-work. The fun is derived from a pail of water, a hose, a flivver or two, and the mechanics that make these machines fall to pieces—and, of course, a slippery road. The hose is played upon Buster Keaton and likewise upon Fatty. It is slapstick any way you look at it.

Playing at three New York theatres simultaneously, we noticed that the piece roused the risibilities of the spectators to loud and emphatic appreciation. So it must be called a success. The humor is not spontaneous because it is conceived with labor—labor which does not spring forth from any inspiration. The laughter is gained through the employment of practical jokes and stunts, but it is not continuous laughter, at least, not in the New York theatres. Some spectators exploded—some always will when a comedian finds his feet have left him.—*LAURENCE REID.*

"Hungry Lions and Tender Hearts"

(Sunshine Comedy—Two Reels—Fox)

THIS Sunshine Comedy is going to attract a lot of attention because of its employment of lions to help out the comedians and the girls. Of course it doesn't present any story beyond the familiar idea of the "chase." The chasing however is not done by grotesque cops or by any particular party who has been made the "goat" of the action. The pursuing methods are employed by a group of lions which turn everyone in the picture to flight. A particularly handsome beast acts the part of the leader, and he covers familiar ground in his journey. In exploiting him the director has thought up nothing original since the flighty members jump from one room to another—jump in and out of folding beds—jump up and down fire escapes—jump from house to house—and jump all over one another in avoiding the king of the forest. He is a good-natured animal and by his expression you wouldn't think he would hurt a fly. Before he catches the comedians a goodly share of property effects are destroyed.

Quite as much money is expended in making these comedies as in a five-reel feature. The action is naturally repetitious and because of its development the humor spends itself early. But one is too fearful for the actors to be worried about any absence of comical highlights. The funmakers practise trick falls and jumps on purpose—a factor which also conceals the spontaneity. Still it is interesting because of the lions. Every person and every animal connected with the comedy works hard to bring out its value. Among the players

(Continued on page 1127)

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last fifteen weeks arranged alphabetically as index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who h shown the picture and forwarded their opinions. And we also publisha final line fairly summarizing a consensus of all opinions received each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no act comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this depa ment will be found the "Flash-Backs," being comments on films released prior to October 4, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7)..........DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7)..........JAN. 17
"Great production of popular play and novel."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13)..........OCT. 25
"Will Rogers scores in quaint comedy."—M. P. News.
Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."
Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23)..........NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days."
Consensus—"Good picture, big puller."

ARE YOU LEGALLY MARRIED (ELK PHOTOPLAYS, INC.) CODY-THEBY (OCT. 5)..........OCT. 4
"Interesting moments on a vital theme."—M. P. News.

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27)..NOV. 1
"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16)..........NOV. 22
"Picture is burdened with too much mystery."—M. P. News.
Exhibitor Comment—"This feature did not come up to expectations. Poor business two days."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14)..........JAN. 3
"Barriscale's latest has interesting moments."—M. P. News

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14)..........JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6)..DEC. 6
"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19)..........NOV. 1
"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS..........DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1)..........JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) DEC. 6
"Breezy role for Desmond in Western."—M. P. News.

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16)......NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days."
Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (Oct. 5)..NOV. 8
"Wholesome comedy drama is entertaining."—M. P. News.
Exhibitor Comment—"A fair production to average business two days."

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16)..........NOV. 8
"Humanities spoiled by illogical climax."—M. P. News.
Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14)....JAN. 3
"Will afford good average entertainment."—M. P. News.

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7)..........DEC. 13
"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD..........JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH..........NOV. 8
"Food for thought in this entertainment."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12)..OCT. 18
"Andersen scores in symphony of darkest Russia."—M. P. News.

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21)..........JAN. 3
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30)..........NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program with another feature to big business two days."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2)..........NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days."
Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2)..........NOV. 1
"A typical Francis Ford melodrama."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BO

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9)..........NOV
"Will suitably entertain majority."—M. P. News.
Exhibitor Comment—"A good picture. Big to average business two days. "Business big all week. Story very good, photography excellent throughou Production as a whole remarkably fine."

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12)..........OCT.
"An exquisitely charming comedy."—M. P. News.
Exhibitor Comment—"A good program picture. Fair business." "A very goo comedy drama nicely produced. Average business two days."
Consensus—"Average picture, average puller."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5)..........JAN.
"Norma Talmadge has story of shadows and sunshine."—M. P. News.

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23)..........DEC
"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) SPECIAL CAST (DEC. 21)..........DEC.
"Will entertain average audience."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST..........NOV.
"Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big busi ness four days."

DRAGON PAINTER, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (SEPT. 29)..........OCT.
"A drama of beauty and artistic values."—M. P. News.
Exhibitor Comment—"Star and story good, photography good. Big business on day, average five days and poor business one day."

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23)..........NOV.
"Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28)..........OCT.
"Pleasing light comedy with prize fight punch."—M. P. News.

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16)....NOV.
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Very pleasing picture, nicely produced. Star very we liked. Big business two days."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20).DEC.
"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28)..DEC.
"Spectacular appeal in this rich production."—M. P. News.

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).....NOV.
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business due to blizzard. Average business tw days." "Very good, big business."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27)..........NOV
"Rollicking farce makes satisfying picture."—M. P. News.
Exhibitor Comment—"A picture that is every bit as good as the play. Titles ar funny and stick to the originals. Patrons never stopped laughing from th time the cocktail scene started until the picture was over. First reel rathe slow. Big business." "Undoubtedly her best. Picture full of action an laughter and many funny situations. Good business for three days."
Consensus—"Good picture, good puller."

FALSE CODE, THE (KEENAN-PATHE) FRANK KEENAN (SEPT. 21).....OC
"Keenan has dominant role in interesting drama."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7)..........DEC.
"Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Plea ing story and good cast. Average business."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE..........NOV.
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11)..........DE
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9)..........NO
"Conventional story is rich in color."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL..........JA
"Gladys Brockwell takes up vampire's burden."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29)..........DEC.
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30)..........DEC
"This picture is just pleasantly entertaining."—M. P. News.

GAY OLD DOG,THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16)..........NOV.
"One of the most human pictures ever shown."—M. P. News.
Exhibitor Comment—"A fairly good feature but it ends badly. Title very mi leading. Big business two days."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30)..........NOV
"Satisfactory entertainment for majority."—M. P. News.
Exhibitor Comment—"Not up to standard. Poor business."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16)..........NOV
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business tw days." "Did not go strong first day at advance prices. The best Rex Beac picture since 'The Spoilers.'"
Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19)..........NOV.
"Will get by as mildly entertaining."—M. P. News.

Box Office Reports continued on page 1128

Advance Reviews of Features Given Pre-Release Showings

he captivating personality of Marvel Rae, who formerly one of the peaches of the Sennett l. Roy Del Ruth directed under the supern of Hampton Del Ruth.—LAURENCE REID.

"A Twilight Baby"

ury Lehrmann First National Exhibitors' Circuit—Two Reels)

HIS purports to be a "Hank" Mann starring vehicle, but as a matter of fact much of the riment, and that is quite some, is furnished by terrier "purp," a baby not over a couple of ths old and some of the most ingenious busi ever devised for a comedy.

here are really two pictures in a "Twilight y." The first has to do with what happened a "foundling" after it is abandoned by its nts and adopted by the "purp" we have men-, and made one of a rather large family of nine species. The manner in which this dog rms before the camera is good for both wonment and much hilarity.

he next episode begins with the "twilight y" grown up, "Hank" Mann having the role. picture then takes on the usual low comedy po and keeps going with plenty of pep and ch, with a lot of new stuff, until well toward last, when it degenerates somewhat into the "get by" class. However, so much has been wded into the film, especially in the first episode, ch is absolutely new and novel and mirth proing, that the production may be rated as one the best of slap-stick comedies to come through a long time.

Hank" Mann contributes to the fun making, ough some of his scenes sort of miss fire with The supporting cast is good and the camera k is especially fine. All in all, it is a comedy ch rates with the topnotchers and worth a mil of the majority of releases of its type placed n the market in the past couple of years.—S. DICKERSON.

"The Whirlwind"

ll Good Pictures Serial—15 Episodes—State Rights)

ERE'S a good one. In the reviewer's opinion it can play any house booking serials and e its patrons satisfaction. And exhibitors need be afraid to exploit it to the limit for it has necessary ingredients or as we say the "punch".

he story is there, it unfolds well, it is "chuck " of thrilling and daring stunts, the direction, tography and titles are up to standard and but not least it has the star, Charles Hutnson, who is supported by a splendid cast of ial actors, among whom are Edith Thornton, o plays the lead, Richard Neill, the heavy and rl Dane whose middle name ought to be "dareil." These actors are not only good types but itate at nothing, it seems, to give this serial nerve racking thrills.

nd we must not forget to mention that Joseph Golden, who has written and directed many ular serials is also author and director of this

es, it's a good one.—FRANK LEONARD.

"On Strike"

(Mutt and Jeff Cartoon—Fox)

UD FISHER, the creator of Mutt and Jeff, has struck off on a new path here in presenting his est animated cartoon. He has adapted himself the spirit of revolution by offering Mutt and f on strike. Yes-sir-ee, the two freaks have lked out of the canvas for higher wages. The cartoon is quite a departure from the usual presentation, since the artist is seen in the flesh. Mutt and Jeff call him up to announce that they have struck for an increase in salary, with shorter hours, and extra pay for overtime. Bud is independent enough to refuse their demands. He quietly informs them that they don't know when they are well situated.

But the freaks will not listen to reason. They attempt to draw a cartoon but find themselves without ink, pen, paper, desk or the other properties of a cartoonist's business. But Mutt draws a pen and Jeff draws the rest. In a moment of anger the tall fellow pours the ink all over his little companion, and then takes an erasing fluid and eliminates him. Of course it is up to Mutt to draw his pal and bring him back to life. The cartoon they conceive is wholly lacking in inspiration. Nevertheless it is booked by an exhibitor, and the two freaks hide behind an orchestra chair to learn its reception. And they discover to their sorrow that their work is a poor substitution for the tried and true material of Mr. Fisher's. The result is they are glad to enter his employment again. This is a novel cartoon, the originality compensating for a lack of comical expression. It shows that Mr. Fisher is right up with the times. Since the freaks have a following no exhibitor should hesitate about booking them. Their batting average is acceptable.—LAURENCE REID.

"Blind Love"

(Gerald F. Bacon Production Starring Lucy Cotton—Six Reels—Released Through Aywon Film Corp.)

THIS is a very "pretty" picture. It has pretty sets, pretty exteriors, a pretty love story which also has its strong dramatic moments and a pretty star, Luch Cotton. Photography and direction could not be better and the titles are well written and to the point.

Miss Cotton is supported by a cast of well known actors, among whom are George Le Guere, who plays the lead, Frank O'Connor, Thurlow Bergen, Morgan Coman, Charles Butler and Edouards Durand.

Josephine Burden, an heiress becomes interested in a young man of good family who is a gambler. A crafty broker in financial difficulties observing her interest, gets the young man to sign a note while in a drunken condition, agreeing to pay $50,000 to him provided a marriage takes place through his introduction. A meeting is brought about by the broker, which ripens into love.

When the young man discovers that his sweetheart is an heiress, he decides that considering his own circumstances, he must give her up and determines to leave. He tells the broker of his plans and the latter fearful lest his schemes miscarry, tells the young lady who intercepts her lover. A proposal is the result which is quickly followed by marriage.—FRANK LEONARD.

Screen Magazine—No. 46

(Universal—Released January 2, 1920)

NUMBER Forty-six of Universal's Screen Magazines maintains the average released by this company during the past month. It does not present as varied an assortment of subjects as were seen some months ago. Lillian Russell and her beauty treatment is absent, also several close-ups of figures who have made a plea for fame or notoriety. Three of the subjects are regular contributions—namely, Cinema Luke and his Adventures, Letter Laughs, and Futurist Movies. The first and last mentioned have always been identified with the Magazine and carry a point or two of interest, but the Letter Laughs is a subject wholly lacking in humor. They capitalize the ignorance that is abroad. This time the letters are addressed to physicians and present the ailments of clients or excuses for non-payment of debts. One has to be exceptionally responsive to find humor in them. It seems as if the camera could be turned to a better direction.

The Magazine opens with the ability to paddle one's canoe through a peculiar motive power. Charles H. Clark, a New York inventor, has recently discovered that a canoeist can follow the waves of a ferry boat for miles without paddling. It is all explained scientifically. But why rest, with a ferry boat—why not follow the night boat to Albany? Cinema Luke makes out that he is something of a Hebrew comedian here. His employers have tired of him enacting the same old tricks, so they cautioned cartoonist Leslie Elton to make him perform. His number adds weight to the Magazine. Hudson Maxim, the inventor of engines of war and paraphernalia of peace, follows with some interesting experiments. He presents an assistant lighting a cigar with a stick of dynamite. This fellow should qualify in drinking wood alcohol. Mr. Maxim also shows how smokeless powder can burn under water. He is succeeded by the Letter Laughs. The conclusion brings the familiar Futurist Movies. Senator Hiram Johnson is the figure this time.—LAURENCE REID.

"Germany 1920"

(Fox News Subject—Two Parts)

THERE is not a great deal of information coming from Germany these days and that which does reach us cannot be called entirely authentic. A goodly share of press dispatches are palpably manufactured on hearsay and are colored for public consumption. Which is by way of introducing some news from Germany that bears a genuine stamp. Fox has scored a beat on its rivals in presenting as a News subject, "Germany 1920," which presents a series of pictures of how the former Empire has put herself to work. There was considerable difficulty in catching a few of the pictures owing to red tape and the dangers attached, but the majority were released by the German government under the condition that they were not to be used as propaganda.

The spectator is first introduced with some shots of the ex-Kaiser, the former Crown Prince, and the ex-Emperor of Austria taken during the war. The humble citizen, who now resides at Amerongen, is seen handing out iron crosses by the wholesale; Willie presents himself reviewing his troops and Charles of Austria does likewise. Hindenburg is shown in civilian attire. The most interesting part of the subject are the pictures that show how Germany is "buckling down" to work. The entire nation is sober about its tremendous task. You see women and children in the field, in the shop, alongside the men. Germany is working sixteen hours a day, which is a lesson to America not to lag behind, else we will lose our world markets. An industrial fair at Leipsic advertises the merits of German wares. This is a subject which will arouse a lot of comment if for no other reason than by pointing a comparison it will teach American industry to mind its p's and q's else it will lose out in the world of commerce.—LAURENCE REID.

¶ The first review on "Pollyanna."

¶ Mary Pickford's Initial United Artists subject.

¶ Page 1129.

Exhibitors' Own Box Office Repor

(Continued from page 1126)

PICTURE BRAND STAR RELEASED PLAN BOOK

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30)...DEC. 27
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE............OCT. 25
"Gladys Leslie in mystery melodrama."—M. P. News.

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28) ....JAN. 17
"Sensational picture of Aeroplane Feats."—M. P. News.

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ....JAN. 10
"Photoplay of sadness, artistically produced."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ....DEC. 6
"Not enough action for Carey here."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) ....NOV. 29
"Elaborately presented, affording enjoyment."—M. P. News.
Exhibitor Comment—"A dandy picture which was liked by all my patrons. Extra big business one day to big business two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ....DEC. 13
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days."
Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6).....DEC. 13
"Obvious story of a Romany romance."—M. P. News.
Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)..........JAN. 17
"Hodge podge of sentiment and melodrama here."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19).........OCT. 25
"Florence Reed's latest is shown."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..NOV. 15
"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26) ....OCT. 18
"Vivian Martin comes forward with a captivating comedy."—M. P. News.
Exhibitor Comment—"A splendid production which sent my patrons away pleased. Extra big business three days."

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)....NOV. 8
"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2) ....NOV. 22
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5) ....OCT. 18
"This comedy will entertain generally."—M. P. News.
Exhibitor Comment—"A fair picture to poor business two days."

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY..........NOV. 15
"Morey in conventional satisfactory story."—M. P. News.
Exhibitor Comment—"Best picture with this star in some time. Average business two days." "A very good picture but didn't draw on account of the name. Average business."
Consensus—"Good picture, good puller."

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5) ....OCT. 25
"Augustus Thomas' play effectively picturized."—M. P. News.
Exhibitor Comment—"Just a pleasing picture to average business three days."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JAN. 3
"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19)...........OCT. 25
"A good average comedy drama."
Exhibitor Comment—"A poor picture to poor business." "Big business three days." "Exceptional heart interest. Extra big business three days, big business four days."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)..........NOV. 22
"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13)..........DEC. 27
"Mabel Normand appears in eccentric comedy."—M. P. News.
Exhibitor Comment—"A light picture but drew well. A picture the children will enjoy. Extra big business two days."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)..........NOV. 15
"Hart is humorous as well as human here."—M. P. News.

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)..........DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days."
Consensus—"Excellent picture, big puller."

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12) ....OCT. 18
"Right material for Bessie Barriscale's talent."—M. P. News.
Exhibitor Comment—"Bessie Barriscale not up to standard in this one. Extra big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)..........NOV. 29
"Famous poem makes fairly pleasing picture."—M. P. News.
Exhibitor Comment—"A fine picture to average business."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DEC. 27
"Lewis has characteristic role here."—M. P. News.

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5)..........OCT. 11
"Most excellent entertainment of great merit."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.

LOMBARDI, LTD. (METRO) BERT LYTELL (OCT. 12)..........OCT. 4
"Lytell scores as modiste in unique picture."—M. P. News.
Exhibitor Comment—"A real production splendidly acted by the star and exceptionally good entertainment. Pleased our patrons immensely. Big business one day to average two." "Just a fair offering. Full of gestures and foreign sub-titles that were only fair. Picture draggy in spots and not much action. Average business three days." "A good picture to average business three days."
Consensus—"Good picture, average puller."

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) LOUISE GLAUM (DEC. 14) ....DEC. 20
"A stirring melodrama that will register."—M. P. News.

LONG ARM OF MANNISTER (NATIONAL FILM) HENRY B. WALTHALL (NOV. 16)..........NOV. 8
"Good dramatic production should satisfy."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)..........
"Aristocratic story of blue bloods and horses."—M. P. News.
Exhibitor Comment—"Pleasant screen entertainment. Well produced; no to find." "Better than we expected. Average business." "Not as go previous Tom Moore productions. Big business one day, average one."
Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN I
"Melodrama and humor in this Kerrigan film."—M. P. News.

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)..........I
"This photoplay will undoubtedly satisfy."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days."

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19)..........
"May slightly amuse average audience."—M. P. News.
Exhibitor Comment—"A fine little picture but went over their heads. Su full of modern wit that they could not appreciate. Average business." " program picture. Good business."

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12)..........C
"Entertaining farce, lavishly mounted, has charm."—M. P. News.
Exhibitor Comment—"Everybody delighted with this pleasing picture. I best. Extra big business." "A very good feature which was well lik my patrons, doing extra big business the first day and big business the s day."
Consensus—"Good picture, big puller."

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12) ....O
"Pronounced an average program picture."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)..........N
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two day

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16) I
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a w

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)..........I
"This is a mighty good picture."—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)......N
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10) ....D
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Big business one day to average three." "Anita Ste has a very weak character in this production. Poor to average business days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23) ....J
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. adverse comments. Poor business for one week."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16) ....N
"Louis Bennison scores in a humorous story."—M. P. News.

MISS CRUSOE (WORLD) VIRGINIA HAMMOND (SEPT. 29)..........O
"An average World program picture."—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19) ....N
"Will entertain in many localities."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)..........D
"Ethel Clayton scores as polite vampire."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)..........D
"Satisfying offering on a marital theme."—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19) ....N
"Absorbing mystery melodrama defies solution."—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12) ....O
"Novelty quite apart from general run."—M. P. News.
Exhibitor Comment—"A poor picture to poor business."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)..........JA
"Excellent entertainment for majority."—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....O

"Plenty of mystery and suspense here."—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)..........O
"Sets off Viola Dana's personality."—M. P. News.
Exhibitor Comment—"Dana well liked; her work in this great. Extra big ness two days." "A fair picture to average business."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..D
"May please the MacLaren admirers."—M. P. News.

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16)..........N
"Novel characterization in Elvidge's latest."—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) FLORENCE VIDOR (OCT. 26) ....N
"Carries a few entertaining moments."—M. P. News.

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ....D
"Desmond appears in comic opera plot."—M. P. News.

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23)....JA
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ....J
"Wholesome, entertaining comedy drama."—M. P. News.

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......N
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor bus two days."

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........O
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NC
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business days."

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19)....JA
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NC
"Dramatic meat in heart interest story."—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)..........O
"Dramatic story of army life entertains."—M. P. News.
Exhibitor Comment—"Average business." "Pleased very much. Big busine "A pleasing picture to big business one day."
Consensus—"Good picture, good puller."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST......JA
"Reviewer pronounces this a wonderful picture."—M. P. News.

Box Office Reports continued on page 1130

"POLLYANNA"

(PICKFORD-UNITED ARTISTS)

The Supreme Effort of True Artists

UST a simple, homely tale of incidents in the lives of a number of rural New England folk with "America's Sweetheart" as a little orphan girl scarcely in her teens, is "Pollyanna."

s keynote is "gladness." The gladness of a child with a naturally py disposition who has been taught to look on the bright side ife. Its high light is faith. Faith in God; faith in humanity; n in the power of the physician to heal when science has failed. message is the joy of living and loving. The power for good ch a good example carries.

ary Pickford's "Pollyanna," referring to the character, is a de- t. No less pleasing are all of the principals of the cast. Howard ston as "Jimmie Bean" is wonderful. He is a boy, playing a with the skill of the finished artist. And in the role of "Aunt ly" we can imagine no one who would have done so well as has herine Griffith.

f drama in the accepted sense, in "Pollyanna," there is none. ngle scene, where the little bed-ridden child is about to attempt alk, carries suspense. There is no villain. No attempt to in- e the players in a plot. The picture glides from one episodic e to another, like a rippling brook running between grass grown ks in the locale of the picture, each one carrying its own little k of humor or its own peculiar bit of heart interest appeal, all together with its thread of a story, wrapped about its unique racters.

et so skilfully have the scenes been constructed, so wonderful the characterizations, that the picture glues the attention from first to its last scene.

othing quite so delicate has ever been done. It stands a produc- with which no comparisons can be made, the supreme effort of artists.—Length, 6 reels.—Reviewed at the Tremont Temple atre, Boston. *Small.*—Boston.

THE CAST

anna	Mary Pickford
Whittier (Pollyanna's father)	J. Wharton James
Polly Harrington	Katherine Griffith
Pendleton	Wm. Courtleigh
Chilton	Herbert Piror
y (Aunt Polly's housemaid)	Helen Jerome Eddy
(Aunt Polly's Gardener)	George Berrell
nie Bean	Howard Ralston

om Eleanor H. Porter's Novel, "Polly-"

een Adaptation by Frances Marion.

graphed by Charles Rosher.

ted by Paul Powell.

PRESS NOTICE—STORY

ary Pickford, queen of all screen stars er latest and greatest success, "Polly-." an adaptation of Eleanor H. Porter's story and play by the same name, s to the ——— theatre, ——— for xtra length engagement of ———

"Pollyanna" Miss Pickford portrays le of a little orphan girl about twelve comes to live with a New England and there converts a whole household er gospel of "gladness."

is has been called the "glad" play and is thought Miss Pickford has given the expressive performance of her career; r than "Daddy Long Legs" because s whimsical interest compelling story is everyone terms "Pollyanna."

is is Miss Pickford's first production ugh the releasing corporation formed to ibute the pictures made by Griffith, lin, Douglas Fairbanks and Mary Pick- It marks a new standard for even her uctions especially in the wealth of detail the careful selection of the supporting supplied for the enactment of the vari- principal roles of Eleanor H. Porter's

PROGRAM READER

e supreme event of the season comes week when Mary Pickford in her long ipated picture, "Pollyanna," the "glad" play comes to this theatre an engagement of ——— days. In uncing this feature with "America's theart" in the title role, you are as- seeing a picture which surpasses even Pickford's previous productions. The is one that will enthrall. The acting Miss Pickford discloses undreamed of ry. The work of the supporting cast the same high calibre of the star's. a single detail or an artistic touch has left out. It preaches the doctrine of dness" as no other picture ever did. tears in your eyes you will smile and

"Little Mary," who proves her title by playing a child in United Artist's "Pollyanna"

smile and go home imbued with "Pollyanna's" spirit of being "glad" that worse misfortunes than those which sometimes have made you blue, haven't overtaken you.

SUGGESTIONS

In any Mary Pickford picture your great selling point is the star. In addition to this for "Pollyanna" you have a great story. We therefore advise the billing of star and title equally. The producers are furnishing a reproduction of an artist's drawing of Miss Pickford particularly fitted for newspaper work. It is a beauty. We recommend it for your newspaper displays in preference to a still. The press book also lists a quantity of the famous "glad" sayings of "Pollyanna." They are extremely adaptable to use in all forms of printed publicity. Quote "Pollyanna" the "glad girl."

Window displays in connection with stores selling the Eleanor Porter novel is also an exploitation angle not to be overlooked.

"Pollyanna" presents opportunities for lobby display and prologue numbers, especially the latter. We would suggest the staging of the scene of the picture where "Pollyanna" attempts to walk after the accident which has paralyzed her limbs. Also the very first scene where "Pollyanna's" father dies, using the subtitle for a speaking line. You would then fade out your prologue directly into the screening of the scene.

SELLING TALK

"America's Sweetheart" is America's

(Continued on next column)

most famous character "Pollyanna, the glad girl," in the sweetest story of rural life ever told on the stage, within the pages of a book or on the screen.

"By faith shall ye live." That is the message of "Pollyanna" the "glad" girl of Eleanor H. Porter's novel which Mary Pickford brings to the screen in all its freshness, beauty and infinite pathos and humor that the author suggested in the printed words. A picture destined to do more than entertain. It will live as an immortal poem. A pinnacle of the heights to which the motion picture may aspire. It will make you "glad" you saw it and "glad" it was Mary Pickford who plays the role of the "glad" girl.

An epic poem visualized with all the skill of a most distinguished artist. The picture which makes you as "glad" as the "glad" girl of the "glad" play.

"HAUNTING SHADOWS"

(ROBERTSON-COLE)

H. B. Warner Has a Winner Here

A CLEVER mystery picture is "Haunting Shadows," an adaptation of Meredith Nicholson's famous novel, "The House of a Thousand Candles," which serves H. B. Warner for his latest attraction. It is not a misstatement when we declare it to be the best entertainment the star has ever had—and he has had some interesting ones, incidentally. The subject matter is rich in mystery and this element has been capitalized for its full value. It is a picture which will make the pulse beat quickly because of its wealth of incidents all of which have been developed to make the note of suspense dominant.

Those familiar with the original story will not be unduly surprised, still their attention will be held on account of the action which is brought forward with compact continuity. The idea presents a young man who will inherit the property of an eccentric uncle providing he lives up to the contents of the will. The melodramatic incidents are concentrated upon his efforts to make good. It is a picture of lights and shadows. Praise must be given Henry King, the director, for the manner in which he has maintained the suspense and incorporated the atmosphere. Here is a director who has accomplished some good things. He invariably succeeds in turning out interesting pictures.

The romantic element is a negligible factor until the finale, but one doesn't miss it so plentiful is the assortment of actionful scenes. Allowing for a bit of repetitious detail, the melodrama is above criticism. Mr. Warner makes an ideal type for the leading role. He is one of the genuine artists of the screen, a master of pantomime and its expression. Assisting him are two clever character actors in Frank Lanning and Charles Hill Mailes. The picture has been faithfully adapted from a story rich in screen representation.—Length, 5 reels.—*Laurence Reid.*

THE CAST

John Glenarm	H. B. Warner
Arthur Pickering	Edward Piel
Bates	Charles Hill Mailes
Morgan	Frank Lanning
Sister Theresa	Florence Oberle
Marian Deveraux	Marguerite Livingston

By Meredith Nicholson.

Scenario by Eugene B. Lewis.

Directed by Henry King.

Photographed by Victor Milner.

PRESS NOTICE—STORY

H. B. Warner, the popular star, will be seen at the ——— theatre on ——— of ——— week in his latest feature entitled "Haunting Shadows." This is an adaptation of Meredith Nicholson's celebrated novel, "The House of a Thousand Candles," and it affords the star the role of an heir to a wealthy estate providing he lives up to the will of his lately deceased uncle. The estate, he would leave to his nephew, John Glenarm, is situated in a lonely spot in Indiana, and the stipulations of the will make emphatic that John must not leave the house a single night during the ensuing year or the property will revert to Marian Deveraux, a young schoolmarm, in whom old Glenarm had taken a great interest. John has his troubles in living up to the contract.

Bates, the butler, has been commissioned to make things unpleasant for him and the lawyer and his hirelings are forever attempting to find the hiding-place of the reputed wealth. Furthermore, John falls in love with the pretty school teacher, who masquerades as a pupil of an adjoining seminary. Eventually he leaves the house to follow her to Cincinnati and learns her true identity. When he returns Pickering, the lawyer, tells him that he has forfeited the estate. When the hirelings attempt to evict him, the vision of old Glenarm comes into the room. And he is genuine flesh and blood. Satisfied that John is every inch a man, he turns over the property to him and the latter gains a sweetheart, too. "Haunting Shadows" may be defined as a comedy-mystery melodrama, if there is such a thing in the theatrical dictionary. Throughout the five reels the interest is held because of the stirring line of action.

CATCH LINES

Mystery, adventure and romance are woven together in H. B. Warner's new picture, "Haunting Shadows," a screen version of the famous novel, "A House of a Thousand Candles." Isn't such a mixture of elements sufficient to entertain? We think so.

He took possession of the house, but he couldn't leave it for a year. Follow his adventure in as stirring a picture as has ever come from the screen. See "Haunting Shadows."

How would you like to live in a house under the stipulation that if you left it for a single night you would forfeit it and also a considerable fortune. See H. B. Warner in "Haunting Shadows." A rare treat.

PROGRAM READER

John Glenarm will inherit his uncle's property providing he lives up to the contents of the will. A clause states that he must live in Glenarm House for the ensuing year and not leave it for a single night. John is game to the core. Try as they might a certain group of plotters could not discourage him. There is also a girl who figures. She will inherit the property unless John minds his p's and q's. He can take care of himself in regard to overcoming the obstacles of the plotters. And certain nights he is forced to arm himself. But he cannot take care of his heart. In obeying its call he very nearly loses his property. How he meets his problems is told in a series of interesting events, which following an adventurous line of action, are calculated to keep you in a constant state of suspense. See "Haunting Shadows," an adaptation of Meredith Nicholson's novel, "The House of a Thousand Candles." It is the best picture that H. B. Warner has ever had, and he has had some mighty good ones.

SUGGESTIONS

In exploiting this feature make sure that you bring out its source. Tell that it is an adaptation of Meredith Nicholson's novel, "The House of a Thousand Candles," which is one of the best pieces of fiction ever written.

The Index to The Complete Plan Boo

(*Continued from page 1128*)

PICTURE BRAND STAR RELEASED PLAN BOOK

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NOV. 15
"*Characterization kills story interest.*"—*M. P. News.*
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) ....NOV. 22
"*Splendid melodrama of olden golden West.*"—*M. P. News.*
Exhibitor Comment—"This picture pleased to big business for one week."

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........OCT. 25
"*This picture stumps the reviewer.*"—*M. P. News.*

SHE LOVES AND LIES (SELECT) NORMA TALMADGE................JAN. 17
"*Enjoyable comedy drama with Norma Talmadge.*"—*M. P. News.*

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..NOV. 1
"*Conglomeration of plots looks like a serial.*"—*M. P. News.*
Exhibitor Comment—"The best picture of Fox's for big productions. Story is very interesting; business only fair three days."

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ....JAN. 3
"*Star and director put picture over.*"—*M. P. News.*

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4)....JAN. 17
"*Thrilling melodrama in mid air.*"—*M. P. News.*

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)..........OCT. 18
"*A typical Madlaine Traverse picture.*"—*M. P. News.*
Exhibitor Comment—"An average picture to average business two days."

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV. 22
"*Sure fire at box-office end as entertainment.*"—*M. P. News.*

SOMEONE MUST PAY (ABRAMSON-GRAPHIC) SPECIAL CAST (SEPT. 28) ....OCT. 4
"*The best Abramson picture to date.*"—*M. P. News.*

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)....................OCT. 4
"*Topsy-turvy story offers mild entertainment.*"—*M. P. News.*
Exhibitor Comment—"Plenty of speed in this picture. Big business one day, average two."

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT. 4
"*A very good Olive Thomas picture.*"—*M. P. News.*

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24) ....DEC. 6
"*Will satisfactorily entertain generally.*"—*M. P. News.*

STEPPING OUT (PARAMOUNT-ARTCRAFT) ENID BENNETT (SEPT. 21) ....OCT. 4
"*Pleasingly planting a good thought.*"—*M. P. News.*
Exhibitor Comment—"Pleased but did not draw." "This is the best picture Bennett has ever been in. It pleased all classes. Extra big business three days." "A very good feature. Extra big business two days, average one."
Consensus—"*Good picture, good puller.*"

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19) ....OCT. 18
"*Madge Kennedy has a charming role in unique comedy.*"—*M. P. News.*
Exhibitor Comment—"Poor business." "Pleased. Big business."
Consensus—"*Pleasing picture, good puller.*"

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ....DEC. 20
"*A high class mystery story with thrills.*"—*M. P. News.*
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus—"*Good picture, good puller.*"

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)....................NOV. 8
"*Gladys Brockwell stars in crook melodrama.*"—*M. P. News.*

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ....NOV. 22
"*Powerful strokes in this vital drama.*"—*M. P. News.*
Exhibitor Comment—"This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days."

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)......JAN. 10
"*License taken with truth in this sentimental tale.*"—*M. P. News.*

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20)....................DEC. 27
"*A very entertaining photoplay.*"—*M. P. News.*

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)........DEC. 20
"*Hayakawa in different role that scores.*"—*M. P. News.*

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)........NOV. 1
"*Well knit drama of crooks and mystery.*"—*M. P. News.*
Exhibitor Comment—"A pleasing picture to extra big business one day." "A very good picture. Extra big business." "Average picture to poor business two days."
Consensus—"*Good picture, good puller.*"

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12)............JAN. 17
"*Will afford very pleasing entertainment.*"—*M. P. News*

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16) ....NOV. 15
"*Farce will agreeably entertain majority.*"—*M. P. News.*
Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program."
Consensus—"*Good picture, good puller.*"

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)....................JAN. 3
"*Heavy drama with a mystery element.*"—*M. P. News.*

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16) ....NOV. 8
"*Best comedy offering of the season.*"—*M. P. News.*
Exhibitor Comment—"Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week." "Excellent picture, good action and comedy. Big business two days, average one." "A very good picture, pleased my patrons. Big business three days."
Consensus—"*Excellent picture, big puller.*"

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28)......................OCT. 11
"*This will be generally acceptable.*"—*M. P. News.*

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23)...........NOV. 22
"*Will pleasantly entertain generally.*"—*M. P. News.*

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23)............NOV. 29
"*Patriotic note may carry this picture by.*"—*M. P. News.*
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16)........................NOV. 29
"*Heart interest and atmosphere here.*"—*M. P. News*

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11)........JAN. 17
"*William Russell in story of vengeance and love.*"—*M. P. News.*

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE........NOV. 15
"*Good suspensive dramatic photoplay.*"—*M. P. News.*
Exhibitor Comment—"Extra good. Extra big to big business two days." "Story weak, photography good, star better than her last two releases. Average to poor business all week."
Consensus—"*Good picture, good puller.*"

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30).......DEC. 6
"*An absorbing heavy calibre drama.*"—*M. P. News.*
Exhibitor Comment—"Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled."

PICTURE BRAND STAR RELEASED PLAN BO

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) ....NOV.
"*Best Constance Talmadge picture to date.*"—*M. P. News.*
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ....DEC.
"*Registers as highly amusing comedy.*"—*M. P. News.*

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)............DEC.
"*Nothing here to cause you worry.*"—*M. P. News.*

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ....JAN.
"*The dual role seen again.*"—*M. P. News.*

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9)........NOV.
"*Picturization of an average drama.*"—*M. P. News.*
Exhibitor Comment—"A very good picture. Extra big business." "A dandy picture. Extra big to big business three days."
Consensus—"Excellent picture, big puller."

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23)........NOV.
"*Captivating farce registers high class.*"—*M. P. News.*

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2)......OCT.
"*Should register big with majority.*"—*M. P. News.*
Exhibitor Comment—"A fairly good picture. Big business two days." "Pleased big business two days."
Consensus—"*Pleasing picture, good puller.*"

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)........JAN.
"*Sure fire winner with any audience.*"—*M. P. News.*

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19)........OCT.
"*Meritorious farce amusingly entertaining.*"—*M. P. News.*
Exhibitor Comment—"Big business three days." "Pleased more patrons than any picture I have shown in a year. Extra big business three days."

WIDOW BY PROXY (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK (SEPT. 28)........OCT.
"*Should captivate star's followers.*"—*M. P. News.*
Exhibitor Comment—"Played this one a full week with Sennett's 'Salome vs. Shenandoah' to extra big business all week." "Broke all records with Arbuckle comedy on bill. Extra big business four days, big business three days."
Consensus—"*Good picture, good puller.*"

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) ....JAN.
"*An original and fantastic tale of Japan.*"—*M. P. News.*

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE............NOV.
"*Pleasing in spite of much coincidence.*"—*M. P. News.*

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24)......DEC.
"*Farnum followers will like this one.*"—*M. P. News.*
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days."

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13)..............OCT.
"*Presents Elvidge in an unsympathetic role.*"—*M. P. News.*
Exhibitor Comment—"Pleased to average business two days."

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26) ....NOV.
"*Should exploit as a big production.*"—*M. P. News.*
Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days."

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16) ....NOV.
"*Entertaining production, should satisfy.*"—*M. P. News.*

"Flashbacks" on Earlier Releases

"Fires of Faith" (Paramount-Artcraft)—"Nothing extra. It is a war picture a my patrons don't care for war pictures. Average business two days."

"The Wreck"—"A good repeat picture. Average business."

"Pegeen" (Vitagraph)—"A very good picture. It is simple but good. Big bu ness."

"When a Man Loves" (Vitagraph)—"A very good picture with beautiful scene as the background. Average business two days."

"The Dark Star" (Paramount-Artcraft)—"A good picture which seemed to plea big crowd. Big business two days."

"Uncle Tom Without the Cabin" (Paramount Comedy)—"This is a "Scream of comedy."

"Smashing Barriers" (Vitagraph)—"One of the best serials ever run which d big business. Duncan very popular here."

"His Majesty, the American" (United Artists)—"A good high class picture on b scale which did big business for two days."

"Society Exile" (Paramount-Artcraft)—"A splendid Ferguson picture. All h pictures are good but somehow she don't seem to draw very well here. Average bu ness two days."

"Tower of Jewels" (Vitagraph)—"Just a medium picture. My patrons are n crazy about this type of feature. Average business two days."

"Come Out of the Kitchen" (Paramount-Artcraft)—"A good high class pictu which went over big. Big business two days."

"City of Comrades" (Goldwyn)—"A good program picture to average business

"Woman Thou Gavest Me" (Paramount-Artcraft)—"A big picture with a wonde ful cast. It did big business to a satisfied crowd. "Extra big business two days."

"The Darkest Hour" (Vitagraph)—"A good picture with good story and cas Star, Harry Morey, plays a very fine part. Big business one day."

"In Honor's Web" (Vitagraph)—"Best picture of this star in some time. Avera business two days."

"Hushed Hour" (State Rights)—"A very unusual picture to average business tw days. No complaints, but this is not a big special."

"Petal on the Current" (Universal)—"An average picture to average busine two days."

"Chasing Rainbows" (Fox)—"Average picture to average business."

"World Aflame" (Goldwyn)—"This production did not satisfy my patrons. As box office attraction it did not come up to expectations. Average business one day poor business three days."

"Chasing Rainbows" (Fox)—"An ordinary picture. Brockwell does not dra well here. Poor business two days."

"Wit Wins" (Hall mark)—"A good picture which pleased my patrons. Big bus ness two days."

"The Wreck" (Vitagraph)—"An average picture to average business two days.

"Lost" (Universal)—"This feature did not draw very well. Poor business tw days."

"Too Many Crooks" (Vitagraph)—"An average picture to average business."

"Pagan God" (Robertson-Cole)—"This is an ordinary picture which seems have a bad title. It did not do much business for me. Average business one day poor business three days."

"Gray Horizon" (Robertson-Cole)—"This is a fair picture which did averag business for two days."

"A Dangerous Affair" (Hallmark)—"A good average picture to average busine two days."

"The Usurper" (Vitagraph)—"An average picture to average business two days.

"The Bramble Bush" (Vitagraph)—"An average picture to poor business.

"STRONGER THAN DEATH"

(SCREEN CLASSIC-METRO)

Nazimova's Rare Art Capitalized Again

NAZIMOVA has gone to India for her latest screen expression and in all frankness we cannot say that the picture is worthy of her rare art and personality. In substance and in technique it is not in the same class as "The Red Lantern," a previous essay of the East. However, the creaking hinges of the machine-made contraption are silenced, and situations and climaxes are effectively heightened through the artistry of the star's portrayal. Her acting is as finely shaded, as subtle and as delicately wrought in detail as if coldly conceived and played for the sole purpose of perfection of technique. There is no stronger personality in pictures, none seems less shadow or more flesh than Nazimova. None makes fuller use of her magnetism and few have such magnetism to use. Perhaps that is why she dominates her subjects and makes them seem weak in comparison.

This picture is not conceived on the stupendous scale of "The Red Lantern," nor does it carry the mystery, the spirit, of that achievement, however fine its atmosphere. The idea behind it lacks inspiration and tells simply, almost naively, that love is stronger than death, and in the execution of it the director has been somewhat laborious in his methods. So much so that the spectator is constantly ahead of the action. The result is suspense takes flight in the climaxes. In the development of the romance, the moving scenes are concentrated upon the superstitious natives and their inevitable mutiny against the British garrison.

Without Nazimova, the picture would be an ordinary, every day, Oriental subject. But the star lifts it, there's no denying that. Charles Bryant, who made the adaptation, gives a finely shaded performance as the lover. The picture suffers from excessive footage. There are many scenes that could be dispensed with advantageously, knitting the action more closely and concentrating the drama.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Sigrid Ferson	Nazimova
Major Tristram Boucicault	Charles Bryant
Colonel Boucicault	Charles W. French
Mrs. Boucicault	Margaret McWade
James Barclay	Herbert Prior
The Rev. Mr. Meredith	W. H. Orlamond
Mrs. Smithers	Millie Davenport
Ayeshi	Bhogwan Singh
Vahana	Henry Harmon

PRESS NOTICE—STORY

Nazimova, the incomparable, will come to the ——— theatre beginning ——— in her latest dramatic production entitled "Stronger Than Death." This is a screen adaptation of the novel by I. A. R. Wylie and it depicts a beautiful love which develops between a man and a woman placed by fate into an atmosphere of danger and swiftly moving events. It recounts the adventures of Sigrid Ferson, the dancer, and the man she adores—the hermit of Gaya. He is a physician who devotes his time to fighting a cholera epidemic among the natives. The action is replete with thrills and compelling dramatic climaxes that grow out of an abortive mutiny and massacre of the English planned by the fanatical Hindu natives.

The biggest dramatic scene is where Sigrid dances on the steps of the temple—a weird dance which strikes awe and terror to the hearts of the natives, and causes them to delay their uprising until the British garrison comes to the rescue of the civilian community of Gaya. Sigrid's presence there is regarded as the returned spirit of the sacred dancer of the temple, "the bride of Vishnu." Her sacrifice is rewarded by the devotion of the hermit doctor, and she finds that her love for him is stronger than death. Nazimova's interpretation of the dancer is excellent testimony why she is called "the star of a thousand moods." Her expressive features detail every shade and subtlety of the feminine soul. In the cast supporting her are Charles Bryant, Charles French, Herbert Prior and others. Mr. Bryant adapted the story for the screen. He also assisted Herbert Blache in the direction.

CATCH LINES

Nazimova, the incomparable—Nazimova, the star of a thousand moods—Nazimova, the screen's greatest actress, in her great photoplay of sublime love, "Stronger Than Death."

A massive picture of the Orient which intrigues the spectator with its color and atmosphere and dramatic action—that is "Stronger Than Death," Nazimova's newest production.

She danced to save her own people from destruction. Perhaps she might die in the attempt, since she had an ailing heart. But love is stronger than death and she lived because of her sublime faith and devotion See Nazimova in "Stronger Than Death."

A gripping romance of the Orient—of India, the land of mystery and passion. See this exotic drama of the East. Feel the mystic lure of the Orient in "Stronger Than Death."

PROGRAM READER

The management takes great pleasure in announcing that Nazimova, the incomparable—the actress of a thousand moods, will appear at this theatre beginning ——— in "Stronger Than Death." This production is considered by the press and public as a worthy companion to "The Red Lantern," since it is a spectacular drama of the Orient. The backgrounds are different, since the action takes place in India, that land of mystery which has figured so much in prose, poetry and dramatic literature. The story is founded upon a beautiful love which develops between a man and a woman placed by fate into an atmosphere of danger. Stirring drama at all times illumines the narrative, making it one of those stories that gets a strong hold upon the emotions of the spectator. When our patrons see "Stronger Than Death," they will look upon a picture of great beauty, not only from a scenic viewpoint but from a dramatic one as well. Nazimova is superb in her role.

SUGGESTIONS

There is only one thing to do in exploiting a Nazimova production and that is go the limit. Don't hesitate about covering the same old ground. By treating the star in a campaign of superlatives you will impress the skeptical. You will bring home to every patron that she is just what you paint her to be. Bring out in catch lines and a teaser campaign that she is a brilliant star—the most brilliant actress on the screen. Play up that she is mistress of every human emotion—that she is the star of a thousand moods. You can compare the picture to "The Red Lantern" by stating that it is a drama of the East—a drama of India, that land made famous in prose, poetry and dramatic literature.

"THE SHARK"

(FOX)

Sea Story Furnishes Walsh a Dramatic Role

GEORGE WALSH is branching out. Time was when we had to be content in seeing him in mock-heroic roles that smacked of amateur theatricals, and he was shackled to them for so long that it began to look as if he couldn't do anything else. Now he comes forward in a melodramatic role which should merit him a deal of praise. The picture is, perhaps, the best thing he has ever done, because it comes closer to reality than its forerunners. There will be those who will say that the picture cannot possibly entertain since it capitalizes lust and brutality. But in emphasizing these vicious elements it is entirely within its premise. A sea story is not a sweetmeat and the men who follow the briny deep are mighty close to nature.

Of course it travels over familiar ground and uncovers during its journey several inconsistencies, but the fast-moving action is compensation enough. Mr. Henderson has endeavored to be genuine in his backgrounds, but some of his incidents are so palpably false that the picture appears often ridiculous. He permits a slumming party to visit a vicious dive attired in evening dress and, once there, he closets the masculine members in the proprietor's private "office," while the heroine is left at the mercy of the rough denizens. Except for these brief lapses the direction is meritorious.

The idea brought forth here finds expression in the young man who is regenerated through feminine influence. In the execution of it the star is permitted to maintain his athletic prowess. The scenes of his fight to protect the honor of the girl are thrilling and they are more sincerely striven for than those of his previous pictures. The theme is not unlike that contained in Jack London's "The Sea Wolf." But comparisons aside, the picture is a vivid melodrama that carries a two-fisted punch. Mr. Walsh gives a colorful performance.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Shark Rawley	George Walsh
Doris Selby	Mary Hall
Rodman Selby, her father	Robert Broderick
Sanchez	William G. Nally
Hump Logan	James Mack
Juan Najera	Henry Pemberton
Carlotta	Marie Pagano

Story and scenario by Thomas F. Fallon.
Directed by Dell Henderson.
Photographed by Joe Ruttenberg.

PRESS NOTICE—STORY

George Walsh's new Fox picture, "The Shark," which comes to the ——— theatre next ———, is one of the best photoplays in which the star has been seen in many a day. Mr. Walsh does not appear as a college athlete, but assumes the role of a human "beast of the sea" in a story of love and adventure. It tells of the vicissitudes through which a young girl passes in her search for expression. She is captured by a human fiend and is saved from a horrible fate by a man who would destroy her, but whose manhood is awakened by her helplessness. He becomes her protector and fights for her safety and her life. Shark Rawley, the mate of a tramp schooner, has been disillusioned about women, but a time comes when he changes his opinion.

In a sailor's cafe he discovers Doris Selby, a member of a slumming party, in the clutches of a vicious habitue. In his attempt to rescue her he is forced to fight for his own life. Doris, in the meantime, has been spirited away to the schooner by Captain Sanchez, and when Shark discovers her plight he is forced to heroic measures in protecting her. The odds are against him but he fights his way through to safety. The ship catches fire and Shark leaps into the sea with the girl. They keep afloat by means of a spar and are rescued by a searching party conducted by Doris' father. This photoplay tells a powerful story of love and hate and life on the sea, where men are ruled by brute force. George Walsh surpasses himself in forceful acting and a splendid presentation of a peculiarly difficult role. The cast includes Mary Hall and others. The feature contains a picturesque appeal through its rich atmosphere.

George Walsh drops for the time being the athletic juvenile role to play a blue shirt lead in Fox's "The Shark"

CATCH LINES

He was called a beast of the sea. But when he came ashore and met the right girl he had a regeneration of character. See "The Shark," a picture of adventure and thrilling action.

See George Walsh, the athletic actor, in his greatest photoplay, "The Shark," a tale of the bounding deep. A vivid, vital picture of love and hate.

He was disillusioned about women but when a certain girl needed protection he was man enough to come to the rescue. See "The Shark," a picture of stirring adventure as it is found on the briny deep.

They called him the shark because of his fighting ability. There was also another reason. See George Walsh in "The Shark."

PROGRAM READER

Do you like to read stories of the bounding deep? Do you like to make the acquaintance of rugged sailors who live only for the gratification of their pleasures—who roam the seven seas in search of adventure? If so, then "The Shark" is the story for you. It will come to the ——— theatre next ——— as a photoplay and you will be interested in its contents. Why? Because it depicts a stirring line of action, well drawn characterization, a pretty vein of romance, and some rousing thrills. The star is George Walsh, the athletic actor of the Fox forces. We guarantee this to be his greatest picture. It permits him to display his athletic prowess as well as his dramatic talent.

Advance Information on All Film Release

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as we as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)	2
Dec.—Go West Young Woman (Fay Tincher)	2
Nov.—A Roman Scandal (Colleen Moore)	2

SINGLE REEL COMEDIES

Kidnapping Caroline	1
Two A. M.	1
All Jazzed Up	1
Settled Out of Court	1
Bobby's Baby	1

GAYETY COMEDIES

Fireman, Save My Gal (Geo. Ovey)	1
Ladies Must Dance (Geo. Ovey)	1
Bounced (Geo. Ovey)	1
A Saphead's Sacrifice (Bletcher-Reynolds)	1
Ruined By Love (Geo. Ovey)	1
Twin Bedlam (Bletcher-Reynolds)	1
His Fatal Bite	1
Cursed by His Cleverness	1
Are Floorwalkers Fickle?	1
Calling His Bluff	1
Love Sick at Sea	1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play	1

RED CROSS TRAVEL SERIES

The Relief of Poland	1
Constantinople, the Gateway of the Orient	1
America's Watch on the Rhine	1
Belgium, the Broken Kingdom	1
Marie, Queen of Rumania	1
Archangel, City of Snow	1
The Tiny Kingdom of Montenegro	1

BRUCE SCENICS

The Chilkat Cubs	1
Wanderlust	1

SPECIALS

The Why of a Volcano	1
The Second Chance	1
War Spruce	1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young)	6
Silk Husbands and Calico Wives (House Peters)	6
Eyes of Youth (Clara Kimball Young)	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Feb.—Young Mrs. Winthrop (Ethel Clayton)	5
Feb.—Huckleberry Finn (Special Cast)	6
Feb.—Mary's Ankle (MacLean-May)	5
Feb.—Black Is White (Dorothy Dalton)	5
Feb.—The Amateur Wife (Irene Castle)	5
Feb.—On With the Dance (Special Cast)	7
Feb.—The Six Best Sellers (Bryant Washburn)	5
Feb.—All-of-a-Sudden-Peggy (Marguerite Clark)	5
Feb.—Double Speed (Wallace Reid)	5
Jan.—The Copperhead (Lionel Barrymore)	6
Jan.—What's Your Husband Doing? (MacLean-May)	5
Jan.—The Tree of Knowledge (Robert Warwick)	5
Jan.—The Thirteenth Commandment (Ethel Clayton)	5
Jan.—Too Much Johnson (Bryant Washburn)	5
Jan.—The Woman in the Suitcase (Enid Bennett)	5
Dec. 30—Everywoman (Special Cast)	7
Dec. 28—Red Hot Dollars (Charles Ray)	5
Dec. 28—Wanted, a Husband (Billie Burke)	5
Dec. 21—A Girl Named Mary (Marguerite Clark)	5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)	5
Dec. 21—His Wife's Friend (Dorothy Dalton)	5
Dec. 14—Behind the Door (Ince Special)	5
Dec. 14—The Cinema Murder (Cosmopolitan)	5
Dec. 7—More Deadly Than the Male (Ethel Clayton)	5
Dec. 7—Victory (Maurice Tourneur)	5
Dec. 7—An Adventure in Hearts (Robert Warwick)	5
Nov. 30—Scarlet Days (D. W. Griffith)	7
Nov. 30—Counterfeit (Elsie Ferguson)	5
Nov. 23—The Miracle of Love (Cosmopolitan)	5
Nov. 23—It Pays to Advertise (Bryant Washburn)	5
Nov. 23—The Invisible Bond (Irene Castle)	5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May)	5
Nov. 16—Male and Female (DeMille Special)	9
Nov. 9—What Every Woman Learns (Enid Bennett)	5
Nov. 9—Crooked Straight (Charles Ray)	5
Nov. 9—Lunch in Pawn (Marguerite Clark)	5
Nov. 2—L'Apache (Dorothy Dalton)	5
Nov. 2—Turning the Tables (Dorothy Gish)	5
Oct. 26—The Teeth of the Tiger (Special Cast)	5
Oct. 26—His Official Fiance (Vivian Martin)	5
Oct. 19—Sadie Love (Billie Burke)	5
Oct. 19—Why Smith Left Home (Bryant Washburn)	5
Oct. 12—The Grim Game (Houdini)	5
Oct. 12—The Lottery Man (Wallace Reid)	5
Oct. 5—In Mizzoura (Robert Warwick)	5
Oct. 5—The Life Line (Maurice Tourneur)	5
Sept. 28—The Egg Crate Wallop (Charles Ray)	5
Sept. 28—Widow by Proxy (Marguerite Clark)	5
Sept. 21—Stepping Out (Enid Bennett)	5
Sept. 21—Told in the Hills (Robert Warwick)	5
Sept. 14—The Miracle Man (Special Cast)	5
Sept. 14—The Third Kiss (Vivian Martin)	5
Sept. 7—The Market of Souls (Dorothy Dalton)	5
Sept. 7—The Misleading Widow (Billie Burk)	5

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage	2
Nov. 16—The Hayseed	2
Sept. 7—Back Stage	2

PARAMOUNT-SENNETT COMEDIES

Feb. 15—Ten Dollars or Ten Days	2
Jan. 18—The Star Boarder	2
Dec. 21—Love, Honor and Behave	2
Dec. 7—A Lady's Tailor	2
Nov. 23—Down on the Farm	2
Nov. 9—His Last False Step	2
Oct. 26—Salome vs. Shenandoah	2
Oct. 12—Up in Alf's Place	2
Sept. 14—Back to the Kitchen	2
Aug. 31—Uncle Tom Without the Cabin	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning	1
Dec. 21—Those Distant Cousins	1
Dec. 7—After the Circus	1
Nov. 30—Oh, Man	1
Nov. 23—Wonder What a Baby Thinks About	1
Nov. 16—Burglars	1
Nov. 9—Company	1
Nov. 2—The City Dude	1
Oct. 26—A Handy Man Around the House	1
Oct. 19—Fire, Fire	1
Oct. 12—Secret S'ciety	1
Oct. 5—Saturday	1
Sept. 28—The Fotygraft Gallery	1
Sept. 21—A Rainy Day	1
Sept. 14—S'prise Party N'Everything	1
Sept. 7—Skinny, School and Scandal	1

PARAMOUNT-DE HAVEN COMEDIES

Feb. 22—Hoodooed	2

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 29—The Yankee Watch on the Rhine	1
Feb. 22—Oriental College Boys and Co-Eds	1
Feb. 15—Parisian Faces and Figures	1
Feb. 8—Filming Ferocious Formosans	1
Feb. 1—Belgium Smiles Again	1
Jan. 25—From Blarney to Broadstairs	1
Jan. 18—The Royal Ballet of Bangkok	1
Jan. 11—Mirrors of Nature	1
Jan. 4—Gaping Gullets of Gifu	1
Dec. 28—King Rama at the Royal Wat	1
Dec. 21—In Brittany	1
Dec. 14—A Scenic Classic	1
Dec. 7—Push Car Trails in Formosa	1
Nov. 30—In the Basque Country	1
Nov. 23—The Salt of Anping	1
Nov. 16—Uncle Sam, Salvager	1
Nov. 9—The White Elephant Militant	1
Nov. 2—Rolling Down the Rio	1
Oca. 26—Lawmakers of the Philippines	1
Oct. 19—A Day in Florence	1
Oct. 12—Teak Logging With Elephants	1
Oct. 5—Around About London	1
Sept. 28—Taihoku, Metropolis of Formosa	1
Sept. 21—The Doughnut That Did It	1
Sept. 14—Up-to Date Manila	1
Sept. 7—Paris, the Magnificent	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz	1
Dec. 14—Down the Strand in London	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle	1
Dec. 7—Memory Lane	1
Nov. 23—Sunshine and Shadows	1
Nov. 9—A Night in June	1
Oct. 26—Midst Peaceful Scenes	1
Oct. 12—Rainfrops	1
Sept. 28—When Nature Smiles	1
Sept. 14—The Voice of Gladness	1

PARAMOUNT MAGAZINE

Feb. 29—The Growth of the North American	1
Feb. 22—On the Job With Grandma	1
Feb. 15—The Lure of Fashion	1
Feb. 8—Museum Mysteries	1
Feb. 1—Famous Women in World's Work	1
Jan. 25—Nature's Beauty Parlor	1
Jan. 18—Reeling in the Big Ones	1
Jan. 11—A Matter of Form	1
Jan. 4—The Dream Weavers	1
Dec. 28—Camera Surf Studies	1
Dec. 21—In the Canadian Wilds	1
Dec. 14—Clouds and Sunsets	1
Dec. 7—A South American Niagara	1
Nov. 30—Camera Surf Studies	1
Nov. 23—Land of the Midnight Sun	1
Nov. 16—Evolution of a Spring	1
Nov. 9—A Forest Kingdom	1
Nov. 2—Scientific Spending	1
Oct. 26—The How and Why of Your Transmission	1
Oct. 19—The Four Seasons	1
Oct. 12—World-Famous Bridges	1
Oct. 5—Trout Streams of the Adirondacks	1
Sept. 28—At Work With the Tire Builders	1
Sept. 21—Afield With Dog and Gun	1
Sept. 14—Forty Minutes to France	1
Sept. 7—On With the Dance-Smart Set Wit	1

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex)	2
Dec. 14—Speed (Al St. John)	2

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children	7
The City of Purple Dreams	6
Who Shall Take My Life?	7
Zongar, the Dare Devil of Romance	5
The Natural Law	6
The Grain of Dust	6
The Lust of the Ages	
Has a Man the Right to Kill?	
Beware of Strangers	
Persuasive Peggy	
The Spoilers	
The Ne'er Do Well	
The Garlen of Allah	

FIRST NATIONAL EXCHANGES

Jan. 5—A Daughter of Two Worlds (Norma Talmadge)	
Dec. 29—The Greatest Question (D. W. Griffith's)	
Dec. 15—In Old Kentucky (Anita Stewart)	
Dec. 1—The Beauty Market (Katherine MacDonald)	
Nov. 17—Heart o' the Hills (Mary Pickford)	
Nov. 10—Mind the Paint Girl (Anita Stewart)	
Nov. 3—A Virtuous Vamp (Constance Talmadge)	
Oct. 20—In Wrong (Jack Pickford)	
Oct. 6—The Thunderbolt (Katherine MacDonald)	
Dec. 22—A Day's Pleasure (Charlie Chaplin)	
Dec. 22—A Twilight Baby (Henry Lehrman)	
Sept. 15—Her Kingdom of Dreams (Anita Stewart)	
Sept. 8—A Temperamental Wife (Constance Talmadge)	6
Sept. 1—The Hoodlum (Mary Pickford)	7
Aug. 25—Burglar by Proxy (Jack Pickford)	6

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dumbwaiter Scandal	2
A Pool of Peaches	2
Fabulous Fortune Fumblers	2
His Conscience His Guide	2
Fred's Fictitious Foundling	2
Work and Win 'Em	2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)	7
Evangeline (Special Cast)	7
Kathleen Mavourneen (Theda Bara)	6
Checkers (Special Cast)	7

WILLIAM FARNUM SERIES

The Adventurer	7
Heart Strings	6
Wings of the Morning	6
The Last of the Duanes	7
Wolves of the Night	7

THEDA BARA SERIES

Lure of Ambition	5
La Belle Russe	6

TOM MIX SERIES

Three Gold Coins	5
The Daredevil	5
The Cyclone	5
The Feud	5
The Speed Maniac	5
Rough Riding Romance	5

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse)	5
Her Elephant Man (Shirley Mason)	5
Tin Pan Alley (Ray and Fair)	5
The Square Shooter (Buck Jones)	5
Flames of the Flesh (Gladys Brockwell)	5
Shod With Fire (William Russell)	5
The Shark (George Walsh)	5
The Devil's Riddle (Gladys Brockwell)	5
The Lincoln Highwayman (William Russell)	5
Thieves (Gladys Brockwell)	5
Eastward Ho. (William Russell	5
The Winning Stroke (George Walsh)	5
Chasing Rainbows (Gladys Brockwell)	5
Sacred Silence (William Russell)	5
From Now On (George Walsh)	5
Broken Commandments (Gladys Brockwell)	5
The Winning Stroke (George Walsh)	5
The Seventh Person (George Walsh)	5
The Sneak (Gladys Brockwell)	5
The Web of Chance (Peggy Hyland)	5
Snares of Paris (Madlaine Traverse)	5
The Lost Princess (Ray-Fair)	5
The Merry-Go-Round (Peggy Hyland)	5

SUNSHINE COMEDIES

Training for Husbands	2
A Light Weight Lover	2
The Great Nickel Robbery	2
The Heart Snatcher	2
Her Private Husband	2
Her Naughty Wink	2
Sheriff Nell's Comeback	2
Hungry Lions and Tender Hearts	2
Chicken a la Cabaret	2
The Roaming Bath Tub	2
Back to Nature Girls	2
The School House Scandal	2
Footlight Maids	2
The Yellow Dog Catcher	2
Wild Waves and Women	2
His Naughty Wife	2
Dabbling in Society	2

MUTT AND JEFF CARTOONS

Chewing Gum Industry	½
The Price of a Good Sneeze	½
Putting on the Dog	½
The Chemists	½
The Rum Runners	½
The Mint Spy	½
The Sour Violin	½
Dead Eye Jeff	½
Fishing	½
I'm Ringing Your Party	½
The Plumbers	½
How Dry I Am	½
Shaking the Shimmy	½

Release Information Continued on Page 1134

"GREATER THAN FAME"
(SELZNICK)

Mediocre Picture Made from Pot-Boiler Story

QUITE likely a great many people will find entertainment in Elaine Hammerstein's new picture, but to our mind it becomes draggy and wearisome long before the final reels are wound. It is evolved from a moss-covered, moth-eaten plot and tains too little dramatic substance and too much sentimental neness to lift it out of a theatrical and artificial rut. There has en no attempt to ring in any changes on an old theme, that of a untry girl of talent who goes to the city to find expression and covers that honest romance is greater than the sham which accompanies fame. The plot resembles a checker board since each rson is given, arbitrarily, certain things to do—to move when told d to stop upon orders. The result is not drama but tedium.

Like in most pictures with a purpose, the main idea is hammered bluntly throughout the action, and the long explanatory titles ke it preachy. Such a story can be justified only by original atment or particularly clever characterization. Neither of these alities are discernible in "Greater Than Fame." The action is st ordinary, many of the incidents being of a routine order. As a amatic story there is nothing to it. As a study of a young girl o finds fame not worth the effort in obtaining it, the subject is nmonplace.

The sentimental note is over-emphasized through the employment preachy advice on the part of a personage who would save the roine from degradation. Miss Hammerstein is attractive in the ding role, but she does not work with enthusiasm, probably be- se there is nothing to enthuse over. Among those who contribute od support are Walter McGrail, Julia Swayne Gordon and Arthur naldson. The story has been well staged, there being a wealth of propriate backgrounds.—Length, 5 reels.—*Laurence Reid.*

THE CAST

aret Brooke	Elaine Hammerstein
Martin	Walter McGrail
Waring	W. N. Tooker
Waring	Julia Swayne Gordon
Guerdet	Albert Riccardi
Guerdet	Cora Williams
ence	John Walker
er	Arthur Donaldson
Prudence	Flora Kingsley
Mercy	Eugenie Woodward
anist	J. Furey

S. Jay Kaufman.
enario by Katherine Reed.
rected by Alan Crosland.

PRESS NOTICE—STORY

laine Hammerstein, the charming Selz- star, will come to the ——— theatre ——— of ——— week in her newest toplay entitled, "Greater Than Fame." s is an adaptation of S. Jay Kaufman's and it offers the star a chance to dis- her histrionic ability in a role which s for emotional expression. The pic- carries deep human appeal and dramatic ense and also contains a wholesome on that can be absorbed by any one. As title implies, there is something greater fame. The moral driven home is that a happy heart, and that success can be obtained through contentment of d

liss Hammerstein assumes the role of garet Brooke, who goes to New York study for a career, but who eventually s that a happy heart is greater than the e for which she worked so untiringly against such odds. She meets with all es and classes and temptation is con- ntly placed before her, but she works her own salvation with an appreciation success is greater with a happy heart. picture contains many novel situations an abundance of colorful scenes. Every ation has been developed to advantage the director, Alan Crosland, and he has given it an atmosphere in keeping with story. Miss Hammerstein portrays the of Margaret Brooke with much sym- y and charm. A competent cast, that udes such well known players as Walter Grail, William M. Tooker, Julia Swayne don and others, lend support.

CATCH LINES

he possessed a glorious voice and they l her that to reach fame she must live to the fullest. But she had her own s and worked out her own salvation by n. See "Greater Than Fame."

gripping story—a vital story of a girl's rch for expression. She could take one of roads—the road to fame or the road to tentment. Which did she choose? See reater Than Fame."

The second Elaine Hammerstein production to be released through Selznick Pictures is "Greater Than Fame." It is said to offer the star an unusual role

Forced to choose between love and honor and fame and fortune, she proved her courage. See Elaine Hammerstein in "Greater Than Fame."

What is "Greater Than Fame?" You will have that question answered for you by Elaine Hammerstein, the charming Selznick star, in her newest picture, "Greater Than Fame." See it.

PROGRAM READER

Every one strives to win fame and fortune. It is the ultimate goal. Yet there is something greater than fame; that is happiness and the love which comes with it. This sweet sentiment is the underlying theme of this new Elaine Hammerstein production, "Greater Than Fame," which comes to this theatre very shortly. It is a drama of action and suspense, and it tells a fascinating story which introduces a moral, both beautiful and clean. The star appears as a young girl gifted with a wonderful voice. She comes to New York to win fame. How she is forced to fight against tremendous odds; how she finds her own salvation is told in scenes of vital action. Miss Hammerstein will be

(Continued on next column)

remembered for her sweet and wholesome portrayal of "The Country Cousin." She gives a charming portrayal in "Greater Than Fame." The picture is an adaptation of a play by S. Jay Kaufman.

SUGGESTIONS

You can exploit this feature as the second Elaine Hammerstein subject offered by Selznick. Bring out that it is a story of a young girl's sacrifice to both fame and fortune for love and happiness. The theme can be exploited in effective catch lines. For your lobby display you can put photos of the star mounted on compo board with symbols representing "Love," "Fame" and "Fortune"—connected with them by colored streamers. Play up the theme in all your copy and tell that the drama is human above every thing else. You can work up an allegorical prelude on the stage if you want to go in extensively with your advertising. Figures to represent the three symbols mentioned above can express the idea of the picture most effectively. Mention what the star has done. Emphasize that she has one of the most attractive personalities on the screen. Link up with the stores by use of window cards announcing the star and her arrival.

"SLAVES OF PRIDE"
(VITAGRAPH)

Alice Joyce Has Familiar Story of Marital Conflict

IT is quite possible that "Slaves of Pride," Alice Joyce's latest production, will prove popular. It contains a choice assortment of situations and characters that have long been tried and often proved true. Though the author has not offered anything new in plot and characterization, and his craftsmanship seems quite wooden, labored and obvious, still he manages, through a measure of dramatic insight, to invest the play with enough force and vitality to make it generally interesting. He must recognize, however, the great similarity between his "Slaves of Pride" and hundreds of other pictures that have preceded it.

As there is an absence of novelty and freshness in both plot and characterization, the picture will appear quite disappointing to those who seek variety. If we cannot have new ideas—then let us at least have the old ones developed so as to appear up-to-date. The ancient theme of the daughter who is bartered off by mother to the highest bidder is brought to the fore. It is the wife's object to break her husband's pride and this she does after she suffers and suffers and suffers. One can anticipate the denouement from the introductory scene and it arrives according to Hoyle.

The heroine doesn't trespass to find romantic expression. The conflict is established in her efforts to make her spouse love her more than he loves himself. Very old, isn't it? Yet the director has conceived a share of moving situations so that the interest is never allowed to drag. Miss Joyce has moments when the charm and deftness of her art come into their own. But for the most part she seems not so much to be living a character as enacting scenes necessary to the author's plot, and this is fatal to illusion. Percy Marmont lends poise and manliness to the part of the husband. This actor is making great strides on the screen.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Patricia Leeds	Alice Joyce
Brewster Howard	Percy Marmont
Captain Apple	Templar Saxe
Mrs. Leeds	Louise Beaudet
John Reynolds	G. V. Seyffertitz
Jason Leeds	Charles A. Stevenson

By William B. Courtney.
Scenario by Mr. and Mrs. George Randolph Chester.
Directed by George Terwilliger.

PRESS NOTICE—STORY

A delightful demonstration of the fact that money can never take the place of love forms the keynote of Vitagraph's latest picture, "Slaves of Pride," which comes to the ——— theatre beginning ——— with Alice Joyce as the star. The picture unfolds a remarkable story of the dramatic and tragic results that grow from excessive pride, and it presents wonderful opportunities for the star to express her talent and charm. Miss Joyce plays the role of Patricia Leeds, a beautiful young woman, who is placed on the auction block of marriage by her shallow-minded, extravagant mother. Mrs. Leeds is the character who demonstrates the tragedy of old age clinging to youthfulness.

She barters off Patricia to the highest bidder, who happens to be Brewster Howard, a wealthy man obsessed with excessive ideas of his own importance. His overwhelming pride makes life unbearable for Patricia. She rebels, and Howard employs his secretary in the task of humiliating her. This leads by natural sequence of events, to a secret trip by the girl and the secretary, each plotting the other's undoing. Patricia grows to love her husband and seeks by seeming to submit to the secretary's wiles, to punish her husband. The romantic trip to the country brings about a climax full of surprise. Miss Joyce gives a capital portrayal of the bride. The vitality and magnetism of her performance is admirably emphasized, and she delineates the character surely, easily, and vividly. Prominent in her support is Percy Marmont. The picture was directed by George Terwilliger from a story by William B. Courtney, the adaptation having been done by Mr. and Mrs. George Randolph Chester.

CATCH LINES

What is a good way for a bride to punish and reform a husband overcome with pride? See "Slaves of Pride" with Alice Joyce. A rare entertainment.

PROGRAM READER

Most of the fine things in life prove to be dross, according to Alice Joyce's latest picture, "Slaves of Pride," which comes to this theatre beginning ———, unless they are accompanied by the fulfillment of love. Palaces, wealth, and all manner of luxury, the feature testifies, are empty unless enjoyed in the atmosphere of love. Miss Joyce is cast in the role of Patricia Leeds, a girl who, under the spurs of an ambitious mother, becomes the bride of Brewster Howard, a man of excessive wealth. Howard showers all kinds of luxury on her, but love is absent and the girl soon finds that everything else in the world is empty. How she finds a solution for her problem is revealed in a powerfully dramatic picture—a picture which carries a plethora of rich actionful scenes. We advise you to see "Slaves of Pride"—it is a rare treat in every respect.

SUGGESTIONS

This picture carries a theme that is decidedly human. The drama that is unfolded here is taking place in hundreds of homes. The girl who is bartered off by her mother to the highest bidder in the matrimonial ring, is a familiar type. So exploit the characterization. Bring out that the heroine finds a solution for her problem that it would be advisable for every young woman to know. Appeal to your feminine patronage. Advise them that a picture of tremendous import is offered here. Play up the star of course. Mention that she never fails to be the star of a first rate entertainment. It would be well to mention that she was the star of "The Third Degree." Tell that the picture is human—a slice of real life. Use catch lines and a teaser campaign.

Advance Information on All Film Release

(*Continued from page* 1132)

On Strike ....½
He Ain't Done Right by Our Nell..........½
For Better of For Worse..........½
Cutting Out His Nonsense..........½
Iceland ....½
The Plumbers ....½
Confessions of a Telephone Girl..........½
Window Cleaners ....½
In the Movies ....½
Bound in Spagetti..........½

FROHMAN AMUSEMENT CORP.

(*At State Right Exchanges*)

TEXAS GUINAN SERIES

Just Bill 2
The Boss of the Rancho..........2
The Spirit of Cabin Mine..........2
The Heart of Texas..........2
The Call of Bob White..........2
The Sacrice 2
The Dead Man's Hand..........2
The Dangerous Little Devil..........2
Little Miss Deputy..........2
Some Gal 2
South of Santa Fe..........2
The She Wolf..........2
The Girl of Hell's Agony..........2

MACK SWAIN SERIES

Nimrod Ambrose 2
Ambrose and the Bathing Girls..........2
Ambrose in Bad 2
Ambrose's Winning Ways 2
Ambrose Visit 2
All Wrong Ambrose..........2
Gemini Ambrose 2
Ambrose in Turkey..........2
Ambrose Bungled Bungalow..........2
Innocent Ambrose 2
Ambrose Vacation 2
Ambrose Matrimonial Mixup.. 2
Baffled Ambrose..........2
Adventurous Ambrose 2
Ambrose the Goefer 2
Diplomatic Ambrose 2
Foxy Ambrose 2
Heroic Ambrose 2

GARDINER SYNDICATE

(*At State Right Exchanges, Albany and Buffalo*)

Yankee Doodle in Berlin..........6
Mickey 7
Birth of a Race..........10
The Bargain (Wm. S. Hart)..........6
The Bandit and Preacher (Wm. S. Hart)..........5
The Hell Hound of Alaska (Wm. S. Hart)..........5
Staking His Life (Wm. S. Hart)..........5
Satan's Pawn (Bessie Barriscale)..........5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day 5
The Bandit and Preacher (Wm. S. Hart)..........5
The Hell Hound of Alaska (Wm. S. Hart)..........5
Satan's Pawn (Bessie Barriscale)..........5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day 5
How Molly Made Good..........6
The Birth of Man..........5
Heart of New York..........5
The Salamander 5
The Birth of Democracy..........6
Custer's Last Fight..........3
The Real Roosevelt..........2
Satan on Earth..........2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode)..........2
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast..........
Series of 42 Fatty Arbuckle comedies, released one each week ....
Series of 29 Charlie Chaplin comedies, released one each week ....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week..........
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week..........
Series of 24 Billy West two-reel comedies..........
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week..........
Series of 18 Wm. S. Hart two-reel Westerns, released one each week..........
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week..........

GARSON-NEILAN PRODUCTIONS

(*Producing for Open Market*)

The Unpardonable Sin (Blanche Sweet)..........9
The Hushed Hour (Blanche Sweet)..........

GAUMONT COMPANY

(*At State Right Exchanges*)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1
The Real Roosevelt..........2
Satan on Earth..........2
The Hand of Vengeance (Serial, ten two-reel episodes)..

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Flame of the Desert (Geraldine Farrar)..........7
The Loves of Letty (Pauline Frederick)..........5
Jubilo (Will Rogers) 6
The Gay Lord Quex (Tom Moore)..........5
Jinx (Mabel Normand)..........5
Bonds of Love (Pauline Frederick)..........5
Strictly Confidential (Madge Kennedy)..........5
Almost a Husband (Will Rogers)..........5
The World and Its Woman (Geraldine Ferrar)..........7
Lord and Lady Algy (Tom Moore)..........5
The Girl from Outside (Rex Beach)..........7
Heartsease (Tom Moore)..........5
Upstairs (Mabel Normand)..........5
The Peace of Roaring River (Pauline Frederick)..........6
Through the Wrong Door (Madge Kennedy)..........5
The City of Comrades (Tom Moore)..........5
The Fear Woman (Pauline Frederick).......... 5
When Doctors Disagree (Mabel Normand)..........5

GREAT AUTHORS PRODUCTIONS

The Cup of Fury (Rupert Hughes)..........
The Girl From Outside (Rex Beach)..........7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)..........5
Aug. 15—High Pockets (Bennison)..........5
May 11—The Road Called Straight (Bennison)..........5
Mar. 23—Speedy Meade (Louis Bennison)..........5
Jan. 5—Oh, Johnny (Louis Bennison)..........5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)......2
Dec. 28—Two Dollars, Please 2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)..2
Nov. 30—A Much Needed Rest (Parsons)..........2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)......2
Nov. 2—His Own Medicine (Parsons)..........2
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven)......2
Oct. 5—Oh, Bill, Behave (Parsons)..........2
Sept. 21—Honeymooning (Mr. and Mrs. De Haven).....2
Sept. 7—He Did and He Didn't (Parsons)..........2
Close to Nature (Mr. and Mrs. De Haven)..........2
They're Off (Parsons)..........2
After the Bawl (Mr. and Mrs. De Haven)..........2
Chasing Rainbeaux (Parsons)..........2
Their Day of Rest (Mr. and Mrs. De Haven)..........2
A Wonderful Night (Parsons)..........2
In a Pinch (Mr. and Mrs. De Haven)..........2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making 1
Nov. 16—Nature's Echo 1
Nov. 9—Net Profits (Catching Salmon in Skeena River).1
Nov. 2—Rocks of Ages (Granite Quarries)..........1
Little Bo Peep (Wool Industry)..........1
By the Sea (Seeing Atlantic City)..........1
Panama Canal 1
Town Topics (Panama Under Uncle Sam)..........1
Snapping Snappers (Fishing in the Gulf of Mexico)......1
Animal Antics (Pictures of Animals in Zoo..........1
Going South (New Orleans and St. Augustine)..........1
The Anglers (Trout Fishing on the Ausable)..........1
Home Made (Ready-Made House Building)..........1
Days of Real Sport (A Boy Scout Picture)..........1
Caught (Landing Some Big Ones in the Canadian Northwest 1
God's Handiwork (Scenic Wonders in Canadian Rockies).1
A Genuine Panama (Journey to Capitol of Panama)......1
Sweetness (A Taste of the Sugar Industry)..........1

GOLDWYN-BRAY PICTOGRAPHS

Dec. 6—Reformed Saloons 1
Nov. 30—Passing of the Old West 1
Nov. 23—Department Stores on Wheels 1
Nov. 16—How Time Flies 1
Nov. 9—Ponchos from Peru..........1
Nov. 2—A City of Kings..........1
Oct. 26—Gold Mining in the Heart of a Great City......1
Oct. 19—Three Men in a Boat and a Turtle..........1
Oct. 12—Amazon Trails 1
Oct. 5—Bird Cliff Dwellers..........1
Sept. 28—Women Fire Fighters..........1
Sept. 21—The Uncrowned King of Brazil..........1
Sept. 14—Meet Nick Carter..........1

HALL ROOM BOYS PHOTO PLAYS

Dec.29—The Lovable Scamps 2
Dec. 15—Taming the West 2
Dec. 1—The Chicken Hunters 2
Nov. 17—Pretty Soft 2
Nov. 3—A Howling Success 2
Oct. 20—Nothing But Nerve.......... 2
Oct. 6—Almost Heroes 2
Sept. 22—They Do It On $8 Per..........2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)..........5
The Heart of a Gypsy (Florence Billings)..........5
The Phantom Honeymoon (Marguerite Marsh)..........5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)...5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt....2
A House Divided (Sylvia Breamer)..........6
The Littlest Scout (Violet Blackton)..........6
Wanted for Murder (Elaine Hammerstein)..........6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)..6

SERIALS

The Trail of the Octopus (Ben Wilson, Neva Gerber) .... 15 Episodes
The Sign of the Rat (Clair Anderson, Harry Carter) .... 15 Episodes

CHAPLIN CLASSICS

Dec. 28—The Vagabond 2
Nov. 16—The Fireman 2

HODKINSON CORP., W. W.

(*Releasing Through Pathe Exchanges*)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)..........7
The Westerners (Stewart Edward White's)..........7

ZANE GREY PICTURES, INC.

(*Benj. B. Hampton and Eltinge F. Warner*)

The Desert of Wheat (Zane Grey's)..........6

J. PARKER READ. JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)..........

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)..........

ARTCO PRODUCTIONS

The Capitol (Leah Baird)..........
Cynthia of the Minute (Leah Baird)..........

ROBERT BUNTON PRODS.

The Lord Loves the Irish (J. Warren Kerrigan)...
The Joyous Liar (J. Warren Kerrigan)..........

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)..........

IVAN FEATURE PRODUCTIONS

(*At State Right Exchanges*)

Life of Honor (Leah Baird-James Morrison)..........
Human Clay (Mollie King)..........

KREMER FILM FEATURES, VIC

(*Released on States Rights Basis*)

The Land of Long Shadows (Jack Gardner)..........
Efficiency Edgar's Courtship (Taylor Holmes)..........
The Misleading Lady (Henry B. Walthall)..........
Open Places (Jack Gardner)..........
The Little Shepherd of Bargain Row (R. Traverse)...
The Range Boss (Jack Gardner)..........
The Alster Case (Bryant Washburn)..........
The Man Trail (Richard Traverse)..........
Men of the Desert (Jack Gardner)..........
Little Shoes (Henry B. Walthall)..........
Broncho Billy Dramas..........
Snakeville Comedies ....
Fables in Slang (George Ade)..........
Stripped for a Million (Crane Wilbur)..........
Strife (George Le Guere)..........

CHAPLIN REISSUES

A Burlesque on Carmen..........
Feb. 1—The Champion ....
Mar. 1—Jitney Elopement ....
Apr. 1—Work ....
May 1—By the Sea ....

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)...
May —The Temple of Dawn (Bert Lytell)..........
May —The Marriages of Mayfair (Special Cast)....
May —Four Horsemen (Special Cast)..........
Apr. —Burning Daylight (Mitchell Lewis)..........
Apr. —The Skylark (Bert Lytell)..........
Apr. —Fine Feathers (May Allison)..........
Apr. —Parlor, Bedroom and Bath (Viola Dana).....
Mar. —The Hope (Special Cast) ....
Mar. —Alias Jimmy Valentine (Bert Lytell)..........
Feb. —Juda (May Allison) ....
Feb. —Eliza Comes to Stay (Viola Dana) ....
Feb. —Shore Acres (Alice Lake) ....
Feb. —Old Lady 31 (Emma Dunn) ....
Jan. —The Walk-Offs (May Allison) ....
Jan. —The Right of Way (Bert Lytell) ....
Jan. —The Willow Tree (Viola Dana) ....
Dec. —Should a Woman Tell? (Alice Lake)..........
Dec. —The Best of Luck (Special Cast)..........
Nov. —Fair and Warmer (May Allison)..........
Nov. Please Get Married (Viola Dana)..........
Nov. Lombardi, Ltd. (Bert Lytell)..........

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova) ....
Jan. —Stronger Than Death (Nazimova)..........
The Brat (Nazimova)..........
The Red Lantern (Nazimova)..........
Out of the Fog (Nazimova)..........
Eye for Eye (Nazimova)..........

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)..........
Mar. —The Very Idea (Taylor Holmes)..........
Dec. —Nothing but the Truth (Taylor Holmes)....

MISCELLANEOUS

(*State Right Features*)

The Greater Glory (Transatlantic Film Co. of Americ
The Lost City (Juanita Hanson) (Warner Bros.)......
The Chosen Path (Margaret Leslie—Donald Hall) Em Film Co. (Exclusive Features)..........
Girl of the Sea (Betty Hilburn—Chester Barnett) W liamson Sub.-Sea Picture. ....
Franklyn Farnum in twelve 2-reel westerns (Canyon P tures Corp.) ....
The Adventures of Helen Series (Helen Holmes) Ay Film Corp. ....

COMEDIES

Jolly Comedies (Film Specials)..........
Bobby Burns Comedies (Jaxon Film Corp.)..........
Jester Comedies (Territorial Sales Corp.)..........
Ham and Bud (Jans Prods., Inc.)..........

OUTING-CHESTER PICTURES

(*At State Right Exchanges*)

Moosing Through Kipawa..........
Broadway Will Be Broadway..........
Pilgrimage Through the Clouds..........
Mr. Outing Gets a Pipe Dream..........
The Simple Life..........
The People in White..........
No Coma in Acoma..........
Temple Bells and Wayside Shrines ....
Considering Posey..........
The Fifteen Million..........
Serial for Breakfast..........
Training Eve..........

Release Information Continued on Page 1136

"PEGEEN"
(VITAGRAPH)

Saccharine Story on a Pollyanna Theme

BESSIE LOVE'S screen essays have never been very vigorous. One remembers few dramatic moments in the assortment. They have mostly been characterized by a delicacy of theme in which the action is exceedingly brittle and the development of it unduly frail. Just a wee mite of a story we would call her latest contribution, "Pegeen," and as such it is typical of the things which have brought her into prominence. There is scarcely any semblance of plot, it being more a collection of pretty photographs especially posed for the occasion. In fact the drama, if one may be pardoned in defining it as such, could be evolved in three reels, so lacking is it in the fundamentals which spell action and suspense.

Miss Love carries on the message of Pollyanna, which is to be happy and happy and happy. After you have seen happiness radiated for an hour it becomes rather cloying. The frailness of the story is strongly emphasized in the early reels, since there is always a suggestion of a plot which never comes to the surface. The good people have the field all to themselves, though an attempt at contrast or conflict is shown by introducing a derelict character whose object is to emphasize the note of pathos—a note without which a Pollyanna story could not be called complete. When the star is not worrying about him she is playing Pollyanna with a vengeance.

The calibre of the picture will hardly appeal to those who have reached maturity, but the children, especially young girls, will undoubtedly go in raptures over it. The film is padded out to feature length through several naive scenes of a romantic nature. The players do not have much more to do than the star. Each smiles pleasantly. The pictorial backgrounds suffice and the direction is good.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Peg	Bessie Love
John Archibald	Ed. Burns
Norma Moran	Ruth Fuller Golden
Jimmie	Charles Spere
Meridith	Juan de la Cruz
Ezra Watts	Major McGuire
Dan O'Neill	George Stanley
Ellen	Anne Schaefer
Lem Tollerton	Jay Morley

By Eleanor Hoyt Brainerd.
Scenario by William Barbarin Lamb.
Directed by David Smith.

PRESS NOTICE—STORY

Bessie Love, the charming Vitagraph star, will be seen at the ——— theatre on ——— of ——— week in her latest picture, "Pegeen." This is an adaptation of Eleanor Hoyt Brainerd's novel of the same name and it affords the star a delightful role in which to express her fragrant personality. She appears as Pegeen (Peg for short) whose particular mission is to spread happiness throughout the community of Happy Valley by being happy herself.

Now Peg is somewhat of an orphan since her father, Dan O'Neill, became a derelict, mentally as well as physically, after the death of his wife. His mind had given way under the sorrow and he becomes a firebug, his object being to find his wife through the light of the fire of the burning structures. It comes about that all the people of Happy Valley are aroused by an epidemic of barnfires. They suspect the wrong person, but the men form a posse and with the aid of bloodhounds, they scour the woods and are led to the really guilty incendiary, O'Neill. Peg who has been apprised of the search for him has reached her father's hiding place but finds him dying. So she makes his last moments as happy as possible. She finds romantic expression with her youthful lover. This is a picture of heart appeal and sentimental touches and one which also carries a rich message of good cheer. Miss Love gives to "Pegeen" a personality, a touch that is wholly charming. Her support is entirely capable. David Smith directed.

CATCH LINES

The only thing you can give away and keep too is Happiness. See "Pegeen," a charming picture of a girl's philosophy—HAPPINESS.

She believed that the greatest blessing in life came from making other people happy. She never complained but did her drudgery with a smile. See Bessie Love in "Pegeen."

She was forever doing things for others. She even got a sweetheart for the man she loved. See Bessie Love in "Pegeen," a picture with a message of happiness. It

Bessie Love as she appears in "Pegeen," released by Vitagraph

See "Pegeen," an adaptation of Eleanor Hoyt Brainerd's story of the same name. See Bessie Love radiate happiness. A picture of wonderful charm. Don't miss it.

PROGRAM READER

Bessie Love, star of many Vitagraph pictures, has become a sort of distinct portrayer of the little Irish girl type. Her latest presentation of this type of character is in the title role of "Pegeen," the production which will be shown at this theatre on ——— of ——— week. Miss Love plays a young girl in her early teens who devotes all her energies toward making other persons happy. She succeeds in countless ways, even to the extent of comforting her dying father who is responsible for many crimes. Her philosophy is to radiate happiness by being happy herself. Work rests lightly on her shoulders and no matter how difficult it is or how boresome, she always manages to accomplish it with a smile. The picture is full of quaint charm and sentiment and touches of heart interest. "Pegeen" will give you a new view of life and send you away with a smile. Be sure to see it.

SUGGESTIONS

Feature this production as a joy picture—the kind of picture which should be seen by every man, woman and child. Bring out its message—its happy philosophy. Emphasize its theme in all your copy—particularly in your newspaper copy, that it is a picture that will send you away with a smile. Bring out that it is a romance of Happy Valley—that it teaches a lesson in kindliness, and thoughtfulness for others. Feature in catch lines with a series of questions such as "Did you ever feel like smiling after a hard day's work? See Bessie Love and learn a valuable lesson." You might bring out what the star has done on the screen by mentioning her other pictures. Play up the author. But above all play up its message.

"NOTHING BUT THE TRUTH"
(HOLMES-METRO)

Nothing Wonderful, But Will Entertain

WILLIAM COLLIER'S farce comedy which made all Broadway laugh during a long run, back in the days when it was necessary to have a regular show stay long on New York's Rialto, seems to have lost much of its mirth-provoking ingredients in being transferred to the screen.

In fact we are disappointed since the combination of a good basic plot and a clever comedian, well cast, held a promise of something really hilarious. But nothing out of the ordinary has been evolved in "Nothing But the Truth." To those who are not familiar with the story, there will be curiosity to know what fresh trouble the hero's enforced telling of the truth at all times will involve him, but the scenes are not funny in themselves. They lack action or at least most of them do and it has been necessary to resort to titles to inform the audience what is happening.

The production so far as settings, properties and exteriors go, is excellent. There is every evidence that a considerable sum of money has been spent on it and that there was no thought of stinting anything which would help put the picture over. Therefore the film's failure to register as something unusual seems more the shame.

Mr. Holmes has done much better work and his supporting cast, while good types, and undoubtedly capable people, fail to make their roles impressive. Elsie Mackay of "Clarence" fame makes her debut in pictures in this but does not register what may be termed a screen personality. She appeared somewhat camera conscious and also did not photograph well due perhaps to too broad lightings.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Robert Bennett	Taylor Holmes
Gwendolyn Gerald	Elsie Mackaye
The Monocle Man	Ned A. Sparks
Dolly	Marcelle Carroll
Commodore Dan	Ben Hendricks
Mrs. Commodore Dan	Edna Phillips
The Hammer-thrower	Radcliffe Steele
Mrs. Clarence	Elizabeth Garrison
Mr. Clarence	Charles Craig
Dickie	Colin Campbell
Mrs. Ralston	Beth Franklyn

Directed by David Kirkland.
Photographed by J. A. Badaracco.

PRESS NOTICE—STORY

Taylor Holmes, the comedian every one will remember in the leading roles of such really funny pictures as "Ruggles of Red Gap" and "Efficiency Edgar's Courtship" will be presented at the ——— theatre beginning ——— in his latest feature, one produced by his own company, "Nothing But the Truth."

Adapted from the stage success which made Willie Collier famous, this picture provides the star with a role which particularly fits him and also is of such undoubted story value that every person who desires to be amused and entertained should not fail to see it.

The story told is one concerning the trouble a young society idler gets himself and several of his friends in, when on a wager he begins telling the truth for a week. There is a gentleman burglar, a detective and other characters in this who help in mixing things generally.

The greatest part of the action of the story takes place in and about a palatial country home on Long Island. For these scenes one of the handsomest estates near New York has been utilized.

Included in the cast, all of whom are well known players, is Elsie Mackaye, who is making such a hit in the new New York comedy, "Clarence."

PROGRAM READER

Certainly you have heard of William Collier's famous farce comedy "Nothing But the Truth" and we therefore do not have to convince you that in it Taylor Holmes has a vehicle which is worthy of his screen talents, for the play is most assuredly picture material. In it Mr. Holmes plays the role of young society idler who through a wager is compelled to tell nothing but the truth for a week. The result is a lot of trouble for himself and his friends. It is a most amusing and entertaining picture.

Mr. Holmes has gathered a distinguished and capable company together for the filming of this feature, the first to be produced by his own company, and in assuming the Collier role has assured himself of one of the best roles in his career. The plot is rich in laugh making material and the cast takes full advantage of every opportunity. This can be truthfully said to be a fitting vehicle for a star who has such great successes to his credit as "A Pair of Sixes," "Two Bit Seats," etc.

SUGGESTIONS

Besides the usual billing angles apparent with so clever a comedian as Holmes and an adaptation of so famous a play, this picture presents unusual opportunities for exploitation of the stunt variety. One of these is a teaser campaign founded on the fibless week basic plot suggested by the title.

Such a campaign is fully outlined in the press book published by the producers. It recommends itself to us as a most practical idea.

Another suggestion of the press book mentioned is a truth contest based on the question of "What Is Truth?" The writing of essays with a prize as a reward for the winner has unlimited opportunities for exploitation. For instance interview, lawyers, doctors and other professional men of your city and ask them to define the meaning of the word "truth" in twenty-five words with a humorous turn to their definition. Then run these statements on your screen quoting the writers. A compiled list of your definitions would prove first page news stuff to any editor if you get them from well known men of your city. Other stunts along the same lines can be used to follow this.

CATCH LINES

A story of the naked truth wearing nothing but a smile.

The story of a crusader of truth among an army of liars.

An intriguing comedy of embarrassments founded on nothing but the truth.

George Washington's motto applied to life in modern society with dire and embarrassing results.

What being truthful for a week did for a society idler who knew how to lie beautifully, but didn't dare because of a thirty thousand dollar wager.

The truth about "Nothing But the Truth" is that nothing has been left out to insure your entertainment.

Advance Information on All Film Releases

(Continued from page 1134)

The Four Mile Smoke Stack	1
The Foolish Fish of Sawback	1
They Went to See in a Rickshaw	1
Polygamy and Palomitas	1
Getting a New Angle	1
Hidden Gardens and Stately Cloisters	1
Chasing Cacos	1
Imposing on Good Nature	1
When It's Time to Retire	1
Where They Go Rubbering	1
The Hon. Mr. Jap Van Winkle	1
Coral and Onions	1
Fiddlers and Acrobats	1
The Ghost Coast	1
Mr. Outing Instructs	1
Put Your Cares on Ice	1
A Hair Raising Journey	1
A Haitian Night's Tale	1
They Grow Everywhere	1
Getting the Cassiar's Goat	1
Mr. Outing Climbs Abroad	1
Piking After Pizarro	1
Here Comes the Groom	1
Wrangling Dudes	1
Where the Screen Trees Grow	1
Getting Gay With Neptune	1
Out Columbusing Columbus	1
Itasca Makes Her Bow	1
Cameraring Through Africa, No. 1	1
Cameraring Through Africa, No. 2	1
Mr. Outing Floats a Dream	1
Up in the Air After Alligators	1
A Waswanipae Week End	1
Guided and Miss Guided	1
Maids, More Maids and Mermaids	1
Ballahooing on the Anarika	1
Teddy Birds	1
From Scales to Antlers	1

SCREENINGS

Feb. 7—The Great American Yawn and Getting His Angora	1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings	1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil	1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks	1
Jan. 14—Hattie's Hoodoo and Is Prohibition a Dry Subject	1

PATHE EXCHANGES

Feb. 1—Other Men's Shoes (Craufurd Kent)	**7**
Jan. 18—The Web of Deceit (Dolores Cassinelli)	**6**
Jan. 11—Fighting Cressy (Blanche Sweet)	**6**
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman)	**5**
Dec. 14—The A-B-C of Love (May Murray)	**6**
Dec. 7—Brothers Divided (Frank Keenan)	**5**
Nov. 16—The Right to Lie (Dolores Cassinelli)	**7**
Nov. 9—A Woman of Pleasure (Blanche Sweet)	**7**
Nov. 2—The Gay Old Dog (John Cumberland)	**6**
Oct. 12—A Damsel in Distress (Caprice-Hale)	**5**
Oct. 5—Impossible Catherine (Virginia Pearson)	5
Sept. 28—The Twin Pawns (May Murray)	5
Sept. 21—The False Code (Frank Keenan)	5

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).

Feb. 8—Fourteenth, The Hidden Way	2
Feb. 1—Thirteenth, Wings of Mystery	2
Jan. 25—Twelfth, The Chance Trail	**2**
Jan. 18—Eleventh, The Death Studio	**2**
Jan. 11—Tenth, The Inn of Dread	**2**
Jan. 4—Ninth, Webs of Deceit	**2**
Dec. 28—ighth, A Crippled Hand	2
Dec. 21—Seventh, The Betrayal	2
Dec. 14—Sixth, The Unknown	2
Dec. 7—Fifth, The Acid Bath	2
Nov. 30—Fourth, Below the Water Line	2
Nov. 23—Third, The Gas Chamber	2
Nov. 16—Second, Marked for Death	2
Nov. 9—First, The Great Secret	2

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)

Dec. 28—Tenth, Hopley Takes the Liberty	**2**
Dec. 21—Ninth, A Homeless Princess	**2**
Dec. 14—Eighth, Arrested	**2**
Dec. 7—Seventh, A Fatal Error	**2**
Nov. 30—Sixth, Out Again, In Again	2
Nov. 23—Fifth, Held for Ransom	2
Nov. 16—Fourth, An Unwilling Princess	2
Nov. 9—Third, Snared	2
Nov. 2—Second, Overboard	2
Oct. 26—First, The Wager	2

THE ADVENTURES OF RUTH

(Fifteen Two-Reel Episodes Starring Ruth Roland and William Human)

Feb. 8—Seventh, The Substitute Messenger	2
Feb. 1—Sixth, The Border Fury	2
Jan. 25—Fifth, The Bank Robbery	**2**
Jan. 18—Fourth, The Stolen Picture	**2**
Jan. 11—Third, The Bewitching Spy	2
Jan. 4—Second, Kidnapped	2
Dec. 28—First, The False Countess	2

"FLYING A" (SPECIALS (American)

Valley of Tomorrow (William Russell)	6
Jan. 15—Eve in Exile (Charlotte Walker)	7
Oct. 5—Six Feet Four (William Russell)	6
The Hellion (Margarita Fisher)	5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)	5
July 27—The Tiger Lily (Margarita Fisher)	5
July 13—Yvonne from Paris (Mary Miles Minter)	5

ROLIN COMEDIES

Feb. 8—Getting His Goat (Snub Pollard)	1
Feb. 1—All Lit Up (Snub Pollard)	1
Jan. 25—The Dippy Dentist (Snub Pollard)	1
Jan. 18—Slippery Slickers (Snub Pollard)	1
Jan. 11—Why Go Home (Snub Pollard)	1
Jan. 4—Red Hot Hottentots (Snub Pollard)	**1**
Dec. 28—The Floor Below (Snub Pollard)	**1**
Dec. 21—Tough Luck (Pollard—Davis)	**1**
Dec. 14—Looking for Trouble (Snub Pollard)	**1**
Dec. 7—How Dry I Am (Pollard-Davis)	1
Nov. 30—It's A Hard Life (Pollard-Davis)	1
Nov. 23—Order in the Court (Pollard-Davis)	1
Nov. J6—Giving the Bride Away (Pollard-Davis)	1
Nov. 9—Call for Mr. Cave Man (Pollard Davis)	1
Nov. 2—All At Sea (Pollard-Davis)	1

ROLIN TWO REELERS

Feb. 8—His Royal Slyness (Harold Lloyd—Mildred Davis)	2
Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis)	**2**
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels)	2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels)	2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)	**2**
Oct. 12—Daddy Number Two (Baby Marie Osborne)	**2**

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face	**2**
July 20—Fourteenth, At the Pistol's Point	**2**
July 13—Thirteenth, The False Idol	**2**
July 6—Twelfth, The Two Amazons	**2**

BLACKTON PRODUCTIONS

Jan. 4—My Husband's Other Wife (Breamer—Gordon)	**6**
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)	**6**
Oct. 19—The Moonshine Trail (Breamer-Gordon)	**6**

NEWS REELS

Sundays—Topics of the Day	
Wednesdays—Pathe News	**1**
Saturdays—Pathe News	**1**

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall)	
Virtuous Sinners (Wanda Hawley)	
Sins of the Children (Alma Hanlon)	
Wives of Men (Florence Reed)	

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)	7
The Mystery of the Yellow Room (Chautard's)	6

STAR PRODUCTIONS

Anne of Green Gables (Mary Miles Minter)	6
Erstwhile Susan (Constance Binney)	5

REPUBLIC DIST. CORP.

Feb. Trilby (Clara Kimball Young)	5
Jan. —The Blue Pearl (Edith Hallor)	6
Jan. —The Amazing Woman (Ruth Clifford)	5
Jan. —Twelve-Ten (Marie Doro)	5
Nov. 24—The Steel King (Elvidge-Love)	5
Nov. 17—You Never Know Your Luck	5
Nov. 10—The Poison Pen (June Elvidge)	5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)	5
Oct. 27—Arizona Cat Claw (Edythe Sterling)	5
Oct. 20—The Black Circle (Creighton Hale)	5

SPECIALS

Mar. 16—The Better 'Ole	5
Feb. 10—What Shall We Do With Him?	5

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Seeing it Through (ZaSu Pitts)	5
The Luck of Geraldine Laird (Bessie Barriscale)	5
The Beggar Prince (Sessue Hayakawa)	5
The Third Generation (Brentwood)	5
Haunting Shadows (H. B. Warner)	5
Beckoning Roads (Bessie Barriscale)	5
The Tong Man (Sessue Hayakawa)	5
Heart of Juanita (Beatriz Michelena)	5
A Fugitive from Matrimony (H. B. Warner)	5
The Blue Bandanna (William Desmond)	5
The Illustrious Prince (Sessue Hayakawa)	5

SPECIALS

The Beloved Cheater (Gasnier's)	5
The Broken Butterfly (Tourneur)	5

SUPREME COMEDIES

A Four Cylinder Frame-Up	1
Mollie's Millions	1
Her Nearly Husband	1
Hearts and Diamonds	1
Their Little Wife	1
Pass the Apples, Eve	1
Are Honeymoons Happy?	1
Struck Out	1
Good Night Judge	1

MARTIN JOHNSON PICTURES

Marooned in the South Seas	1
The City of Broken Old Men	1
Recruiting in the Solomons	1
Lonely South Pacific Missions	1
Domesticating Wild Men	1
Cruising in the Solomons	1
Saving Savages in the South Seas	1
The Home of the Hula Hula	1
Through the Isles of the New Hebrides	1
Tulagi, A White Spot in a Black Land	1

ADVENTURE SCENICS

Sons of Salooskin	1
Sheep O' Leavenworth	1
Flaming Ice	1
The Last Resort	1
The Forbidden River	1
I and the Mountain	1
Just Over Yonder	1

SELZNICK ENTERPRISES (LEWIS)

SELZNICK PICTURES

(Distributed through Select Exchanges)

The Woman God Sent Zena Keefe)	5
His Wife's Money (Eugene O'Brien)	5
Footlights and Shadows (Olive Thomas)	5
The Imp (Elsie Janis	5
Sooner or Later (Owen Moore)	5
Greater Than Fame (Elaine Hammerstein)	5
The Broken Melody (Eugene O'Brien)	5
Out Yonder (Olive Thomas)	5
A Regular Girl (Elsie Janis)	5
Piccadilly Jim (Owen Moore)	5
The Glorious Lady (Olive Thomas)	5
Sealed Hearts (Eugene O'Brien)	5
The Country Cousin (Elaine Hammerstein)	5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge)	6
The Last of His People (Mitchell Lewis)	5
The Undercurrent (Guy Empey)	7
A Scream in the Night (Special Cast)	6
Faith of the Strong (Mitchell Lewis)	6
The Isle of Conquest (Norma Talmadge)	6

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast)	5
Just a Wife (Special Cast)	5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Trilby (Reissue) Tourneur Production with Clara Kimball Young	5
Girl of the Sea (Williamson Submarine Prod.)	6
The Amazing Woman (Ruth Clifford)	5
The Blue Pearl (Edith Hallor)	5
Twelve-Ton (Herbert Brenon Prod.), Marie Doro	5

KINOGRAMS

Every Tuesday and Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover	
Public Defender	
Carmen of the Klondike	
The Grain of Dust	
Hearts of the World	
The Crucible of Life	
Nine-tenths of the Law	

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married (Lew Cody—Rosemary Thebe)	
Reclaimed (Niles Welch—Juvenile Scott)	
Window Opposite (Leah Baird—James Morrison)	
Once to Every Man (Jack Sherrill)	

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)	
The Profiteer (Jack Sherrill—Alma Hanlon)	
When the Desert Smiled (Neal Hart)	
Miss Arizona (Gertrude Bondhill)	
His Daughter Pays (Gertrude McCoy)	
Denny from Ireland (Shorty Hamilton)	5
Pen Vulture (Shorty Hamilton)	5
The Snail (Shorty Hamilton)	5
The Ranger (Shorty Hamilton)	5
When Arizona Won (Shorty Hamilton)	5
Gale Henry Comedies (2 reels—one every two weeks	
Bull's Eye Comedies (2 reels—one every two weeks)	
Original Billy West Comedies (2 reels—one every two weeks)	
Neal Hart (2 reel dramas—one every two weeks)	
Al Jennings (2 reel dramas—one every two weeks)	
Napoleon and Sally (one reel comedies)	
Tom Mix (one reel dramas, re-issues)	
Ann Little (2 reel Western dramas, re-issues)	
Lightening Bryce (Fifteen Episode Serial)	
Dragon's Den	
The Neuse	
Perilous Trails	
Wolf Nights	
The Scarlet Moon	

TRIANGLE EXCHANGES

Feb. 15—Tiger Girl (Lillian Gish-Roszika Dolly)	5
Jan. 25—A Gamble in Souls (Dorothy Dalton)	5
Jan. 4—The Clodhopper (Charles Ray)	5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)	5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)	5

MACK SENNETT KEYSTONE COMEDIES

Feb. 8—The Dancing Master (Alice Lake)	2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith)	5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)	1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)	1
Jan. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)	1
Dec. 28—Fast Trains and Slow Women (Syd. Chaplin)	1
Dec. 21—Keystone Babies	2
Dec. 14—Crashing Through (Ford Sterling)	1
Dec. 7—The Life of Reilly (Ford Sterling)	2

TRIANGLE COMEDIES

Feb. 22—The Love Riot	2
Feb. 1—His Baby Doll	1

Release Information continued on page 1138

"HIGH SPEED"

(HALLMARK)

Contains Many Thrills and Exciting Moments

MELODRAMA with its thrilling and exciting scenes brought up to the minute, with its villains and its daring hero and heroine, combined with a story which at times is interesting and sensational, all tend to make this production interesting for those who like stimulation.

Features of this description have always had and always will have their followings and for this reason are always in demand. Particular mention must be given here to the last reel which in itself might be called the introducing of a specialty.

The producers have engaged one of our large automobile tracks to stage a racing scene, for the story is that of the automobile and not the horse. We see the start with its interesting moments of getting ready, the race with its exciting intensity and its cheering spectators and the finish, which brings the hero in a winner.

Billy Brice, who has been disqualified from the track for "pulling" a race, is engaged by an automobile manufacturer to drive his car in a coming contest.

When the manufacturer learns of Billy's disgrace, the latter is discharged. Events, however, prove his innocence. He enters the race, wins it and also the heart of his employer's daughter.—Length, 5 reels.—Released January 17.—*Frank Leonard.*

THE CAST

Billy Brice	Edward Earle
Edith Rhoades	Gladys Hulette
Rhoades	Roger Lytton
Dan	Charles Husted
Emma Hanford	Fay Evelyn
Baby Hanford	Ida Horton
Burke	Jack Edwards
Kelly	Matthew L. Betts

Story by Clinton H. Stagg.
Scenario by John J. Glavey.
Directed by Charles Miller.

PRESS NOTICE—STORY

"High Speed," Frank G. Hall's latest sensational melodramatic production, will be shown at the ——— theatre on ——— of ——— week.

High power cars and the developing of their speed upon the track is a feature of the story. He is down and out. He was at one time a favorite of the race tracks, but through rumor, which he has not denied, that he has sold out the Vanderbilt Sweepstakes he is "in bad."

As he is walking along a country road, hungry and tired, he sees a girl in a car disputing with a chauffeur. Going to the rescue, he overcomes the chauffeur and drives the young lady home, where he discovers that her father is the well known automobile manufacturer, Rhoades. Upon being questioned as to his identity, he acknowledges that he is the man who threw up the "Sweepstakes." The manufacturer refuses to engage him as chauffeur, but through the persistent entreaties of his daughter, the father gives in.

Burk, a discharged driver seeking revenge, hunts up the dismissed chauffeur and together they make plans to "get even." Their first attempt is to oil the road in which Johnson, the racing driver, is practicing around the Rhoades course, causing the car to swerve into a tree, killing the mechanician and injuring Johnson. The car, however, is not badly damaged and is quickly repaired.

The two villains again appear in the garage on a dark night and pour gasoline over the car and floor. Billy discovers them, puts them to rout and saves the car. His employer who is attracted to the scene, observes the situation and is so pleased that he tells Billy he may drive for him in the coming race.

Although Billy's card has been taken away from him, events develop which prove his innocence. He is reinstated and wins the race.

PROGRAM READER

She wanted him to be her chauffeur because he had saved her from an abusive one. But there was a stain on his character. He had been accused of "throwing" the Vanderbilt Sweepstakes.

Upon being questioned by her father as to his identity, he acknowledges that he is the man. He is refused employment. But she loved him and gets him the job. Her father is a rich manufacturer who is also engaged in racing his cars.

While the manufacturer's latest model is speeding about the course, two discharged and disgruntled employees oil the track, causing the machine to swerve into a tree, injuring the driver.

Again they try to burn the garage in which the car is kept. They are foiled by our hero. As a reward for his alertness he is told that he may drive in the coming race. But his racing card has been taken away.

Future events prove his innocence, his card is returned, he enters and wins not only the race, but the hand of his employer's daughter.

This is a new photograph of Gladys Hullette, who is being starred with Edward Earle in Hallmark pictures. Miss Hullette's latest picture is "High Speed"

This picture if advertised properly ought to bring in the business. First it has a name which is attractive, "High Speed"; secondly, the story is of the melodramatic variety containing many thrills, and thirdly it takes as one of its features, the racing car. Automobile racing is becoming more popular every year in America and is of interest especially to many of those possessing cars. It would be a good idea to arrange a morning showing for some of the prominent automobile men in your town.

Also engage a car if you can and have a banner strung around it reading, "Going to see 'High Speed,' it has the Speed," or some such lettering.

Send cards to those possessing automobiles in your town, telling them of the event.

CATCH LINES

If you want to enjoy a thrill and a good story at the same time see "High Speed"; it will satisfy you.

"THE TREE OF KNOWLEDGE"

(PARAMOUNT-ARTCRAFT)

Kathryn Williams Runs Away with the Show

THIS purports to be a starring vehicle for Robert Warwick, but really offers several players of the cast better roles, including Kathryn Williams, who runs away with the show, acting honors and all, in the part of a cold blooded "out for the money" vamp.

Much of the picture has to do with Miss Williams' love affairs as she changes from one amour to another. Mr. Warwick is the first victim. A titled gentleman with plenty of cash is the second. Mr. Warwick's best friend is the third. The friend marries Kathryn, a little matter which previously she has not bothered about. The marriage part is where the plot comes in. Because she is the wife of his friend, Mr. Warwick keeps silent about the past and insists on thwarting plans for a fourth alliance, when according to most people's opinion he ought to be aiding it on the theory of "good riddance to bad rubbish." However, this is an English play, and the "honor of the family" idea is presented as the reason for trying to prevent the elopement.

It is probable that most people will find the offering interesting. It has been given a splendid production. The story is nicely developed and the acting is of the very highest type. And last, but not least, the picture is absolutely clean. There is no hint of the sex note, Miss Williams' frequent change in "lord and masters" being conducted on the basis of landing a man with more money for her to spend.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

In the Prologue:	
Adam	Theodore Kosloff
Lilith	Yvonne Gardelle
In the Story:	
Nigel Stanyon	Robert Warwick
Belle	Kathlyn Williams
Monica	Wanda Hawley
Brian	Tom Forman
Sir Mostyn Hollingsworth	Winter Hall
Loftus Roupelle	Irving Cummings
Mrs. Stanyon	Loyola O'Connor
The Baron	Clarence Geldart
Sweadle	William Brown

Directed by William C. De Mille.
Story by R. C. Carton.
Scenario by Margaret Turnbull.

PRESS NOTICE—STORY

R. C. Carton's famous play, a story of life's forbidden fruit "The Tree of Knowledge" is to be presented in picture form at the ——— theatre ——— beginning ———.

In the role of Nigal Stanyon, Robert Warwick, star of so many good pictures is presented and in his support is a cast so notable that the production overshadows even its eminent leading man.

Among the players who appear in important roles are Kathlyn Williams, Wanda Hawley, Tom Forman and Irving Cummings while in the prologue showing Adam and Lillith in the Garden of Eden are the celebrated Russian dancers, Theodore Kosloff and Yvonne Gardelle.

Particularly sumptuous is the screen version of "The Tree of Knowledge" as is fitting for a production depicting the gay life of Paris and of the solid enjoyment of the upper classes of staid England. Fine clothes, great sets and the other evidences of the luxury loving, grace every scene. The story is dramatic in the extreme, being concerned principally with the life of "Belle" whom you first meet in Paris as the mistress of Mr. Warwick and whose life later intermingles with his after he has settled down hoping to marry a girl of his own class in England. In the role of "Belle," Miss Williams, a star in her own right, has one of the best parts of her long experience. It might well have been called a starring vehicle for her. Wanda Hawley, whom you will remember especially in "Everywoman" has the role of Mr. Warwick's leading woman.

PROGRAM READER

Robert Warwick, or rather Major Warwick will be presented in another feature of entertainment value, titled "The Tree of Knowledge," beginning ———. The engagement will be for ——— days in as much as this star is always popular and in his latest vehicle he has a worthy successor to "An Adventure in Hearts" which was recently played at this theatre.

In support of Mr. Warwick is a notable cast. In the fact the picture with a leading man of smaller fame, might be termed all star. Kathlyn Williams has one of the best roles of her career and she plays it beautifully. Others in the cast who have great reputations are: Wanda Hawley, Tom Forman and Irving Cummings. The picture is an adaptation of the famous play by R. C. Carton, one of England's foremost playwrights. It is a story of the "forbidden fruit" of the Garden of Eden brought down to date. It teaches the folly of lust and luxury loving and through it all runs a romance of the sort we all approve.

SUGGESTIONS

Our advice to the exhibitor is to play up the notable cast headed by Mr. Warwick giving credit for the story to Mr. Carton, and then arouse interest by telling about the series of love affairs contracted by Kathryn Williams and which forms the principal part of the story. We would not attempt to point any moral but handle the production as a "vamp" picture which however has no suggestive scenes.

As a novelty advertising suggestion, the thought occurs to us that if you could find some of those old "tree of knowledge" prints which used to be a feature of the American "middle class" parlor it would be a decided hit.

CATCH LINES

The story of a woman devoid of a heart, who was willing to sell her soul for the luxuries of life, who went from one man to another with only a mercenary motive, who asked all and gave nothing. The story of a modern Lillith. What do you know of Lillith? Who was Lillith?

Time cures all wounds. It cured Nigel Stanyon's heartache, and when he again loved this time a woman who was worthy only the thought she could not forgive kept him silent.

Robert Warwick in "The Tree of Knowledge"

Advance Information on All Film Releases

(*Continued from page* 1136)

TYRAD PICTURES, INC.

Broken Hearts 5
It Happened in Paris..........5
Human Passions 5

UNITED ARTISTS CORPORATION

Jan. 18—Pollyanna (Mary Pickford)..........6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).6
Oct. 20—Broken Blossoms (D. W. Griffith)..........6
Sept. 1—His Majesty the American (Douglas Fairbanks).8

UNITED PICTURE THEATRES

The Eternal Mother (Florence Reed)..........5
The Corsican Brothers (Dustin Farnum)..........5
A Man's Fight (Dustin Farnum)..........5
Her Game (Florence Reed)..........5

CUCKOO COMEDIES

The Sultan of Djazz (Bobbie Burns-Jobyna Ralston)....2
The Shimmy Jim (Burns-Ralston)..........2

CISSY FITZGERALD COMEDIES

Cissy's Financial Flivver 2
Cissy's Sassy Stockings 2

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Marked Men (Harry Carey)..........5
The Triflers (Edith Roberts)..........5
The Day She Paid (Francelia Bilington)..........5
The Pointing Finger (Mary MacLaren)..........5
A Gun Fightin' Gentleman (Harry Carey)..........5
Lasca (Edith Roberts-Frank Mayo)..........5
Under Suspicion (Ora Carew-Forrest Stanley)..........5
His Divorced Wife (Monroe Salisbury)..........5
The Trembling Hour (Helen Eddy-Kennth Harlan)......5
The Rider of the Law (Harry Carey)..........6
The Brute Breaker (Frank Mayo-Kathyrn Adams)......6
Bonnie Bonnie Lassie (Mary MacLaren)..........6

JEWEL PRODUCTIONS, INC.

Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington) 6
Nov. 17—Blind Husbands (Eric Van Stroheim)........6
Oct. 13—The Right to Happiness (Dorothy Phillips)....8
Sept. 1—Forbidden (Mildred Harris)..........6
Sept. 1—Paid in Advance (Dorothy Phillips)..........6

CENTURY COMEDIES

Jan. 28—Brownie's Busy Day (Century Wonder Dog)..2
Jan. 14—Naughty Lions and Wild Men (Century Lions).2
Dec. 22—Weak Minds and Wild Lians (Adams-Nelson-Engel and Lions)..........2
Dec. 8—A Lucky Dog's Day (Century Wonder Dog)....2
Nov. 3—Brownie's Doggone Tricks (Dog and Girls)....2

STAR COMEDIES

Feb. 2—Ain't Nature Wonderful (Lyons-Moran).......1
Jan. 26—Bungled Bungalows (Lyons-Moran)..........1
Jan. 19—The Sweet Dry and Dry (Lyons-Moran).......1
Jan. 12—Some Shimmiers (Lyons-Moran)..........1
Jan. 5—Sweet Patootie (Lyons-Moran)..........1
Dec. 22—In the Good Old Days (Lyons-Moran)..........1
Dec. 8—Woes of a Woman (Lyons-Moran)..........1
Nov. 24—Ten Nights in a Tea Room (Lyons-Moran).....1
Nov. 10—The Tick Tick Man (Lyons-Moran)..........1
Oct. 27—Who's Her Husband? (Lyons-Moran)..........1
Oct. 13—Regular Cut Ups (Lyons-Moran)..........1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)..........1
Dec. 29—Seeing Things (Neal Burns)..........1
Dec. 15—His Lucky Blunder (George Ovey)..........1
Dec. 1—Tailor Maid (Neve Gerber)..........1
Nov. 17—Babies Is Babies (Neal Burns)..........1
Nov. 3—Bill's Anniversary (Ben Wilson)..........1

RAINBOW COMEDIES

Feb. 4—Over the Ocean Wave (Charlie of the Orient)..2
Jan. 5—Adam and Eve a la Mode (Bathing Beauties)..2
Dec. 1—A Barnyard Romance (Charlie of the Orient)..2
Oct. 27—A Popular Villain (Charlie of the Orient).....2

STAGE WOMEN'S WAR RELIEF SERIES

Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner) 2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)..........2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jimmy Adams) 2
Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)...2
Dec. 22—She's Everywhere (Enid Markey-Montague Love) 2
Dec. 15—The Good Ship Rock 'N Rye (Mrs. Jow Martin-Jimmy Adams) 2
Dec. 8—The Mite of Love (Mabel Taliaferro-Robt. Edeson) 2
Nov. 17—An Honorable Cad (Shelly Hull-Julia Dean)...2
Oct. 27—Fighting Mad (Maclyn Arbuckle) 2

WESTERN AND RAILROAD DRAMAS

Feb. 7—The Prospector's Vengeance (Field-Moore)....2
Jan. 30—Blind Chance (Bob Burns-Peggy O'Dare.......2
Jan. 17—West Is Best (Hoot Gibson-Josephine Hill).....2
Jan. 10—The Jay Bird (Hoot Gibson-Josephine Hill).....2
Jan. 3—The Line Runners (Arnold Gregg-Helen Howard) 2
Dec. 27—The Counterfeit Trail (Magda Lane-Ed Hennessey) 2
Dec. 20—The Double Hold-Up (Hoot Gibson-Josephine Hill) 2
Dec. 13—The Lone Hand (Hoot Gibson-Josephine Hill).2
Dec. 6—The Kid and the Cowboy (Mildred Moore-Art Accord) 2
Nov. 29—The Trail of the Hold-Up Man (Hoot Gibson-Magda Lane) 2
Nov. 22—The Fighting Line (Art Accord-Mildred Moore).2
Nov. 15—The Face in the Watch (Hoot Gibson-Josephine Hill(..........2
Nov. 8—The Wild Westerner (Art Accord-Magda Lane).2
Nov. 1—The Tell Tale Wire (Hoot Gibson-Josephine Hill) 2

THE MIDNIGHT MAN

Dec. 29—Eighteenth, A Wild Finish..........2
Dec. 22—Seventeenth, The Cave of Destruction..........2
Dec. 15—Sixteenth, Hurled from the Heights..........2
Dec. 8—Fifteenth, The Wheel of Terror..........2
Dec. 1—Fourteenth, Flames of Fury..........2
Nov. 24—Thirteenth, A Figh tto a Finish..........2
Nov. 17—Twelfth, The Tunnel of Terror..........2
Nov. 10—Eleventh, The Death Ride..........2
Nov. 3—Tenth, The Blazing Torch..........2
Oct. 27—Ninth, A Society Hold-Up..........2
Oct. 20—Eighth, The Shadow of Fear..........2
Oct. ,13—Seventh, The Electric Foe..........2

THE GREAT RADIUM MYSTERY

Feb. 2—Seventeenth, The Wheels of Death..........2
Jan. 26—Sixteenth, Over the Cataract..........2
Jan. 19—Fifteenth, The Faming Arrow..........2
Jan. 12—Fourteenth, Hemmed In..........2
Jan. 5—Thirteenth, The Scalding Pit..........2
Dec. 29—Twelfth, Shackled 2
Dec. 22—Eleventh, Perils of Doom..........2
Dec. 15—Tenth, Creeping Flames..........2
Dec. 8—Ninth, The Roaring Road..........2
Dec. 1—Eighth, In the Clutches of a Madman..........2
Nov. 24—Seventh, A Flash in the Dark..........2
Nov. 17—Sixth, The Tunnel of Doom..........2
Nov. 10—Fifth, The Torture Chamber..........2
Nov. 3—Fourth, The Swing for Life..........2
Oct. 27—Third, The Fatal Ride..........2
Oct. 20—Second, The Death Trap..........2

THE LION MAN

(*Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin*)

Feb. 2—Sixth, In the House of Horrors..........2
Jan. 26—Fifth, In the Lion's Den..........2
Jan. 19—Fourth, A Devilish Device..........2
Jan. 12—Third, The Kidnappers..........2
Jan. 5—Second, The Rope of Death..........2
Dec. 29—First, The Flames of Hate..........2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)..........1
Wednesdays—International News 1
Fridays —Current Events (International)..........1
Fridays —New Screen Magazine (Universal)........1

VITAGRAPH EXCHANGES

The Birth of a Soul (Harry T. Morey)..........6
Human Collateral (Corinne Griffith)..........6
The Midnight Bride (Gladys Leslie)..........6
The Sins of the Mother (Anita Stewart)..........6
When a Man Loves (Earle Williams)..........6
Pegeen (Bessie Love)..........6
The Darkest Hour (Harry Morey)..........6
The Tower of Jewels (Corinne Griffith)..........5
The Golden Shower (Gladys Leslie)..........5
The Combat (Anita Stewart)..........5
The Black Gate (Earle Williams)..........5
A Fighting Colleen (Bessie Love)..........5
In Honor's Web (Harry T. Morey)..........5
The Winchester Woman (Alice Joyce)..........6

VITAGRAPH SPECIALS

Slaves of Pride (Alice Joyce)..........5
The Vengeance of Durand (Alice Joyce)..........7
The Climbers (Corinne Griffith)..........6
The Wolf (Earle Williams)..........6

BIG V SPECIAL COMEDIES

Pipe Dreams and Prizes (Harry Mann)..........2
Dames and Dentists (James Aubrey)..........2
Throbs and Thrills (Montgomery and Rock)..........2
Switches and Sweeties (James Aubrey)..........2
Rubes and Robbers (Montgomery and Rock)..........
Bungs and Bunglers (James Aubrey)..........
Caves and Coquettes (Montgomery and Rock)..........

O. HENRY (TWO REELERS)

While the Auto Waits (Ethel Fleming-Regan Stewart)..
The Church With an Overshot Wheel (Ethel Fleming)...
The Roads We Take (Jay Morley)..........
The Day Resurgent (Campbell-O'Brien)..........
The Friendly Call (Walter Miller-Julia Gordon)..........
The Guardian of the Accolade (Agnes Ayers)..........
A Ghost of a Chance (Earle-Ayers)..........
Shocks of Doom (Earle-Ayers)..........
The Buried Treasure (Earle-Ayers)..........

(*At State Right Exchanges*)

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)..........
The Trials of Texas Thompson (Nell Shipman)..........
Switches and Sweeties (James Aubrey)..........
Rubes and Robbers (Montgomery and Rock)..........

THE INVISIBLE HAND

(*Fifteen Two-Reel Episodes Starring Antonio Moreno*

First, Setting the Snare..........
Second, T N T ....
Third, Winged Death..........
Fourth, Gassed ....
Fifth, Dodging Disaster..........
Sixth, The Closing Jaws..........
Seventh, The Submarine Cave..........
Eighth, Outwited ....
Ninth, A Heather Sacrifice..........
Tenth, The Fender of Flesh ....
Eleventh, Flirting With Death..........
Twelfth, The Dungeon of Despair..........
Thirteenth, The Plunging Peril..........
Fourteenth, A Modern Mezeppa..........
Fifteenth, Closing the Net..........

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan

Fifteenth, The Human Chain..........
Fourteenth, Trapped Like Rats..........
Thirteenth, The Deadfall..........
Twelfth, Explosive Bullets..........
Eleventh, The Den of Deviltry..........
Tenth, Overpowered ....
Ninth, The Dynamite Tree..........
Eighth, The Murder Car..........
Seventh, The Fatal Flight..........
Sixth, Downward to Doom..........
Fifth, The Living Grave..........
Fourth, The Deed of a Devil..........
Third, The Tree Hut of Torture..........
Second, The Plunge of Death..........
First, The Test of Courage..........

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno a Carol Holloway)

Fifteenth, Fate's Verdict..........
Fourteenth, The Hut of Disaster..........
Thirteenth, The River of Dread..........
Twelfth, The Rushing Horror..........
Eleventh, In the Ocean's Grip..........
Tenth, The Flaming Sacrifice..........
Ninth, Prisoner of the Deep..........

WILK (JACOB) FEATURES

(*At State Right Exchanges*)

ALICE BRADY FEATURES

Maternity ....
The Trap ....
A Woman Alone ....
Darkest Russia ....
The Dancer's Peril ....
A Gilded Cage ....
La Boheme ....
The Rack ....
The Divorce Game ....
Spurs of Sybil ....
Miss Petticoats ....
Self-Made Widow ....
The Hungry Heart ....

ROBERT WARWICK FEATURES

Man of the Hour..........
Stolen Voice ....
Friday the 13th ....
Human Driftwood ....
The Man Who Forgot..........
Family Honor ....
Face in the Moonlight..........
All Man ....
A Girl's Folly..........
Sudden Riches ....
False Friend ....

Directory of New Theatres Building

ARKANSAS

Little Rock—The Paramount-Artcraft Corporation is to construct a new picture theatre at the southwest corner of Sixth and Main streets.

CALIFORNIA

Napa—A new theatre is to be constructed in the heart of the business district by Knox and Blumenfield who manage another picture theatre in this town. The house will be erected at a cost of $80,000 and seat about 1,400.

Turlock—It is understood that the new $1,000,000 theatre which is being constructed will be turned over to the Ackerman and Harris interests. It will have a seating capacity of 1,800 and be used as a picture house.

Brawley—J. L. Manahan is to erect a new p ture theatre with a seating capacity of 1,000 on t lot now occupied by the Colman second-hand sto It will be known as the "Liberty."

Walnut Creek—Theodore B. Berling is to co struct a new 400 seat picture house on Ma street.

"OTHER MEN'S SHOES"

(EDGAR LEWIS-PATHE)

Crauford Kent Seen in Dual Role

AS a story, "Other Men's Shoes" is undoubtedly an interesting narrative, possessing suspense and entertaining situations. As a piece of dramatic composition, it has one defect; it is ati-climatic. The first climax culminates in the middle of the pic- tre, but immediately another theme takes rise and receives develop- ent during the remaining reels of the production. Crauford Kent featured in a dual role—one part, portraying a mild-souled min- ter of the gospel, unfit to combat the enemies that confront him; ıd the other part, representing the "black-sheep" brother, strong, ırd-knuckled, aggressive, the direct counter-part of the peace-lov- g preacher.

The story narrates how the stronger twin-brother, stepping, in- gnito, into the "shoes" of the minister, sweeps all opposition be- re him and retains possession of his brother's pulpit (the first eme); and later how he perfects the parochial work of the tender- arted pastor, still incognito, and wins the hand of the woman he ves (second theme). The duality of the theme does not destroy e suspense qualities of the picture as a whole. The interest is sus- ined to the close.

The types are well-chosen, and despite an occasional tendency to over-act," the rendition of the leads and their supports is com- endable as a whole. Crauford Kent in his characterization of a fighting parson"; John P. Wade as a money-hardened scoundrel; d Harold Forshay in his portrayal of a wily blackmailer, stand out rominently. Altogether, this picture should register favorably with ı audience not too critical of the requirements of dramatic con- ruction.—Length, 7 reels.—*E. F. Supple.*

THE CAST

ephen Browning	Crauford Kent
mes Browning	Crauford Kent
ene Manton	Irene Boyle
r. Manton	Stephen Gratton
arion Browning	Jean Armour
cob Dreener	Harold Forshay
aphael Creeke	John P. Wade
aget	Phil Sanford
Doady"	Bobby Connelly

Directed by Edgar Lewis.
Story by Andrew Soutar.

PRESS NOTICE—STORY

Stephen Browning has succeeded his dead ıther in the Montville pulpit. Weak, mild- ıannered, and tender-hearted, he proves un- ualified to cope effectively with the rough, ard conditions, confronting him in Mont- ille, and unable to set up any strong re- stance to the local magnate, Raphael reeke, who aspires to the hand of Stephen's weetheart, Irene Manton. Creeke, as a ıethod of persecuting his rival, organizes movement to oust the preacher from his ulpit. To this end he calls a meeting at hich the minister is to be officially re- ıoved from his pastorate, unless Stephen an effectually overcome the opposition. All hings are set for the preacher's deposi- ion, when an unexpected occurrence turns he tide of events against Creeke and his ollowers.

Stephen's twin-brother, "Jim," by dis- osition, a "rolling stone" and in char- cter, strong, hard-knuckled, and aggressive, rrives unseen at the Montville rectory, just s the stage is all set by Creeke for tephen's dismissal. "Jim's" close re- emblance to Stephen permits him to pass s the preacher in the disguise of Stephen's ninisterial garb. In his brother's pastoral apacity, "Jim" sweeps all opposition be- ore him and sets about to perfect his rother's parochial work.

Jacob Dreener, an associate of "Jim's" wanderlust days arrives in Montville, sees Creeke and offers to expose the fact that he minister has a "jailbird" brother with a view to turning the congregation against the minister and having him ex- pelled. "Jim" wrongly convicted has served a term in prison, so the plot prom- ses to reap a success for the rascals. How- ever, in carrying out the plans, Dreener ills Stephen. His crime is exposed by Stephen's sweetheart, and thereupon both Dreener and his accomplice in crime, Creeke, are taken into custody. The end finds 'Jim's" plans for parochial improvement ully realized and Irene Manton promised as his future wife.

SUGGESTIONS

There are a number of ways to exploit this feature. You might begin by publiciz- ing it far enough in advance as to arouse curiosity. Use a teaser campaign emphasiz- ng the title, using such questions as "Did you ever have a desire to fill another man's shoes? Don't do it unless you are sure of your man." What about catch lines? Surely the title can be exploited through them to advantage. We have written several which can be featured. For your newspaper copy you might use such a leader as "Try to Get Into 'Other Men's Shoes'!" Advertise through linking up with shoe stores. You can take window space by exploiting the shoes similar to those that Lincoln wore. Attached to them would be a sign reading: —"How would you like to have filled Lincoln's shoes?" You will certainly arouse interest if you advertise a free ticket to the picture for every child bringing a pair of old shoes. Feature the star and the director.

CATCH LINES

Did you ever have a desire to fill another man's shoes—a man who had met greater success than you? See "Other Men's Shoes," a picture presenting a gripping drama.

Do you believe that a man who had served in prison could step into the shoes of his minister brother?

Crawford Kent, star of "Other Men's Shoes," an Edgar Lewis production released through Pathe

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"THE WOMAN IN THE SUIT CASE"

(INCE-PARAMOUNT-ARTCRAFT)

An Unusual Picture from Every Angle

THE ideal picture is one where a logical plot is well developed —into which is injected a high light of comedy relief—with a romance properly carried along until time for the "clutch," and which points a moral. All of these qualities are found in "The Woman in the Suitcase," therefore we accord this picture the full merit of praise conveyed in the second word of our opening paragraph.

The logical plot is a C. Gardner Sullivan creation about a girl who finds that her father is enamoured of a lady of the chorus and who attempts to cure him of his infatuation by associating herself with his amour and becoming her "pal." The comedy relief and romance are furnished by a young man who is hired by the daughter to escort her about while on her mission. The moral is quite evident when the father is confronted by his daughter in apparently a compromising situation and realizes his own violations of the moral code.

Credit for this being an unusual picture can be about equally divided between star, author, director and support. Enid Bennett is splendid in a role which fits her. Rodney Lee is better than that. The rest of the cast are more than good, and the direction of Mr. Gardner's practically perfect continuity is of the usual Thomas H. Ince calibre. Suspense is originated almost at the beginning and never is lost for an instant. Any person who cannot find entertainmet in this is surely hard to please.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Mary Moreland	Enid Bennett
Mr. Moreland	William Conklin
Mrs. Moreland	Claire McDowell
Dollie	Dorcas Matthews
Billie Fiske	Roland Lee
Doc Harrison	Donald McDonald
Ethel	Gladys George

Directed by Fred Niblo.
Supervision of Thomas H. Ince.

PRESS NOTICE—STORY

Enid Bennett, Thomas H. Ince, C. Gardner Sullivan and a splendid supporting cast have equally contributed in making "The Woman in the Suitcase" which comes to the ——— theatre for a ——— run beginning ——— one of the most notable photoplays of the season.

With a story by Mr. Sullivan of merit seldom equalled even by this great writer of scenarios, Mr. Ince's studio staff have evolved a feature which is called by the reviewers "ideal." It offers Miss Bennett one of the best roles of her career, even when such wonderful pictures as her recent "Stepping Out" are considered.

There is comedy, drama and a moral to this story. You are entertained in the theatre and carry home a thought which tends to make your life, especially if you are a man, better, for this is the picture about a man who has stepped from the straight and narrow path to be brought to his senses by a lesson taught by his sweet and innocent young daughter.

It is not a preachment however. Just a human, heart interest story from real life, told as only a Thomas H. Ince cast and director can tell it.

In support of Miss Bennett are such well known players as William Conklin, Claire McDowell and a new leading man to most screen fans, Roland Lee who deserves great praise for contributing a delicious bit of acting as Billy Fiske, the young man Miss Bennett "hires" while investigating Broadway's "Great White Way."

PROGRAM READER

As a fitting successor of Enid Bennett's "Stepping Out" we offer this popular star for an engagement of ——— days beginning ——— in "The Woman in the Suitcase," a comedy drama from the pen of C. Gardner Sullivan and of unusual story and entertainment value.

Miss Bennett has the role of a young lady who decides to become the pal of a woman of notorious character in the hope of curing her father's infatuation for "the other woman." Needing a male protector during this period she advertises for a young man and secures the son of the proprietor of the paper. Much of real drama follows when the acquaintance with "Dollie" is finally accomplished with a sprinkling of clean comedy furnished by Miss Bennett's "Man Friday."

Roland Lee has this role and shares acting honors with Miss' Bennett.

Enid Bennett in the "The Woman in the Suitcase"

SUGGESTIONS

Having a production with author, star and producer famous you should concentrate your exploitation on all three features with the promise of a picture of unusual story value, as an added incentive for seeing this particular feature.

The title is one which would lend itself well to a teaser campaign but we would not advise this in as much as there is little mystery evolved from the suitcase episode and this is cleared up in the early sequences.

Rather would we bill this from a more legitimate angle. Ask your female patrons what they would do if they learned that their father was enamored with a chorus girl. Then advise them to see what Enid Bennett does in this picture and decide which is the best plan. Ask the girls if they would smoke cigarettes, drink wine, submit to the attentions of a roue and pretend to be intoxicated in the hope of winning their father back from "the other woman." Excite interest by billing this as a problem play with a lesson for both men and women. Ask the men of your city what they would do if they thought their daughter had fallen, even if they had violated the moral code and stood face to face with her, each apparently guilty. There is also a chance to ask wives and mothers questions which will excite their interest in this picture.

SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

ARGUS THEATRE SUPPLY DIVISION of the ARGUS LAMP & APPLIANCE CO. 815-23 Prospect Ave. CLEVELAND, OHIO	NORTHERN OHIO
BOSTON MOTION PICTURE SUPPLY CO. 54 Broadway BOSTON, MASS.	MASSACHUSETTS RHODE ISLAND CONNECTICUT
BRECK PHOTOPLAY SUPPLY CO. 98 Golden Gate Ave. SAN FRANCISCO, CAL.	NORTHERN CALIFORNIA WESTERN NEVADA OREGON
J. SLIPPER & CO. 728 South Olive St. LOS ANGELES, CAL. Selling Agents	SOUTHERN CALIFORNIA and ARIZONA
DWYER BROS. & CO. 631 Walnut St. CINCINNATI, OHIO	SOUTHERN OHIO and KENTUCKY
ERKER BROS. OPTICAL CO. 608 Olive St. ST. LOUIS, MO.	EASTERN MISSOURI NORTHEASTERN ARKANSAS Madison, St. Clair, Monroe Counties in Illinois
EXHIBITORS SUPPLY CO. 845 South Wabash Ave. CHICAGO, ILL.	ILLINOIS (Except Madison, St. Clair and Monroe Counties)
EXHIBITORS SUPPLY CO. 157 North Illinois St. INDIANAPOLIS, IND.	INDIANA
EXHIBITORS SUPPLY CO. 204 Manhattan Bldg. MILWAUKEE, WIS.	SOUTHERN and EASTERN WISCONSIN and Clinton, Des Moines, Henry, Jackson, Lee, Louisa, Muscatine, Scott Counties in IOWA
HOLLIS-SMITH-MORTON COMPANY 1201 Liberty Ave. PITTSBURGH, PA.	WEST VIRGINIA and WESTERN PENNSYLVANIA
LELAND THEATRE SUPPLY HOUSE 97 State St. MONTPELIER, VT.	MAINE NEW HAMPSHIRE VERMONT
LUCAS THEATRE SUPPLY CO. 158 Marietta St. ATLANTA, GA.	N. Carolina S. Carolina Georgia Florida Mississippi Alabama Louisiana Tennessee Southern Virginia
MICHIGAN MOTION PICTURE SUPPLY CO. 63 East Elizabeth St. DETROIT, MICH.	MICHIGAN
LUCAS THEATRE SUPPLY CO. 1816 Main St. DALLAS, TEX.	TEXAS and SOUTHERN ARKANSAS
ALBANY THEATRE SUPPLY CO. 4 Clinton Ave. ALBANY, N. Y. Selling Agents	EASTERN NEW YORK (Except Greater New York City)
AUBURN THEATRICAL SUPPLY COMPANY AUBURN, N. Y. Selling Agents	CENTRAL NEW YORK STATE
BECKER THEATRE SUPPLY CO. 184 Franklin St. BUFFALO, N. Y. Selling Agents	WESTERN NEW YORK STATE
B. F. PORTER 729 Seventh Ave. NEW YORK, N. Y.	GREATER NEW YORK NORTHERN NEW JERSEY Dutchess, Putnam, Orange, Suffolk, Sullivan, Rockland Counties in New York State
SEATTLE STAGE LIGHTING CO. 21 Madison Block SEATTLE, WASH.	WASHINGTON and OREGON
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THE WILLIAMS PRINTING COMPANY, NEW YOR

Simplex

IF EACH SIMPLEX SOLD FOR A THOUSAND DOLLARS *no more skill could go into its making. Nor could more care be exercised in checking up each stage of manufacture. Neither could a finer organization be created for its manufacture and distribution.*

AND YET THE SIMPLEX *bringing to the user all that is finest in projector principle and building costs but a few dollars more than the ordinary picture machine.* ~ ~ !!

THE SIMPLEX OWES ITS PRE-EMINENT POSITION TO MERIT ALONE. ~ ~

THE PRECISION MACHINE CO. INC.
317 East 34th: St.— New York

There's a reason for
Miss Anita Stewart's
Tremendous popularity:
See *"In Old Kentucky."*

Louis B. Mayer presents
This charming star
Through First National
With *Rothacker Prints.*

There's a reason—
For everything.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

Established 1910

JANUARY 31, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Ever Try It?

¶ The publicity and advertising manager for the I. Libson chain of theatres in Cincinnati (Walnut, Strand, Family, Star, Bijou and Palace) accumulated a great stack of back copies of the *Motion Picture News*. "Hated to throw them away," he said. One day he decided he must stop saving *The News*. So he determined to tear out the reviews, the exploitation ideas, the producer advertising that would help him and any other stuff that he could use in the future. He began to tear out the pages—and when he was through he discovered there was so much stuff he wanted to keep and file away that he might as well save the entire magazine!

¶ "I never realized a trade paper was so valuable until I tried to stop saving the copies," said the publicity man.

The News Covers The Field

OL. XXI No. 6

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 15 CENTS

Published Weekly—$2.00 a year

Chicago — 720 Seventh Avenue New York

Crimson Shoals

The Freakiest, Wierdest, most Mysterious Film ever placed on any screen – anywhere.

"Remarkable the way the star tackles the job of four men. — it offers melodrama -- with action ever traveling at a furious pace as one incident of struggle and strife rushes its predecessor off the screen —-- notable feature is trick photography which in scene after scene shows the three characters enacted by the star in the same room, talking to and at each other as though they each had an actor of their own."

EXHIBITORS TRADE REVIEW

"-- fights and scuffles galore -- pronounce it as one of the most amazing examples of triple exposure that the camera has ever accomplished."

MOTION PICTURE NEWS

"----- melodramatic production, - triple exposure introduced into this picture, and this alone should serve to put the picture over. Many will marvel when they see the star appear as father, son and grandson, in one scene and converse with one another. -- Happy ending is reached after a most spectacular free for all fight."

MOVING PICTURE WORLD

"--- novel feature. Dual roles are uncommon but a triple characterization is a novelty. -- meritorious -- camera work is especially good--."

WID'S

Now being released on the Monopol state right co-operative basis

Wire for your territory immediately

Present plans for coming feature productions include

"THE FLAMING NIGHT" / "THE IDLE LOVER"
"THE WOLF"

Monopol Pictures Company

1476 Broadway, New York City.

THOMAS H, INCE *Presents*
HIS SPECIALLY SUPERVISED PRODUCTION

"Dangerous Hours"

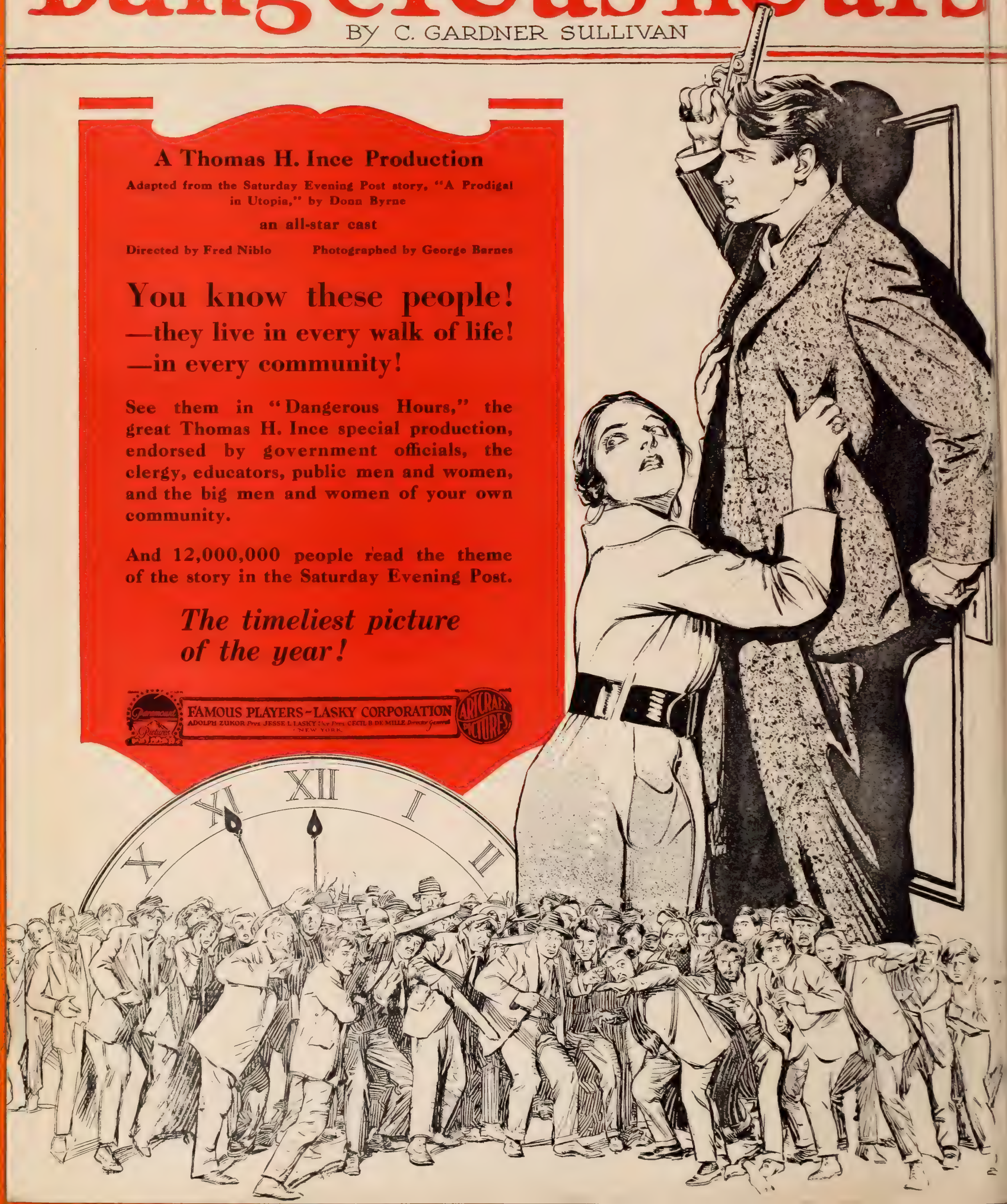
BY C. GARDNER SULLIVAN

A Paramount Artcraft Picture

THOMAS H. INCE *Presents*
HIS SPECIALLY SUPERVISED PRODUCTION

"Dangerous Hours"

BY C. GARDNER SULLIVAN



A Thomas H. Ince Production

Adapted from the Saturday Evening Post story, "A Prodigal in Utopia," by Donn Byrne

an all-star cast

Directed by Fred Niblo Photographed by George Barnes

You know these people!
—they live in every walk of life!
—in every community!

See them in "Dangerous Hours," the great Thomas H. Ince special production, endorsed by government officials, the clergy, educators, public men and women, and the big men and women of your own community.

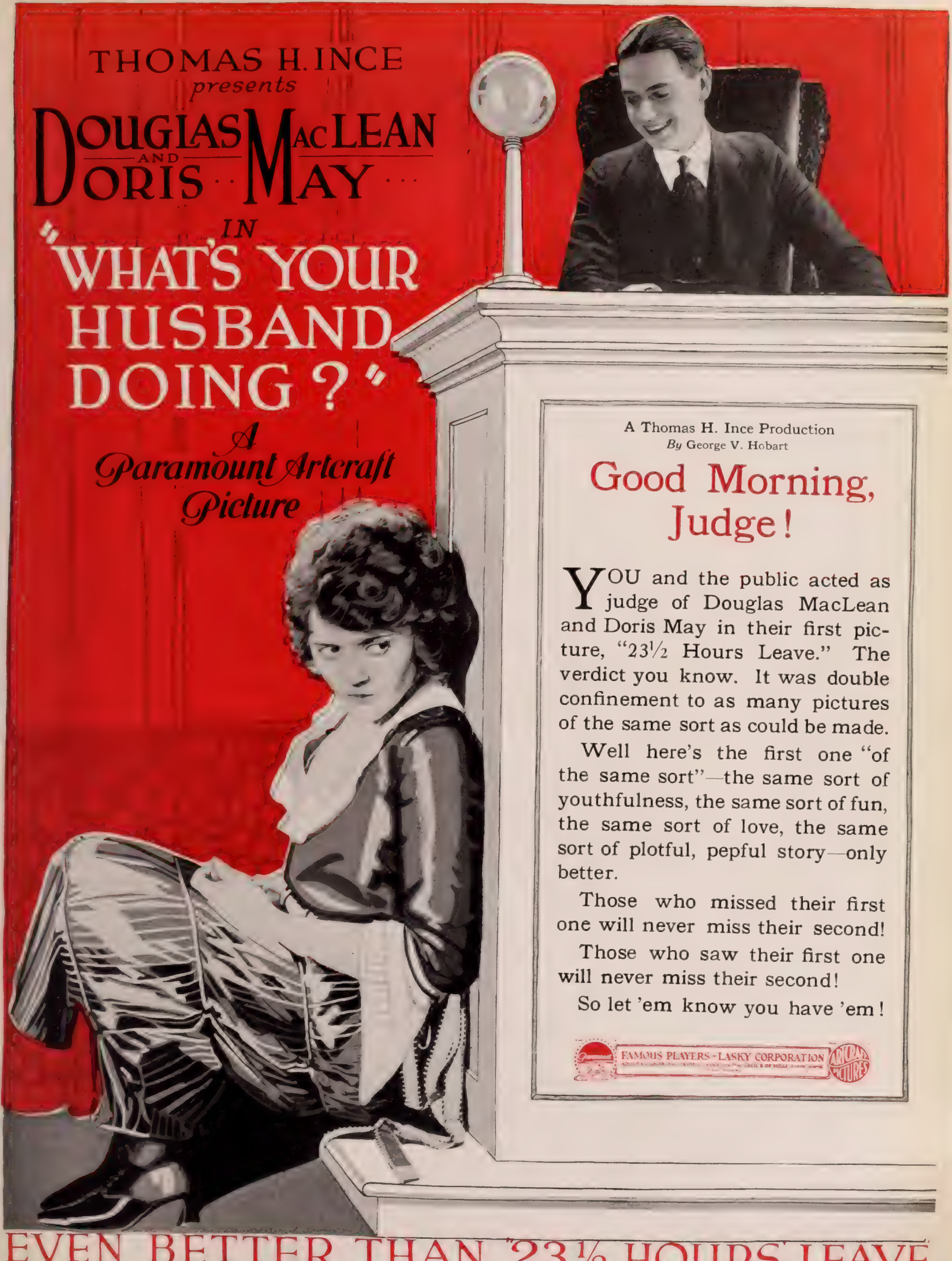
And 12,000,000 people read the theme of the story in the Saturday Evening Post.

The timeliest picture of the year!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures



THOMAS H. INCE
presents

DOUGLAS MACLEAN
AND
DORIS MAY

IN

"WHAT'S YOUR HUSBAND DOING?"

A Paramount Artcraft Picture

A Thomas H. Ince Production
By George V. Hobart

Good Morning, Judge!

YOU and the public acted as judge of Douglas MacLean and Doris May in their first picture, "23½ Hours Leave." The verdict you know. It was double confinement to as many pictures of the same sort as could be made.

Well here's the first one "of the same sort"—the same sort of youthfulness, the same sort of fun, the same sort of love, the same sort of plotful, pepful story—only better.

Those who missed their first one will never miss their second!

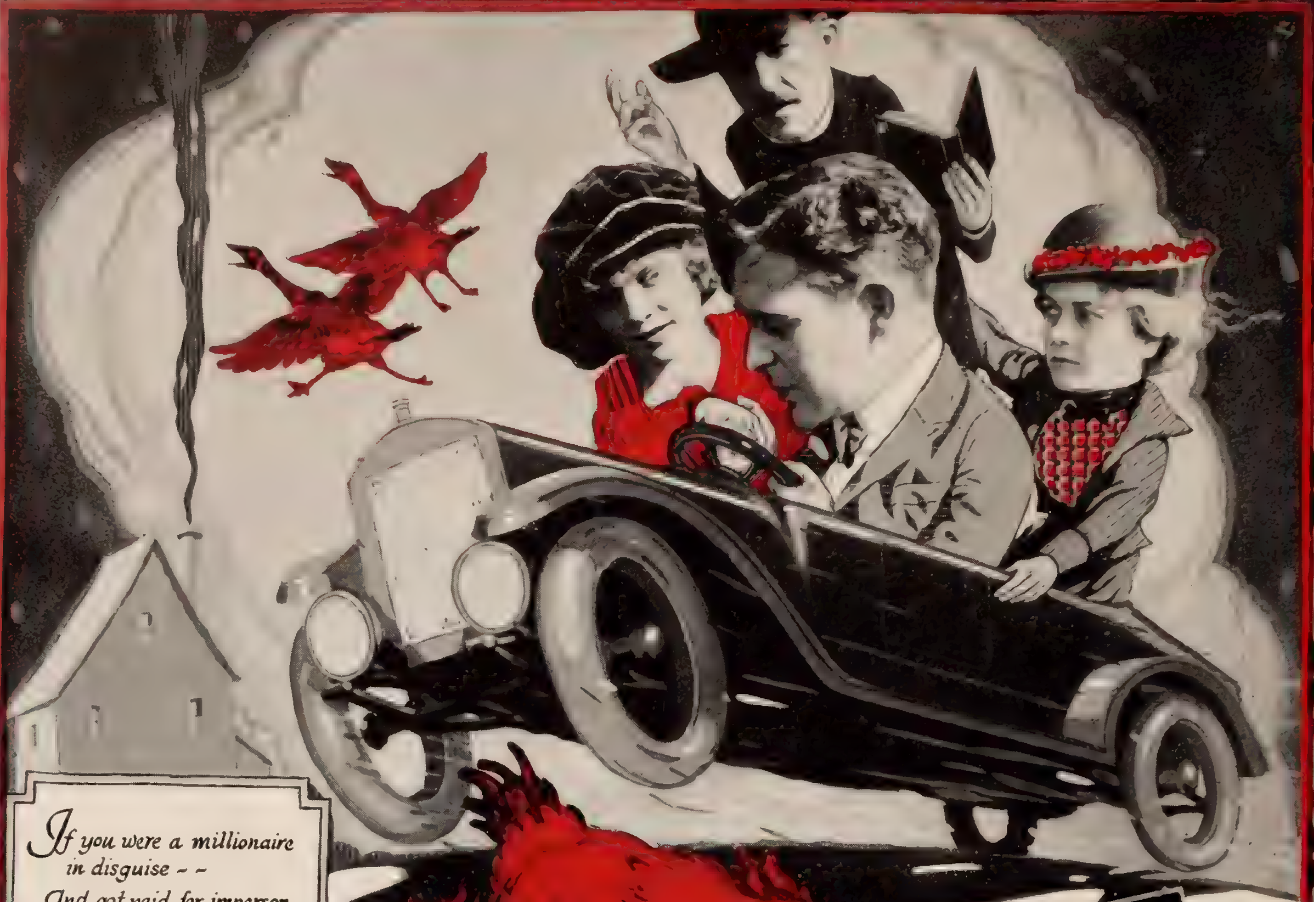
Those who saw their first one will never miss their second!

So let 'em know you have 'em!

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

EVEN BETTER THAN "23½ HOURS LEAVE"



If you were a millionaire
in disguise --
And got paid for impersonating yourself --
And got pinched for
forgery --
And then got charged
for your own murder --
How would you feel?
It's a whizzing comedy

JESSE L. LASKY
PRESENTS

WALLACE REID

IN

"DOUBLE SPEED"

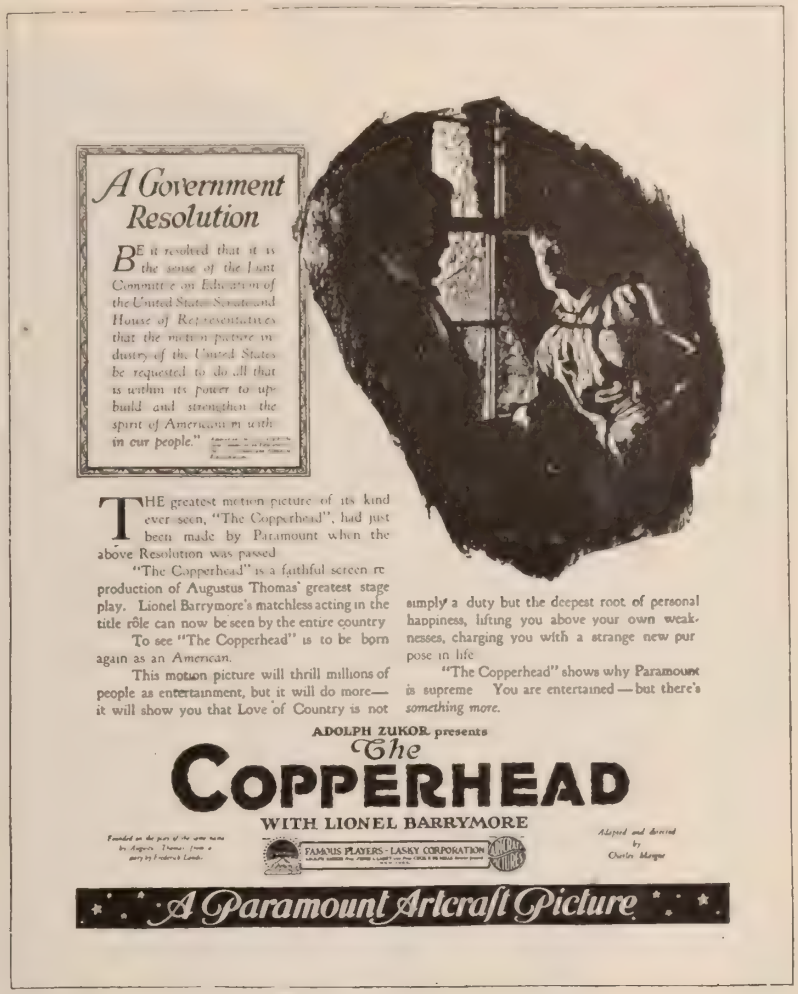
BY J. STEWART WOODHOUSE

Directed by
SAM WOOD

Scenario by
CLARA GENEVIEVE KENNEDY

A Paramount Artcraft Picture

Telling thirty million people about →



A Government Resolution

"Be it resolved that it is the sense of the Joint Committee on Education of the United States Senate and House of Representatives that the motion picture industry of the United States be requested to do all that is within its power to upbuild and strengthen the spirit of Americanism within our people."

THE greatest motion picture of its kind ever seen, "The Copperhead", had just been made by Paramount when the above Resolution was passed

"The Copperhead" is a faithful screen reproduction of Augustus Thomas' greatest stage play. Lionel Barrymore's matchless acting in the title rôle can now be seen by the entire country

To see "The Copperhead" is to be born again as an American.

This motion picture will thrill millions of people as entertainment, but it will do more—it will show you that Love of Country is not simply a duty but the deepest root of personal happiness, lifting you above your own weaknesses, charging you with a strange new purpose in life

"The Copperhead" shows why Paramount is supreme You are entertained—but there's *something more.*

ADOLPH ZUKOR presents

The COPPERHEAD

WITH LIONEL BARRYMORE

Founded on the play of the same name by Augustus Thomas from a story by Frederick Landis

FAMOUS PLAYERS-LASKY CORPORATION

Adapted and directed by Charles Maigne

A Paramount Artcraft Picture

"THIS motion picture will thrill millions of people as entertainment but it will do more—it will show you that Love of Country is not simply a duty but the deepest root of personal happiness, lifting you above your own weaknesses, charging you with a strange new purpose in life."

That's the message the advertisement shown here will bring to over 30,000,000 souls in these United States,—lovers of dramatic entertainment, teachers, A. E. F. men, scholars, doctors, lawyers, ministers, professors, boys and girls, fathers and mothers and good Americans, all.

Secretary Franklin Lane said recently:

"I wish that 1920 may be a Lincoln year, a Lincoln year in which our people will learn to look at things through Lincoln's eyes—those kind, wise, steadfast, honest eyes—in which there was neither malice nor envy, but a great sympathy in a noble common sense. Why can't we make this 1920 a Lincoln year?"

It *is* a Lincoln year. The greatest success on the New York stage today is the play "Abraham Lincoln." And beginning now—just before Lincoln's birthday, the greatest success on the motion picture screen will be "The Copperhead" whose dramatic power, sublime appeal and inspired acting have never been equalled in motion pictures.

And the 30,000,000 readers of these magazines—readers of that advertisement—are prospective patrons for *you:*

Saturday Evening Post
Collier's
Literary Digest
American Legion
Atlantic Monthly
Century
Everybody's
Harper's
Hearst's
Home Sector
Metropolitan
Munsey's
National Geographic
Outlook
Review of Reviews
Scribner's
World's Work
American Education
American School
American School Board Journal
Educational Foundations
Journal of Education
Kindergarten & First Grade
Normal Instructor & Primary Plans
Ohio Teacher
Popular Educator
Primary Education
Progressive Teacher
School Century
School News

A Paramount-Artcraft Picture

ENGINE
23

Paramount-Arbuckle Comedy

JOSEPH M. SCHENCK *presents*

"FATTY" ARBUCKLE

IN

"THE GARAGE"

It catches on like a house afire!

EVERY New York daily spoke of "The Garage" as one of the funniest pictures ever filmed, when it played four Broadway theatres last week.

The trade papers weren't far behind. They agree like this:

"No picture bearing the Arbuckle brand has ever packed more laughs into two reels of films."—*Moving Picture World.*

"Should prove welcome to every exhibitor."—*Exhibitors Trade Review.*

"A fast moving comedy that will be liked."—*Variety.*

"Roused the spectators to loud and emphatic appreciation."—*Motion Picture News.*

"More laughs than any other effort of his for weeks."—*Dramatic Mirror.*

Exhibitors who have played it are enthusiastic in their reports.

And the public will laugh for weeks!

Written and directed by Fatty Arbuckle

Produced by Comique Film Corporation

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

JESSE L. LASKY
presents

Robert Warwick

in

"THE TREE OF KNOWLEDGE"

A
Paramount Artcraft
Picture

A Tale of Life's Forbidden Fruit

from the play by
R. C. Carton

directed by
William DeMille

scenario by
Margaret Turnbull

with

WANDA HAWLEY
KATHLYN WILLIAMS
IRVING CUMMINGS
TOM FORMAN
THEODORE KOSLOFF
WINTER HALL
CLARENCE GELDERT
YVONNE GARDELLE

A Great Picture with a Great Cast!

An old legend says that the tempter in Eden was not a serpent but a beautiful woman, Lillith, the demon wife of Adam before Eve was created.

No Matter What They Say

"'THE Tree of Knowledge' is a Paramount-Artcraft sample of what a motion picture intelligently directed by a man like William DeMille and crystallized from a good scenario by Margaret Turnbull can do toward helping one forget some film phantasms of the past."—N. Y. Sun.

"Margaret Turnbull has made a very intelligent scenario of R. C. Carton's melodrama 'The Tree of Knowledge' and William DeMille has contributed high class direction. The Parisian and English locations were carefully selected and there is a fine adherance to atmospheric detail. The whole presentation breathes class."—Variety.

"The play offered Paramount-Artcraft an excellent opportunity for a strong drama with keen human appeal. It is ably adapted and well presented."—Exhibitors Herald.

"In many respects a remarkable photoplay. Mr. Warwick a handsome and histrionically effective hero."—Evening Mail.

"Makes an excellent feature picture."—N. Y. Herald.

"All these values and the appreciation shown by a crowded house at the Rialto sum up in ranking 'The Tree of Knowledge' as a product generally and generously good." — Moving Picture World.

"The film is thoroughly enjoyable."—N. Y. Evening Post.

"Proves interesting alike for the story and the well-known cast. The story handled from an angle that holds attention."—N. Y. American.

"The story is nicely developed and the acting is of the very highest type."—Motion Picture News.

That's what the critics say in New York.

But *here's* the real point:

"The Tree of Knowledge" is a good picture that will please your audiences immensely, attract big business and make money for you.

No matter *what* the New York critics say!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

WILLIAM S. HART

Paramount Artcraft Pictures

William S. Hart

in

his own productions

William S. Hart is now producing his own feature pictures made by his own producing company under his own individual supervision.

They are big special Paramount Artcraft productions made by William S. Hart and starring Mr. Hart in stories selected by him and adapted for him—the sort of stories the public wants Mr. Hart to play.

The first, now nearing completion, will be announced for release soon. It will be the biggest and best William S. Hart picture ever made.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ALMA
WHERE DO YOU LIVE

Lyric by
GEO.
HOBART

Music
by ADOLF
PHILIPP

A SMASHING HIT

THE THEATRES

OPERA HOUSE

"Alma Where Do You Live" opened at the Opera House yesterday to large and enthusiastic audiences who gave their whole hearted approval to this new form of entertainment. It is described as "a synchronized production."

The original score of "Alma Where Do You Live as produced for two years on Broadway is used. The plot, story and exteriors are shown in six reels of film, while the picture is cut where the musical song and dance numbers come and real performers are introduced.

Miss Delphia Daughn the featured dancer is wonderful and won rounds of applause. Mr. Robert Hall Russell has a pleasing voice of rare sweetness and was no small part of the production's entertainment.

The chorus is modest, capable and gorgeously costumed. The stage settings are entirely adequate and breathe a simple elegance that gives the artistic atmosphere so necessary for this class of production. The electric lighting effects are beautiful in the last degree.

"Alma Where Do You Live" appeals to every class of people and it's subtle sweetness comes like the breath of a spring flower.

"Alma Where Do You Live" will appear at the Opera House today and tomorrow, both afternoon and evening.

Direction
by
HAL CLARENDON

Now being released on the Monopol state right co-operative basis
Wire for your territory immediately

Present plans for coming feature productions include
"THE FLAMING NIGHT" / "THE IDLE LOVER"
"THE WOLF"

Monopol Pictures Company
1476 Broadway, New York City.

JEROME H. REMICK & CO
NEW YORK DETROIT

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

LIVE SPARKS

By CAROLINE SAYRE
Directed by ERNEST C. WARDE

There are not many screen stars who cause audiences everywhere to say: "I like that star." *They say this about J. Warren Kerrigan.*

There are really not many stars who invariably and without exception have perfect direction and technical production. *All Kerrigan productions have both.*

There are but few screen stars who persist in their popularity; who roll up increasing popularity that is traceable directly to themselves even without taking into account their stories, direction and production. *J. Warren Kerrigan has grown consistently through sheer liking on the part of the public.*

"Live Sparks," his latest production, will cause exhibitors and the public to like him still more.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Benjamin B. Hampton
presents

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

With an all-star cast:

ROY STEWART — MARGUERITE De La MOTTE — NOAH BEERY
BETTY BRICE — ARTHUR MORRISON — GORDON RUSSELL

At every point in America where "The Sagebrusher" has been seen by first run exhibitors there have been these instant comments:

"Here is another production as big as 'Desert Gold' or 'The Westerners'!... *with a bigger heart story* than any Benjamin B. Hampton has produced before."

Every word of this is true.

"The Sagebrusher" is a very big, very powerful, very human and very beautiful screen production of a great novel; done in the spirit its author intended.

It has pathos and tears; it has love and laughter; humanness and sweetness. It is genuine. Big exhibitors are booking it for immediate play dates.

See it now at your exchange.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

CHARLES RYAN

Schomer-Ross
Productions Inc.
Present

Emily Stevens

with Muriel Ostriche and a brilliant cast

in

"The Sacred Flame"

A WONDERFUL love story backed by an unique and unusual advertising and publicity campaign guaranteeing exhibitors capacity on a run of from two days to a full week. The perfect combination of Box Office Star, powerful human interest story, perfect direction, splendid investitute, and title that augurs full houses over any length run. The type of story that sends audiences away talking like walking 24-sheets. One of the best of the successful photo dramas,—

Written and Directed by ABRAHAM S. SCHOMER

—who numbers among his stage and screen successes such money makers as "The Yellow Passport"—"Today" (legitimate stage play)—"The Inner Man"—"Ruling Passions" and many others. With Emily Stevens playing the leading role, backed by a campaign book filled to overflowing with big money-making ideas, suggestions, and helps, "The Sacred Flame" offers unusual profits for exhibitors, the story being of world-wide appeal.

STATE RIGHTS NOW SELLING

Independent Exchanges and State Rights buyers have in "The Sacred Flame" an opportunity to make a financial clean-up by proper handling and proper exploitation. State Rights selling rapidly, with northern New Jersey and the entire State of New York already sold to Sam Zierler, Manager Commonwealth Pictures Corporation, 1600 Broadway, New York. Write or wire for territory, terms, prices, and other complete information immediately to

SCHOMER-ROSS PRODUCTIONS, Inc.

126 West 46th Street, New York City
E. S. Manheimer, Gen'l Mgr. A. Egan Cobb, State Rights Sales Rep.

A PROMISE THAT LIVES

"We intend to market the pictures of the United Artists individually, picture for picture, each production on its own merits.

"It will be our task to make every production so superlatively good that each will find its ready market"

From
United
Artists
Corporation's
Initial
Announcement

MARY PICKFORD

in

"POLLYANNA"

From Eleanor H. Porter's Famous Novel, "Pollyanna",
published by the Page Company
and the Four Act Comedy by Catherine Chisholm Cushing.
Screen Adaptation by Frances Marion
Photographed by Charles Rosher.

DOUGLAS FAIRBANKS

in

"WHEN THE CLOUDS ROLL BY"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D·W·GRIFFITH

D.W. GRIFFITH'S

"BROKEN BLOSSOMS"

DOUGLAS FAIRBANKS
in
"HIS MAJESTY, THE AMERICAN"

15 MASSIVE-ME

IN THE LATEST AND GREATE

CHARLES

THE DAREDEVIL KING

"The WHI

Written and Produced

NOW BEING

STATE

GENTLEMEN—here's the Serial Box Office winner supreme, handed to you on a silver platter. Here's the brand new serial, produced by the same man, Joseph A. Golden, whose sensational serial success—"The Great Gamble" has been and still is the talk of the trade. Here's "THE WHIRLWIND" the new serial sensational with the greatest stunt Star in the business, CHARLES HUTCHISON, whose name and fame are popular with millions. Here's the serial that's now being STATE RIGHTED and that promises more profit, dollar for dollar, than any serial on the world's market.

EORIC INSTALMENTS JAMPACKED WITH NEW THRILLS

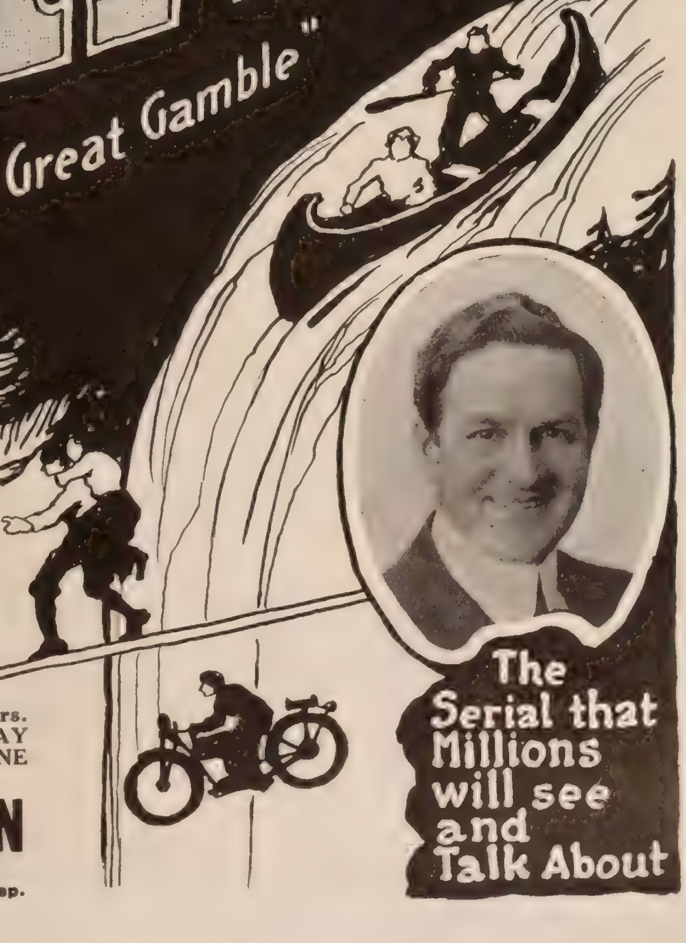
STALLGOOD PICTURES CORPORATION SERIAL

HUTCHISON

OF SERIAL STUNTS IN

RLWIND"

by Jos. A. Golden Producer of "The Great Gamble"


The Serial that Millions will see and Talk About

SOLD ON
RIGHTS

ERE'S the serial, jampacked with new stuff, new thrills, new sensations, 15 smashing episodes, one faster and bigger than the other, with complete and elaborate exploitation, ertising and publicity READY PREPARED FOR YOU IN VANCE in a wonderful campaign book. Here's the serial that's ng to top 'em all for profits to STATE RIGHTS BUYERS and Exhibitors. RE FOR TERRITORY, PRICES, TERMS, etc., and DO IT NOW—TODAY erritory allotted in order of receipt. YOU CAN'T AFFORD TO WASTE ONE GLE MINUTE. ACT NOW)

LLGOOD PICTURES CORPORATION

815 Longacre Bldg., New York City

LPERSTEIN, Gen'l Mgr. E. S. MANHEIMER, Foreign Sales Rep.

WHEN
HARRY CRANDALL
Buys

it means something—

READ CRANDALL'S TELEGRAM ABOUT

Johnny Dooley Comedies

WESTERN UNION TELEGRAM

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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TYRAD PICTURES INC

729 SEVENTH AVE NEWYORK NY

AFTER SEEING DOOLEY COMEDIES HAVE DECIDED TO CONTRACT FOR ENTIRE SERIES FOR OUR TERRITORY COMPRISING DELAWARE MARYLAND DISTRICT OF. COLUMBIA AND VIRGINIA JOHNNY DOOLEY COMEDIES SHOULD UNQUESTIONABLY PROVE A GOOD BET HIS SUCCESS IN VAUDEVILLE HAS NO DOUBT MADE A NUMBER OF ADMIRERS AND SHOULD PROVE EQUALLY AS SUCESSFUL ON THE SCREEN

EXHIBITORS FILM EXCHANGE.

TPGP 23

SEE SOPHIE TUCKER JAZZ—GILDA GRAY SHIMMY AND MARTHA MANSFIELD—THE FAMOUS ZIEGFELD BEAUTY TOGETHER WITH ZIEGFELD FOLLIES BEAUTY BRIGADE. THEY ALL APPEAR WITH JOHNNY DOOLEY IN HIS FIRST SCREEN OFFERING "A SOCIAL SLEUTH" NOW READY FOR RELEASE.

A TWO REELER EVERY MONTH

FOR STATE RIGHTS
WRITE OR WIRE

TYRAD PICTURES, INC.
729 7th Ave., New York City

WHAT SORT OF ATMOSPHERE GETS MONEY INTO YOUR BOX OFFICE?

That's a new angle! Have you *ever* given thought to it? You know, players and direction aside, that atmosphere in the picture *is* something to think about—that certain settings and locales *do* appeal to your audiences, while others miss. *Which* are the money-getting scenes? No surer guide to this vital box-office problem can be found than is presented by

Richard Harding Davis'

"SOLDIERS OF FORTUNE"

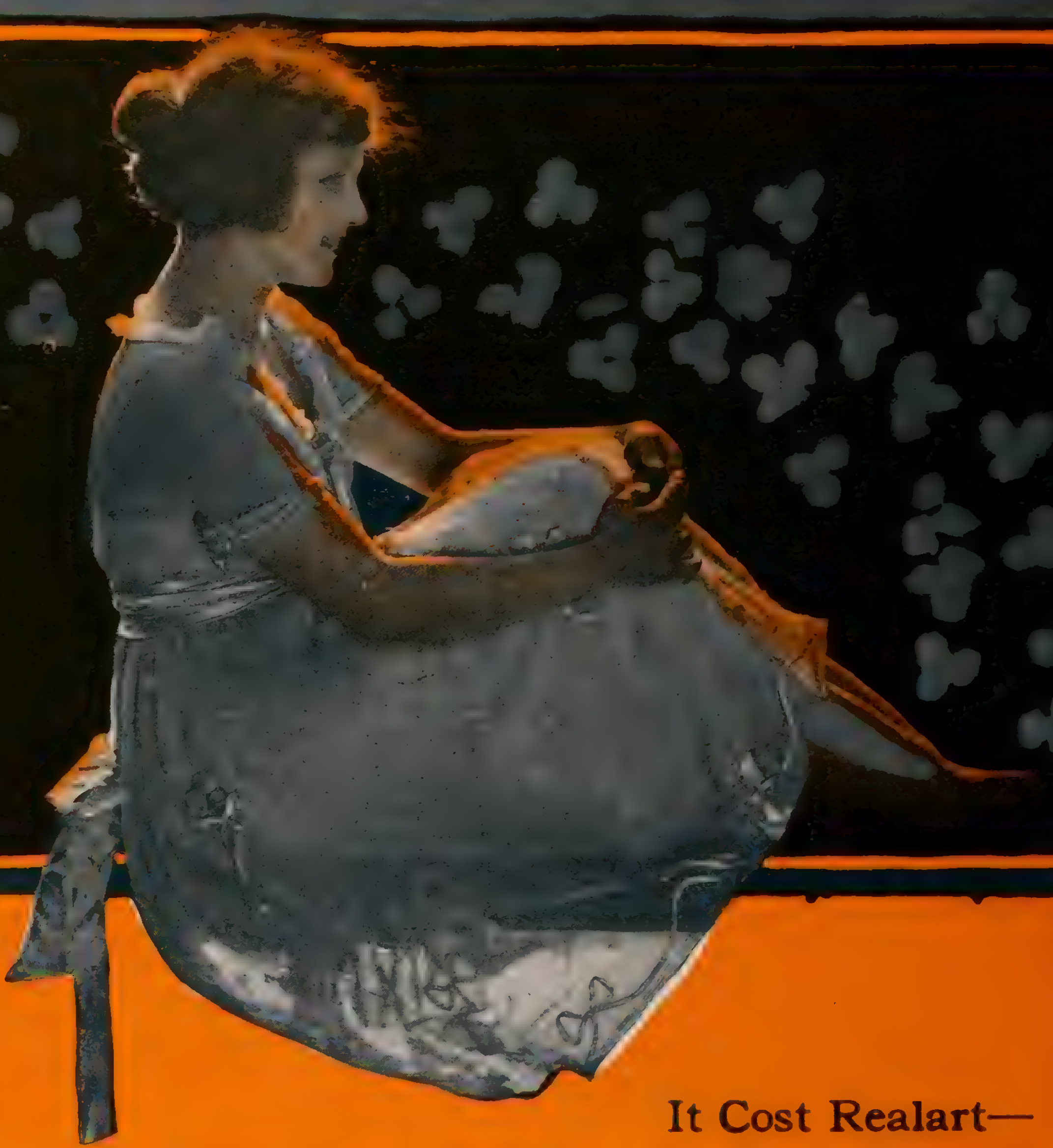
An Allan Dwan Production

Tiny scenes pull the spectators out of their seats and make whole audiences burst into applause. Ask Tom Moore, E. J. Bowes, Bernard Depkin, Ken Finlay, L. M. Boas and other big-time exhibitors who have run the picture to immense business. Book this Special for as early in 1920 as the nearest Realart Exchange can let you have it.

REALART PICTURES

Presented by MAYFLOWER Photoplay Corporation

REALART PICTURES CORPORATION



It Cost Realart—

No, you're mistaken; it isn't the same old story. This really concerns *you*—involves a fundamental principle.

MARY MILES MINTER'S

greatest motion picture

"ANNE OF GREEN GABLES"

Directed by William Desmond Taylor

Scenario by Frances Marion, based on the four "Anne" books by L. M. Montgomery

did cost Realart more than can be collected from it in rentals. There were *two troubles*—poor photography, due to the wettest summer in New England's history, and inadequate portrayal of some of the roles. There was *one remedy*—to return the whole company to New England and retake most of the scenes.

It was tough luck for an infant concern. But the answer was, and always will be: *A production must be right, or be made right, before it can carry the Realart trade mark.*

REALART
PICTURES CORPORATION

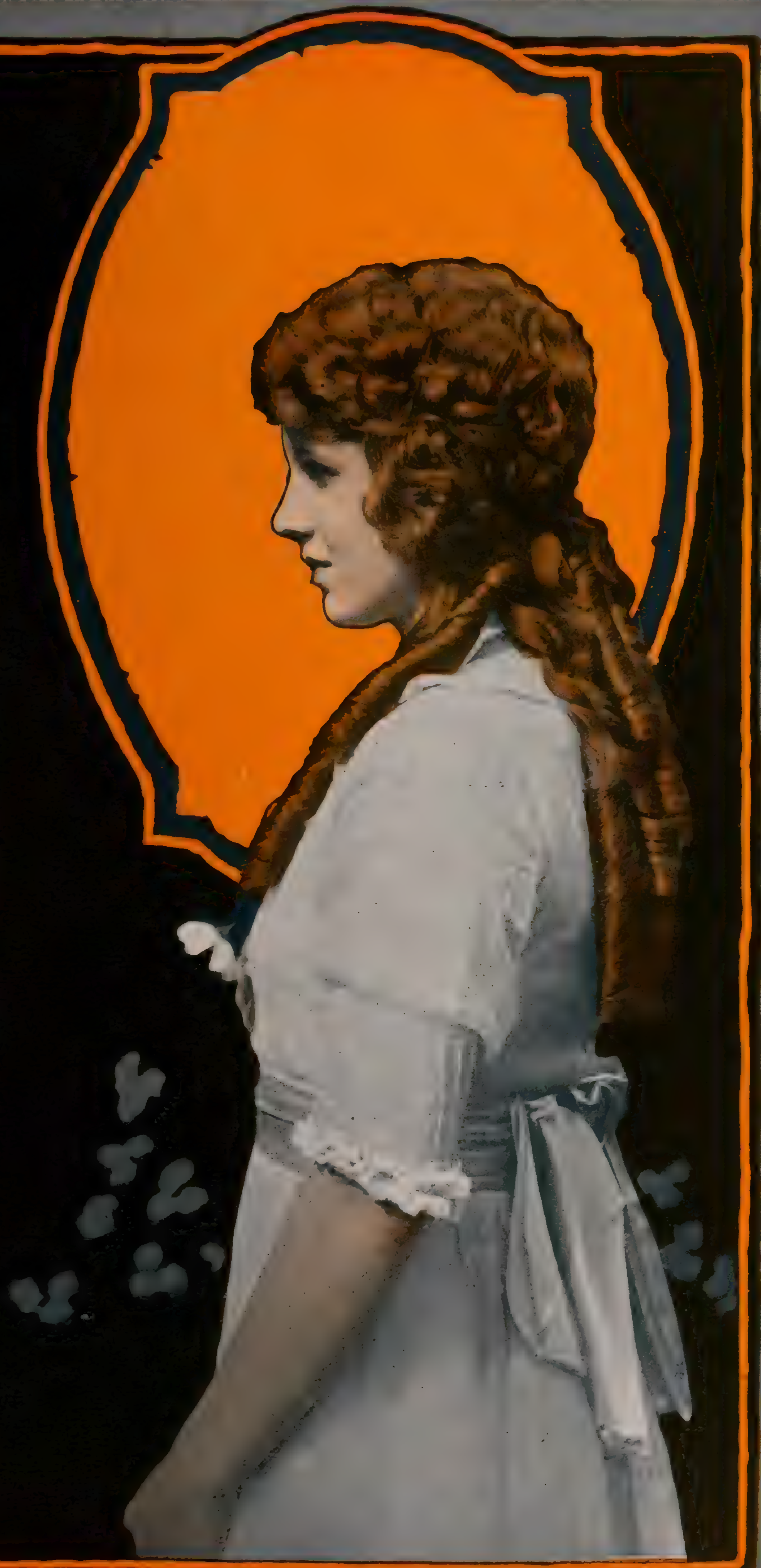
REALART PICTURES

REALART PICTURES

And It Is Right!

"ANNE OF GREEN GABLES" has brought more enthusiastic messages from exhibitors than have resulted from any five previous **MARY MILES MINTER** pictures! It has been shown at the Rivoli in New York; America, Denver; Rialto, Washington; Tivoli, San Francisco; New Miller, Los Angeles, and there has not yet been an unfavorable report. It is a picture with *heart punch*—with universal appeal—and it gets and holds the crowds!

REALART PICTURES



REALART PICTURES

They're All Talking

about the remarkably natural transition of the heroine of

"ERSTWHILE SUSAN"

from a browbeaten, ignorant household drudge to the beautifully gowned, cultured wife of the Governor. There have been few greater character interpretations in the history of the screen than that by

CONSTANCE BINNEY

Direction of JAMES S. ROBERTSON,

in the role of Barnabetta Dreary. Usually, you know, audiences must imagine such a transition. In "ERSTWHILE SUSAN," they *see* it!

That is one reason the stage play was such a success when Mrs. Fiske appeared in it. That's one reason so many thousands have read the book, "Barnabetta" by Helen R. Martin, on which the play is based. That's one reason this Constance Binney picture has been marching across the country to the sweet music of steadily click-click-clicking turnstiles.

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in S. Jay Kaufman's
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Scenario by Katherine Reed
Direction – Alan Crosland

EUGENE O'BRIEN
in
"THE BROKEN MELODY"
by Quida Bergere
Direction — William P. S. Earle

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in Lewis Allen Browne's
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BY ELSIE JANIS AND EDMUND GOULDING
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ADAPTED FROM THE PLAY BY EUGENE WALTER

Direction-Howard Hickman

Scenario by Katherine Reed

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CLARA KIMBALL YOUNG

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GEORGE DU MAURIER
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MAURICE TOURNEUR

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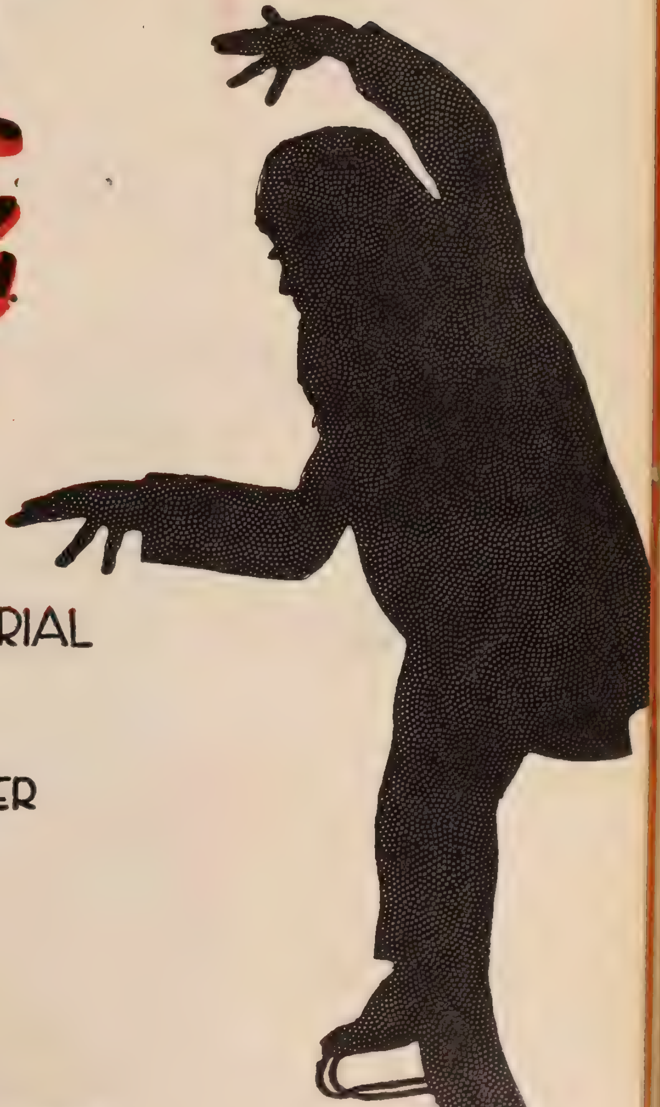

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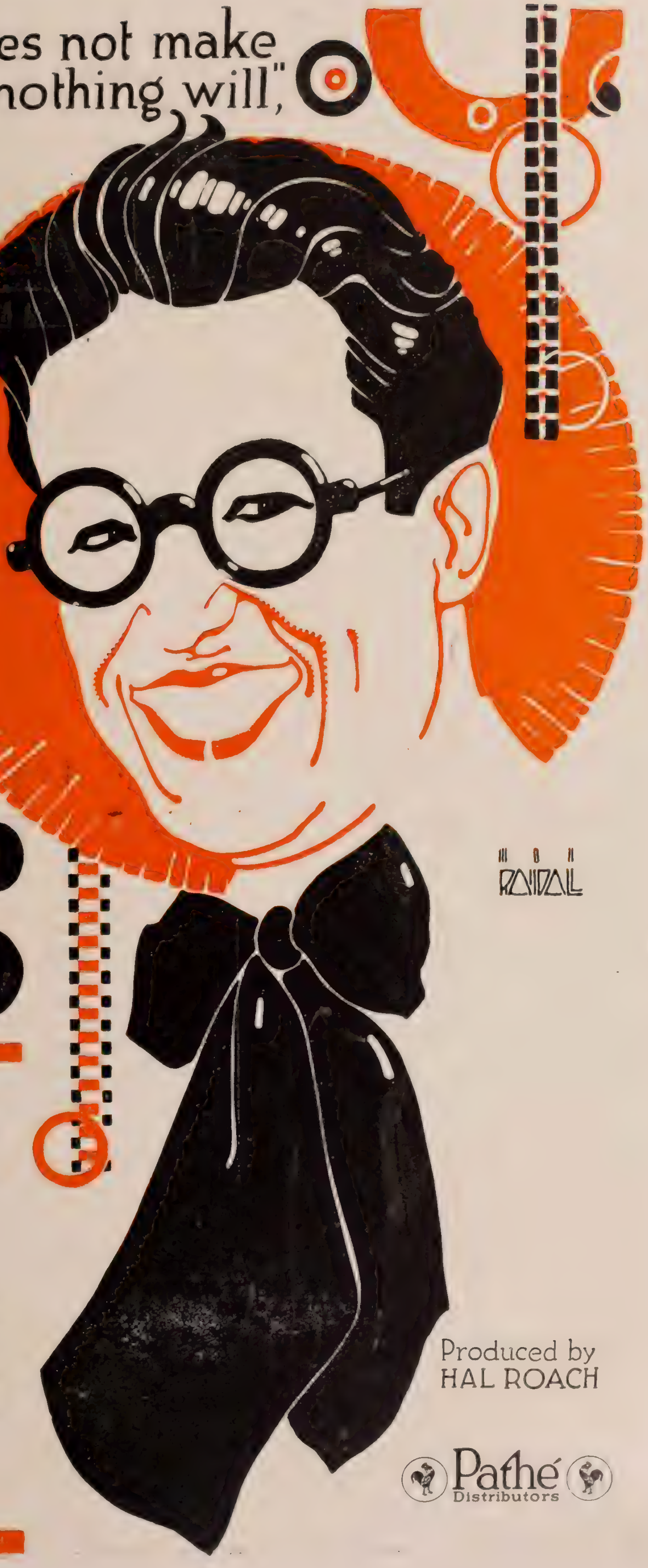

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"DAREDEVIL JACK"

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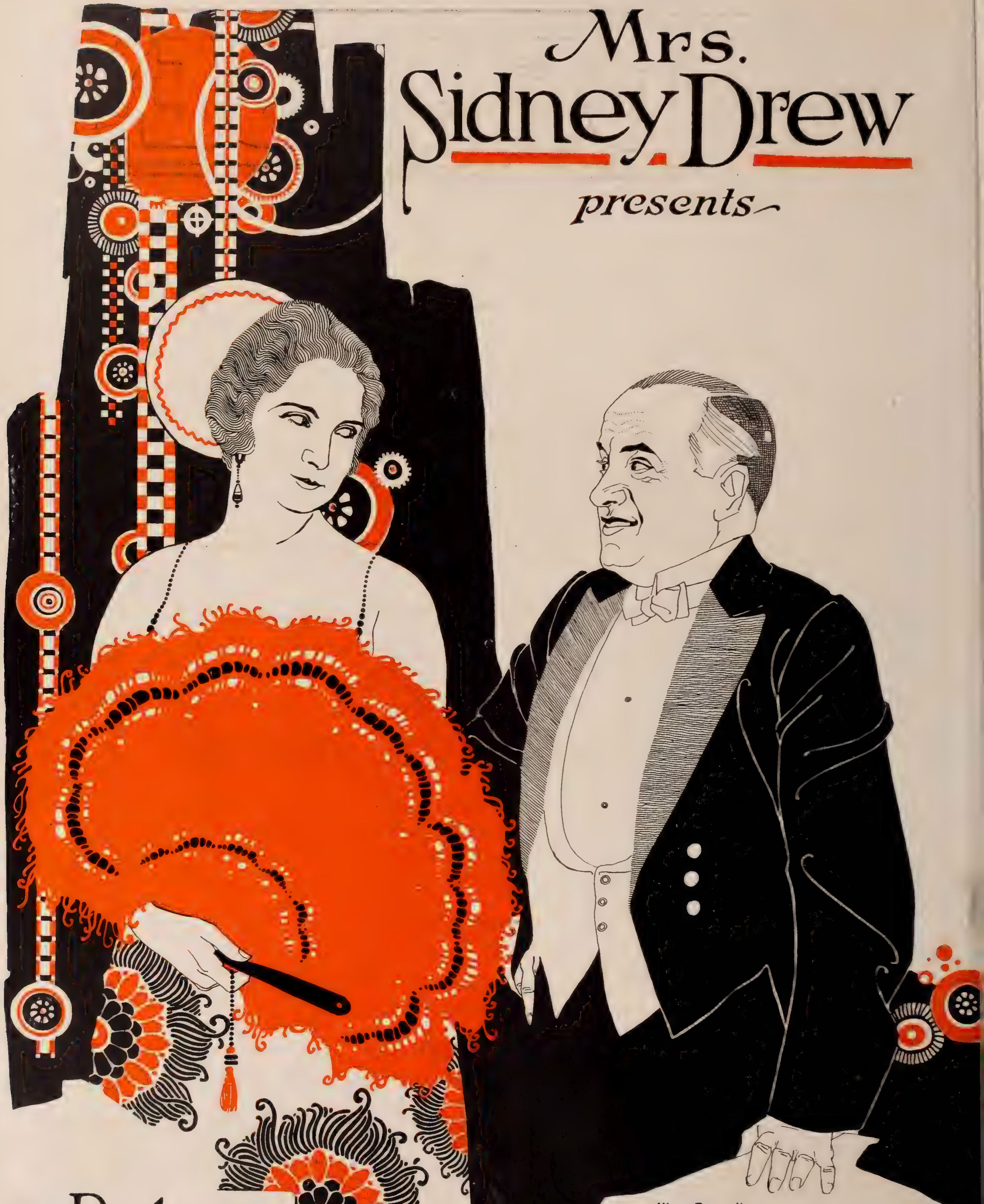

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The Charming Mrs. Chase

with **John Cumberland**

from the "After Thirty" story by

Julian Street

A Drew Comedy

The name of Mrs. Drew is associated everywhere with productions of the highest class,— comedies of a distinctly superior sort, delicate, light and human. Exhibitors will find "The Charming Mrs. Chase" delightful, and eminently suited to the finest kind of clientele.

Two parts.

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"Always travelling on high" says the Motion Picture News of the

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"SNUB" POLLARD

"It was only a question of time before Pollard would shine by himself. He is too capable a fun-maker to unload his comicalities for the benefit of anyone but himself. . He has a style of his own. . He has his own keen sense of humor. . They can imitate his make-up but not his style."—————————————*Motion Picture News*

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Jack Pickford's introduction to the public as a Goldwyn Star is an event in itself. Add to it the fact that his first picture re-creates the best-loved American book of the past twenty years and you have a combination that means but one thing--a tremendous box-office success.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

They started from scratch.
They finished - -
where?

Davidge was born in America.
His parents were poor. - - -

He was not a genius or a prodigy, but he went at his study in grim earnest, like a football player making a tackle. He worked his way through college and denied himself luxuries for the luxury of learning. He applied his knowledge to business, fought his way upward inch by inch, until, while still a young man, he was a commercial giant -- a credit to himself and to his country.

Jake Nuddle was born in America.
His parents were poor. - - -

He avoided education. School meant nothing to him but work, and work was always unpleasant. He spent his time in poolrooms and the corner saloon, picking up every kind of knowledge except what was useful. He lost one job after another through his laziness. He became a trouble-maker. He became a blot on the conscience of all decent workingmen.

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

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A wonderful face! Mabel Normand is the most liberally imitated comedienne in the world—but do you know of one actress who can even remotely approach her? "Pinto" reveals her in a thousand entrancing moods

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MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

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ALL EYES ARE FOCUSED ON "THE PALISER CASE."

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

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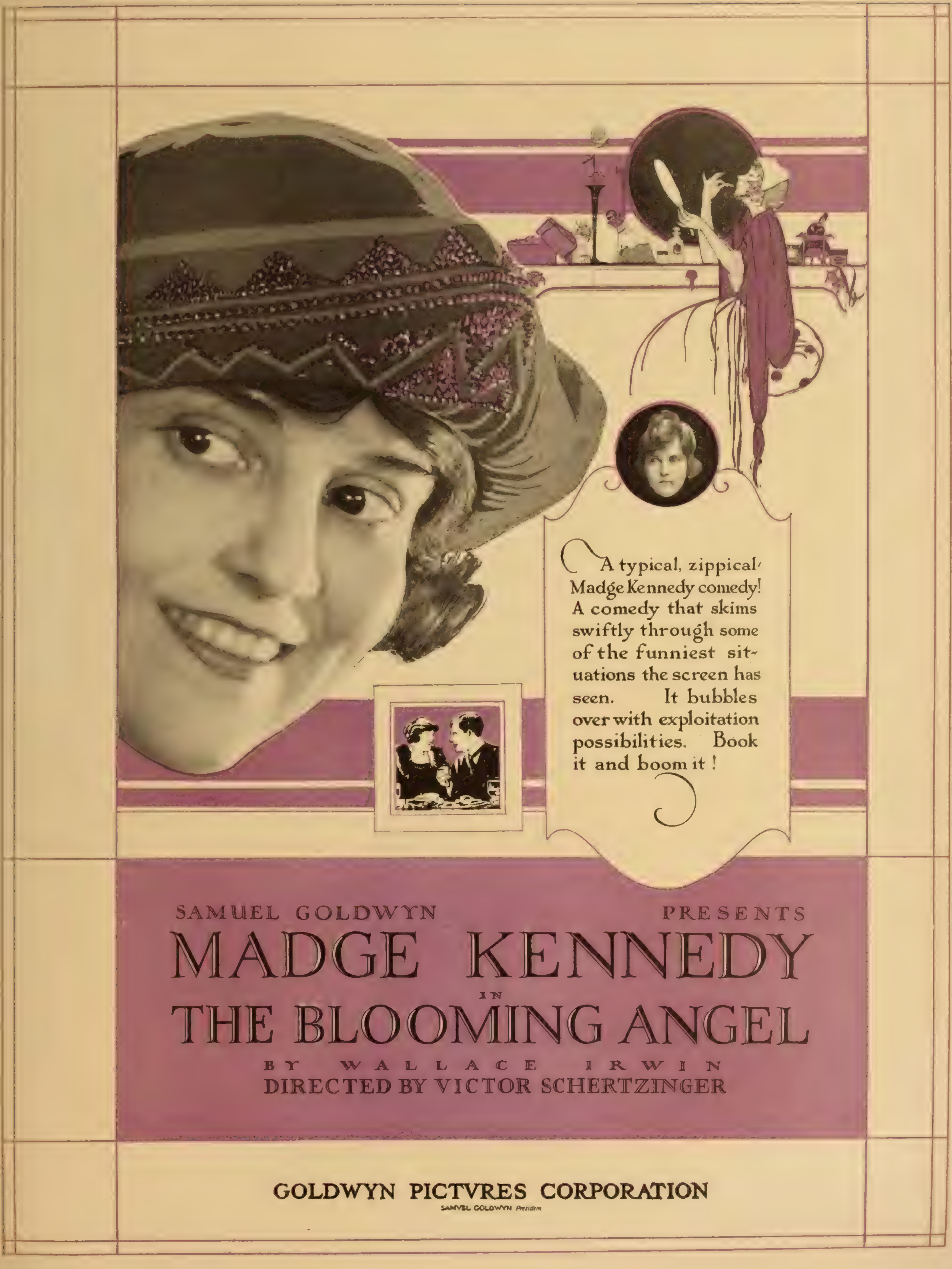

A typical, zippical Madge Kennedy comedy! A comedy that skims swiftly through some of the funniest situations the screen has seen. It bubbles over with exploitation possibilities. Book it and boom it!

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

When the parcel of books mailed to the dry reformer smells and tastes remarkably like "Old Crow." Will Rogers has a right to be suspicious. Whereupon the whole town gets hep, and Hell's Bell Saloon switches from hot fudges to hot toddies. A comedy that would wring laughs from Pussy Foot himself!

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

WATER, WATER, EVERYWHERE

BY W. R. LEIGHTON

DIRECTED BY CLARENCE BADGER

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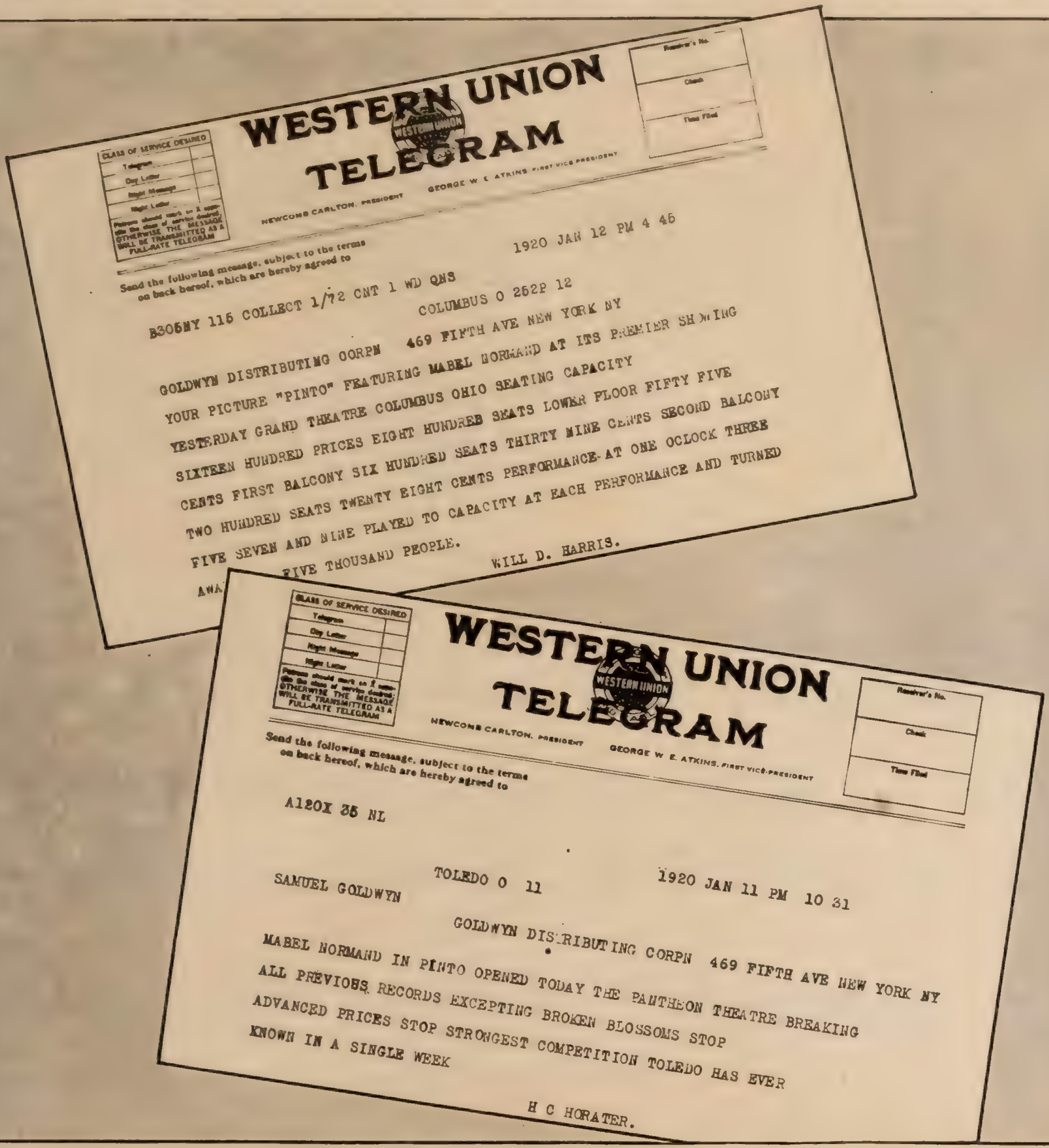
PINTO SCORES TWICE!



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WILL D. HARRIS.

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MABEL NORMAND IN PINTO OPENED TODAY THE PANTHEON THEATRE BREAKING ALL PREVIOUS RECORDS EXCEPTING BROKEN BLOSSOMS STOP ADVANCED PRICES STOP STRONGEST COMPETITION TOLEDO HAS EVER KNOWN IN A SINGLE WEEK

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SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTURES CORPORATION
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Here are extracts from a few of the recent letters from prominent Exchanges—from those who have just received the 1920 Calendar. Scores of such letters have been received. Pretty sure evidence that the Booker's Calendar is a "hit."

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6 West 48th Street, New York, N. Y.

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'EVEN

I'm telling you

Taken from the story,
"The Shining Band"

by Robert W. Chambers

A DRAMA OF FEMININE WILES
A DRAMA OF STARTLING MYSTERIES
A DRAMA OF RAPID-FIRE PUNCHES

Presented by B. A. Rolfe—Adapted by Charles A. Logue
Directed by B. A. Rolfe and Chester De Vonde
Produced by the A. H. Fischer Features, Inc.

Audience Picture

asEVE'

but judge for yourself

LOVE

The elopement.

The wrecking of a home.

The lure of the roadside inn.

The plot for divorce.

The clubman's secret loves.

The jealousy of the flirt.

The strange love sect.

The torture of the lovers.

The revenge of a woman scorned.

The winning of an heiress' love.

MYSTERY

The secret papers.

The search for the treasure.

The mystery of the iron box.

The vanishing of $100,000.

The heroine's veiled past.

The wife's secret.

The silent pact.

The false prophet's mission.

The lost identity of the nobleman's daughter.

The silent pact.

THRILLS

The battle on horseback.

The attack on the clubhouse.

The war of the fanatics.

The clubmen's battle for life.

The slaying of the hermit.

The fight in the cave.

The death grapple with a dog.

The shot from ambush.

The trap for innocence.

The prophet's revenge.

A "First National" FIRST NATIONAL EXHIBITORS CIRCUIT Attraction

Keith, the outlaw, pursued by the police across the snow wastes of the frozen north

MARSHALL

Presents

"THE RIV

By

JAMES OLIV

A New Story of God's Country

Scenario by MARION FAIRFAX
Photography by Henry Cronjager and Sam Landers
Art Director, Ben Carre
Electrical Effects by Howard Ewing

A Late February Release

MARSHALL NEILAN PRODUCTIONS

NEILAN

ER'S END"

ER CURWOOD

The tale of two strong men, one an outlaw and fugitive, the other his pursuer, an officer of the Royal Mounted. And these two strong men met face to face at the end of the earth, one to die and the other to return to win love and honor with a dead man's name.

A " First National " Attraction

The Chief of the Royal Mounted, who had sworn that Keith, the fugitive, should hang

Cover This Bet, Says The News

"A comedy bet that no exhibitor can afford to overlook. The 'baby stuff' has never been equaled. It's good for howls of laughter. Some of the most ingenious business ever devised for a comedy . . . rated with the top notchers and worth a million of the majority of releases of its type placed on the market in the past couple of years."—*Motion Picture News.*

Speaking of

HENRY LEHRMAN'S

first personally directed
comedy for First National

"A TWILIGHT BABY"

featuring

LLOYD (HAM) HAMILTON
AND VIRGINIA RAPPE

Rocks Big Broadway Theatre, The Rialto, With Laughter.

A "First National" FIRST NATIONAL EXHIBITORS CIRCUIT Attraction

She said she was his wife but
he knew nothing about it!

A BLACKTON PRODUCTION
"RESPECTABLE BY PROXY"

with SYLVIA BREAMER and ROBERT GORDON

A drama spilling over with powerful situations, produced in faultless manner, and certain to engage the undivided attention of your audiences........

Produced and directed
by J. Stuart Blackton

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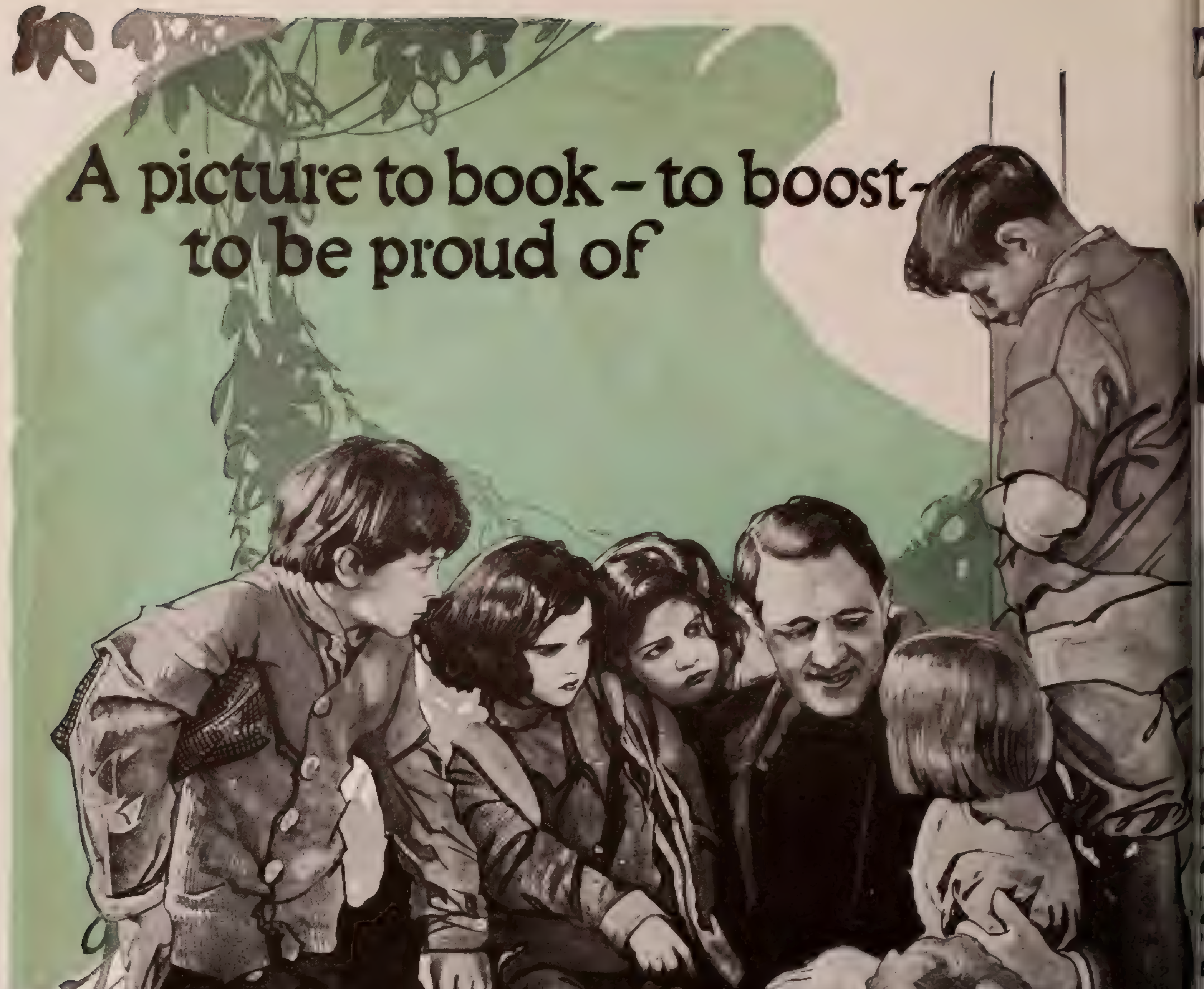
A picture to book – to boost –
to be proud of
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THE Edgar Lewis PRODUCTION

OTHER MEN'S SHOES

dapted from
e book by
ndrew Soutar.
irected by
dgar Lewis

It's merit is conspicuous, outstanding. It is sure that not often is it possible for the exhibitor to present to his audiences a picture of such class and distinction.

Worthy of Very Special Exploitation
And a Very Special Run

7 Parts

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A WONDERFUL STORY BROUGHT TO LIFE IN A WONDERFUL WAY

Show it and months from then-your audiences will still be talking of sweet Blanche Sweet in one of literature's greatest classics

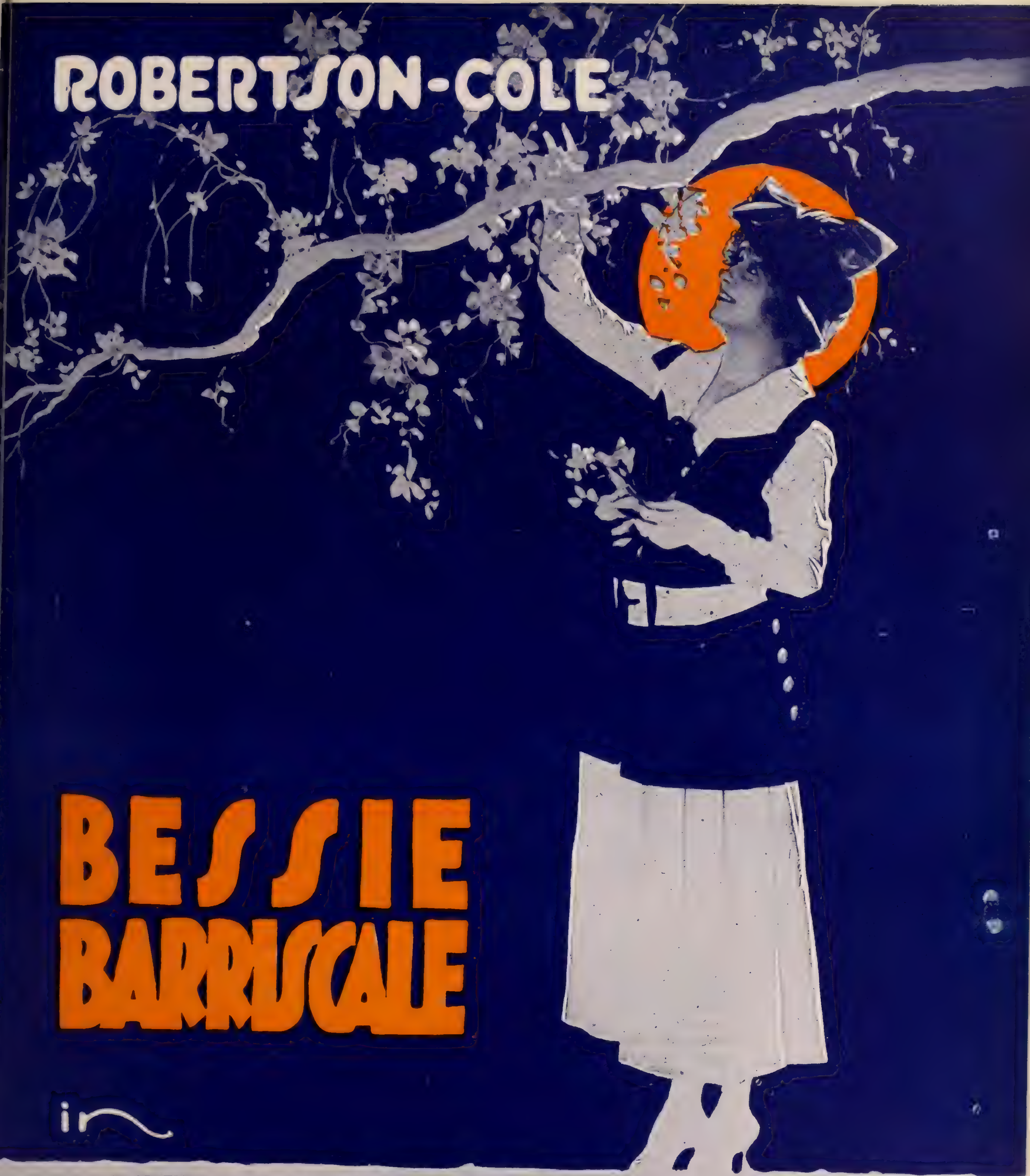
Pathe

HARTSOOK PHOTO S.F.-L.A.

Jesse D. Hampton
presents

BLANCHE SWEET *in*
FIGHTING CRESSY

BY BRET HARTE


ROBERTSON-COLE
BESSIE
BARRISCALE
in

THE LUCK OF
GERALDINE LAIRD
by Kathleen Norris

ROBERTSON-COLE

The THIRD GENERATION

WITH A NOTABLE BRENTWOOD CAST

Directed by **HENRY KOLKER**

NOT long ago we released another Great Brentwood Picture, "The Turn in the Road." This gripping human drama created a sensation and you turned them away at your theatres.

"The Third Generation" marks a new epoch in production and exhibitors claim it is more powerful than "The Turn in the Road."

ROBERTSON-COLE

Sessue HAYAKAWA

in

The Beggar Prince

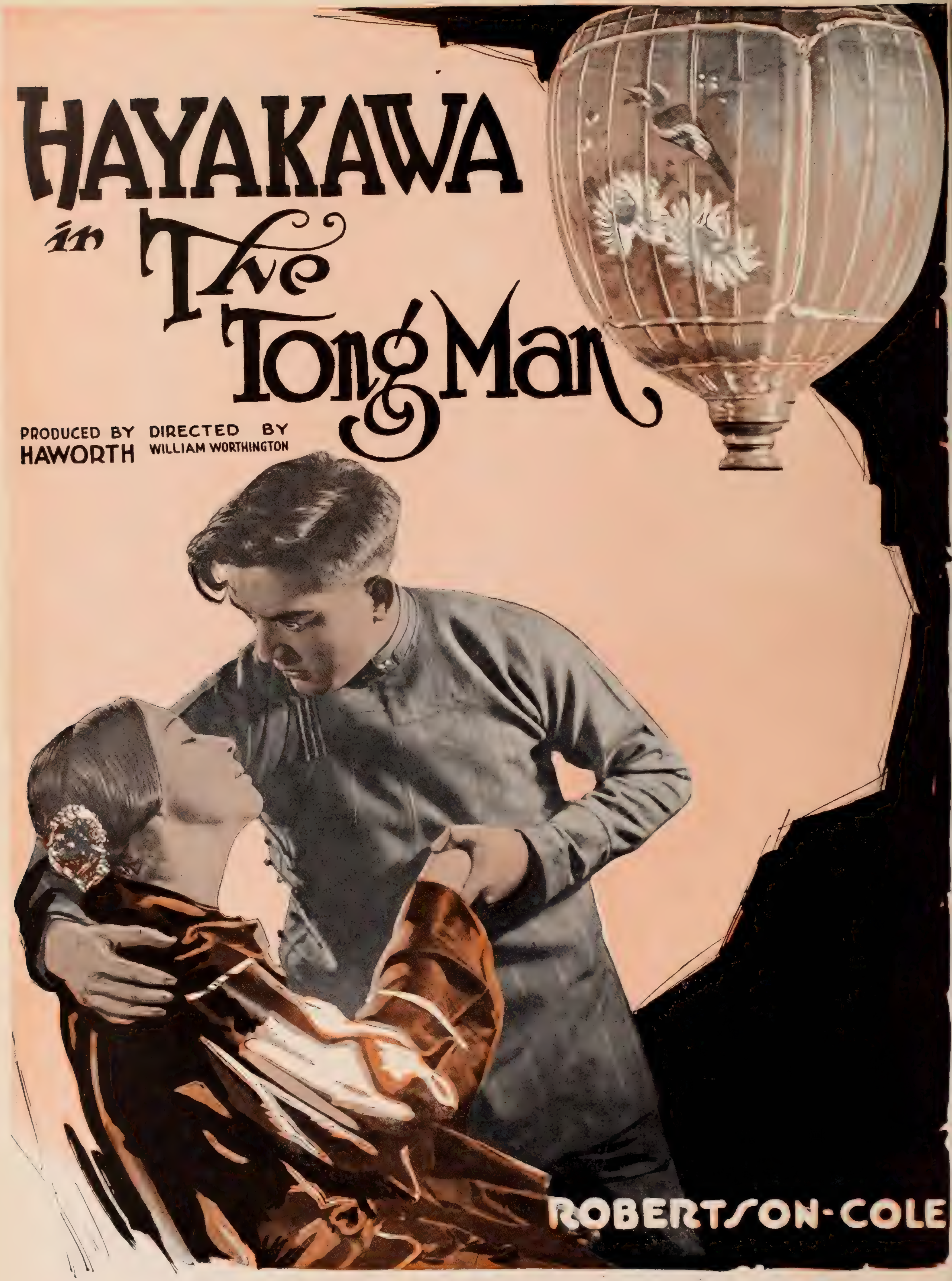
THAT a single picture can enhance the brilliance of Sessue Hayakawa's reputation is evidenced in

"The Beggar Prince"

A shining gem in the crown of his many perfect productions.

Produced by
HAWORTH

Directed by
WILLIAM WORTHINGTON



HAYAKAWA

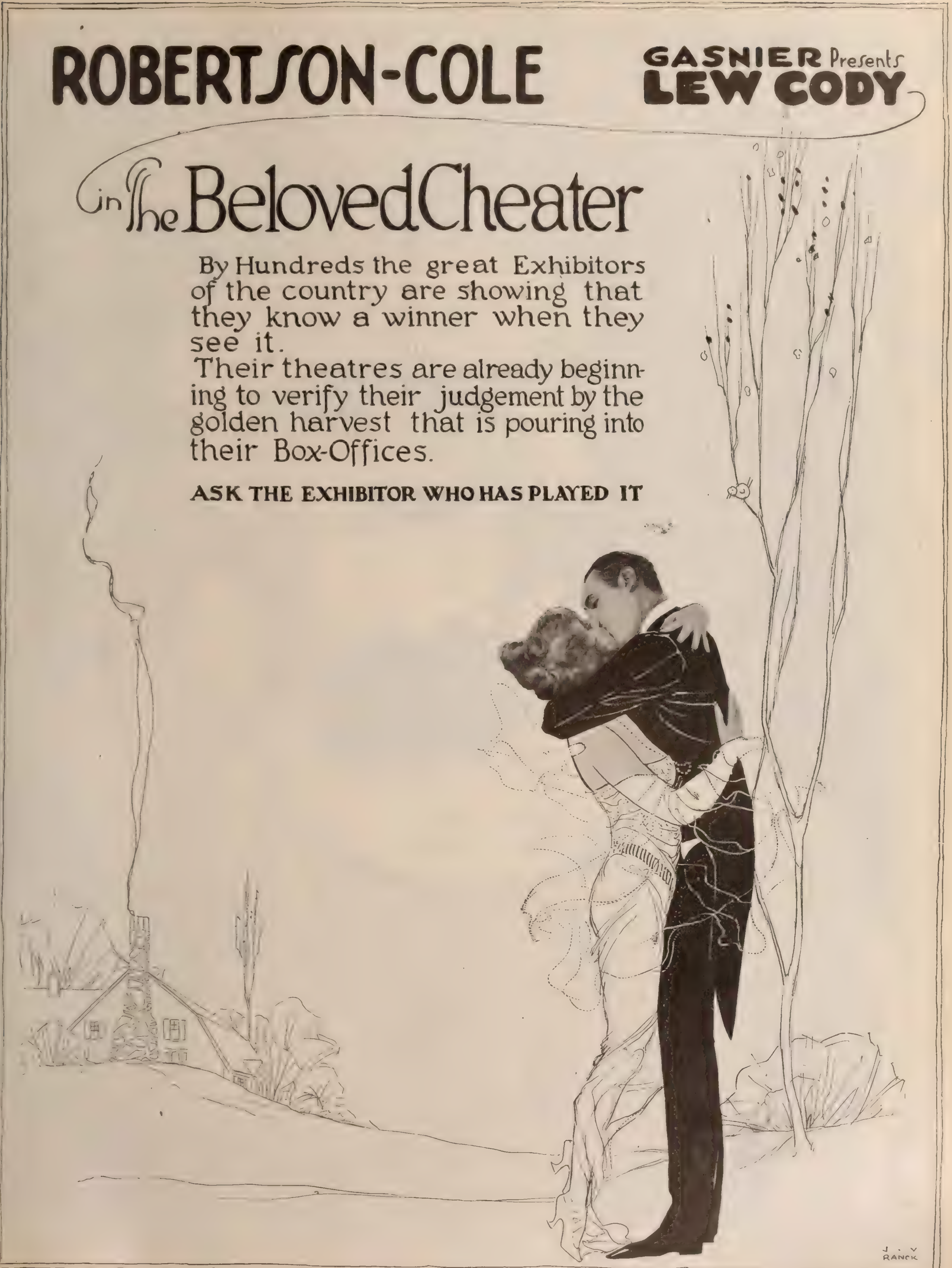
in

The Tong Man

PRODUCED BY
HAWORTH

DIRECTED BY
WILLIAM WORTHINGTON

ROBERTSON-COLE



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GASNIER Presents
LEW CODY

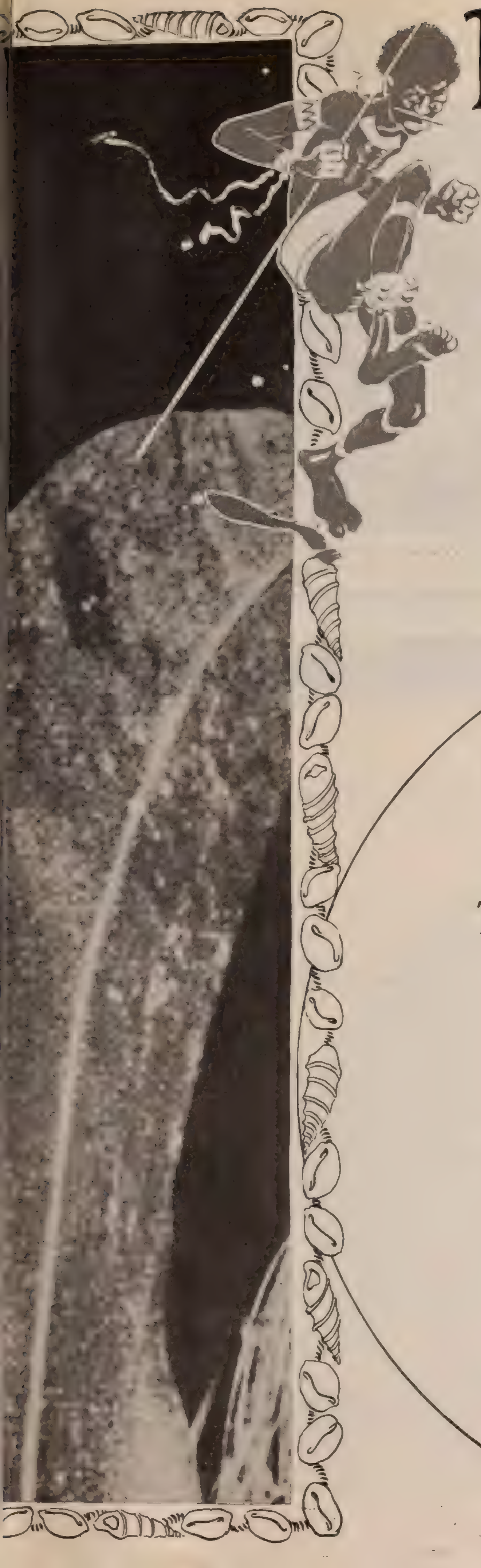
in The Beloved Cheater

By Hundreds the great Exhibitors of the country are showing that they know a winner when they see it.

Their theatres are already beginning to verify their judgement by the golden harvest that is pouring into their Box-Offices.

ASK THE EXHIBITOR WHO HAS PLAYED IT

ROBERTSON-COLE



MARTIN JOHNSON

On the Borderland of Civilization

When First Run Houses

BOOK THESE ONE-REEL SPECIALS
AS FEATURE ATTRACTIONS

They Prove Their Box Office Value

Follow the lead of Successful Exhibitors and get the real dollar and cent results of the best short subjects of the year.

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Through The Isles of The New Hebrides
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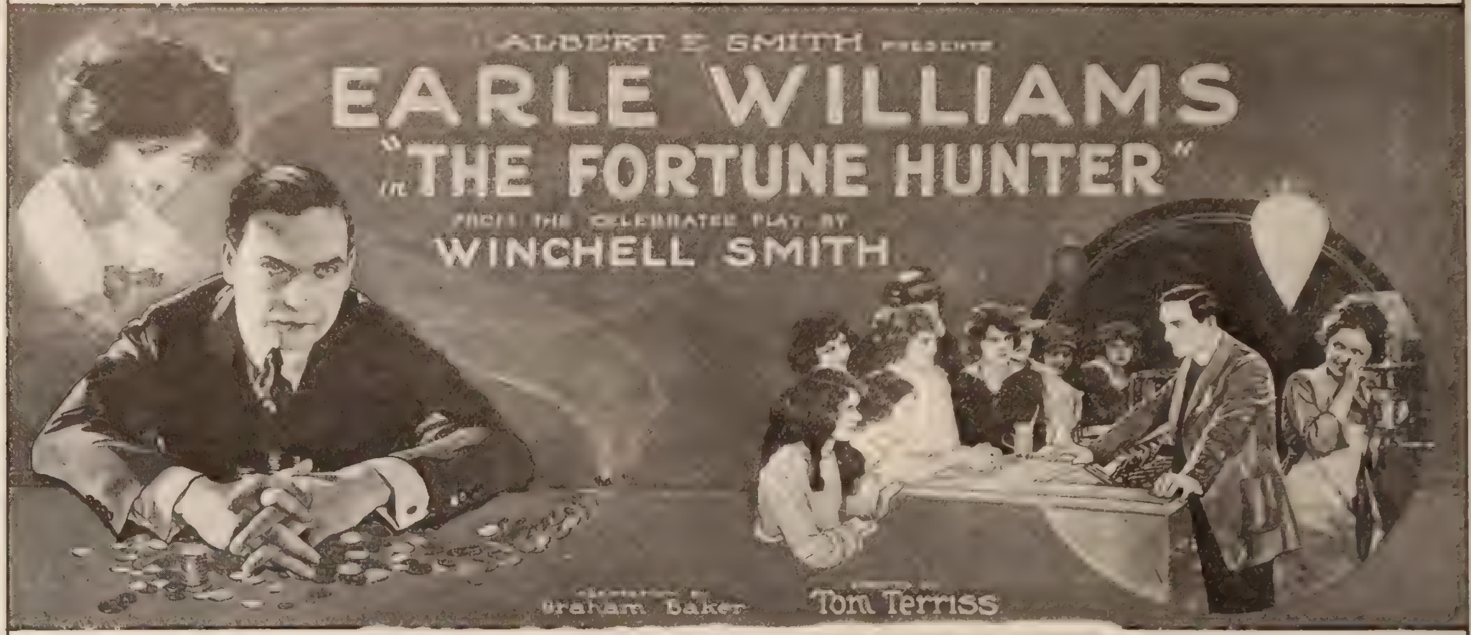
Cruising In The Solomons
Domesticating Wild Men
Lonely South Pacific Missions
Recruiting In The Solomons
The City of Broken Old Men
Marrooned In The South Seas

"ASK THE EXHIBITOR WHO PLAYS THEM"


ALBERT E. SMITH PRESENTS
EARLE WILLIAMS
in "THE FORTUNE HUNTER"
FROM THE CELEBRATED PLAY BY
WINCHELL SMITH
Graham Baker
Tom Terriss

This is a reproduction of the 24-Sheet on "THE FORTUNE HUNTER"

A Play for Head and Heart

"THE FORTUNE HUNTER" is both beverage and tonic. While it pleases the palate as rare entertainment it will inspire the soul with a new birth of optimism. Those who see it will smack their lips and grit their teeth. It is a picture that carries a strong message of hope. It is a story made of man-skin, written from the inkwell of reality; two fistfulls of life pulled out of the mass.

That universal regret among the younger generation of theatregoers, who missed seeing "THE FORTUNE HUNTER" during its memorable and record-breaking stage career, shall be banished. No longer need they be envious of their elders. For these latter it will be a past treat revived. What it was as a stage play and a novel it is even greater as a photoplay. Graham Baker, who wrote the screen version, has brought out all of the author's subtleties and EARLE WILLIAMS has made the hero an excellent object lesson for all young men. TOM TERRISS directed it and the total result of all this effort has been a special production that is naturally bigger and better than the stage play could have been.

What It Did and Will Do

A Stage Success at the Gaiety Theatre on Broadway for forty-nine weeks.

A Novel that always was a "best seller" and always will be as long as people read.

To satisfy the clamor after it took Broadway by storm, road shows played it in every city of 20,000 and upwards.

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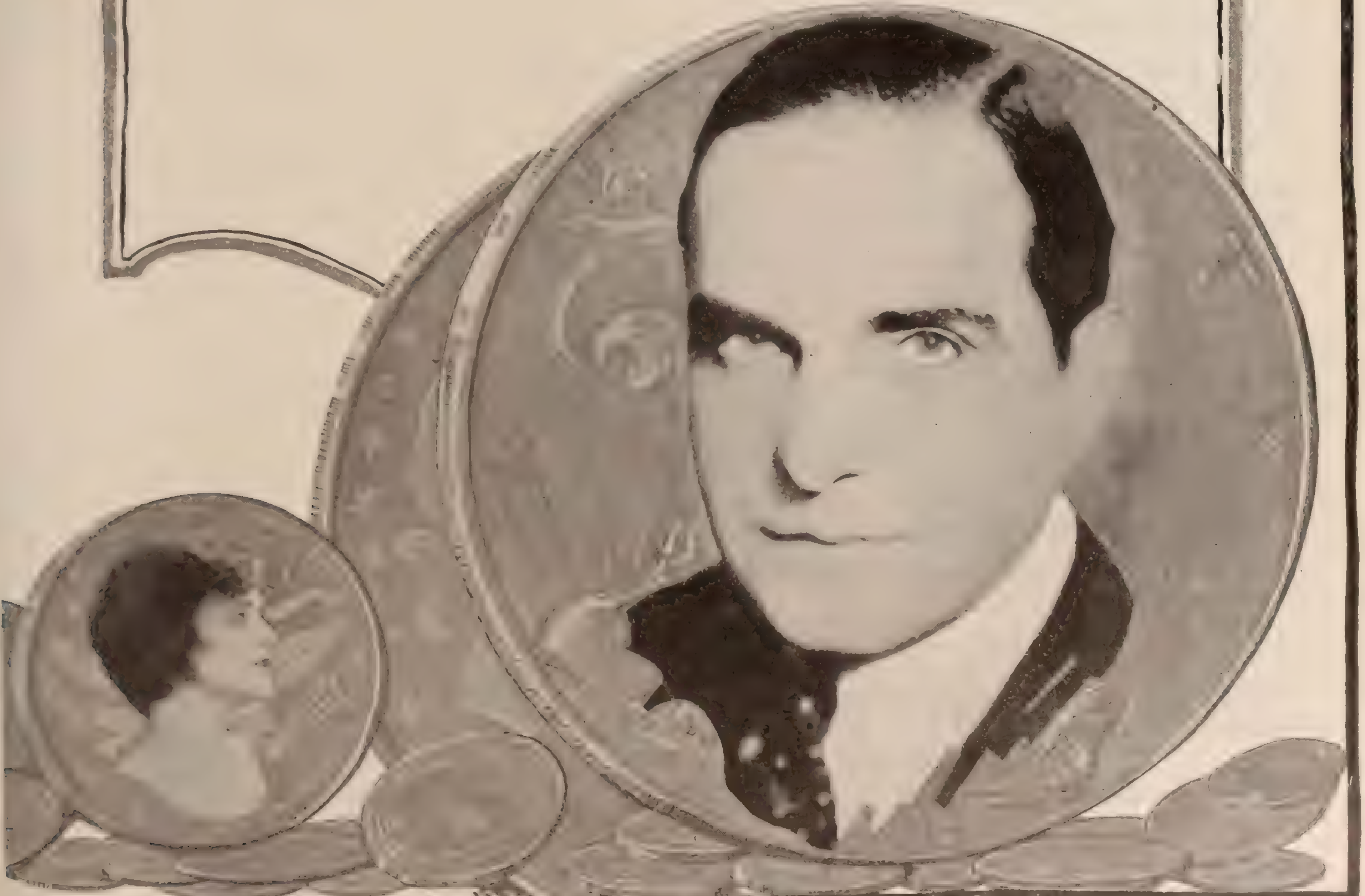

GIBRALTAR
IN EXCELSIS
PICTURES

OUR activities and energies are dedicated to the principle of artistic achievement.

We shall establish our standard on story values.

The policy on which we have organized is first, last and all the time *good stories.*

We shall place judgment upon our material only insofar as our staff finds the stories adaptable for picturization. We aim to picturize only big-selling books and successful plays *that have great picture value.* At the present time we have more of this material than we can produce in several years.

To assist the " box office " pull of a good story, exhibitors have united in advising us to use " stars," but not to change the story to suit the talents of a star—*the story is the thing.* We will get picture-stars to fit our picture-stories.

Our methods for insurance of success are– -first, picture stories; second, directors and players selected to suit the story; third, perfection of organization to mould these elements and to place them on the screen.

GIBRALTAR PICTURES

Arthur F. Beck **Charles C. Burr**
Executives

133-5-7 W. 44th St. New York City

THE chief executives are Arthur F. Beck and Charles C. Burr. In a silent capacity there are aligned others with big interests in the picture field and a thorough knowledge of world wide film conditions.

Arthur F. Beck is well known to exhibitors, having spent more than ten years in the distributing end of the business, where he obtained invaluable experience in market values. This has enabled him to make strong "box office" pictures independently. Mr. Beck will bring this experience to the bigger GIBRALTAR PICTURES.

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Today competition in the exhibiting branch of the industry is most severe, keeping "open time" for the independent producers may be your salvation.

Your net profit on GIBRALTAR PICTURES may let you out on the year and still buy the pictures on which *you get only prestige.*

GIBRALTAR PICTURES are being built for the big first run theatre.

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¶Motion Picture Studio Directory and Trade Annual is NOW going to press.

¶A reference book of the industry, encyclopedic in its wide range of contents and every day utility.

¶IS YOUR AD COPY IN?

¶Will the pages of the Directory be working for you EVERY DAY for the next twelve months?

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with

WILLIAM RUSSELL

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Proclaimed by critics "The Most Grippingly Dramatic Special Feature of the Year!"

The story is from the pen of Stephen Fox.

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A Picture—

the initial offering of a new firm of independent producers—

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The producers lifted to the top rank!

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with THURSTON HALL,
J. HERBERT FRANK & IRENE BLACKWELL
WRITTEN BY WILLARD KING BRADLEY

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Read the Hundred Thousand Dollar Packet.

See the film.

The answer is in the story.

The answer is in the cast.

The answer is in the direction.

The answer is in the tremendous amount of *intense* interest *already* existing in the subject of

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THE SENSATION OF THE CENTURY

Directed by Frank Reicher

See the Film—Ask for the Packet
Wire and See Why

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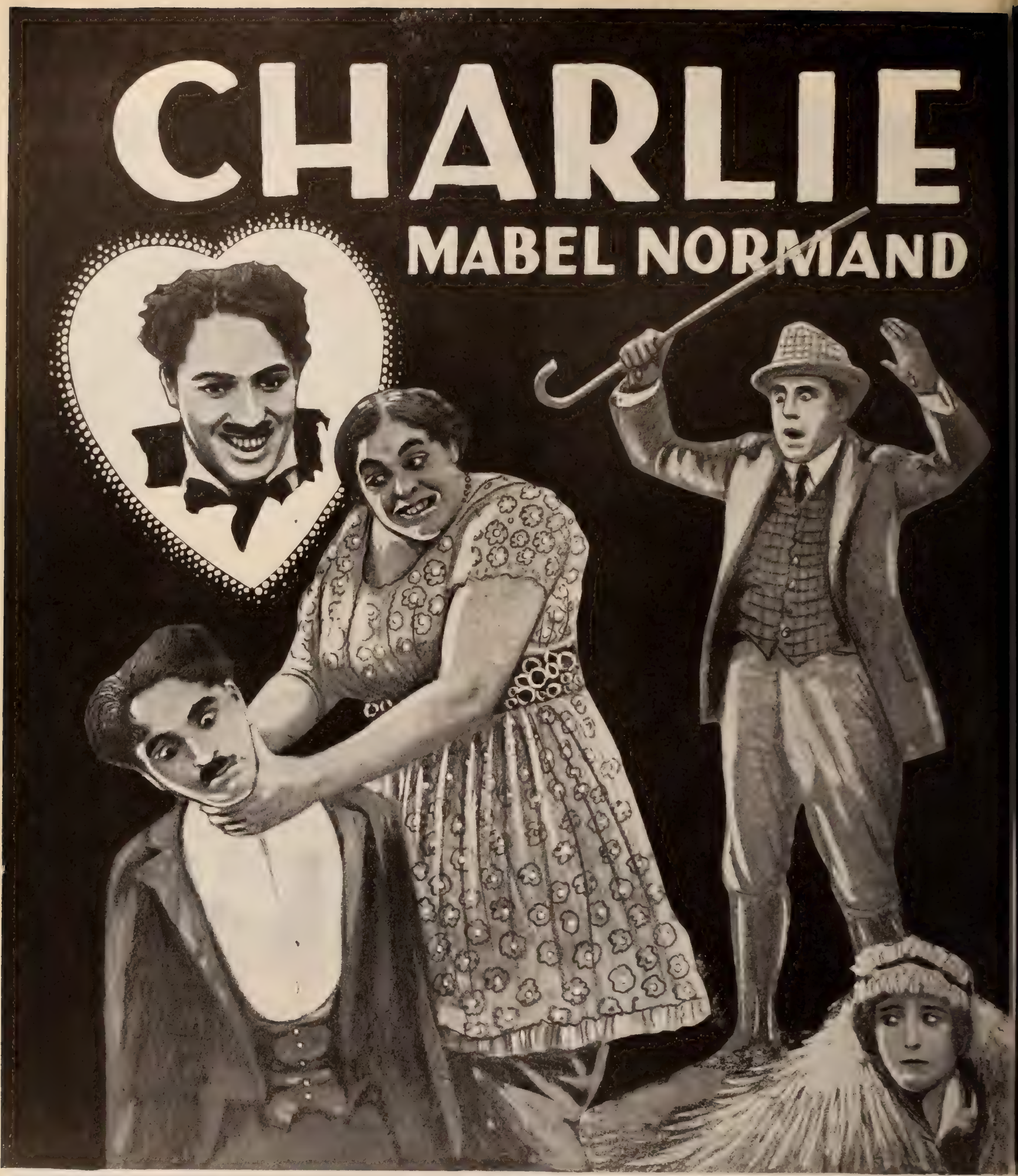
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Fred J. Beecroft, Adv. Mgr.

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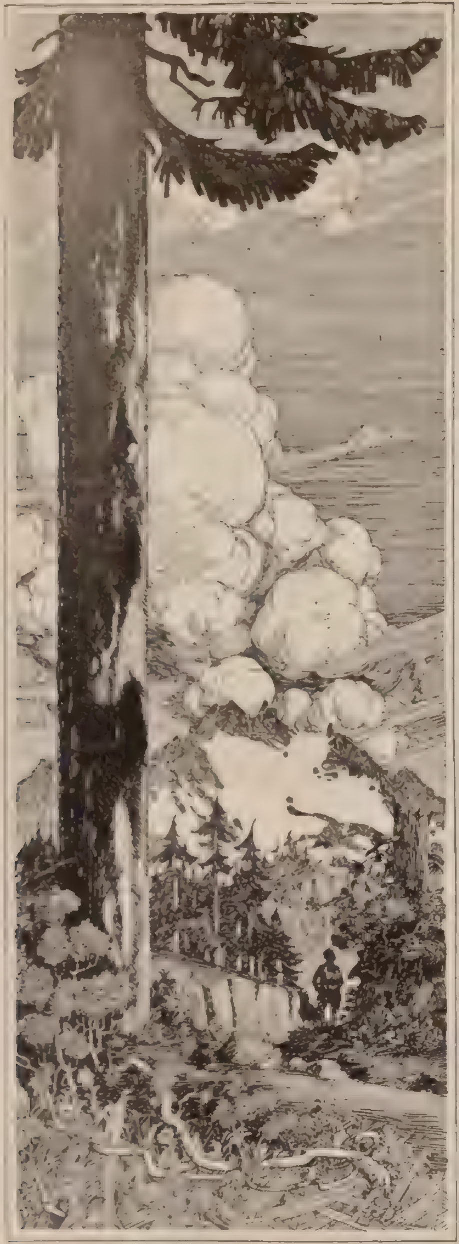
Short Subject Headquarters



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Produced by Robert C. Bruce

"The Red Cross Travel Series"

Booking at eighteen exchanges in the United States & Canada

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Leadership

¶ One advertising manager availed himself of our invitation to inspect our circulation files and read there the story of undisputed leadership.

¶ The result of his investigation will appear in his advertising appropriation for the coming year.

¶ When are *you* going to visit us?

¶ The latch-key is still out. Our books are not a mystery; they are open and clear.

¶ They show the *facts.*

¶ You want facts!

¶ Pay our Circulation Department a visit—and see why——

THE NEWS COVERS THE FIELD

VOLUME XXI
NUMBER 6

Motion Picture News

JANUARY 31
1920

Standing By Our Guns

¶ "Lay off this percentage business" advises an exhibitor. "We don't want it."
In response to which we advise in return that we won't lay off any matter which, in our opinion, promotes the general welfare of the business.

We won't until our opinion is changed: and thus far no arguments against percentage have been advanced.

We prophesy moreover that so important a subject can not be suppressed at any source: it underlies, broadly and basically, the whole business and it will keep bobbing up right along until it is satisfactorily settled.

We wish, however, to make our own position clear.

We do not advocate percentage as it now exists.

We do not advocate any percentage arrangement, past, present or future.

We do however believe in some percentage arrangement; we believe, too, that some percentage arrangement is inevitable: we believe it is inevitable because it is in the exhibitor's and the producer's best interests.

So we aired the subject hoping that an open discussion might lead to that "some" arrangement which exhibitor and producer would pronounce fair and satisfactory to each.

When that question is settled a great deal of the unrest within this business will be settled—unrest which often reaches large and ominous proportions—unrest which appears in other guises entirely.

The exhibitor, whether he realizes it or not, wants percentage most of all.

When the flat rental system came into being films were novelties, and not the dramatic offerings of today.

People came because films were being shown: today they attend theatres because of what films are being shown. They shop. The film, not merely films, is the attraction.

From a show angle, therefore, the business is completely changed. The appeal is now a dramatic one. We are in the theatrical class where percentage has long been the method of doing business and where the proposition of a flat rental system would be laughed at.

Yet the relation between exhibitor and producer is still determined by a system which today is just as inadequate as pictures today are different and picture theatres are different and the whole public appeal is different from the novelty order, you might almost say the penny arcade order, of more than a decade ago.

Exhibitors write us that the business is full of "fake" and "bunk": that pictures are over advertised: that they don't know what they are getting, that they are at the mercy of unscrupulous salesmen, etc.

Very well. These abuses are direct results of a flat rental system. They won't disappear until pictures are bought upon their merits—through percentage.

Exhibitors complain about so called "specials." When the first real "special" appeared it was hailed with delight. Today the "special" is viewed with distrust. Naturally. The market was flooded with "specials" in name only, "specials" so nominated, not by the picture's merits but by the salesman's say-so, "specials" deserving the name only because "special" money was asked.

Very well. This sort of "special" is the direct result of the flat rental system. "Special" money for inferior goods can only be had through bluff. And you can bluff with a flat rental system. You can't with percentage. With percentage the picture earns the money; with a flat rental the salesman earns it.

(*Continued on following page*)

Speaking Editorially

Sane Talk on Censorship

THE motion picture industry and *The Delineator* are to be congratulated on an article appearing in the January number of that publication. The author, Rita S. Halle, conveys to a large and important section of public opinion some sane thoughts on the problem of film censorship.

After reviewing the fact which can hardly be denied, that many motion pictures and many of the smaller theatres are not ideal for younger children, the article goes on to say:

"The parents' next plea is for a censorship.

"Censorship, however, is purely destructive. Destroying the poor pictures that do exist does not create good pictures nor educate a taste for them.

"Furthermore, innumerable pictures that ought to be censored out of existence for children, are not only harmless but often actively beneficial to adults. Our good libraries have distinct and separate departments for adults and children.

"Pictures that children see should not simply be expurgated adult pictures, but pictures chosen especially for them. Even the most radical parent would hardly ask the State to do this.

"So it comes back to the parents after all—as everything that has to do with the child always does. The law, teh State, the school, the Sunday-school—nothing can take the parents' place. And in this particular issue, condemnatory destructive criticism is of no avail.

"The motion-picture has its place, and a very important one, in our modern scheme of things. It is a settled factor in our social life; a democratic, inexpensive place, where the poorest can find release from care, and live vicariously the lives of the more fortunate for a few hours.

"The motion-picture can be made, if a community cares enough, an active factor for good, not only for the overburdened adult who needs it so much, but for the child who demands it as well. It is simply a matter of educating the community taste up to the best that there is in motion-pictures.

"The reason that it has been so perverted is that the exhibitor is in business for money and not for philanthropic reasons. In a town of twenty thousand, he cannot cater to a possible two hundred persons who want better pictures for themselves and their children. He must cater to the other nineteen thousand eight hundred, and the two hundred must get what they want and then educate the rest up to their standard."

The author then reviews several successful efforts at community activity—in some cases through local cooperation with exhibitors, in others, where there was no theatre, through church and school shows.

Those Ten Per Cent Figures

EXHIBITORS in middle-sized and smaller communities are still waxing wrathful over our statement that producers are only reciving ten per cent of the gross income of the motion picture business.

They tell us, without exception, that they are paying from twenty-five to fifty per cent of their box office receipts for film rental. In some cases the figures run even higher.

Of this fact we were aware when we made our original declaration. A good share of the exhibitors—by far the majority in point of numbers—are carrying the bag for the industry and paying rentals that run close to their receipts.

But the ten per cent figure is right—and the only conclusion left is that some other exhibitors—not so many in numbers, but of vastly greater importance in point of seating capacity and box office intake—are escaping their just due.

Keep yelling—Mr. Eighty Per Center. We are with you! Only don't blame us for the figures. They are woven of fact. If your isolated case does not agree with them—then someone else must be wrong.

Who is it?

"Legit," Vaudeville, or Pictures?

MORRIS GEST has become exercised to the point of many newspaper columns over the interest Wall Street is showing in the motion picture industry. His solicitude is not for film men, but for the spoken drama which is losing out in the race for financial sustenance.

It is difficult to understand the point of Mr. Gest's remarks. As the New York *World* points out, an institution which can secure the prices New York speculators now ask for ordinary shows does not seem in danger of bankruptcy.

And we might add that an institution which can ask the present "road show" prices for the current caliber of road show might well look closer to home when seeking reasons for its failure in competition with the picture theatre.

Wall Street or no Wall Street, competition is still competition. And the institution that provides the best entertainment for the least money will win out in the race for public favor.

If that day should ever come when motion picture men reach the class of "gougers" they, too, will feel the reaction.

Standing By Our Guns

(*Coninued from preceding page*)

The larger question—and very large it is—which underlies the matter is this:

This business needs stabilization. It will have stabilization.

The exhibitor must be stabilized; the producer must be stabilized.

The producer wants, and deserves, and must have an assured outlet for his pictures: the exhibitor wants, deserves and must have an assured supply of pictures.

We mean the worth-while producer; the worth-while exhibitor.

The producer must be encouraged to make the best possible pictures; the exhibitor must have the best possible pictures.

Right here, in a nut shell is the present day riddle of this business.

The effort to solve it is back of every big movement in this business right now. Whoever does solve it will be the most powerful factor in the business. Exhibitor and producer must be brought together upon a new basis, satisfactory to each.

But this much is certain: there won't be any solution, there won't be any sound and enduring relation made between producer and exhibitor until confidence between them is established.

We don't mean sentimental confidence: we mean business confidence.

And business confidence must be based upon the goods sold—*how* they are sold.

This selling must be stabilized—else there'll be no stability to this business, nor to any factor in it.

To speak of this as the fifth industry, to rank it with the great industries of the world and then to admit that its goods are sold by poker-playing is—to laugh.

We realize perfectly that films can never be standardized in quality and price like other goods.

Just the same they can be sold on test, on their merits; and the earnings can be satisfactorily divided between the maker and exhibitor of them, so that each can do for the other what the other wants and what their mutual interests demand.

This *can* be done.

And, as cerainly as this business continues—it *will* be done.

Again we recite the caption of our first editorial, which originated the trade discussion: "Percentage is coming."

It *is* coming.

But again, we remind our exhibitor friend: We say, *some* percentage arrangement is coming.

W A Johnston

Is Springfield a "Typical" City?

We Sought a Typical "Middle-Size" City For a Summary on Percentage — Here's What Springfield, Illinois, Reported

BY W. F. DAGON

Of the Illinois State Journal

SPRINGFIELD motion picture exhibitors—the big fellows—are dead set against the percentage plan of booking pictures. This was discovered after a canvass of the first run houses. The arguments set forth by those opposing the plan are here given, and it must be admitted they sound like common sense.

Nowadays it is customary for the producers of big or special pictures to send down a special man to book the new production. Tucked carefully away in a notebook is a record that tells in plain figures that "John Smith" of Springfield pays big prices for the good pictures. His price for a week on "Good Enough For You" was $2000.

So the salesman is instructed when he leaves the home office to sell Smith "Why We Eat" for not less than that amount. This picture is as good as the other one— the film company thinks so—and it should get as much money.

But John Smith flatly refuses to pay $2000 for the new picture. He won't pay a nickle over $1500. All the argument in the world will not change his mind. This is where the salesman smiles and pulls his prize proposition. He will play the picture on percentage!

* * *

HOWEVER, there is nothing doing with the leading exhibitors of Springfield. They will not play on percentage. And this is why they will not. For years they have been advertising their theatres. Their patrons know they try and give them as good pictures as can be secured. They have established a steady patronage which runs into considerable money every week. No matter what kind of a picture they show they will do a certain amount of business. Some of them play to near capacity all the time. Now why should they book a picture and give a share of the regular business they would get anyway to the film company? That is the answer you will invariably get when you talk percentage here. Springfield exhibitors would rather pay a flat rental and not have percentage.

Say a theatre runs along and shows a profit of a thousand dollars a week, showing only regular program stuff. If a special is booked on the percentage plan, the admission price is increased—which makes some of the "regulars" sore—heavy advertising is done, and there are other expenses added. It will have to be a pretty good week to make the exhibitor come out with more than a thousand dollars for his share. Of course this applies to cities of Springfield's size, and does not have any bearing on the larger cities.

But now with the smaller fellows, the second run houses, the percentage plan meets with favor. Most of them are not paying a fancy price for their service anyway, so when something that looks good comes along they are willing to give it a whirl. The other picture they can put on the shelf, or have it set back at the booking office. The percentage plan looks fine to most of them. To think they will not have to pay out any regular price for the picture, that half of the advertising will be paid for by the film man, all has an appeal which sounds sweet. In most cases the returns show a larger sum than if the regular program had been run, all due to proper exploitation, increased admission and perhaps a decorated lobby.

The chances are that the manager of the theatre who has just run a percentage picture will go to bed kicking himself for being a dumb fool for not booking it at a flat rental and getting all the profits instead of giving half of them to the film company. However, this does not apply to all.

* * *

BUT the idea of going on a percentage basis all of the time does not seem to meet with much favor. Perhaps it is because the theatres are able to do pretty good business the year round and come out with a nice balance on the right side of the ledger. The percentage plan would appeal more to a house that was not showing a profit every week.

Fellows like Bill Watts of the Vaudette, Harry Loper of the Lyric, Harry Thornton of the Gaiety, and Ed Kunz of the Princess, can tell very closely what the week's business will be on a certain attraction, unless unforseen things enter into the arrangement. Of course, if it rains, storms or becomes excessively hot, there will probably be a falling off on certain days. I have known some of the men to guess within ten dollars of the week's receipts.

Now these men know what they can do in seven days. They know what they can pay for a picture, and can come mighty near judging how a production is going to take. It is not a great deal of guesswork on their part to know how much will be left on Saturday night when all the bills are paid. They can come close to telling. So it is a hard proposition to convince them that a new picture just coming out will draw more than some of the good ones already played, and that it should be paid at a higher rate. They have a maximum price and cannot go beyond it. They also have a maximum admission price and will not go beyond that. And they know their capacity. So it looks as though the exhibitor has a right to stand firm and say he will not and cannot pay the sum asked. That gets back to the percentage plan.

Another objection to the percentage plan with some exhibitors is that they do not want the film companies to know what business they are doing. Of course the film company would know if the theatre was run on that basis. The chances are that most of the theatres in the country are making a good profit on all pictures, with only an occasional loser. Some of them are paying too much for some pictures and too little for others, but just try and find out if you can which ones they are paying too little for. They will readily admit the ones that do not pay. But the good draws and the extraordinary draws are not separated so you can tell which is which.

* * *

SPRINGFIELD has less population than Peoria. Exhibitors here say they pay more for pictures than is paid in the other city. Yet Peoria theatres do a bigger business because of having more people to draw from. Their house expenses are perhaps no higher than Springfield. So it will be seen that theatres here cannot possibly show as big a profit as the Peoria houses. Competition for pictures here is keen, the good ones being grabbed up quickly and at big prices. It is understood that in Peoria the competition is not so keen and so the film companies do not get as high rentals. The new houses being erected in the distillery city will probably result in spirited bidding for the new and better photoplays.

In summing up, it looks as though the percentage plan does not appeal to the big fellows here, that it has a certain advantage to offer to the littler fellows, and that it does not take at all with the exhibitor who is doing well every week.

Then there is the element of showmanship which also enters into the running of a theatre. An exhibitor likes to book pictures, pay a price he thinks will be profitable to him, take a chance of coming out on the long end and throw out his chest when he learns that he has "cleaned up" on a certain attraction. It pleases him to know his judgment was right, proves to him he is really a showman and not a blacksmith, as some of his enemies have at times insinuated, and that he is working at a vocation to which he is adapted and suited. No, not just yet, anyway—Springfield is not ready for percentage.

¶One of the handicaps of this publishing game is that "it isn't in the cards" to say a good word in print about a competitor while his hat is still in the ring.

¶Louis F. Blumenthal has withdrawn from his publishing interests in *The Trade Review* to devote his entire energy to exhibiting activities.

¶And now that our opportunity is here we regret it—for we hate to chronicle the fact that the trade paper fraternity is losing as a co-worker such a square, regular, royal good fellow as Louis F. Blumenthal.

¶Good luck to you, Lou! And now that the pesky details of a publisher's life are off your shoulders, show them something, boy. SHOW THEM!

"Personalities."

Censorship Discussion at the Capital

Committees of New York State Mayors Will Meet in Albany on Feb. 2; General Opinion is No Need Exists for Further Laws

THE second meeting of the committee formed by the State Conference of Mayors to investigate the need of further censorship of motion pictures in this State, will be held in Albany on February 2, at which time, the various sub-committees will report. The outcome of these reports will be carried to the mid-winter meeting of the Mayors' Conference and later on form the backbone of recommendations which the conference will make to the Legislature in the way of bills of interest to the motion picture industry.

Contrary to its usual custom, the State Conference of Mayors will not introduce the bills directly, but will place at the disposal of the judiciary committee of the Legislature the information which, through the committee just formed is now being gained. In other words, the Conference will tell the Legislature the problem and offer suggestions as to its solution through the passage of further laws.

Getting your picture "took" is part of a banquet. This is the Sales Service Dept. of the Rothacker Film Mfg. Co. at their annual dinner held this year Jan. 5th

Personnel of Committees

W. P. Capes, secretary of the Conference, and the one instrumental in selecting the committee, returned from New York and expressed himself as well satisfied with what was accomplished at the two-day session last week and at which Rex Beach, the author, was chosen as chairman of a sub-committee to inform itself on **state censorship** matters. Associated with Mr. Beach on this committee are: James P. Holland, president of the State Federation of Labor and R. Andrew Hamilton of Rochester.

The other three committees, of equal importance, are made up of the following: National Board of Review, Walter W. Nicholson of Syracuse, commissioner of public safety; Rev. Chas. O. Judkins, Glens Falls; Mrs. N. B. Spalding, Schenectady; present laws, Gabriel L. Hess, Mary Gray Peck and A. E. Smith, all of New York; local regulations, Dr. Everett D. Martin, New York; Mrs. Howard Ganz of the Federation of Child Study and Walter Hayes of Buffalo. Already Mr. Capes has supplied these sub-committees with considerable information not only in regard to what the cities in this State are doing but what other cities in the United States have accomplished in these four distinct lines.

During its sessions in New York, the committee visited the Talmadge and Famous-Players studios, in order that certain members might become better acquainted with the time and expense required in the making of a picture. The committee also visited the National Board of Review in order to ascertain the procedure that was followed by that body.

It is expected that the first bill of interest to the motion picture industry will be introduced in the Legislature some time in February. Whether or not there will be any further bills along this line will largely depend on the meeting here February 2. Both senators and assemblymen are open in stating today that in their opinion there is little or no need of further censorship in this State, and that the situation so far as immoral pictures is concerned is being very ably handled by the Board of Review. This in itself indicates that a purely out and out censorship bill, placing further expense and restrictions on the making of a picture, will find hard sledding during the days to come.

There is one phase of the situation, however, that has already attracted the attention of the legislature. It is felt that too often motion pictures are being exploited these days by sensational lithographs in front of the theatres themselves, frequently worded in a suggestive manner and intending to convey a rather false impression of the picture itself. This matter has been given some attention already and some provision may be made that will serve to regulate this type of advertising.

HOLLAND BIDS FOR FILM EXPOSITION

WORD has been received by T. Greidanus, importer, that a committee has been formed in Holland to arrange for the holding of an International Moving Picture Exposition in Amsterdam sometime during the present year.

The chairman of this committee is Mr. Joh. Gildemeyer, who is undoubtedly well known among the moving picture industry in the United States, the same as in Europe. It is the intention that the exposition will cover the moving picture industry in all its branches, while in connection with same conventions will be held where lectures will be delivered concerning various subjects connected with the industry.

Jesse Goldberg Remains

Jesse L. Goldberg has reconsidered his resignation from the Frohman Amusement Corp., which was announced last week and he will remain with the company as Secretary and General Manager.

Buffalo Exhibitors Protest

Alleged Sensational Ads of One House the Cause; The News Rejects the Ads

THE Buffalo Evening News has set an excellent example for other newspapers to follow according to the New's correspondent by rejecting advertising submitted by the Family theatre, Buffalo, on a film called "Are You Fit To Marry?" The Family placed displays of a most sensational character which brought forth complaints by leading citizens and film men with the result that Edward H. Butler, editor and proprietor of the News ordered the ads out of the paper, started an investigation to learn how the ads originally got into the News and told his advertising manager that hereafter all ads of a similar character were to be refused.

Following the publication of the advertisements in the local press, several film men are said to have complained to the mayor and chief of police with the result that a policewoman was sent to review the film at the Family. She declared that the film itself was not objectionable but that the advertising was misleading. One of the ads in Monday, January 12 issue of the News said that "this picture is positively offensive."

The matter was taken up at a meeting of the Buffalo Theatrical Managers' association where a committee was named to wait on the mayor and chief of police to protest against any films being shown to segregated audiences, which was done in the Family case. Ira M. Mosher, president of the association and J. H. Michael of the Victoria and Regent visited the city hall, found the mayor out of the city and put the case up to Commissioners Ross Graves and John F. Malone, but were told that the proposition was one which should be taken up with the mayor and the police department.

In spite of all the complaints and protests, the picture was shown all week at the Family and all the other Buffalo papers carried the ads. Local exhibitors are up in arms over this sort of advertising. They claim that if a picture is not good enough to show to mixed audiences it is not good enough to show at any time.

M. P. A. D. A. Directors Elected

Officers for the year 1920 were elected by members of the Motion Picture Art Directors' Association at the first meeting of the organization in January at which time the following were elected: Alfred W. Alley, Metro technical department, president; R. E. Sibley, Lois Weber studio, vice-president; Erdras C. Hartley, secretary, and Sidney Ullman of Metro, treasurer; Jack Holden, sergeant-at-arms; Frank S. Brown, publicist; Earl F. Olin, trustee; Milton T. Menasco, chairman of home committee; M. P. Staulcup, chairman of entertainment committee; and Charles I. Odds, chairman of the membership committee.

The Association was organized less than six months ago and now has a membership of about fifty. Plans have been made for a ball to be given by the association in the near future.

The Merrill Theatre of Milwaukee Is Sold

The Merrill Theatre, Milwaukee, was sold to Handelsman-Hershberg and Gambiner, Chicago, motion picture magnates, January 15. It is reported that the purchase price was $500,000. Jack S. Grauman, manager of the Metro office in Chicago, engineered the transaction together with A. M. Newald, Chicago attorney. The theatre is modern in every detail and seats about 1,800. Ellis C. Bostick is the present manager.

Arthur Kane Pictures Corp. Formed

Mystery As to Future Activities of Former Realart Head Dispelled; Charles Rae Signed to Star in Production, and Will Soon Start Work

THE expected announcement of Arthur S. Kaue as to his plans for the future came forth last week in the shape of word of the formation of Arthur S. Kane Pictures Corporation, with offices at 452 Fifth Avenue, New York.

Mr. Kane is president of the concern and heavily interested financially, it is announced. The incorporation comes but a week after Mr. Kane's return from the coast, but in that time the offices have been fully equipped and everything is ready for business.

At a luncheon given Jan. 21 Mr. Kane announced to trade press representatives that Charles Rae would star in productions of his company. It is said the juvenile star will start work on a production for Kane Pictures about the first of March, his contract with Thomas H. Ince expiring Jan. 21, though he still had work to do on his last picture.

Kane Always Active Force

It is not generally known that for the past three and one-quarter years Mr. Kane has been with the same firm. Because of the rapidity with which he put over different new enterprises he was constantly called upon to organize new promotions owned largely or wholly by his firm. The fact that each of these enterprises was called by a different name and none of them was publicly at the time announced as a subsidiary or associated concern of the main corporation has caused many persons in the trade to believe that Mr. Kane has changed companies frequently. Such is not the case, however, for he has been a member of Famous Players-Lasky organization ever since September, 1916.

Beginning with September 1, 1916, Mr. Kane organized the eleven western states for Artcraft Pictures Corporation, then just going into business, and operated them until June 14, 1917. It is said the organization which Mr. Kane built up on the Pacific Coast held all records in the Artcraft institution. At this time his headquarters were in San Francisco. So successful was he that when Artcraft was merged with Paramount Pictures Corporation, Mr. Kane was brought east and assigned the task of organizing, as General Manager, the distribution system of the newly formed Select Pictures Corporation. He took charge July 31 of the concern which became on August 4, Select.

In April, 1919, after twenty-one months as General Manager of Select Pictures Corporation, the sale of its interest in that insitution by Famous Players-Lasky Corporation drew Mr. Kane back again into the central organization. It was then that he conceived Realart Pictures Corporation. After arranging for its formation he spent the month of May up in Connecticut leading the outdoor life getting ready for the grind which he knew was ahead. Returning to New York on June 2 he on June 9 opened the doors of Realart, of which he had been made President.

"I believe the best years of this industry are still ahead," said Mr. Kane at the headquarters of his new com-

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Arthur S. Kane, President of Arthur S. Kane Pictures Corp.

When Homer E. Ellison, one of the leading Denver exhibitors, visited the Thomas H. Ince at Culver City, Cal., one of the privileges he and Mrs. Ellison enjoyed was a lunch with Enid Bennett. Here they are ready to "partake"

Canada Co. to Operate in U.S.

Definite Details of Plans of Anglo-Canadian Picture Plays Given Out

DEFINITE details with regard to the arrangement whereby the Specialty Film Import, Limited, Montreal, Quebec, becomes the Canadian distributor for fourteen different British film producers have been released and the names of interests affected by the plan have been divulged. Incidentally, the information has been forthcoming that the directors of the Anglo-Canadian Picture Plays, Limited, which controls the Canadian rights to releases of the fourteen British film companies, include a number of prominent and wealthy Canadians.

The British producers interested include Hepworth Picture Plays, British and Colonial Films, Butcher Films, Bertram Phillips Films, The Broadwest Company, Harma, Ideal, Famous Pictures, Master, Stoll, Violet Hopson, Barker and Windsor Companies.

The head of the Anglo-Canadian Picture Plays, Limited, is Capt. J. B. MacKay, a veteran of the Great War, who also is interested in the Marshall-MacKay Syndicate of London. The Anglo-Canadian Company has an office in London, England, while its Canadian headquarters are in St. James Street, Montreal, where no less than forty features were gathered before any word was forthcoming that the company was preparing to invade Canada. This invasion of Canada has resulted in wide and lengthy comment in Canadian newspapers and it is apparent that a number of the Canadian writers have now taken a stand against film productions which have had their origin in the United States.

One of the directors of the Anglo-Canadian Company is Colonel Ernest Chambers of Ottawa, Ontario, who served as Chief Press Censor in Canada during the war. Another Ottawa man who is financially interested is Capt. Milton F. Gregg who won both the Victoria Cross and the Military Cross while serving with the Canadian Corps in France. Louis Cote, an Ottawa lawyer, Albert MacLaren of Buckingham, Quebec, a prominent lumber man and Lieut.-Col. John McCombe of the Welland Ship Canal, St. Catharines, Ontario, are also directors.

A number of the British releases were privately screened in Montreal early in January after which prints were shipped to various cities for release in February. Mr. MacKay sailed for England on January 10 to make arrangements for the shipment of more releases to the Dominion.

Loew Buys New Site for Big Newark Theatre

An announcement has just been received to the effect that the Frank G. Shattuck Company of New York and Boston has sub-leased for a period of 63 years an extensive tract of property in Newark to Marcus Loew for the erection by the latter of a new theatre on the site. The property involved runs from 635 to 641 Broad street and from 2 to 20 New Street. A lease has also been secured by Loew on the property 22 and 24 New street. .The theatre to be constructed will cost not less than $1,000,000, it is stated, and will have a seating capacity of 2,500. Construction plans are in the hands of Thomas W. Lamb, of New York.

Directors' Association Dine at Friars' Club

The officers of the Motion Picture Directors' Association, New York lodge, entertained the members of the organization at dinner in the Monastery of the Friar's Club, Jan. 20, Director James Vincent presided.

Three Big Houses Being Built in Los Angeles

A ninety-nine year lease was signed and delivered last week by Arthur Letts to Ackerman and Harris, owners of the Hippodrome circuit of vaudeville theatres, for property on the southwest corner at the intersection of Broadway and Seventh Streets, Los Angeles. The lease cost the theatrical firm more than twelve million and a half and is for a property 170-190 feet, it is stated.

The seating capacity will be in the neighborhood of 3000, and the stage will be of such dimensions and have such equipment that it can, in short space of time, be changed into a theatre that will meet the requirements of any kind of a production.

This is the third big theatre now under construction in Los Angeles. The site for Grauman's Metropolitan, which will have a seating capacity of more than 4000, is now being cleared, and actual construction work will be commenced by February 1. The other big theatre is that of Alexander Pantages at the corner of 7th & Hill Streets. Practically all exterior construction work is now completed.

United Closes Three Important Deals

In Addition to Taking Over Triangle Exchanges Company Gets Some S. A. Lynch Branches and Distribution Rights to Hallmark

THE taking over of the Triangle Exchanges, securing distribution rights of Hallmark pictures, and the taking over of the exchanges of the S. A. Lynch Enterprises in Atlanta, New Orleans, Dallas, Kansas City, Omaha and St. Louis, constitute three important deals, consummation of which were announced by United Picture Productions Corporation last week.

The deal with the Hallmark Company was closed late last week and the arrangement covers the distribution of the Hallmark pictures, which means that United will handle a very excellent line of productions, and in the future serve all the exhibitors who book the Hallmark pictures.

" In acquiring the rights to releasing pictures of the Hallmark Corporation," declared Mr. Berst, " United has taken another step in its natural growth."

Plan Great System

" Through our assuming control of the Triangle exchanges, United has come into possession of a perfect distributing system and it is only natural that producing companies will seek to release their products through United.

" It is planned to make United Exchanges one of the largest distributing organizations in the world. Nothing short of this will satisfy the men who have put their heart and soul behind United. Plans are already on foot for United to produce twenty-six features a year. The priceless Triangle negatives featuring such stars as William S. Hart, Douglas Fairbanks, Frank Keenan, Norma and Constance Talmadge, the Gish sisters, Dorthy Dalton, Charles Ray, Louis Glaum, Olive Thomas and many other box office attractions will be released in their recreated form through United. Added to this list are the productions formerly released through Hallmark Pictures Corporation. This will give United a feature release of at least one each week."

In commenting on his arrangements with United, Mr. Hall of the Hallmark Corporation had this to say:

" I feel sure that the service which will be rendered through the efforts of the United organization will be as near 100% as possible. In forming this opinion, I am taking into consideration the wide experience United's president, Mr. Berst, has had in handling a national organization.

" The special productions which are ready for immediate and near-future release through the United Exchanges include 'High Speed' with Gladys Hulette and Edward Earle; 'Chains of Evidence' with Edmund Breese, Marie Shotwell and Anna Lehr; 'The Veiled Marriage' with Anna Lehr and Ralph Kellard; 'Wits Versus Wits' with Margaret Marsh; 'Carmen of the North' with Anna Bos, and 'What Children Will Do' starring Edith Stockton. We will also release through United our serials, 'The Screaming Shadow' with Ben Wilson and Neva Gerber and 'The Evil Eye'

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AN EXHIBITOR NOT GOVERNED BY FIRST RUN POLICY

AS a means of raising the general standard of the productions to be included on the program of the Gordon Theatre at Rochester, N. Y., Manager William Shannon has announced that he will no longer be governed absolutely by the " first run " policy which heretofore has been rigidly adhered to at the Gordon. Mr. Shannon declares that exhibitors generally are below the highest standard of productions they could reach because of refusal to play a picture which they overlooked or couldn't squeeze into their program when it was first released, by foolish adherence to the first run fetish.

" If the best productions came along regularly, one produced each week and one released each week," says Mr. Shannon in discussing the change in policy, " the best standard, could be attained by only using first runs. The truth of the matter is however that a bunch of releases, every one of them top-notch, come at the same time and unless a manager is able to book two or three of them for the same time they are no longer first run when he can arrange to have them on his program.

New Offices Opened to Handle Equity Films

T. E. Larson, head of the Peacock Productions, Inc., Tulsa, Okla., which organization controls the Equity Pictures for Missouri, Texas, Oklahoma and Arkansas, has opened offices at 1713½ Commerce Street, Dallas, Texas, and 3316 Lindell Boulevard, St. Louis, Mo., with the Kansas City office to be opened later.

Mr. Larson is in charge of the general executive work, with executive offices in the Drexel Building, Tulsa, Okla. Glenn Condon is located at the Dallas office, and G. F. Hennessy is in charge at St. Louis.

CAMERAGRAPH CLUB HOLDS ITS SEMI-ANNUAL MEETING

THE semi-annual meeting of the Cameragraph Club composed of officers and employees of the Nicholas Power Company, was held at the offices of the company on Tuesday, January 20, with T. F. Uhlemann in the chair.

The officers of the Club are as follows: President, Theo. F. Uhlemann, Works Manager; Vice President, Raymond Dengel, Milling Dept.; Sec'y. & Treasurer, Bennet Goldsmith, Factory Accountant. The honorary members are Edward Earl, President, Alfred D. Bell, Treasurer, Will C. Smith, General Manager, and S. S. Cassard, Sales Manager.

Some of the members of the Cameragraph Club have been with the Nicholas Power Company for nearly twenty years, which by the way is a long, long time in the motion picture industry. The Cameragraph Club is evidence of the good will existing between the officers and employees of the Nicholas Power Company.

Loew to Build in Baltimore

$1,000,000 House Will be Erected, to be Largest in City; Another New House

THE rumor that the motion picture producers were contemplating the erection of a theatre in Baltimore to furnish a first run field for some of their features has been set definitely at rest by the announcement that Marcus Loew, Inc., will build a $1,000,000 playhouse in that city. The structure will be the largest of its kind in Baltimore and will have a seating capacity of 3,000. It will be devoted to vaudeville and motion pictures, but in addition to those features will have a ballroom. It will be located at Charles street and North avenue.

Details of the plan were announced on Saturday following a meeting of the directors of the Hippodrome Theatre, another playhouse operated by Loew in Baltimore. At that meeting a message from Mr. Loew to the people of Baltimore in which the theatrical man declared that in view of the vast development of theatrical enterprises throughout the country, Baltimore had been left far behind, was read.

It is understood that a local organization with officers composed of Baltimoreans will direct the theatre under the supervision of Loew. Many persons of that city have already offered to subscribe to the stock. Work on the structure will not begin until next summer and the theatre will probably not be open until the first part of 1921.

On top of the announcement of the plans for his theatre comes word that the owners of the Wilson theatre, Baltimore street near Holliday, have purchased the Church of the Messiah which adjoins the rear of the playhouse and will utilize the space for enlarging their structure. The church site covers about 200 by 100 feet and is said to have cost the theatre company $195,000. The purchasers have not yet announced their plans in detail but it is believed that the structure will be devoted to moving pictures, entirely.

Chicago Film Men to Have Legion Post

War veterans who are connected with the film business are to have their own American Legion post in Chicago. It will be known as Cinema Post. A charter has been applied for, and the granted charter is expected to arrive in Chicago in the near future.

When the charter is received invitations to join will be extended to all Chicago former service men in any way connected with motion pictures—directors, actors, exchange men, projector operators, laboratory workers, theatres employes, etc.

An American Legion post for film folk was suggested at the annual dinner of Rothacker Film Mfg. Co. workers several weeks ago. Watterson R. Rothacker appointed a committee to get busy. Later Mr. Rothacker suggested the name for the post.

The following Rothacker men comprised the fifteen necessary to apply for a charter: John Hahn, assistant secretary-treasurer; George Gibson, factory superintendent; Ray Aitken, William H. Stafford, E. A. Bertram, George J. Kilgore, Carl Lorang, Frank Koch, Fred Niemann, Ernest Newmann, L. J. Siakel, John Hubacek, Al Peterson, Walter Larson and Cecil Weber.

Mr. Hahn, who is temporary secretary-treasurer, hopes the Cinema Post will achieve a membership of 300.

Frank Miller Receives Capitol Appointment

Another appointment to the staff of the Capitol theatre was announced by Managing Director Edward Bowes, when Frank O. Miller, manager of the Manhattan Opera House, was named as assistant to the managing director. Mr. Miller will enter upon his new duties within ten days.

Lieber Heads First National Picture

Ralph Ince as Lincoln at the age of 49, Ray Hackett as William Leeds and Margaret Seddon as Mrs. Leeds in "The Land of Opportunity," a Selznick Americanization picture

Three Day Session of Board of Directors Ended; Voting Trust Arragement Decided On Said to Protect Members Against Monopoly

COMPLETING on January 21 the details of a voting trust arrangement which is said to be an absolute protection for independent exhibitors against the inroads of any financial interests seeking theatre monopoly or theatre control, the eleven directors of Associated First National Pictures, Incorporated, adjourned a three days' meeting in New York with an announcement of the names of the exhibitor members of the Board of Voting Trustees, the officers, and the members of the Executive Committee of the new organization, together with a statement of the purposes which actuated the members in creating the Board of Voting Trustees.

The Board of Voting Trustees, elected by the directors, consists of Robert Lieber, of Indianapolis, N. H. Gordon, of Boston, R. M. Finkelstein of Rubin and Finkelstein, Minneapolis, Fred Dahnken of Turner and Dahnken, San Francisco, and J. G. Von Herberg of Jensen and Von Herberg, Seattle.

Officers Elected

Robert Lieber was elected President of Associated First National Pictures, Incorporated, J. B. Clark of Pittsburgh was named First Vice-President, Jacob Fabian of New Jersey, Second Vice-President; Harry O. Schwalbe, Secretary-Treasurer, and J. D. Williams, manager of the new enterprise.

The Executive Committee, which will be the official administrative body for the directors and officers, also was elected by the directors with Harry O. Schwalbe as the Chairman, N. H. Gordon and Moe Mark, of the Mark Strand Company, New York.

The meeting of the eleven directors in New York began as an adjourned session of the convention in Atlantic City, at which members of First National Exhibitors' Circuit gathered to complete plans for the new Associated First National Pictures, Incorporated, and the Associated First National Theatres, Incorporated.

The assembly in New York was for the purpose of electing officers, the members of the Executive Committee and the Board of Voting Trustees.

It is this latter body which, according to the directors and its members, is clothed with powers of regulation more than sufficient to successfully prevent any monopoly of theatre interests being affected within Associated First National Pictures, Incorporated, or in any separate territory in the country.

"No matter how much money Wall Street or any other financial force might pour into theatres," declares J. D. Williams, "the theatre equities pledged to the new company cannot pass into other hands for voting purposes for a long time to come. If money interests sought to buy every theatre represented by franchise in Associated First National Pictures, the executive disposition of any effort which threatened screen independence in any instance would remain exclusively and absolutely with the five

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Paper Shortage Protection

Campaign on in Cincinnati to Prevent Newspapers Dropping Picture Advertising

THERE is a movement launched in Cincinnati by Manager Harris P. Wolfberg of Famous Players-Lasky Corporation which may be emulated in every part of the country and has attracted the attention and support of exchanges and exhibitors.

It is a propaganda movement — a constructive effort to protect moving picture publicity in the newspapers.

Right at this time the newspapers of America are laboring under the severe handicap of a shortage of paper; legislation to reduce the size of newspapers: to eliminate certain feature pages, to cut down in every way on the use of print paper may prove a real menace to the moving picture interests if the editors are not thoroughly convinced that they should not sacrifice their moving picture departments to the cry for white paper.

Manager Wolfberg, realizing this condition and knowing that he is working in a territory where moving picture publicity has not developed to the high point it has in some localities, has launched a psychological propaganda campaign to remind editors of the importance of maintaining their moving picture departments at all hazards. Exhibitors in the Cincinnati territory are urged to do their utmost, both by personal appeal to editors and by raising the standard of their publicity matter to prevent any thought entering the editor's mind that he may dispense with or even cut down the space he is giving to moving pictures.

One of the interesting steps in Mr. Wolfberg's campaign is the gathering of data on the comparative circulations of moving picture magazines. He is endeavoring to show editors that there is such an enormous interest in moving pictures that the circulation of the film publications almost equal that of the Saturday Evening Post in leading cities.

Chicago Theatre Men In On Milwaukee Deal

A big Milwaukee real estate transaction closed last week puts three Chicago moving picture men in control of the Merrill Theatre and office building, located at Grand avenue and Third street, in the Wisconsin metropolis. The trio which has taken over the theater and building includes J. Handelsman, William Hershberg and Abe Gumbiner.

Negotiations for this valuable holding has been pending several months. It came to the attention of the Chicago men through J. S. Grauman, formerly Milwaukee manager for the Metro Pictures Corporation and now occupying a similar position in the Chicago office, who held an option on the property.

The transfer affects the leasehold only, and involves a reported purchase price of $500,000. The Badger State Investment Company assumed charge of the property five years ago on a ninety-nine year lease. By this transaction the newcomers came into possession of the unexpired term of the leasehold; namely ninety-four years.

New Rochester Theatre

George E. Simpson, president of the Regorson Corp., which controls and operates the Piccadilly, Regent and Gordon theatres, Rochester, has just purchased a site in Clinton avenue South, on which he will erect a new vaudeville and motion picture house to seat 4,000 people, to be the largest in the city.

Here are two of Metro's celebrities, Richard A. Rowland, president on the ladder and Maxwell Karger, director general standing.

Theatres Asked to Promote Music Week

The motion picture interests in and around New York have been invited to help promote New York's Music Week—February 1 to 7. Special musical programs will be presented during the week, and in many of the theatres the music will be featured and will be advertised in the previous week by slides. Music Week has the endorsement of the National Association of the Motion Picture Industry.

Hammons Back—Educational Spurting

Practically Unlimited Capital Ready to Further Great Expansion Here and Abroad; Many More Exchanges Controlled

WITH the return from abroad of Earl W. Hammons, vice-president and general manager of Educational Film Corporation, the quiet which has surrounded the increasing activities of that concern since the big announcement in the early Fall that the Hudsons' Bay Company had placed its millions behind a holding company to be operated on a greatly enlarged basis, has been broken.

It is understood that Mr. Hammons' conference with the Hudsons' Bay officials in England has resulted in starting plans rolling which, with practically unlimited capital as an impetus, will carry forward until Educational, both its product and its name, will stand forth supreme in the short length subject field. It is violating no confidences to write that the Hudsons' Bay Company in its venture into the film field with Educational, is, as always in its ventures, ready to put forward practically any amount of capital, so long as the objects aimed at justify the expenditures.

New Exchanges Controlled

That the distribution system of Educational abroad, though already far reaching in its scope, would be further enlarged in order to handle more efficiently and widely the coming enlarged output of the short length pictures, has been expected for months. Though official announcement is not forthcoming, it is understood that new exchanges, probably to the number of eighteen, will in future be part and parcel of Educational, making its distribution facilities second to none on the old Continent.

And in this same connection, there is a strong belief in the trade, a belief furthered by the hum of activity in the Educational offices, that an even larger exchange expansion will shortly be effected in the United States, whereby the Educational product will enter practically new fields and cover the country.

"The primary object of my trip" said Mr. Hammons "Was of course to confer with the executives of the London office. In addition I was able to check up the results obtained by our men, who have been taking pictures all over Europe. I can say as regards this, that they have obtained some strikingly good ones too.

"Yes, our policies are greatly enlarged. Money? I can't give figures—but I am certainly not worrying. Any amount justified will be forthcoming. That's all.

We are going to follow our regular policies—but in a much bigger way. Our Providence, R. I. studio is now finished, and we will be working there shortly. Good independent product—that is, the very best product—will find a purchaser in Educational, at a price that will be attractive. We are going forward. We will maintain a strict standard, no matter how great the volume of our output. What does not come to that standard will never see the screen under the Educational trade mark.

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Richard C. Fox, who joins the London forces of the Fox Film Corporation

Leaving for London

As announced in a recent issue of the News Richard C. Fox, who has been identified with motion pictures in various capacities since 1914, and has been one of the best-known exchange managers in the United States, has resigned his post in charge of the Paramount Lasky office in Buffalo, and joined Fox Film Corporation, with whom he will be associated in London.

The employees of the Buffalo Exchange, of which Mr. Fox was in charge have presented him with a handsome gold fountain pen suitably inscribed as a token of their esteem.

Bronx Showmen Banquet

The eighth annual installation of Officers and Banquet of the Cinema Exhibitors Association of Bronx County was held at Ebling's Casino, New York on January 21.

PROTEST TO FORD ON CHARGE FOR NAME ON WEEKLY

IN connection with the rising tide of feeling against screen advertising of kinds, the following wire from the M. P. E. of A. to Henry Ford:

PROTESTS ARE FILED WITH THE NATIONAL ORGANIZATION OF MOTION PICTURE EXHIBITORS AGAINST YOUR CHARGE FOR THE USE OF "FORDS WEEKLY"

THE IMPORTANCE, VALUE, AND POWER OF THE MOTION PICTURE SCREEN IS BEING RECOGNIZED MORE EACH DAY

WE ARE OFFERED NOT ONLY FREE RENTALS FOR SHOWING INDUSTRIAL PROPAGANDA AND ADVERTISING FILMS BUT EVERY EXHIBITOR MAY NOW RECEIVE A NOMINAL FEE FOR SHOWING THESE PICTURES.

THE UNIVERSAL FILM CO. HAVE AGREED TO OUR REQUEST AND THEY ARE NOW GIVING SPLENDID INDUSTRIAL AND PROPAGANDA PICTURES FREE TO EXHIBITORS AND PAY EACH THEATRE A NOMINAL FEE FOR SHOWING THE PICTURE.

WE ASK THAT YOU REFRAIN FROM FURTHER CHARGE FOR THE FORD WEEKLY TO ANY EXHIBITOR AND ALSO THAT YOU PAY A NOMINAL AMOUNT TO EVERY EXHIBITOR WHO SHOWS FORD WEEKLY

WE FEEL THAT THIS IS VERY FAIR AND FROM THE AGITATION NOW AWAKENED ON THIS QUESTION IT WILL BE VERY HELPFUL TO THE WEEKLY FOR YOU TO MEET WITH OUR REQUEST AND RECOMMENDATION

MOTION PICTURE EXHIBITORS OF AMERICA INC
FRANK REMBUSCH
NATIONAL EXECUTIVE SECRETARY

Loew and Rowland To Coas

Party Also Includes Joseph Engel; Loew Is to Look Over Metro Studio Doings

MARCUS LOEW. Richard A. Rowland and Joseph W. Engel have left for the Pacific Coast on a trip which is the outcome of the recent purchase of Metro stock by Loew, Inc., and the merger of the business interests of the extensive theatre chain and the large producing company. Upon their return the Loew-Metro officials expect to announce big plans for expansion covering every phase of their mutual activity.

The head of the Loew circuit, the Metro president and the Metro treasurer will go direct to Los Angeles, as their primary purpose is a complete tour of inspection of the new Metro studios in Hollywood, on the outskirts of the City of the Angels. William E. Atkinson, Metro general manager, is already at the studios where he has been co-operating with Maxwell Karger, Director General, for several weeks.

Mr. Loew, of course, has been particularly anxious to inspect the Metro studios, which are embraced in one of the largest and best equipped picture producing plants on the west coast. He has never seen them, and so, on the present trip will be in the hands of two experienced guides in the persons of Mr. Rowland and Mr. Engel. The Metro president has paid several visits to the Hollywood establishment since the completion of the new studios a little more than a year ago, and Mr. Engel was in Hollywood supervising the entire work when they were constructed and equipped.

The Loew enterprises and the Metro organization have both made it plain that the union of their interests is designed for the grea strength and expansion of both. C immediate outcome of the present t west by Messrs. Loew, Rowland a Engel will be a series of import conferences directly upon their arri in Hollywood, with a view to larging and improving the facilities production, distribution and exhibiti of pictures involved in the rec merger.

Kane Announces Plans

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pany. "And some of the best of th are in the immediate future. That why I have organized Arthur S. K Pictures Corporation. I wish trade to know that I am heavily int ested this time in the concern.

"In this institution in which associates have so largely honored by attaching my own name, we sl endeavor in everything we do to m the interest, confidence and attent of the entire body of exhibitors the trade."

James Mendelson Joi First National

James L. Mendelson was appoin this week to specialize in the sales short subjects for First National change Inc. He began his du Monday. Mr. Mendelson is one of best known young men among the changes of the country. He recer completed an eight months tour of most important exchanges through the United States.

Reading, Pa., Theatre Men Affiliate

Affiliation of the theatrical interests of Carr and Shad; Wilmer and Vincent, and the Stanley Company of America, in Reading, Pa., caused a stir in amusement circles in that city last week. Four theatres, and another building are affected.

The result of the amalgamation of these interests will be a strong association of their respective theatrical enterprises which will assure to the people of Reading the continuance of the high standard of motion pictures and vaudeville which have prevailed in recent months at all of the theatres.

Efficient Cost System Installed by Rothacker

Watterson R. Rothacker wanted to take the guess work out of his film business. So H. J. Aldous, for the past five years secretary-treasurer and auditor of the Rothacker Film Mfg. Co., called in H. C. Isbell, a cost accountant and systematizer, to cooperate with him in establishing and maintaining a cost system in all departments of the organization.

Under the new system it will be known exactly just what any operation in the Rothacker plant, large or small, costs. Under the old plan costs were known only in a general way. To go into costs in more detail was more than any one accounting expert could supervise and therefore Mr. Aldous secured the services of Mr. Isbell.

From now on each branch of the Rothacker business, the Industrial Department, the commercial laboratory, the studio, etc., will have its own cost account.

M. A. Chase Appointed to the Northwest

M. A. Chase has been appointed district manager for the Universal Film Exchanges in the Northwestern territory. He left New York last week and will make a trip of inspection to the various exchanges in his territory. Mr. Chase recently returned to the United States after an extended trip in the Orient and Siberia where he introduced the Universal product.

Tyrad Pictures Secures "Man and Woman"

Work is reported to be fast progressing in the editing of "Man and Woman," the seven-part dramatic feature, starring Betty Mason, which Tyrad Pictures, Inc., have just purchased for release in the state right market. Winnifred Dunn, author of "The Red Viper," is in charge of the work of titling and construction

Gus Schlesinger Loses Mother

Sophie Schlesinger, mother of Gus Schlesinger, General Sales Manager, Inter-Ocean Film Corporation, in her eightieth year died at her residence 530 Riverside Drive, January 20. Funeral services to be held January 22, 10 A. M., at residence. Interment Philadelphia.

F. P.-LASKY CONVENTION PROMISES TEN MORE FEATURES OF "MIRACLE MAN" CALIBRE

ADOPTION of a plan to give an unusual intensive exploitation campaign to at least ten features which will be ready between now and the first of August, each of which the company claims will have the box office drawing power of "The Miracle Man," was a feature of the general convention of Famous Players-Lasky district and branch managers, special representatives and exploitation managers.

The convention was held in Chicago at the La Salle Hotel from January 19 to January 23. Practically every official of Famous Players was in attendance, including Adolph Zukor, Jesse L. Lasky, Eugene Zukor, Arthur Friend, Al Lichtman, H. D. H. Connick, John C. Flinn and many others. Branch and district managers from every section of the country were present. The primary object of the gathering was to devise means of rendering more efficient service to exhibitors of Paramount-Artcraft pictures.

The reported big increase in business also compelled the adoption of new plans to enable the sales and distribution departments to handle it more efficiently and to keep pace with the expected further expansion. These will be announced in detail at a later date.

Adolph Zukor, in his address opening the convention, sounded the keynote of the session when he said:

"We are here for business purposes, for a conference of vital importance to the organization which we represent and to ourselves.

"Our progress during the last year has been gratifying in many respects but the experience we have gained has pointed to a number of matters that require improvement and development. We must not—we cannot—stand still. We must either go ahead or fall behind—and this meeting has been called to devise means of going ahead."

Robert Lieber Heads First National

(*Continued from page* 1231)

members of the Board of Voting Trustees. And this body is so constituted that it is obliged, to retain its powers, to work only in the interests of exhibitor independence and for the preservation of personal right and privilege for theatre owners.

"This, then, becomes tantamount to an absolute barrier to theatre monopoly by any organization, whether its function is production, distribution, a combination of the two, or simply an investment group seeking domination of screens for reasons quite obvious but less tangible. They might buy every dollar's worth of equity in each of the five thousand and more theatres that will be affiliated with Associated First National Pictures, but the Board of Voting Trustees would be absolutely free from the dictation of new ownership for a term of years, thereby preserving an independent market for independent stars and producers. And this absolute right to legislate the broad interests of the franchise members is so construed that it remains in force for the full limit accorded by the members themselves in convention at Atlantic City last week so long as its conduct shall be in harmony with every precept of exhibitor independence and freedom from monopolistic dictation as to what an exhibitor may or may not book for the theatres he owns or controls.

"An attack by trust-seeking capital in any one territory, or in any number of territories, will avail nothing toward the goal of monopoly and domination.

"The condition which was pointed out in a recent statement that the 'American theatre is going to hell' will find its greatest and most effectual stumbling block in the method of organization conceived, sanctioned and adopted by the exhibitors themselves, and put into effect in Associated First National Pictures. Anyone is absolutely right when he says that the interests blanketed under the general term, 'Wall Street,' have been striving, strenuously, for months and months to devise some means to the end that they could control production, distribution and exhibition. Their agents in the field brought the fact home to members of First National. The danger, and the real menace, with every certainty of realizing all of the dire possibilities predicted by many, became patent to our members and their exhibitor affiliations, with the result that it grew to be a unanimous sentiment that they, as independent theatre owners, should take prompt and radical steps to protect their independence."

"They have recognized, too, the fact that their success depends entirely upon an equivalent degree of freedom and independence in production. If an independent theatre market is made permanent and enduring, as it now is, and so organized that it is far beyond the pale of monopoly for an indefinite time, there is a constant and ever-present encouragement to individual stars, directors and producers to exercise their abilities and talents as independent makers of quality productions, with the assurance that a market of the same character and operative principles awaits whatever they do that is standard in entertainment value."

Ratification by the exhibitor members of several important recommendations by the directors, will, it is said, make possible within the next three weeks, a detailed announcement of the actual organization work of the new company, and its method of functioning in relation to its present and future members, and with regard to stars, directors and producers, on a basis which is an even greater degree of departure from present systems than occurs in its plan of rentals based on established percentages for theatres in relation to the negative valuation of each production released through the distributing company.

Film - Theft Committee Effects an Arrest

Another instance of the war which the film-theft committee of the National Association of the motion picture industry is waging on film thieves was recorded last week when a man whose name is given as Louis Sapper, charged with attempted grand larceny of $225 worth of paper from the New York exchange of the Famous Players-Lasky Corporation, was held in $1,000 bail for the grand jury by Magistrate Schwab in Essex Market Court.

According to the reports from the offices of the Famous Players-Lasky Corporation, the arrest followed an alleged attempt on the part of the man in custody to bribe Gilbert Ethier of the New York exchange of the Famous Players-Lasky organization into stealing $225 worth of advertising paper from the exchange. Ethier reported the matter to J. Charles Davis, in charge of the exchange's advertising. Communications with Harold Pitman and W. C. Hawkins of the National Association's film-theft committee followed with the result that plans were laid, according to the Famous Players-Lasky report, which resulted in the arrest.

Chicago Theatres Aid in Combating Influenza

Dr. Robertson, Chicago Health Commissioner, has called upon the city's moving picture theatres to aid in the campaign against the "Flu" epidemic which is assuming serious proportions. Dr. Atkinson, business manager of the Allied Amusement Association was called into conference with the health officer Monday, and agreed on behalf of the exhibitors to run slides bearing advice and warnings in regard to prevention and treatment of the disease, material for the slides to be drawn up by the health department. The theatre owners will also take special precautions to assure good ventilation and disinfection of their houses, and will see that sneezers and coughers cover their faces or leave the theatres. It is not thought that the talk of closing the theatres to prevent the spread of the epidemic will go any further than talk, as Dr. Robertson expressed himself as satisfied with the sanitary measures being taken and also realizes the theatres' value as a publicity medium.

New York F.I.L.M. Club Notes

H. H. Buxbaum, Manager of Famous Players-Lasky Corporation, joined at the last meeting.

The Club Members gave Mr. Buxbaum a hearty welcome upon his reentry into the Club, he being a charter member when Club was first organized in 1916, while he was Manager of General Film Co. The entrance of Famous Players-Lasky Corporation makes the membership in New York City, nearly 100 per cent. Tyrad Pictures Corporation was admitted the same evening.

The Entertainment Committee, headed by Mr. Murray Beier, has completed arrangements for the beef-steak dinner and dance to be held January 31.

Exhibitors' Trade Review Statement

"Exhibitor's Trade Review and International Cinema Trade Review changed hands on Thursday, January 15, when Louis F. Blumenthal and Charles and Henry Haring retired from the company, selling their interests to A. B. Swetland of New York City, and L. W. Boynton and Lesley Mason as his associates.

"No financial or publication interests are behind the purchase of the publications, it was emphatically stated by Mr. Swetland after the conclusion of the deal. Exhibitor's Trade Review and the international will be owned and operated solely and exclusively by the three men who constitute the company.

"A. B. Swetland becomes president of Exhibitor's Trade Review, Inc., as well as treasurer. L. W. Boynton assumes the duties of general manager, in addition to being a vice-president and assistant treasurer. Lesley Mason, who has been successively managing editor, editor and managing publisher of the magazines since their foundation, will be editor-in-chief of both publications and a vice-president.

"Mr. Swetland is one of the best known publishers in the trade magazine field."

Frank Reicher Directed "Empty Arms" Picture

Inasmuch as certain erroneous statements have been circulated, it is said, in regards to "Empty Arms," the initial Lester Park-Edward Whiteside production, starring Gail Kane, who is supported by Thurston Hall and J. Herbert Frank, Mr. Park has issued an official statement.

The statement reads:

"A director formerly in my employ, for reasons which I cannot fathom, has repeatedly boasted that he was responsible for the direction of our picture, "Empty Arms," starring Gail Kane and written by Willard King Bradley.

"The truth of the matter is, this director was working in Los Angeles while Frank Reicher was staging 'Empty Arms' at the Thanhouser Studios in New Rochelle. This statement is issued in fairness to Mr. Reicher, who has been in complete charge of 'Empty Arms' from the main title to the final fadeout."

Press Book Is Ready for "The Hawk's Trail"

The publicity department of Burston Films, Inc., Longacre Bldg., announce an "Exhibitors' Book" just off the press and "on time" for "The Hawk's Trail." The book includes sixteen pages of advertising and press matter with a separate press sheet inserted which carries newspaper stories and cuts for the exhibitor's local use.

The cover plays up the star of the advertised feature, revealing the familiar features of King Baggot against a crescent moon background, together with the legend "A Face As Well Known as the Man in the Moon." Portraits of the featured Grace Darmond and Rhea Mitchell also grace the cover while the title has for a background the broad sweep of a hawk's feather.

Stanley Twist

Stanley Twist to Launch New Enterprise

It was announced this week that Stanley H. Twist, who for the past three years has been acting as a personal assistant to Mr. W. R. Rothacker, President of the Rothacker Film Mfg. Company, is arranging to sever his active connection with that company in the near future in order to carry out certain personal plans which Mr. Twist and his chief have been discussing for some time past.

With the assistance and co-operation of Mr. Rothacker, Mr. Twist is planning to launch his new enterprise within the next few months. Details of his new plans will be announced at a later date.

Mr. Twist is well and favorably known in motion picture and advertising circles, and his many friends will be pleased to learn that while severing his active connection with the Rothacker Film Mfg. Company, he will still be indirectly identified with the rapidly expanding Rothacker interests.

Mr. Twist, though still a young man, has enjoyed an exceptionally broad and successful experience in the motion picture field. Entering the business in 1908 he became identified with Col. W. N. Selig, with whom he was connected for the next five years.

Upon resigning from the Selig organization, Mr. Twist specialized for a number of years in the making and marketing of feature subjects. During this period he was identified at different times with the largest organizations in the industry.

About three years ago Mr. Twist entered the organization of his friend, Watterson R. Rothacker.

New Trade Journal for Chicago Exhibitors

The Allied Amusements Bulletin, the official organ of the Allied Amusement Association, made its debut to the motion-picture trade in Chicago, on Saturday, January 17th. The new publication, of which Dr. Sam Atkinson is the managing editor, will be issued every two-weeks. The Allied Amusement Association, whose interests the periodical is to represent, is an organization made up of leading exhibitors and theatre-goers. The business of the organization has become so extensive that it was thought advisable to establish a press medium.

Tamar Lane Goes to Character Pictures

Tamar Lane for the past year associated with the Selznick Company has joined the Character Pictures Corporation—in capacity of Manager of Productions—according to an announcement from the offices of the company.

Outlining the production plans of the Character company, Mr. Lane said. "Of course we believe in the few and better productions idea but we also hope to give more individuality and character to our productions than is usually seen upon the screen. We will also endeavor to cut production costs down to a more reasonable amount than is now a practice with most companies. It is our opinion that the average productions cost them too high and that the exhibitor is often paying for much that is neither necessary or beneficial.

Co-incidental with the announcement of Mr. Lane's joining the Character Pictures Corporation comes news that in spite of the present trend of producers eastward, the company will shortly take over a studio in California after making two productions in New York. The officers of the company believing that the west coast is both a better and more economical place to make pictures than the east.

Buys "Nothing a Year" to Star Olive Tell

The Jans Pictures, Inc., announces that B. A. Rolfe has selected "Nothing a Year" as a stellar vehicle for Olive Tell. The title for this feature will, it is understood, be changed, the announcement of which will be made at a later date.

"Nothing A Year" is a novel by Charles Belmont Davis who has ranked as one of the best authors of modern day fiction. He is a brother of the late Richard Harding Davis and has for years been editor of Collier's Weekly

Mr. Davis's novel, it is said, deals with life in New York Society. The plot is reported to be unique, and it is stated that the character of the leading woman, as portrayed by Miss Tell is unusual and something quite out of the ordinary, as found in the present day film dramas.

Fourth Burston Serial Nearing Completion

Louis Burston is now busy on his fourth serial. The fourth, said to be nearing completion, is another Burston-Ford serial in which Francis Ford serves as star-director under the supervision of Producer Burston, president of Burston Films, Inc., New York. Ella Hall is playing opposite Mr. Ford. No working title has been published, but it is understood that the production is Oriental in character.

Handling Realart Subjects in Indiana

K. L. Eagon, who handled prints of "Eyes of the World" through middle western states during the past year, is now piloting Realart's "Soldiers of Fortune" and "The Mystery of the Yellow Room" in Indiana.

United Closes Big Dea

(*Continued from page 1230*)

in which Lightweight-Champion Be ny Leonard is the star."

The deal whereby United takes ov the exchanges of the S. A. Lynch E terprises will give United exchang in cities where they had no branche

The Exchanges of the S. A. Lync Enterprises are located as follows: Luckie street, Atlanta, Georgia; 18 Commerce street, Dallas, Texas; 22 street, and Grand avenue, Kansas City 3320 Lindell Boulevard, St. Loui Mo.; 3040 Carondelet street, Ne Orleans, La.; 1222 Harney stree Omaha, Neb.

David G. Rodgers, who has bee with United for some long time, h been appointed Division Manager f the Southern District by President A. Berst and will have charge of th territory covered by the Lynch E changes which have just been take over by United.

Mr. G. A. Smith, formerly of Tr angle and who has been appointe General Manager of all United E changes, left for Atlanta early in t week to complete the details of t transfer of the Lynch Exchanges United.

Among the productions taken ov by United through the Lynch de and exclusive of the Triangle picture are:

"The Unpardonable Sin" and "T Hushed Hour" with Blanche Swee "And the Children Pay;" "Joan t Woman" with Geraldine Farra "The Mormon Maid" with Mae Mu ray; "Three Black Eyes" with Ta lor Holmes; "Carmen of the Klo dike" with Clara Williams; "T Cold Deck" with William S. Har "Tempest and Sunshine;" "Nin Tenths of the Law;" the Christ Comedies and many others, all which will be booked under the nam of the Enterprise Distributing Corpo ation.

All of the Hallmark branch man gers will be retained in their respe tive territories and these include Fie Manager G. N. Montgomery; H. Segal, of Boston; F. D. Lawlor, Buffalo; F. J Flaherty, of Chicag J. M. Johnson, of Cincinnati; S. Browne, of Cleveland; E. J. Drucke of Denver; F. W. Young, of Detroi W. L. Merrill, of Los Angeles; F. Hensler, of Milwaukee; C. R. Miche of Minneapolis; P. E. Meyer, of Ne York City; R. A. Daniels, of Philade phia; C. C. McKibben, of Pitt burgh; S. Davis, of San Francisco; B. Dobbs, of Seattle, and W. A. Busc of Washington. These men will ma their headquarters at the vario United Exchanges in the differe cities named and will devote their a tention to the selling of the Hallma pictures.

Correction on Texas Ex hibitors' Tie-Up

In the January 17th issue of th "News" two typographical errors we made in the article referring to th tie-up between the Texas Exhibitor Circuit and the Motion-Picture Theat Owners of America, Inc. Eighty, n eight, members comprise the circu The date of the meeting was Janua 4th and not November 4th.

Short Features That Touch on Many Angles of Film News

Here's a Brickbat for the News

Mr. W. A. Johnston, Editor,
MOTION PICTURE NEWS,
New York City.

Dear Sir:

I AM going to start this letter with the frank statement that I am very much surprised at the stand you have taken against the interests of the exhibitors of the country within the past three months. Not long ago you solemnly declared in one of your editorials that "Percentage Is Coming," evidently with the idea of spreading the introductory propaganda so that the poor "boobs" of exhibitors would be prepared for, and their minds in a receptive state for a bigger "gyp" when the producers are ready to spring it. It is all very well for you to sit at your mahogany desk in New York City and theorize learnedly about the problems of the average exhibitor, but let me give you a practical, concrete example of how this "percentage" plan is handled when it is submitted to the manager of a theatre. Not long ago I asked one of the prominent exchanges for prices on a certain subject which is the product of a celebrated director. The exchange manager answered that he had just returned from a visit to the home office in New York and that a new policy had been evolved by the producing company which was to be a wonderful boon to the downtrodden exhibitor, to wit: "Percentage booking." In accordance with this plan he offered to book the picture to me as follows: A flat rental was named which was five dollars less than he afterward booked the picture to me on a straight rental basis. In addition to this he kindly offered to allow me to deduct my overhead expenses, and then the exchange was to share the remainder with me 50-50. After I ran the picture I indulged in a little figuring and found that if I had played the picture on a percentage basis I would have lost money, while the exchange would have made approximately 100% more than they received from the rental basis. If this new plan becomes effective, a marvelous era of prosperity is opening for the exhibitor—NOT.

Your recent statement that the producer gets but ten per cent of the exhibitor's gross in rentals is the best piece of fictional humor I have read since Ring Lardner wrote his first "Al" story, and doubtless many exchange managers have laughed themselves to death when they read it. I give from 30% to 75% of my gross for film rentals, and judging by statements made by other managers of my acquaintance, this estimate is about correct. Mr. Johnston, I believe in your sense of fairness and your sincerity, but for Heaven's sake stop accepting "statistics" prepared by some press agent for the Art-In-Graft film company, and get out and obtain the real facts from the fellows on the firing line, who will be glad to "talk cold turkey" with you and produce letters from the exchanges to prove the above facts.

I am one of the despised "Eighty Per Centers," who are often patronizingly referred to as the "backbone of the industry," but I would call them the "wishbone" of the

(*Continued on page* 1236)

Laemmle Answers Gest's Wail About Films

ASSERTING that the American theatre is rapidly going to the demnition bow-wows, and that moving pictures are the cause for this descent to Plutonian shores, Morris Gest, of the theatrical firm of Comstock & Gest, gave an interview in Chicago to the correspondent of the New York *Times*, severely criticising financiers for investing in moving pictures.

In discussing the asseverations of Mr. Gest on this subject, Carl Laemmle, president of the Universal Film Manufacturing Company said: "Mr. Gest pays the moving picture industry the finest possible compliment when he says that Wall Street is investing in theatres throughout the country and turning them into moving picture houses. Whatever else may be said about Wall Street, it must be said that the men who constitute the financial power of America are men recognized for astuteness and business sagacity, therefore, if as Mr. Gest states, these men are investing in theatres for moving picture purposes, it is a self-evident fact that they recognize that the great bulk of the American public wants moving picture entertainment.

"Mr. Gest goes on to cite the formulas by which the spoken stage is being throttled, but he does not mention the fact that the present season has been one of the most prosperous in the history of theatricals, a fact which every regular attendant at the theatre will attest. As I see it, the moving picture instead of harming the theatrical business, acts as a stimulus by creating a desire, not only for moving pictures, but for other forms of entertainment as well.

"The trouble with a few theatrical producers is that they fail to realize the tremendous influence for good which is wielded by moving pictures, and cling to the old alibi—as Mr. Gest does in his interview—that there is no art in moving pictures. Mr. Gest asserts that 'artistry and filthy money are not, and never will be good bed-fellows.'

"Artistry, bosh! Under the guise of art, Mr. Gest recently presented in New York, a production which shocked even blase New York theatre-goers, and under the instructions of city officials was subjected to the pruning knife, before they would suffer its further presentation. Mr. Gest will have difficulty in mentioning any moving picture of recent production that ran so close to the edge as his production referred to.

"Even the most rabid defamer of moving pictures must admit that from an artistic standpoint, moving pictures have made great strides in the past several months. I need only point to such productions as "Broken Blossoms," "Blind Husbands," and "The Miracle Man," to prove this contention. And we are just starting. I confidently believe that 1920 will bring forth many moving pictures of such beauty and artistry, that even producers will be surprised at their excellence. Far from being a mere commercial proposition, moving pictures are artistic production, which rival in beauty the most elaborate past of contemporary stage plays."

Advertising As Seen By A Newspaper Man

MOTION PICTURE NEWS,
New York City.

Gentlemen:

IN your discussion of motion picture advertising you have touched the point which is going to place motion picture entertainment upon a scale of recognized dignity in every city where producers support their home productions in this way. So many producers seem hypnotized by beautiful pictures on highly calendared paper that they ignore direct appeal to the people from whom they must reap their profits, the individual patron of the local picture house. I have often thought that a good many producers of this type advertise to themselves rather than to their prospects.

I have been writing to a good many producers right along this line, who seem to be content to spend all of their money in magazines. To my mind, the psychological time to advertise to prospective patrons of a picture film is at the time when that particular film can be seen on show at a particular house in their home city upon a particular date. Then the copy which will create desire to see that picture can immediately produce results and need not compete with one hundred and one competitive desires or conflicts which arise between the time somebody reads of a picture in a magazine and the time somebody tells them it can be seen in their favorite playhouse—too many things intervene. In the meantime too often the patron has forgotten the name, even, of the picture by which he hoped to remember its identity. You make another point which is a very pertinent one, which also I have called to the attention of prolific and I presume highly paid press agents. A free horse can be easily ridden to death.

The billboard seems to be one which is quite often, I take it, forced on the local exhibitor. Sheets are printed and have to be gotten rid of. Sometimes they hit the date of the local production and sometimes they don't. I have seen sheets in this town after the production appeared emblazoned with the herald "tonight." My idea about such billboard advertising is that the theatres were better off without it, for the cloud of uncertainty which such an announcement throws upon every other such announcement would almost defeat the effect desired on everything announced thereafter.

I believe the producing companies are going to recognize the effectiveness of newspaper advertising for direct sales just as manufacturers are more and more. The more they do the more substantial structure they raise for themselves. They are then building the motion picture industry from the ground up.

Sincerely yours,
American and *News*.
J. H. MCKEEVER.
President.
Aberdeen *News*. Aberdeen *American*.
(South Dakota).

News from the Correspondents

BUFFALO

The General Theatres corporation has been organized in Buffalo with offices at 301 Brisbane building. The officers are Harry Marsey, president and general manager; Albert Becker, first vice-president; Herman Lorence, second vice-president; Henry C. Price, secretary; Harry G. Ess, treasurer. The company plans to buy and build theatres in Buffalo and vicinity.

Clayton Sheehan, district manager of the Fox Film corporation, is making a tour to the Pacific coast, stopping off at the principal Fox exchanges en route.

T. "Paramount" Kelly, formerly connected with Pathe in Pittsburg and Detroit and recently with Famous Players-Lasky in Cincinnati, has joined the local of F. P.-L. exchange sales staff. Mr. Kelly is one of the veterans of the film game and has many friends in the Buffalo territory, it is said.

Buffalo's newest house, the Rivoli, located on Broadway, three blocks from the market will open to the public April 1, under the management of Harry T. Dixon, now manager of the Modern Feature Film exchange at 47 West Swan Street. The house is being built by Joseph Kozanowski. The theatre will have a seating capacity of 2000 and will cost $200,000.

The Ariel Theatre Amusement company, Inc., has capitalized at $75,000 with Joseph J. Geigand, Joseph and George Schwartzott, Paul J. Batt, Alice F. Kronenwetter and Daniel W. Keating as directors. The company at present is operating the Ariel theatre on High street near Michigan avenue.

Work on the new Shea Metropolitan theatre will commence May 1, according to an announcement by Harold B. Franklin, managing director of Shea's Hippodrome. George L. Rapp of Rapp and Company, Chicago architects, was in Buffalo recently when the first contract for steel was placed with the Ferguson steel company.

President J. A. Berst of the United Picture Theatres of America was the guest of honor at a banquet given in the Hotel Statler Thursday, January 15, which was attended by directors in the organization and local exhibitors. James B. Kelly, manager of the Buffalo office was in charge of the event.

INDIANAPOLIS

S. Barrett McCormick, manager of the Circle at Indianapolis, announces the permanent engagement of Frank J. Zimmerer as art director for the theatre.

Negotiation by the Central Amusement Co. of a ninety-nine year lease on the property whereon the Alhambra photoplay theatre is located near Washington and Illinois streets and the outright purchase of a fifteen foot strip adjoining the leased property on the east, upon which part of the seating space of the theatre is now situated, have been announced. The ground purchased cost $150,000, it is reported.

Stock of the Blackstone Theatre Corporation of South Bend, Ind., has been withdrawn from the market because enough has been sold to meet the cost of erecting a 2,600 seat photoplay house, it is stated.

Motion picture theatres and schools were closed last week at Orleans, Ind., because of a scarlet fever epidemic, according to recent advices.

CANADA

The Rialto theatre, Toronto, Ontario, has passed away. This theatre has been torn down to make way for a large store structure and with its passing is seen the finish of one of the oldest of the small downtown houses.

Paramount theatres, Limited, Toronto, the large Canadian moving picture theatre enterprise which is affiliated with Regal Films, Limited, Famous-Lasky Film Service, Limited, and Alex. Pantages, has decided to erect a large theatre in Oshawa, Ontario. The Paramount Company has arranged to build a theatre to seat 1,500 people and to cost approximately $200,000.

John T. Fiddes, formerly manager of the Holman theatre, Montreal, has undertaken to present Sunday concerts at the Gayety theatre, Montreal, which is the only burlesque house in the city. He has leased the Gayety for Sundays only and has arranged to give combination programmes in the afternoon and at night at popular prices.

The head office of the Canadian Exhibitors' Exchange Company at Toronto, Ontario, has been moved from 143 Yonge Street to 39 Queen Street West. The club quarters of the Moving Picture Exhibitors' Protective Association of Ontario are located at the former address.

A new organization for the moving picture business in Canada sprang into existence at Toronto, Ontario, on January 9, when the Canadian Moving Picture Distributors' Association was formed. Announcement is made that the new association will deal with matters of general importance to the trade, particularly legislative subjects.

The first president of the new association is Clair Hague, Toronto, who is president and general manager of the Canadian Universal Film Company. The vice-president is W. F. Barrett, Toronto. The secretary-treasurer is J. P. O'Loughlin, of Regal Films, Limited, Toronto.

The serial picture has been the object of special and unusual attention in the Provinces of Ontario and Nova Scotia. In Ontario, the Government has adopted a regulation which requires moving picture exchanges to have all episodes of a serial before it can be offered for examination by the Ontario Board of Moving Picture Censors.

At Sydney, Nova Scotia, the Local Council of Women has asked the Nova Scotia censors to prohibit the showing of serials on Friday and Saturdays because, it is pointed out, many children attend the theatres on the two days mentioned. The object of this queer request is to restrict the showing of the serials to adults as much as possible. The thrilling stuff in the serials is not considered proper for children's minds. No immediate action was taken by the Nova Scotia censor board.

Winnipeg, Manitoba, moving picture men are wondering why there is so much discussion about the concave moving picture screen which was recently "discovered" by a Frenchman. A screen of this type has been used in the Province theatre, Winnipeg, for a number of years, according to Manager Jernberg.

The Manitoba Exhibitors' Association has secured a suite of five rooms in the McGreevy Block, Portage Avenue, Winnipeg, for a club and the premises have been fitted with expensive and appropriate furniture. Luncheons will be served at regular intervals in the club.

Colored citizens of Montreal, Quebec, held a mass meeting a few nights ago for the purpose of arranging to carry the case of Reynolds vs. Loew's theatre to a higher court. This case has attracted considerable attention because of the big point at issue. Sol Reynolds, a negro, was refused a seat on the orchestra floor of the theatre, it is declared, and he was turned out of the theatre, it is stated. He entered suit against the theatre and was awarded damages in the lower court. The theatre appealed the case with the result that the decision was reversed, the effect of the ruling being that theatre managers could draw the color line if desired.

Ben Soskin, Vancouver manager of the Exhibitors' Distributing Corporation, Toronto, resigned recently in order to join the Sterling Films, Limited, an independent exchange company with offices in Toronto and Montreal. Wiley Pettis is slated as the successor to Ben Soskin in the Vancouver office.

Thomas Shields of Saskatoon, Sask., has purchased the Grandview theatre, Commercial Drive, Vancouver, B. C., and has assumed the management of the theatre.

DETROIT

There are several changes in Detroit's film exchange colony. C. G. Kingsley, of Realart, is to go to Omaha and will be succeeded as local manager by Ralph Quive, of San Francisco. Robert Lucas, of Chicago, comes to take charge of United Artists, succeeding Robert Churchill, who resigned to enter the states right field. Fred Young has succeeded W. A. Hayes as Hallmark manager.

For the production of "In Old Kentucky," which will run two weeks at the Madison, Manager John H. Kunsky has o.k.'d plans of Howard Pierce, publicity and production manager, for the staging of a horse race scene with treadmill and other effects, secured from the New York Hippodrome, it is stated.

Norma Talmadge and her sister Constance fought it out at the Madison and Adams theatres this week, one with "A Daughter of Two Worlds" and the other with "Two Weeks." The honors were declared even, as both houses broke their Sunday records, according to reports.

"Everywoman" has started off on its second week at the Broadway Strand. The attendance is said to have broken all previous records, including "The Miracle Man" and "Male and Female," and on Sunday, the record for "The Unpardonable Sin," the picture that had played to more money on one day than any other film in Detroit, was excelled by just $24, it is stated.

Herb Weil, of Port Huron, W. A. Hayes and Robert Churchill, who formed the Commonwealth Pictures Corp., report that they have purchased state rights for Equity pictures. John H. Kunsky held the franchise.

T. H. Ealand, at the Majestic, part of the Miles circuit but showing first run pictures with vaudeville, has booked "The Lone Wolf's Daughter" and will start it off with a big advertising campaign.

The William Fox Washington has raised its night prices to 30 and 50 cents and matinee seats to 20 and 30 cents. The prices were 15 and 25 cents in the afternoon and 30 and 40 cents at night.

PROVIDENCE, R. I.

Because of the personal appearance of Alice Brady in a speaking drama at a local theatre this week, her "Marie, Ltd." at the Emery drew big during the three days of its showing.

The Moving Picture Operators, Local 223, has installed the following officers: President, Edwin W. Anthony; vice-president, Charles D. Macomber; recording secretary, Edward Hamilton; secretary-treasurer, Samuel Taylor; business agent, Thomas E. Shannon; executive board, Edwin W. Anthony, Edward D. Hamilton, Samuel Taylor, Fred Catalozzi.

The week of January 19 might be considered a Realart week in Providence. Four features were shown. The Rialto showed "Soldiers of Fortune"; The Strand, "The Mystery of the Yellow Room"; the Modern, "The Fear Market," and the Emery, "Erstwhile Susan."

The Moving Picture Operators of Providence, R. I., have held a banquet welcoming home thirteen of the fourteen members who went into service during the war. A special cable was run to the building where the affair was held that power might be furnished for the pictures that were shown.

A banquet, musical and picture entertainment were the features of the evening. The service men welcomed home were John Burke, Carl O. Johnson, Charles B. McPhillips, Earl E. Madden, James E. Sullivan, William G. Evans, Lincoln S. Sheldon, Albert R. Cobb, William A. Heywood, Charles D. Macomber, Thomas E. Shannon, Eugene A. Arnold and Charles H. Fuller, Jr.

Practically the same forces who opposed the Sunday baseball bill last year are lining up to defeat, if possible, the bills pending before the General Assembly, to permit motion picture exhibitions on Sundays. It is understood that the majority leaders are disposed to favor the passage of one or the other of the motion picture bills, although opposition of no small power is expected to develop.

Senator Saugy, who introduced one bill, believes his bill will meet with the favor of the Assembly. There was considerable opposition when the Sunday concert law was passed and still greater force was opposed to the passage of the Sunday baseball bill. Both are quite generally believed to have had beneficial results.

ST. LOUIS

A trade showing of "The Eyes of Youth" was held at the Fox Liberty theatre. Earl Lawson controls the state rights for the production. The Fox Liberty orchestra furnished the music for the showing.

June Caprice is expected to appear personally at the Loew's Garrick theatre January 18th, 19th, 20th and 21st.

Harry Koplar and "Bill" Sievers left for Atlantic City to attend the First National convention. They have the "Mississippi Marbles" with them.

S. S. Fox, representing the Merit Film company of Denver, is in town handling "The Hushed Hour," for this territory.

AN ALL-THE-WAY APPRECIATION

THE producer, star, cameraman and the Rothacker Laboratories which turned out the print, all come in for their measure of praise in the following whole hearted letter:

First National Exhibitors' Cir.,
Atlanta, Ga.

Gentlemen:

It's a one hundred per cent picture all the way—and by all the way we mean right on thru the laboratories. The picture to which we refer is "A Daughter of Two Worlds" featuring Norma Talmadge.

The production is the kind that makes a fellow feel like thirty cents when he realizes what physically imperfect pictures he has been screening. Allow us to congratulate you on the finished product as delivered to us.

There is such a marked improvement in developing and printing that even our laymen patrons commented on it most favorably.

When laboratories turn out prints like this, one of the most important essentials in picture making has been accomplished.

100% is perfect and that is exactly what the developing and printing in "A Daughter of Two Worlds" is. Keep the good work up and you are bound to be rewarded.

Yours very truly,
Mudd & Colley Am. Co., Inc.,
Birmingham, Ala.

Here Is a Brickbat for the News

(*Continued from page* 1235)

industry and it is usually "pulled" by the exchange on one prong and the producer on the other. On this wishbone is "wished" the junk film, the "gyp" rentals and the lying, bull throwing film peddler, who is careful not to make the same territory twice, but in spite of all this the "Eighty Per Center" will continue to hold his own and make a living for his family if he does not have to submit to some scheme like percentage bookings which will reduce him to a position of janitor and bill poster for the exchanges, and watered stock producing companies. I do not expect this letter to be published. It is intended as a little heart to heart talk only.

Yours truly,
E. E. SPRAGUE.

The Lyric,
Goodland, Kansas.

EDITOR'S NOTE—*Of course we are glad to publish Mr. Sprague's letter, as we are any honest difference of opinion. We believe that William A. Johnston's editorial on Page 1225 of this issue states the position of The News on Percentage. As for the ten per cent figures—we were right, and we are right. It is up to Mr. Sprague and the rest of the "Eighty Per Centers" to find where the leakage is.*

Chicago and the Mid-West

By L. H. Mason

News Items From All Sources

The Capital Film Company is enlarging its staff to care for its growing business, the latest additions being Max Cohen, who will be in charge of the art department and Sam Gold, who becomes a member of the advertising department. Both are well known to Chicago film men and have been connected with Willis & Eckels & Mack. Al Dezencels will have charge of the art department of Willis & Eckels & Mack.

President Hyman of Hyman Attractions, Inc., is making a booking trip through Michigan, his old stamping ground, being scheduled to return to Chicago headquarters this week. Last week he made a record that will make all the picture salesmen sit up and take notice, booking his pictures in every town and city he visited.

Schoenstedt & Sons, who operate a string of moving picture houses in Chicago, are planning a 3,500-seat house in addition to the 1,800-seat theater now under construction at Forty-third street and Kedzie, and Henry Schoenstedt, Sr., accompanied by his wife has left on a trip to the coast, during which it is his plan to look over the big picture houses for new ideas, and at the same time enjoy a vacation. He expects to be gone a month. The new Kedzie street house will be called the Brighton and is scheduled to open on February 15.

Paul H. Bush recently was appointed manager of the Chicago office of the Republic Distributing Corporation by Lewis J. Selznick, and has assumed his new duties. He succeeds L. A. Rozelle. Mr. Bush has been acting as manager for National Pictures, Inc., at Chicago since its formation, and previous to that was connected with exchanges in Pittsburgh, Detroit and Kansas City.

Joe Weil of the Universal Film Manufacturing Company's publicity department, who has been in Chicago for several days assisting in the exploitation of The Great Air Robbery has returned to New York.

A. Steinberg, formerly advertising manager of the National Poster and Printing Company, has joined the staff of Select at Chicago as publicity director. He succeeds Paul Gerard Smith, who recently resigned to become a partner in the Garretson-Smith film advertising agency.

Harry Levy of the Universal's industrial department, was a Chicago visitor last week, and reports closing a number of important contracts with Windy City manufacturing concerns.

Breaking records is becoming a habit with Pathe's Chicago office, according to Manager Eschman, who has just returned from a conference held in New York. Mr. Eschman reports that the October collections broke all previous records and when the December totals were figured out, it was found that month surpassed October. The November and December record was also the best ever made in the Chicago office for a two-month period.

"Other Men's Shoes," the big Pathe special, will be given a special screening at the Playhouse. Manager Eschman is enthusiastic over this picture, which he believes is the greatest of the year, and predicts wonderful business for it in the Chicago territory.

Director Webb expects to complete the filming of the new Constance Binney picture "Little Miss By The Day," next week. Miss Binney and her company have been working at the Essanay Studios for the last six weeks.

Don Barton is in Chicago putting the finishing touches on the sales plans for the "eighteen carat" Barton Pipe Organ, the splendid new product of the Bartola Musical Instrument Company.

Twenty-five years ago, when that famous old melodrama, "In Old Kentucky" was in the height of its dramatic glory, Leon Victor was the first advance man for the production, and was an annual visitor in Chicago when it played at McVicker's Theatre. This veteran is again in Chicago assisting Ralph Kettering in the publicity campaign that is putting over, "In Old Kentucky" in the loop, but this time it is the screen adaptation of the noted drama. Mr. Victor will be in Chicago only a few days and will then continue his campaign in other states.

Ben Beadell, Chicago manager for Select, and Illinois Salesman Woodyat are making a tour of the state, and Mr. Beadell reports moving picture theaters in both large and small towns are doing a good business and the early predictions of a prosperous winter season are being fulfilled.

W. C. Haufman, formerly with Mickey Film Co., has joined the sales staff of Robertson-Cole's Chicago office and will cover eastern Illinois and part of Indiana.

Rosenthal and Saperstein have moved their offices from the Film Exchange Bldg. to room 1302 Consumers Bldg. in order to obtain larger space to handle their expanding business. Aaron Saperstein has resigned as booker for Celebrated Players' Chicago Office, in order to devote his entire time to his own business. Rosenthal and Saperstein now are handling "The Natural Law," "The Finger of Justice," six Monopole features and six two-reel comedies.

The Plum theatre at Streator, Ill., is being completely remodeled by E. E. Scheibel at an estimated expenditure of $125,000 and when the work is completed he will have a beautiful modern house with a seating capacity of 1,300. Arthur Bennett, the Chicago architect, who planned the State-Lake, the big Windy City loop show house, is designing the improvements which will include many of the best State-Lake features.

Ralph White has joined the sales staff of First National's Chicago office. Mr. White formerly was connected with Paramount.

H. M. Smith, who has been managing the fashionable Playhouse on the "Boul, Mich.," ever since it became a moving picture theatre has bought out the interest of A. G. Spencer, taking the five-year lease off the latter's hands.

J. A. (Dad) Humphrey, Vitagraph's veteran Indiana salesman, was in Chicago this week to prevail on Manager Fred Aiken to secure more prints on Semon comedies. He declares that there has never existed such a demand from exhibitors as at present to book comedies. "I could sell Larry Semon comedies twice a week to practically every live exhibitor in Indiana if they were released that often," was Mr. Humphrey's statement. "With my three years service with Vitagraph in Indiana I have never seen the demand for any production, comedy or otherwise, jump to the front the way the Semon specials have. There is but one answer, Semon gets the money for the exhibitor."

W. H. Lindsay, owner of the Paramount theatre, Logansport, Ind., has just closed a long lease on the property next door and will construct a new entrance and lobby to the Paramount, giving much needed space for display and the S. R. O. crowds which are an every-day feature at this theatre.

Mr. Lindsay has sold the Grand, which he has owned and operated for two years to E. L. McDermott of Komono. It is understood Mr. McDermott will continue the same policy which has made the Grand a moneymaker for Mr. Lindsay, using practically all serials and short subjects, and on Saturdays and Sundays specializing on Vitagraph Serials and comedies.

Mr. McDermott also has purchased the Ark theatre of Logansport from Frank Lovett of Roachdale, Ind., and will operate it as well as the Grand.

R. W. Ravenscroft has resigned as publicity manager of the Goldwyn Chicago office to become assistant manager of the Moir theatre, the Rose, Alcazar and Boston.

J. W. Aston, president of the Photoplay Title Co. is in New York in connection with the opening of a new laboratory there for the purpose of turning out titles for his organization. Many of the country's largest producers now are using his product.

Stewart Nelson has joined the sales staff of The American Film Co., and is working the Detroit territory.

Harry Garson, P. A. Powers, H. Samborn and J. I. Schnitzer attended a conference of Equity Pictures Corporation chiefs in Chicago last week. The meeting was called to map out plans for future exploitation.

Bee Hive has acquired the rights to the Essanay-Chaplin reissues, "The Champion," "Work," "A Jitney Elopement" and "By the Sea" for the states of Illinois, Indiana and Wisconsin, from Victor Kremer. In speaking of the success these reissues are meeting with Mr. Kremer, who was in Chicago last week, said that one theatre in Louisiana had played "The Champion" twenty-three times and the same exhibitor now is asking for a return booking. The same Essanay-Chaplin played at the Plattsburg Theatre, N. Y., four times in one month, each time breaking all house records. He also stated that the Rialto and Rivoli theatres, the big New York houses, are playing Chaplin releases to big business.

Harry Weiss of First Natonal has left Chicago on a three weeks booking tour and is enthusiastic over the prospects for a record breaking cleanup.

A. D. Wiesz has taken up his duties as manager of the Ziegfeld, succeeding Al Cummings, who now is in charge at the State-Congress.

The throng of 8,000 people who joined in the singing of "In Old Kentucky" at White City Dancing Academy, left no doubt in the mind of those present of the great popularity of this song which was written by Anita Stewart, who plays the lead in Marshall Neilan's film presentation of this great American Classic which had its Chicago premiere at the Randolph.

¶ "With First Run Theatres"—See Page 1253.

Exhibitors Service Bureau

"Ninety-Nine Percent of the Public Seek Good Amusement"

FOR short epigrammatic sentences this article, one of our series by the photoplay and amusement editors of leading newspapers throughout the country on the motion picture page as a department, is a model. Julien Elfenbein, the author, has applied his Scripps training in writing this story. He hammers home statements, wasting no words and resorting to no superfluities. He tells you what he and the Houston Press have learned about the "movie section." He tells you why the Press has a motion picture section. The reason is fully summed up in the second paragraph of his article, a sentence of just thirteen words. "Fully 99 per cent of the people seek good amusement." Read Mr. Elfenbein's article. It contains more facts than a dictionary.

By JULIEN ELFENBEIN

Amusement Editor of the Houston Press

AMUSEMENT is relaxation. Ergo, amusement promotes progress and development.

Fully 99 per cent. of the people seek good amusement. Ergo, information about amusements is news to that 99 per cent.

What is news to 99 per cent. of the people cannot be ignored. That's why The Houston Press conducts an amusement department.

But all amusement information is not news prima facie.

That's because there are not enough real newspapermen writing amusement news.

There's a difference between a press agent and a news writer; the same difference exists between "publicity" and "news."

The press agent class are but crude promotors after all.

The news writer is a diplomat.

News stories an inch in size may contain more effectiveness from a "selling" standpoint than an entire page of display advertisement.

An amusement advertising contract with the press contains no stipulation for any "publicity" on the side.

The exhibitor or playhouse manager buys advertising space—no more.

No one is rich enough to buy an inch of news column.

But it is possible for the smallest advertiser to look at this paper some afternoon and find a news story about his show or his star or his house on page one.

It isn't there for any other reason than that it is news.

Why does the exhibitor prefer this little news story (when he can get it) to the daily free space for "publicity" which other papers offer?

Because it is amusement news stories that "sell" pictures to the public.

And it is amusement news stories that "sell" the newspaper's advertising space to the exhibitor.

To resort to the vernacular, do you get me?

To illustrade, say that a story comes over the wire that Billie Burke has divorced her husband, or that Nazimova was decorated for war work.

Knowing that Billie is due to appear at the Queen theatre next week in "Wanted, A Husband," how easy, how subtle, how dsplomatic and how effective to play up that story as a NEWS STORY and then attach this ad": "Miss Burke appears next week at the Queen in 'Wanted, A Husband.'"

And if Nazimova happens to be at the Liberty theatre in "Stronger Than Death," it is certainly the height of journalism to be able to give your news story a "local angle" by writing a "lead" like this: "Alla Nazimova, who is portraying her greatest emotional role at the Liberty in 'Stronger Than Death,' was awarded the Distinguished Service Medal Monday for her valiant war services abroad," etc., etc.

The Houston Press is a Scripps paper.

There are two cardinal virtues about a Scripps paper.

One is the brisk, brief, honest, simple, fearless editorial style.

Another is the absolute independence of editorial and advertising department.

What does this mean?

First, that stereotyped, hackneyed press agent rot can't wedge its way into a single column.

It means that all stories must be breezy news stories that all folks can read and enjoy.

It means that reviews and criticisms will be straightforward and honest.

But greater than that, it means a boost for the amusement world, because you have a newspaper placing the stories about plays and pictures, about actor folk and managers, about producers and exhibitors, on a par with the stories, about senators and merchant princes, diplomats and industrial magnates, educators and jurists.

In short, the same value is placed upon "amusement row" as a "news source" that is placed upon courts, police, or politics.

And at that, the editorial mind is simply hitting on all cylinders, because—

People demand amusement. Ergo, amusement information is NEWS.

The press agent, who uses camouflage and hokum in the well-known ballyhoo style to tell what he has for sale is simply another view of the poor cub who is trying to write a news story or "faking" because he has no story. Fortunately, the "some of the people you can fool all the time" about whom Lincoln coined a famous epigram, are daily diminishing in number.

The rival papers of this city run columns of daily amusement "publicity" boosting every show —good, bad and mediocre shows alike—all set in six-point type, making the amusement page, so-called, about as attractive as a dictionary would be without its drawings.

In these papers the amusement advertising is always banked up underneath the "publicity" stories, removing the last doubt from a reader's mind that the "dope" at the top of the page is simply the advertisement done in more profuse verbiage.

Consider the poor movie fan!

He can see but one or two pictures at the most in an evening.

The prices are pretty high.

His time he considers valuable and limited.

Advertisements boost all pictures.

Large ads do not always spell better pictures.

Where shall he go tonight to get his money's worth?

Enter the Houston Press amusement department.

All amusement stories, newsy, short, snappy, alive, plain, honest.

They are not put in the advertisement section to give false impressions.

They are not written by press agents or signed by "Adv."

They will tell the fan what he may expect or what he's going to see.

He'll find the Press gives him a pretty good tip always.

He'll find, moreover, that the Press can help him to appreciate good pictures.

He'll find feature stories about stars, about directors, about producers, about authors, about scenario writers, about the studios, about the entire human interest side of the cinema world in the Press.

For we glean our news from the wires, from the movie magazines, from news letters, from trade journals, and from the dramatic sections of New York newspapers.

Signed reviews of all movies and playhouse bills are a Monday feature.

The movie "morgue" contains more than 700 mats and cuts of movie and stage stars.

The California division of the Newspaper Enterprise Association, of which the Press is a member, furnishes weekly exclusive feature service on movie stars.

There are three broad-minded men who are responsible for the ease with which we have "sold" the amusement department to readers and advertisers.

One is the editor, Mr. G. V. Sanders. Another is the foreman of the composing room, Mr. L. F. Bookman. The third is Mr. Charles Bushey, the man who gets the amusement ads.

The Editor "lays off" of the amusement department entirely.

The composing room boss employs the artistry of fifteen years' experience as a make-up man to create an attractive movie page from a mechanical standpoint.

The ad solicitor educates exhibitors to the Scripps philosophy of the news story, and soothes those who grumble and criticise.

The Houston Press amusement department, which is mostly "movie news," pays in terms of increased advertising space, increased circulation, especially home circulation, and adds to the prestige and "good will" of the paper.

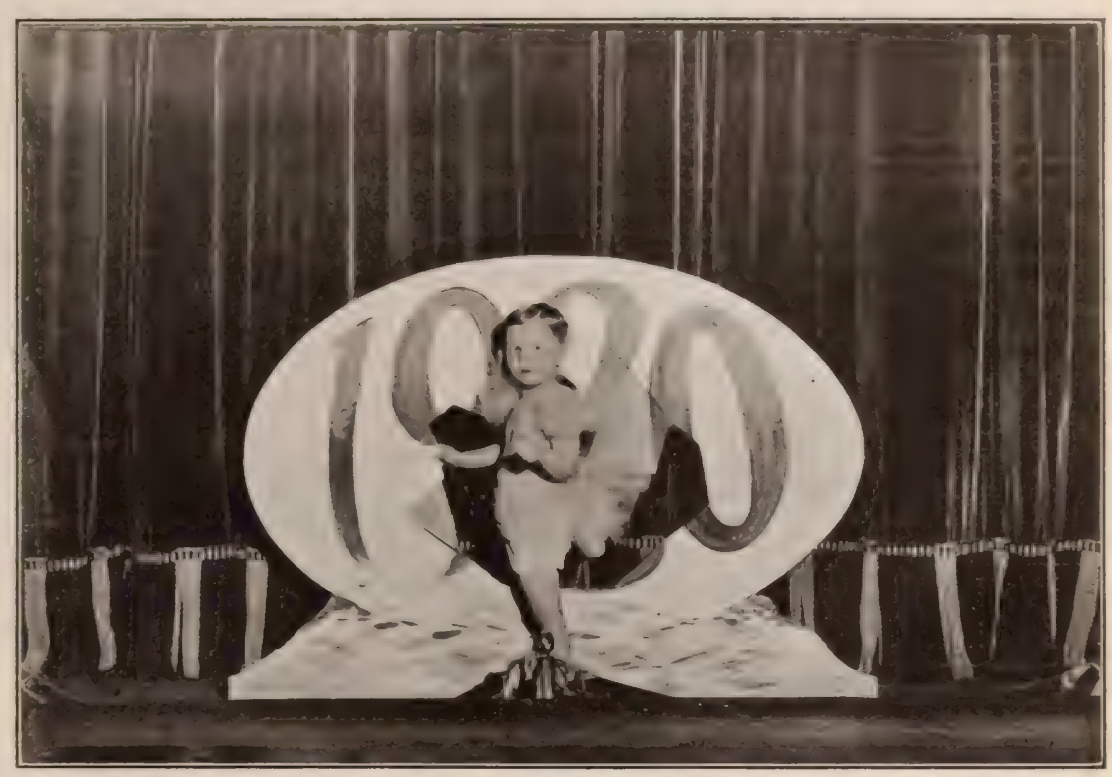
Science has said that amusement promotes progress and development. Ergo, the Press, in giving equal recognition to the "fifth industry" from a news standpoint, is performing a full service.

JULIEN ELFENBEIN,
Amusement Editor, The Houston Press.

The Best Exploitation Stunt of the Week

Arthur G. Stolte, Manager of the Des Moines Theatre, Stages Midnight Show with Novel Prologue Number

THE stories of midnight shows to usher in 1920 are coming from many sources. In most of them is contained the statement that it was the first old-new year event to be staged. Also every account states that the idea went over, as Arthur G. Stolte manager of the Des Moines theatre, Des Moines, Iowa, about whose New Year show this is mainly concerned, says "with a bang."



Arthur G. Stolte's "1920" youngster, who played like a veteran in the Des Moines theatre prologue number which was a feature of the midnight show

Mr. Stolte did more than just run a New Year, midnight show. He staged a special performance, the feature of which was a prologue number which symbolized the passing of 1919 and the birth of 1920.

The Des Moines show began at prompt eleven o'clock to a house which filled the 2500 seats of which the theatre boasts and overflowed into the aisles. His first number was a good quartet which sang the good old songs. He followed this with Mack Sennett's "Speakeasy" a most appropriate production for a "New Year's part" since the "flowing bowl" has been a symbol of the old year's festivities up until this Dec. 31st, and was this time where, the revellers were fortunate enough to have possessed some "firewater."

Two musical numbers went on after the film showing and then came Mr. Stolte's big event, a special prologue designed by him for the occasion.

Without warning the house lights were switched off just prior to the birth of the New Year and the orchestra began playing "spooky" music. A spot light glowed suddenly and focussed at a point on the stage. As the spot was extended it disclosed the shape of a huge egg lying on the stage in front of the curtain. The orchestra drums rumbled heavily and during this pieces from the shell of the "egg" were seen to fall as if a "chick" was pecking it's way into the world. Soon a child's arm appeared from within the shell and then one foot. After a proper dramatic pause the little boy you will note in the accompanying illustrations stepped out of the egg and winked at the audience He then ran over to a large round painting representing the world showing North and South America and knocked for admittance. Receiving no notice, he pretended anger and stamped his feet. After a moment's reflection as if thinking how to force his way into the world, he walked down stage and winked again at the audience. He then returned to the "world." Standing in front of the painting he doubled up his "chubby" fists and figuretively speaking "smashes his way into the world" the painting being of paper. After tearing a hole large enough in the paper, he steps through. By this time the stage was aglow with "stage fire" and other illuminating effects and the bells were ringing out the birth of the new year.

Another view of Arthur Stolte's stage setting used in the midnight show prologue number

As soon as the last portion of the tableaux had been enacted the fun for which a large number of the crowd had come, started.

Bags of confetti were emptied, hundreds of balloons were let loose, ribbon throws were produced and noise makers of all kinds made their appearance. Mr. Stolte had made arrangements to move the orchestra to the rear of the theatre as soon as their work was finished and soon a dance was in progress.

The handsome little chap who enacted the role of "1920" did his part with all the seriousness and skill of a veteran actor. While he was "breaking into the world" not a sound was heard in the entire audience. The stunt has caused more talk than any theatrical event ever staged in Des Moines and made more solid Mr. Stolte's opinion that it is the unusual in exploitation which breaks box office records. It is not so long since that the Des Moines with some misgivings attempted a prologue as a part of the theatre's program. One trial and Mr. Stolte was ready for one every time he could think up or borrow a good idea.

Alibi Themselves in Raising Admissions

C. W. MASON, manager, and A. F. Brentlinger, director-general of the Orpheum theatre at Fort Wayne, Ind., believe that the more the patrons are taken into the confidence of the theatre owners the better it is for all concerned. Recently they abolished the plan of program bookings for the Orpheum and decided upon a policy of nothing but feature pictures, and to accomplish this an increase in admission prices was necessary to meet the increased service cost. The announcement they published in connection with a full page advertisement of Mary Pickford in "The Hoodlum," which was the production chosen to inaugurate the new policy, read as follows:

"The Orpheum announces:

"That it has joined the forward marching ranks of the motion picture industry for 'Bigger and Better Pictures.'

"Unlike former years, no program pictures have been booked. All bookings this season have been made on the independent booking plan, which means that we buy our pictures for their worth alone, and we have secured them only at enormous rental prices.

"This is why the cost is higher.

"The public is absolute in demanding better pictures. It no longer drifts into a motion picture house. The public shops for its pictures.

"Story competition has brought prices to the same peak that star competition elevated salaries.

"Producers are spending more money on their productions and in addition are adding the cost of national advertising campaign to their budgets.

"We must therefore pay rentals tripled over those of last year, but in turn we have been able, due to the fact that we are one of a chain of four theatres, to secure for the shopping public pictures booked for quality alone, selected independently and for their individual merit only."

At the same time the Orpheum stopped the policy of running the matinee shows at a lesser price than the evening performances and Mr. Mason reports that the new policy has brought greater results than they had ever deemed possible at the time it was voted to adopt it.

SPECIAL SERVICE SECTION

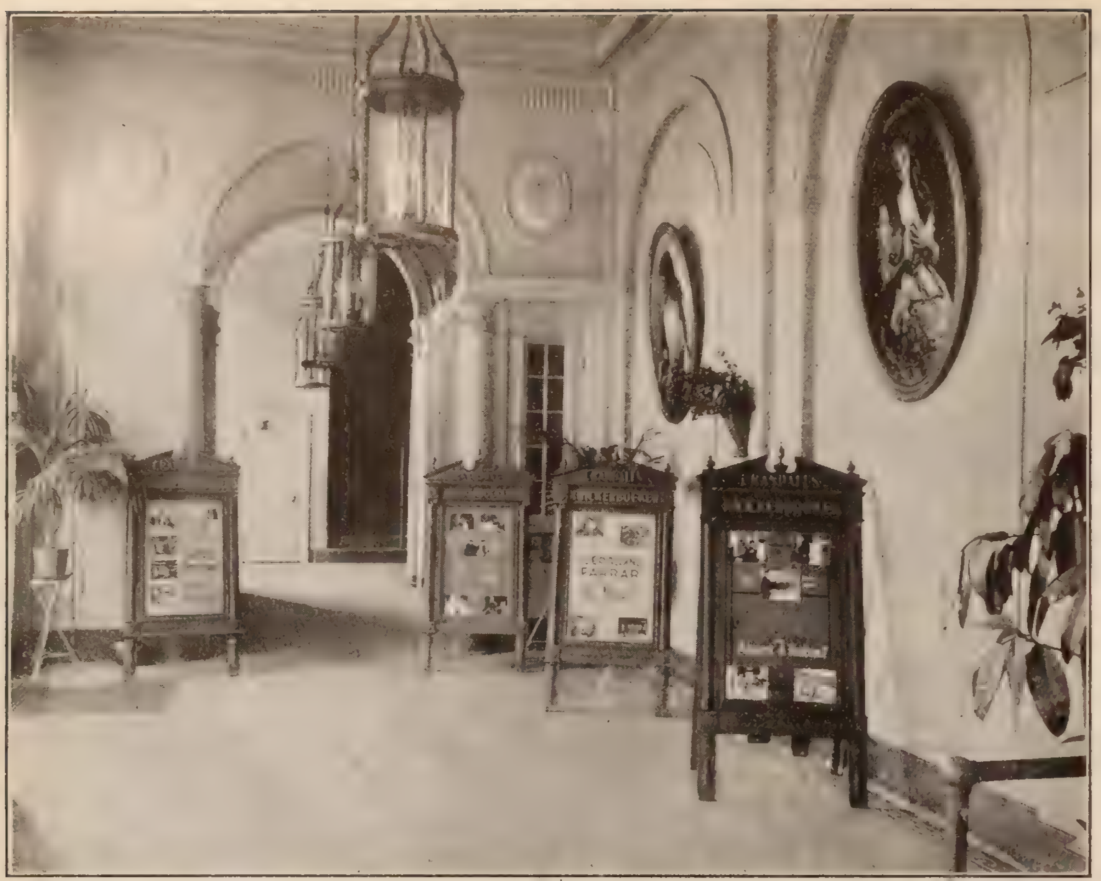
WILLIAM RUSSELL IN
"THE VALLEY OF TOMORROW"

PAGES 1292-93

Plays Four Features from One Producer in Succession with Succes

LOCATED in the exclusive Mount Pleasar section of Washington, D. C., and catering t a high class clientele, it is natural that everythin in connection with H. M. Crandall's Knickerbocke theatre should be conservative, artistic and in goo taste. The Mount Pleasant is an open bookin theatre with a reputation for showing the fine productions on the market. For the holiday wee between Christmas and New Year's, four Goldwy Pictures were chosen for two-day bookings-Geraldine Farrar in "Flame of The Desert," Re Beach's "The Girl From Outside," Will Rogers i "Almost a Husband" and Louis Bennison i "High Pockets."

The lobby display in connection with the presentation of these pictures, as shown in the accompanying cut, is decidedly attractive in a simple an dignified way, and just the thing for a house o the character of the Mount Pleasant. Where mor aggressive announcements might offend the conservative clientele catered to by Manager Crandal the unpretentious and artistic arrangement make an inviting entrance to the theatre.



A view of Crandall's Knickerbocker theatre lobby during the "Goldwyn week" recently staged

Contest is Gratifying Business Builder for Exhibitor and Newspaper

THE multiple advantages which accrue when theatre manager and newspaper editors get together and work hand in hand is to be found in a recital of what happened when Ed Greenblatt, manager of the Isis Theatre of Houston, Texas, and Julien Elfenbein, amusement editor of the Houston *Press,* decided there was mutual benefit in running a "resemblance contest" in the *Press* in connection with the showing of Constance Binney in "Erstwhile Susan."

The *Press* contest was begun on Dec. 10, and ran for four days. "Erstwhile Susan" was booked at the Isis for Dec. 19.

It was a remarkable contest because the star whose photograph was run for four days, was unknown to the Houston public either by face or reputation, the scheduled Binney picture being the first screen starring appearance of the Broadway debutante of "39 East."

It was more remarkable so far as the newspapers was concerned because two solid pages of extra advertising were secured, and from the theatre man's standpoint because, with an unknown star, a business was done that was worthy of a Mary Pickford.

It was most remarkable because the winner's photograph so nearly matched the portrait of Miss Constance Binney, even to the arrangement of pose and coiffure, that the editors of the *Press* hesitated to run it for fear readers would think Miss Binney's photograph had simply been duplicated.

The winner was Mrs. Ruby Turner, whose remarkable likeness to Miss Binney is shown in the accompanying illustration.

To top it all the judges of the contest selected as "second best" a girl who later proved to be the youngest sister of the winner, Miss Evelyn Goodell.

The Constance Binney-Erstwhile Susan contest was handled on "Page One."

Readers of the *Press,* as well as advertisers, know that a million dollars couldn't buy advertising space on "Page One."

Ergo, the Constance Binney contest was a news contest.

It was started for one purpose, from the standpoint of the editorial staff, viz., to find a Houston girl who most closely resembled a certain motion picture star and to give that lucky girl a gold wrist watch as a Christmas present.

The *Press* motion picture advertising man, Charles Bushey, and Mr. Greenblatt, manager of the Isis theatre, bought the gold Gruen wrist watc from one of Houston's fashionable jewelers.

Winner of the Constance Binney resemblance contest, Mrs. Ruby Turner

The jeweler's firm name was mentioned in return for selling the watch at cost price and th "Constance Binney Watch" went on exhibit i their windows. Traffic near the windows becam obstructed by girls and women before the fou days were over, too.

One photograph of Miss Binney was selecte and published as that "upon which the decisio would be based."

Two photographers agreed to take photograph in "Constance Binney Poses" of any candidate for the "Constance Binney Watch" who secure a card entitling her to a free sitting from th Amusement Editor of the *Press.* These photographers received mention for this courtesy, not t speak of Christmas orders from all candidates an their friends.

The rules were simple.

A girl could send a photograph or present herself at the *Press* office for a card.

The style of coiffure displayed in Miss Binney' pose was to be disregarded by the judges so tha candidates sending in pictures taken before th contest would not be barred by difference of hai dress.

Married women as well as single girls wer eligible.

Perfect likeness was not sought—simply the likeness of the girl who resembled Miss Constanc Binney more closely than any other Houston gir was desired.

More than forty pictures came in before the contest closed on the 15th.

December 16 the winner was announced, and he picture and that of Miss Binney, together wit second and third choice, were published.

Pages two and three of the December 17 *Pres* carried a double-page display announcing that o the morrow Houston's "Erstwhile Susan" gi would visit various business establishments of th city garbed in a Constance Binney set of furs, Constance Binney hat, Constance Binney gow etc., furnished by a Houston fashionable clothie

The display also announced that Houston' "Erstwhile Susan" would be piloted about in $6,000 "MacFarland Six," 1920 car.

Each establishment stated in its advertiseme the hour during which Houston's "Erstwhil Susan" would appear and announced that anyo "discovering" her would be presented with passe to the Isis theatre to see the real "Erstwhil Susan."

Thursday, December 18, as per schedule, Houston's "Erstwhile Susan," hundreds of would-b

(*Continued on page* 1244)

The Prize Exploitation Idea of Many Moons

Read What Manager Ballantyne of the Moon Theater, Omaha, Originated for His "Clouds" Engagement

THE prize exploitation idea for many moons comes from the Moon Theatre, Omaha, Neb., and there is little fear of contradiction that it will be excelled because of its inexpensiveness and attractiveness for many moons to come.

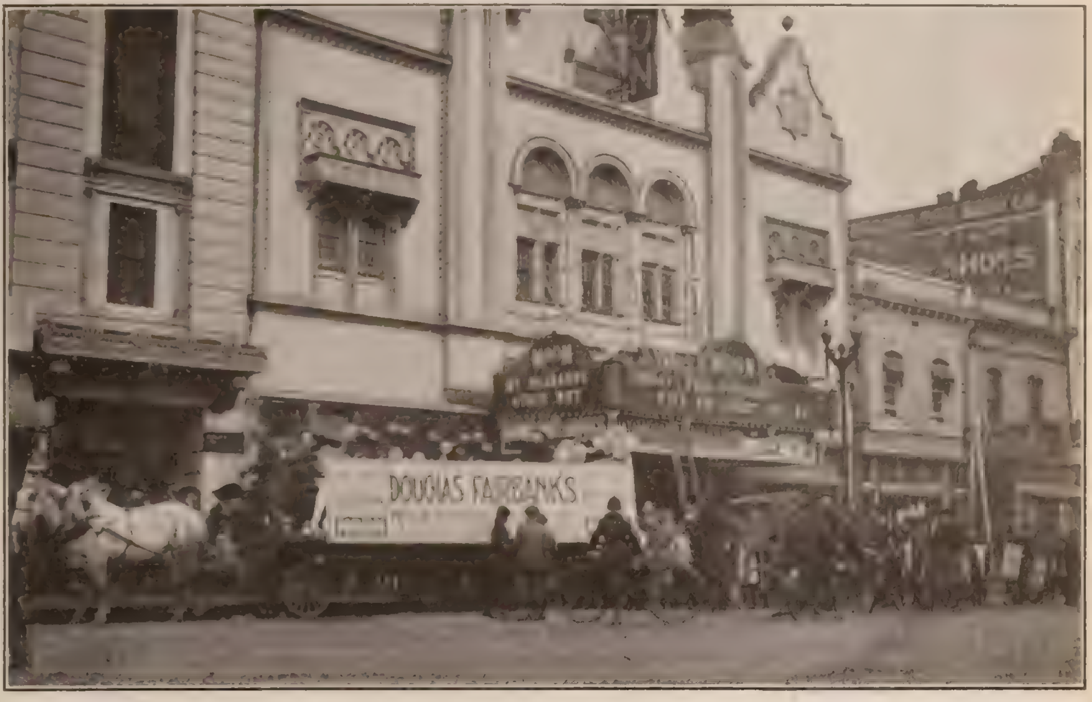
Simplicity always wins the prize. It never happens that the terribly intricate things that are put into vogue in exploitation are the most attractive, and surely they are never the most inexpensive. It is the simple ideas, put into work, which have a distinctiveness that attracts the attention of one's townsfolk in what always must be classed as the best.

This excellent idea is a jumping-jack of "Doug" arranged for the Moon Theatre, of Omaha, Neb., and which was originated by Manager Ballantyne, of that theatre.

We could go into many paragraphs of superlatives regarding this bit of exploitation, but the photographs accompanying this story are almost sufficient in themselves to prove identically what words of praise we could offer in behalf of this idea.

Manager Ballantyne simply took a photograph of "Doug" and had his artist paint a life size picture of it in such a way that the reverse side could be used also. This was jacked apart, and then "bobbed" together just the same as the jumping-jacks the youngsters in every household have and find so much pleasure with. The "jack" was mounted on an eighty-foot rope and the inimitable dummy of the acrobatic-star climbed up and down, day and night, during the showing of his picture, "When the Clouds Roll By."

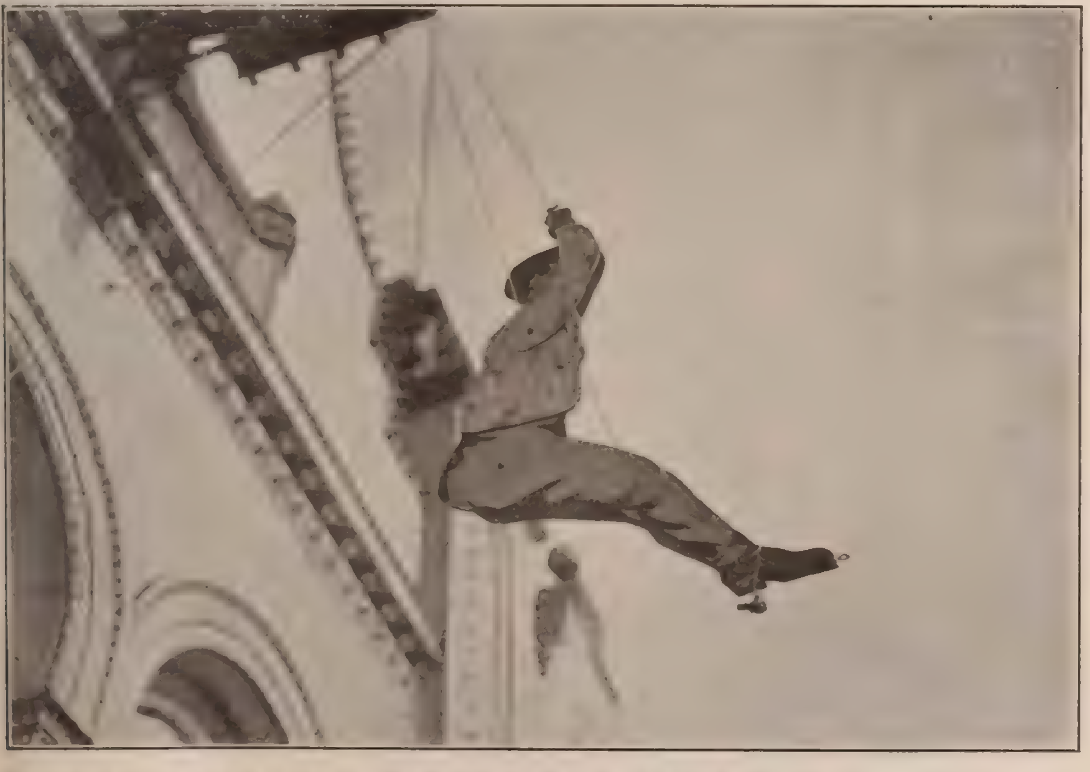
"People watched the performance for blocks away and speculated on whether it was a real human being or a dummy," was the manner in which T. M. Wooters, director of advertising and publicity of the Sun-Moon-Muse Theatres put it in his communication. Continuing he said, "The stunt was inexpensive, yet it attracted more attention than anything which has been done in Omaha in the way of picture exploitation in several years." The management is certainly to be complimented on this unique and clever idea.



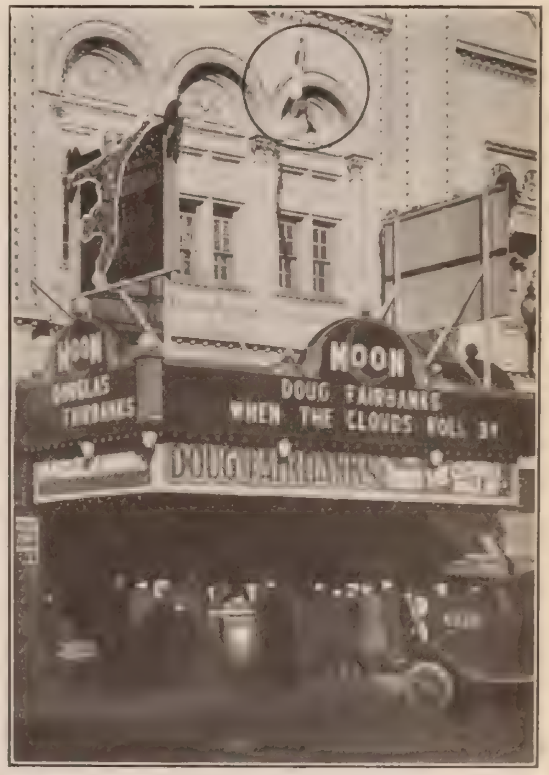
A float which paraded about the streets did good publicity service for the Moon on "When the Clouds Roll By."

But Manager Ballantyne didn't stop with that idea alone. He used two others in the exploitation of the Fairbanks production. The one was the releasing of numerous balloons attached to which were passes and heralds on the production, while the other was a parade of five hundred boys, each carrying a "sandwitch" sign on their back. Both these stunts caused much attention and the streets through which the parades passed were lined with thousands of people. People from every section of the community followed the balloons for miles endeavoring to become the proud possessor of a pass or two.

The newspapers were particularly generous to the management on the three stunts that were pulled and gave mention to every thing they did and the effect that it had on the community.

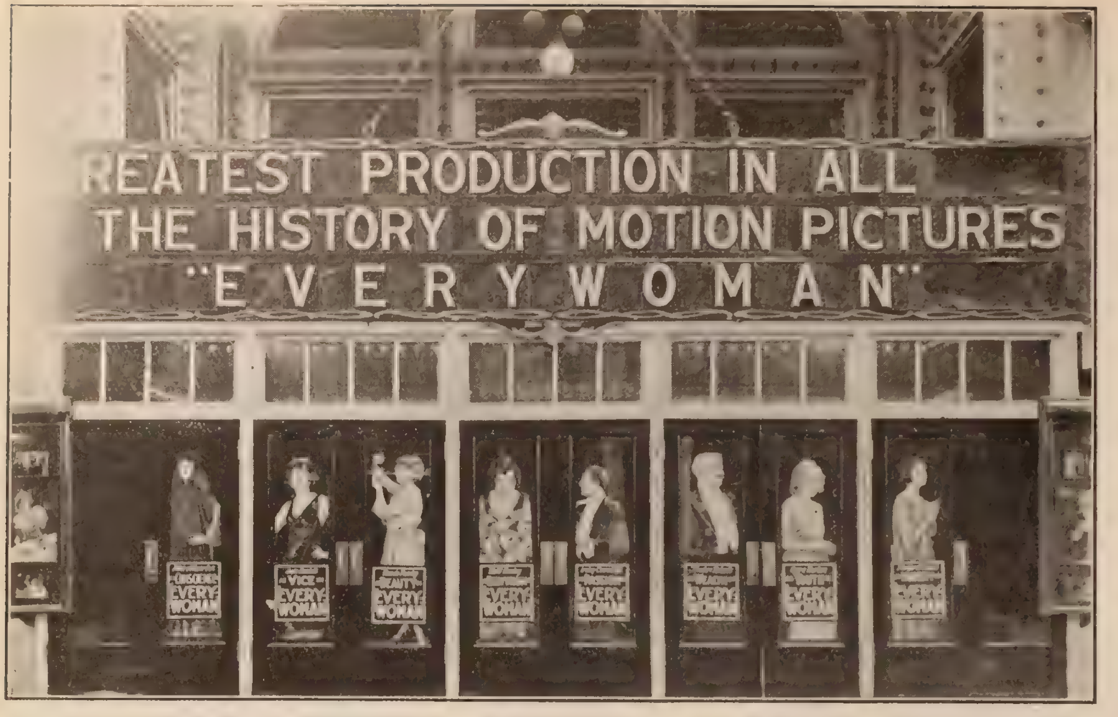


Here is a closeup view of the life size automaton with which the Moon theatre created a sensation advertising "When the Clouds Roll By."



Within the circle you will see the Moon's "man" about to climb his eighty-foot rope.

The final result was the box-office value on the exploitation ideas. Their communication on the matter speaks for itself, when the management state that their business was extraordinary during the entire week and that the Jumping Jack idea attracted many new faces to the box-office.



Winter vestibule used by the Butterfly theatre of Milwaukee, which serves a double purpose in keeping people warm while waiting to get into the show, and also as an advertising medium

Friedlander Turns a Fourth Run Failure Into a First Run Possibility

TURNING a fourth run failure into a successful motion picture theatre which is nearing the goal of its ambitious manager to make it a first run house, by methods that any exhibitor can employ, is the exploit of A. Friedlander, manager of the Garden theatre, in the Borough Park section of Brooklyn.

His latest innovation is the abolition of odd pennies in admission prices, by increasing prices from 11 cents and 17 cents, including war tax, to ten and twenty cents, also including the tax. By doing so he eliminated a source of annoyance to his patrons and his cashier, overcame a situation which was reducing his patronage, and also increased his revenue.

Mr. Friedlander noted that as soon as cold weather arrived his patrons were not handled as expediously at the box-office as formerly. The first effect of this was a lateness in starting shows, because the opening was held until the waiting line had been accommodated, and then he noted that the number of "stayovers" for second performances was increasing to such a degree that frequently fire laws forced him into closing the doors long before the receipts indicated two capacity houses for the evening.

"I discovered the reason for the delay at the box-office merely by standing near the cashier during the rush. Nearly every patron wore gloves, and time was lost while patrons are picking up their pennies in change, which is a difficult matter with covered fingers. Indirectly this delay was the cause of the 'stayover,' as I learned from several of them whom I knew. They explained that they had been forced to wait so long for tickets in the cold lobby if they attempted to get in at the beginning of the first show that they had found it more convenient to come late for the first show and then see the part they had missed as it appeared on the second showing."

Mr. Friedlander had another reason for adopting the method he did to cure this difficulty. It was this; he had been paying more and more for pictures in order to get them early after release date, and the running costs of the theatre had mounted to a point where there was but little margin of profit despite a good patronage. Even while the theatre was in this condition he wanted to make a bigger outlay for better pictures. A computation of his box-office receipts showed him that adults comprised approximately two-thirds of his patronage, the other third being half priced. Two and one-half cents additional from each adult patron would be sufficient to give him a good return on his money and also permit him to supply the better service. By eliminating the war tax from the half price tickets and adding three cents to the admission charge to adult, if it could be done successfully, his difficulties would be solved.

Mr. Friedlander was not so lacking in diplomacy to announce a bald advance in prices. Instead he headed the new price list with the caption, "We will pay the War Tax," and under this, "No More Bother With Pennies." Then followed the announcement of the new prices.

Another policy which Mr. Friedlander has pursued is that of selling books of tickets at prices considerably under the regular admission. He is a staunch believer in the idea that tickets in the home are a constant incentive to attend the theatre.

"It brings a person to the theatre oftener in nine cases out of ten," said Mr. Friedlander. "Even in the tenth case you are sure of his patronage when he does go, for a man with tickets in his pocket is not going to pay cash to go to another theatre."

In speaking of the progress he has made in six months, Mr. Friedlander said:

"The first day I had the theatre I cancelled bookings of pictures which were favorites before "The Birth of a Nation" was filmed. To-day I booked Mary Pickford in "Heart o' the Hills" when every available print of it is being used by the Loew houses in Greater New York. We have thrown away the duster in the projection booth and now have pictures while they are still new enough for the titles to be legible. We are not a first run house yet, but we can afford the pictures while they are still being talked about."

If Mr. Friedlander does succeed in his ambition of making the Garden a first run house, it probably will be a record achievement. The house has a seating capacity of but 299, and except on Saturdays, Sundays and holidays, when the showings are continuous, it runs but three performances daily, one in the afternoon and two in the evening.

Comfort and Efficiency in Manage Landau's Idea

WHEN cold weather set in, in Milwaukee, Le Landau, manager of the Butterfly theatre o that city, was somewhat up against it. All of th other downtown houses of importance had lon comfortable lobbies in which crowds waiting t gain admittance might wait comfortably remove from the wintry winds.

At the Butterfly, however, whenever the hous was filled, the waiting crowds were forced to stan in the cold on the sidewalk as the theatre was no blessed with a lobby, being built in the days whe a ten foot niche in the front wall was considere lobby enough.

Being raised in a residence which boasted of storm house at the front door each winter, Manager Landau decided to use the tried and true custom of his forefathers. Consequently he had carpenters construct a vestibule or stormshed acros the front of his theatre enclosing his box-effice.

The front of the "lobby" was faced with fiv sets of glass doors. These doors, Manager Landau discovered proved valuable added advertisin space for his displays. The accompanying photograph shows how he made use of the door in advertising "Everywoman." Each glass panel hel a lithographed cutout. These cutout figures wer surrounded with black water color paint whic set them offi exceptionally well. At night whe the lights in back of the doors were turned o each lithographed figure stood out in bright relie against its black background.

And They Say Exhibitors Have No Sense of Humor

C. R. BEACHAM, manager of the First Nationa Exchange at Atlanta, Ga., received the following reply from O. G. Draughore, at Ashburn, Ga. in reply to a foot-note on a letter asking the exhibitor "are you afraid of ghosts?" "Would yo sleep all night in a graveyard?"

"I'm the guy that put the 'leep' in 'sleep,' th 'one' in 'alone' and the 'grave in 'graveyard.' believe in ghosts only when passing such things by.'

The exhibitor added a few of his own questions to wit:

"Did you ever go fuzzy guzzy hunting? Do yo eat wampus pie"?

A. Friedlander, who has made a success where others have failed

Mix Music and Aviation—Result Publicity

Live Wire Publicity Expert for the California Theatre Puts Over Clever Story

Eddie Horton and Milton Elliott as they looked before the aeroplane flight

SOMEWHERE around the California theatre of San Francisco a good publicity agent and a real newspaper man is holding forth. Following is a press story which the California "put over" in the San Francisco Bulletin. Speaking of the "put over" part we want to go on record as saying that we don't believe that the grouchiest, most dypspetic editor who ever lived would turn down this story even if he hated the "movies" like poison. Here is a nice little lesson for the publicity men who complain of having their best efforts thrown on the floor. Write 'em as this boy did and they will be used. All of which is a lot of praise in a way for a man we don't know, not even to his name.

Last night at the California theatre there was disappointment in the hearts of the patrons.

The organ and, incidentally, the organist, Eddie Horton, failed to "come up."

For the benefit of the uninitiated, the "coming up" of the organ keyboard and the musical wizard who presides at it, is accomplished something after the manner in which Mephistopheles used to ascend from the mysterious depths beneath the stage in those old-time theatrical productions when "Meph." was somewhat the vogue.

But last night, although the Market street picture house reverberated to the strains of the huge pipe organ, the keyboard and Horton failed to appear in the spotlight, and here's the reason:

Horton had an ambition. It was to fly. He met Milton Elliot, one of Omer Locklear's pilots, and was invited to fly over the city with him yesterday. He accepted.

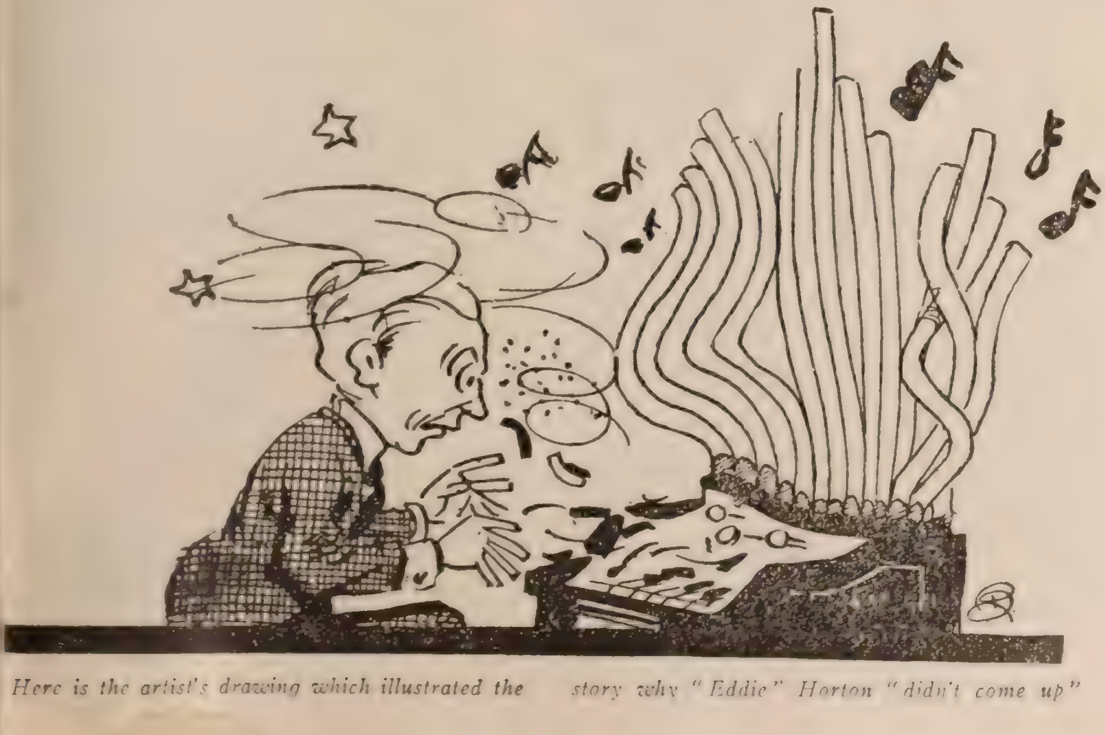
It seems that Horton, being what is technically known as "a game guy," told Elliot to go the limit and those who witnessed the flight of the Locklear planes yesterday can testify that he did.

There were loops and turns and twists and dips and other aerial gymnastics known only to Lieutenant Locklear and his pilots, and when the plane finally settled to the ground at Verney Field, a limp and dejected Eddie Horton was lifted out and tenderly laid on the grass to recuperate.

The organist was able, with assistance, to make his way to the theatre, but when he was settled at the keyboard, he could not summon the courage to press the button that raises the elevator upon which he and his keyboard are mounted.

"I've aviated all I can stand," declared Horton, when urged by an excited theatre manager to make his usual ascent so the audience could see him, and that ended it as far as the organ recital was concerned.

But when it comes to airplanes, it's a different matter and Horton says that he's game for another trial if Lieutenant Elliot will agree.



Here is the artist's drawing which illustrated the story why "Eddie" Horton "didn't come up"

Teaser Advertising Idea in a New Form

F. ZARTMAN, manager of the Strand Theatre, Dayton, Ohio, practiced a new form of teaser campaign recently in exploitation of a special feature attraction in co-operation with a local merchant.

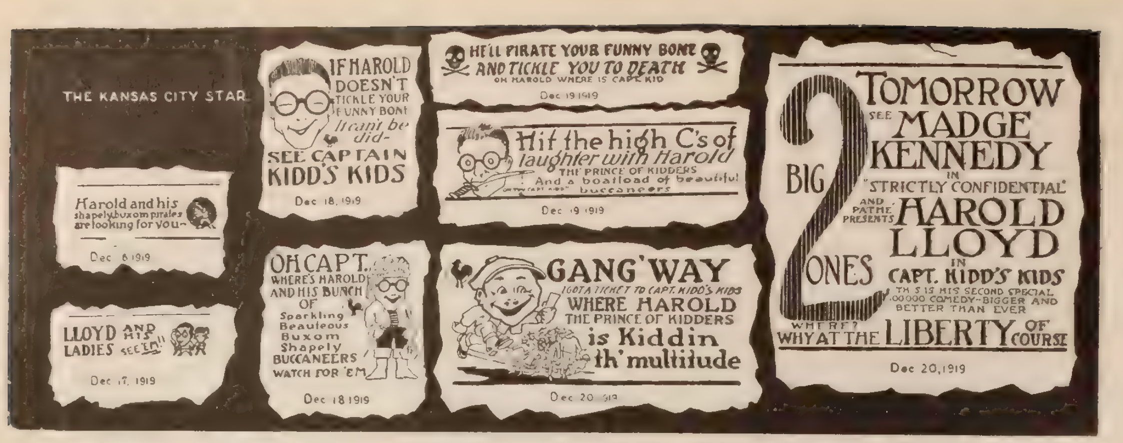
A one-column portrait of Katherine MacDonald, who was soon to be seen at the Strand in "The Thunderbolt," was inserted in the ad of a local merchant, and readers of the Dayton *Daily News* were asked to identify the beautiful woman.

The firm of Meyer and Mendoza, hardware dealers, agreed to use the teaser campaign provided the answers were brought in person to the store. A space two columns by nine inches was devoted to the ad, half of which was taken up by the guessing contest.

The following word matter accompanied the picture: "Who Is She?" "We have arranged with one of the prominent photoplay houses that the first person who correctly tells her name and the company with which she is identified, will be given five tickets, each good for two persons; to the second person, three tickets; to the third two tickets; to the fourth one ticket. Answers must be brought to our store in person. No attention will be paid to answers by mail. Persons under 18 years of age need not submit replies. The name of the star above, together with the same picture, will be shown in our advertisement Monday of next week. After guessing—What Will It Be For Christmas?"

"So great was the crowd that was attracted to this showing of 'The Thunderbolt,' by our exploitation," said Mr. Zartman, "that a rival manager endeavoring to find seats for some of our overflow in the lobby and street, dispatched a banner bearer to parade in front of the people.

"Not a soul left the line however. All wanted to see Katherine MacDonald in 'The Thunderbolt,' and although inconvenienced by chilly weather, they were patient enough to wait for a chance to get a seat. The picture played to more money than any attraction we have shown since I have been manager. We congratulate ourselves on being able to show the pictures of such a star."


THE KANSAS CITY STAR
Harold and his shapely buxom pirates are looking for you~
Dec 6 1919
LLOYD AND HIS LADIES SEE 'EM!!
Dec 17, 1919
IF HAROLD DOESN'T TICKLE YOUR FUNNY BONE It can't be did-
SEE CAPTAIN KIDD'S KIDS
Dec 18, 1919
OH CAPT. WHERE'S HAROLD AND HIS BUNCH OF Sparkling Beauteous Buxom Shapely BUCCANEERS WATCH FOR 'EM
Dec 18 1919
HE'LL PIRATE YOUR FUNNY BONE AND TICKLE YOU TO DEATH
OH HAROLD WHERE IS CAPT KID
Dec 19 1919
Hit the high C's of laughter with Harold
THE PRINCE OF KIDDERS
And a boatload of beautiful buccaneers
Dec 19 1919
GANG'WAY
I GOT A TICKET TO CAPT. KIDD'S KIDS
WHERE HAROLD THE PRINCE OF KIDDERS is Kiddin th' multitude
Dec 20 1919
BIG 2 ONES
TOMORROW SEE MADGE KENNEDY IN "STRICTLY CONFIDENTIAL"
AND PATHE PRESENTS HAROLD LLOYD IN CAPT. KIDD'S KIDS
THIS IS HIS SECOND SPECIAL 100000 COMEDY-BIGGER AND BETTER THAN EVER
WHERE? WHY AT THE LIBERTY OF COURSE
Dec 20, 1919

This is the whole "Captain Kid's Kids" campaign beginning with the teaser ads.

Rialto Theatre, San Francisco Gets Away With a New One

"PUTTING OVER" press stories seems to be an art which West Coast publicity men are especially proficient. The following is an account of how the Rialto theatre of San Francisco put over some unusual advertising on "The Tong Man."

As a basis for getting the attention of the public, the Rialto publicity staff used the feeling between the Chinese, Japanese and white residents of California.

Inspection of the cut accompanying this story will illustrate how this stunt was utilized better than words will describe it.

Following is the text of the Rialto's "newsstory" as it appeared in the space purchased on the motion picture page of the San Francisco *Examiner*. You will note that the heavy black rule top and bottom of the ad. is the only thing which indicates that the space was purchased.

Also note the care in framing a head which would carry out the idea that this was a news item.

Charging that the motion picture, "The Tong Man," in which Sessue Hayakawa, Japanese actor, plays the leading role, is Japanese propaganda to place the Chinese people in an unfavorable light, C. H. Chu, Chinese consul general in San Francisco, yesterday appealed to Chief of Police D. A. White, asking him to suppress the production of the film in this city.

A private showing of the film was given yesterday before the Chinese Chamber of Commerce, the Chinese Six Companies and representatives of the Chinese Consul.

This was followed by a request from the Consul to John L. McNab, attorney for the Six Companies, to take legal action to prevent the production.

Officials of the Six Companies said:

"The picture is outrageous. It is simply propaganda to mislead Americans as to the character of the Chinese."

Corporal Peter Pshon, head of the police morals squad, who has supervision of motion pictures, said that the picture was not immoral, but he did not approve of the wholesale murders and killings which are depicted in the film, including the slaying of San Francisco policemen.

Citing the instance of the suppression of a motion picture at the Panama Pacific Exposition here in which underground Chinatown life was shown, Attorney McNab said that injunction proceedings to prevent the picture being shown here probably will be taken.

"Until I see the picture I cannot say what will be done, but it is a fact that pictures have been stopped in which a group or class of people is misrepresented," said McNab.

"If we stop the picture here we will take the necessary legal steps in every other city in which it is advertised to appear."

"The Tong Man" is taken from "The Dragon's Daughter," a story by Clyde C. Westover. It is said to depict wars of the tongs and the activities of the "hatchet men."

Lee See Nam, editor in chief of *Young China*, a morning newspaper, said that all the Chinese who saw the picture considered it spite work on the part of the Japanese, who because of the recent boycott of their goods by the Chinese are very bitter and seek revenge.

It is absurd for a Japanese to play the part of a San Francisco "hatchet man," Nam said.

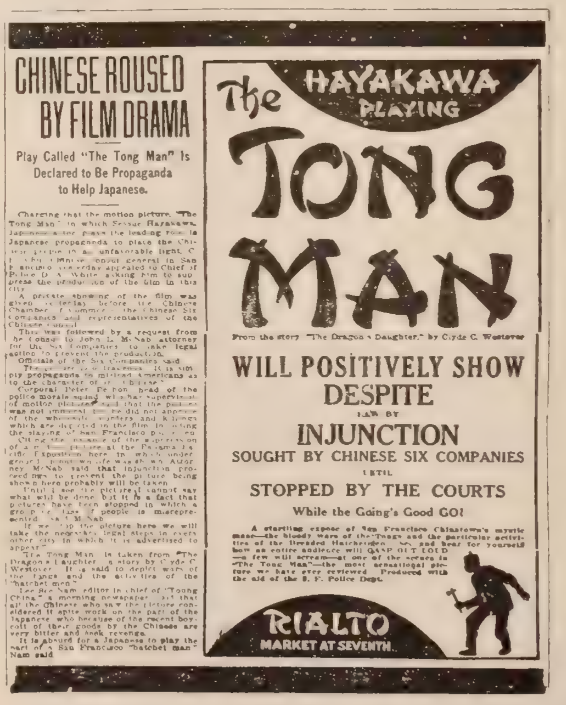
Contest Is Gratifying Business Builder

(Continued from page 1240)

Susans and thousands of Susan admirers crowded the downtown stores to see the "Constance Binney" girl, the "Constance Binney" clothes she wore, the "Constance Binney" automobile she rode in, and to get "Constance Binney" passes, she was giving away.

It is needless to dwell on the gate receipts or the worn-out SRO sign was used at the Isis theatre on December 19 and the days that followed.

Thus ends a tale of what far reaching results can be gained from newspaper and manager when brains and common sense are applied to time-honored publicity stunts, for in its basic idea the "resemblance contest" is as old as the show business. In another form it has been the mainstay of the medicine show. It is an old trick with new clothes, but it went over because there was team work. Are you and your editors working in double harness or pulling against each other on the whiffletree?



CHINESE ROUSED BY FILM DRAMA

Play Called "The Tong Man" Is Declared to Be Propaganda to Help Japanese.

HAYAKAWA PLAYING
The TONG MAN
From the story "The Dragon's Daughter," by Clyde C. Westover
WILL POSITIVELY SHOW DESPITE
LAW BY
INJUNCTION
SOUGHT BY CHINESE SIX COMPANIES
UNTIL
STOPPED BY THE COURTS
While the Going's Good GO!
RIALTO
MARKET AT SEVENTH

One of Ralph Ruffner's last official acts as manager of the Rialto theatre, San Francisco, was to put over this bit of choice publicity.

The Teaser Idea Again

NOW and then some wide awake exhibitor con through with a good teaser idea and prov the point that this form of advertising pays profits and patrons, and, done correctly, does cost too much, either.

Here is a reproduction of eight pieces of co run on five successive days in the Kansas C *Star* by the Manager of the Liberty Theatre connection with the showing of the new Harc Lloyd two-reel comedies. On the first and seco days he used purely curiosity arousing squi breaking on the third day to two ads. on differe pages. The first attracted attention and hooked the preceding teasers and the second contained t announcement "See Captain Kidd's Kids." Th came two more, emphasizing the rare come elements and bearing the announcement, "Wat For 'Em."

On the last day he used two two-column displa one calculated to inspire the question "Where c I see Captain Kidd's Kids" and the other a tw column five-inch display of the theatre and date.

The teaser ad for use in exciting curiosity for comedy is something rather new. It calls attenti to the fact that exhibitors are waking up to the fa that the feature on the bill is not always the fiv reel subject, all of which is a sign of the continu progression that motion picture advertising in ge eral is making these days. It is not so long sin it was the custom to bill a comedy in the tradition "also a good comedy" style not even bothering give its title. Now it is not unusual to see comedy attraction getting the headlines.

Novelty Stunt for "Lasca"

A DECIDED novelty in the way of advertisi was used by Joe H. Sanderlin, manager the Tudor theatre, Atlanta, Georgia, on Christm Day for the engagement of Frank Mayo in "Lasca

Mr. Sanderline had several thousand copies a folder printed with a complete copy of t famous old poem from which the picture adapt tion was made on one page and a photograph the star, Frank Mayo, on the other of the tv inside pages. The first page was devoted to t announcement of the special holiday progra under the caption of "Wishing you a Mer Christmas" and some other lines referring to t theatre, its manager, etc. The booklet was nice printed and was a souvenir worth carrying hom Since the poem is a classic the mere fact that person was able to obtain a copy of it regardle of the artistic manner in which the "wrappings were handed to him proved of great public i terest.

Gives Midnight Show to Ushe in New Year

ANOTHER midnight show to usher in the Ne Year is reported from the Garfield theatr Chicago, where Manager Charles H. Ryan ar his assistants staged a benefit performance for th employees of the house.

Several acts of vaudeville were given, all which went over with a bang. A special orchest was secured and the staging of the show was the hands of Joe Pilgrim, director of the Chicag Academy of Music. The Garfield was a vaudevil house back in 1910 and has ample equipment fo putting on vaudeville numbers.

Charles J. Shaefer, who owns the theatre, do nated the use of the house for the occasion. Th receipts were better than five hundred dollars ar enough was cleared after expenses were paid give each employee of the theatre a week's salar

It is the intention of Manager Ryan to make th midnight benefit show a yearly event, so succes ful has been his first attempt.

¶ Service on Projection and Music —Page 1301.

Grabs Front Page of Big Town Newspaper

Jack Kuhn, District Manager for Loew's Cleveland Theatres, Co-Operates with the Press in Show for Orphans

SUPPOSE, Mr. Exhibitor, that you were told you could get your next special feature attraction advertised on the front page of your favorite ocal newspaper every day for a week, and for a ost that would be far below the expense of one ad n an inside page!

You'd probably say that the author of the thought ad a well stocked cellar and used it too freely, vouldn't you?

Well, the stunt herein outlined was done.

Not in one of the one-horse towns of this fair and. But in one of the largest, Cleveland, Ohio.

And not in a small newspaper in Cleveland, but n the one with the largest circulation, a circulation lose to 200,000, the Cleveland Press.

Jack Kuhn, district manager for Loew's Ohio heatres, and his press agent, M. A. Malaney, are he two men who turned the trick.

The picture in question was " A Day's Pleasure," tarring Charles Chaplin, which was to run at oew's Stillman.

Here's how this theatrical coup-d'etat was pulled ff.

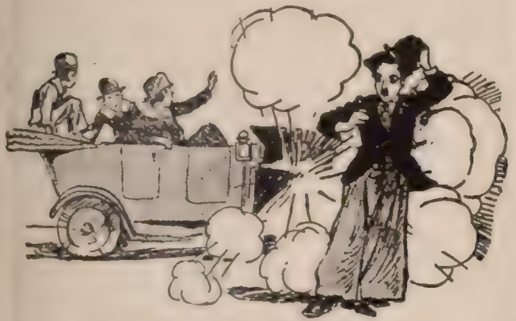
Malaney went to see the editor of the Press and told him that Loew's Stillman wanted to give a Christmas celebration for all the orphans in Cleveland. And that as the feature entertainment, " A Day's Pleasure " would be shown. Also candy would be given away. He explained, of course, that the only good the theatre would obtain from it would be in publicity. He further pointed out that if it were a joint show between the Press and the theatre it would reflect as much credit on the newspaper as on the theatre and that they were willing to call it such, feeling that the paper would then be more inclined to give it a large amount of publicity.

How Charlie Chaplin Found the Fun For Play Orphans Will See

Right on the front page with a scene " still " which is " going some " for a city like Cleveland.

The Cleveland Press is published on six days

1500 Orphans Coming To Press Party



At the Start of "A Day's Pleasure"

YOU might think that Henry Ford knows every trick that a flivver can do

You're wrong.

Who knows more about a " henry " than Henry does?

None other than C. Chaplin, who 'tis said invented the Laugh Ignition system for the Ford.

The orphans who attend The Press party, to be given in co-operation with Marcus Loew at Loew's Theater at 9:30 a. m. Tuesday, will see Charlie's Laugh Ignition system in full operation.

This is Chaplin's new First National picture, "A Day's Pleasure."

The orphans will be the first to see it

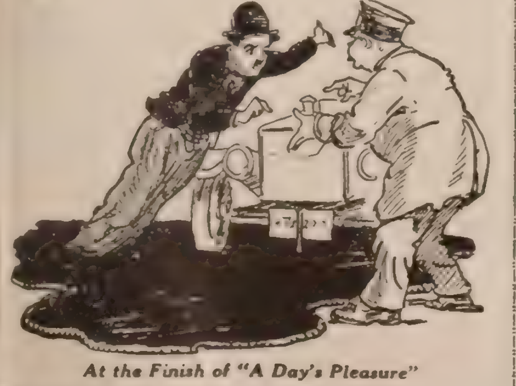
It won't be shown to the public till the following week at the Stillman.

The artist's drawings which embellish this announcement are tame beside the film itself.

And then there'll be other movies and music by the Stillman orchestra, and vaudeville by Charles Reilly and The Three Robins from Loew's Liberty, and free candy

There'll be more than 1500 children at the party

O, joy!



At the Finish of "A Day's Pleasure"

As a result of that little conference, readers of the Press found on the front page a large drawing done in the best style of Cartoonist Lavery of the Press. It was a large cartoon, three columns wide. Beneath it, this was to be read:

" He's on his way.

" Charlie Chaplin in his sick-cylindered flivver.

" Bent on 'A Day's Pleasure.'

" Not for Charlie, but for 1,500 or more youngsters in Cleveland Orphanages.

" They'll be the first to see Charlie's new movie.

" 'A Day's Pleasure' is its name.

" This will be at the Christmas show which the Press in co-operation with Marcus Loew has arranged to give at Loew's Stillman theatre, Tuesday, Dec. 23, at 9:30 a. m.

" The Chaplin film which will be shown for the first time at this performance will not be released for public exhibition till a week later.

" 'Twill be some show,' says Charlie Chaplin." " And that's no joke."

As every exhibitor knows, space on the front page of a big daily newspaper can't be bought. Not for a $100,000 or $200,000 for that matter. The only way to break into the front page of a newspaper is with real news. The best press agent in the world doesn't expect to break into the front page and is pleasantly surprised when any of his stuff does get there. Consequently, Malaney, in the parlance of the game, " had put something over."

The next day saw the front page of the Press adorned with a three column cut of Chaplin in his flivver.

The article following showed that Malaney was alive to his game. Big newspapers want big news only. An item sounding " press-agenty " doesn't make page one of a big newspaper under any circumstances. So rather than let his oprhan show get only perfunctory notice on the second day Malaney was there with a real story.

This told how Chaplin had watched the policeman at Broadway and 42nd Street to get pointers on traffic.

The article was one that everyone read and that stuck in their minds. Small wonder—the Press had one of its best men assigned to write the dope for the orphan show.

The article started:

" When Patrolman Larry O'Toole blows his whistle the world moves or stands still.

" A mighty man is Patrolman O'Toole.

" He's so mighty that 40,000 men and women and children passed him one day a while ago at 42nd st. and Broadway in New York and not one of them failed to notice him.

" But everyone of them failed to recognize the dapper young man who stood at his elbow asking questions and getting pointers.

" Yet the little man is familiar to millions who never heard of Patrolman O'Toole.

" The little man who makes all the world laugh. He's Charlie Chaplin, and says Patrolman O'Toole, he was getting pointers for his new movie for funny things happen every minute at a busy corner like mine."

Then followed details of how the Press and Marcus Loew had arranged for a party for Cleveland orphans at which Chaplin's newest picture for First National would be shown.

(Continued on page 1247)

A specialty of Shea's Hippodrome, Buffalo, is the stage settings designed for each change of bill

All Louisville Goes Shopping With Fred Dolle's Propaganda Bags

A STOUT colored woman sat in a Louisville, Ky., street car last week, and although hardly a prize beauty, she was the center of attraction.

She was carrying gently in her arms a large bag of foodstuffs and while the leg of a chicken sticking out of the bundle might have been the cause of fascination for the travelers, there was a legend printed in red letters on the outside of the bag which could not be missed. Here it is:

"Buy your provisions from A. Bass, 201 West Jefferson Street. See 'Soldiers of Fortune' by Richard Harding Davis at the Alamo Theatre, week of December 28th."

"Not high-brow advertising by any means," in the opinion of Fred Dolle, proprietor of the Alamo Theatre, who arranged an extensive series of exploitation stunts for the run of the Allan Dwan production at his Louisville theatre, "but it sure was see-able."

After inducing the Louisville *Evening Post* to sponsor a special showing of the film for the Boy Scouts of the city, at which Major-General Charles P. Summerall, commandant of Camp Zachary Taylor spoke, and after getting the complete endorsement of the local branch of the American Legion and after providing five of the biggest stores in town with provision bags and after devising other exploitation, Mr. Dolle opened the photoplay at the Alamo.

Such was the interest aroused by the tie-up between the Louisville *Post* and Mr. Dolle's Scout performance on New Year's morning that immediately the newspaper was besieged with requests from the colored Boy Scouts, who asked a similar showing for their organization. Although conditions in Louisville prevented a combination of the two bodies of young Americans, Mr. Dolle decided that the colored youngsters' patriotism should not go unrequited, and he gave them a special showing at the colored citizens' theatre on Saturday morning.

Mr. Dolle started out a week in advance with a small blind advertisement depicting a South American revolutionist, and mentioning merely that "Soldiers of Fortune" was coming. Later, the name of the theatre appeared under this advertisement, and when the comment showed itself to warrant more space, Mr. Dolle ran a large two-column display, featuring a scene from the photoplay and in big letters the announcement: "All records smashed. The largest crowds in the history of the Alamo yesterday saw 'Soldiers of Fortune.'"

A special edition of 7,500 "Soldiers of Fortune" shopping bags were distributed to five of the biggest provision shops in Louisville. The outstanding feature which distinguished this stunt from others of its kind was that the name of each individual tradesman was printed on the quota of bags given him with the advice to patronize his shop.

Buffalo Theatre Installs Second Orchestra

SHEA'S Hippodrome, Buffalo, now features tw orchestras, one the regular symphony orche tra of 35 men and the other a jazz organizatio with a personnel consisting of the best musicia of this type in the country. This new jazz ban has taken like wild fire at the Hippodrome an audiences seem never to get enough. Harold I Franklin, managing director, introduced the stu a few weeks ago and it was such a success that h decided to make the Hipp Jazz Band, as it is ad vertised, a permanent institution at the big Buffal house.

The Jazz Band is used to accompany the com edies only. The men are placed in the orchestr pit, while the regular orchestra is in the stag proper. The jazz outfit not only serves to put pe into the comedy accompaniment, but also relieve one of the organ intervals. It also gives variety t the program—that much sought-after quality. Th difference in the grade of music between the sym phony orchestra and the jazzapationists is s marked that the change seems to put new life int the audience and anyone who might be tempted t become disinterested during the showing of a lon feature is instantly awakened when these jazzer begin to operate.

While of necessity this idea is of value only t those larger houses that can afford the expense o putting in an additional orchestra it is again proo of the unlimited possibilities of presentation of th motion picture program de luxe.

A special director conducts the syncopationists and not only does this relieve the regular orchestr conductor from the responsibility of screening an arranging music for the comedy but in this way th comedy is treated by a musician who makes specialty of selecting the musical accompanimen for the fun films only. Consequently the music fo the comedy is just as carefully prepared as for th biggest features. It is a treat to the ear, and relieves the big orchestra from playing a cheape although more popular grade of music. This give the men of the larger outfit an opportunity to concentrate on a higher grade of music for the othe pictures on the program.

It is the opinion of Mr. Franklin that the jaz orchestra has a tendency to lift the spirit of the audience and that an ordinary comedy can in man cases be worked up into a most enjoyable bit o film fun. The Jazz orchestra, he says, is particularly effective for Mack Sennett, Chaplin, and Sunshine comedies.

Then there is the advertising angle which mus not be discounted. A theatre can advertise two orchestras and judging from the appreciative crowds at Shea's Hippodrome patrons are enthusiastic over the innovation. It is a real box-office magnet. The instrumentation is complete from the jazz point of view. The sizzling saxophones, the trembling trombones, the battering banjorines, the cantering clarinets, the cannonading cornets and the peppery percussion—all are there.

Together with the soloists, stage settings, overtures, etc., this new jazz orchestra aids greatly in putting a Shea's Hippodrome presentation in a class that is just about "Non Plus Ultra."

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Exhibitors Service Bureau

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R. E. Pritchard, Director of Publicity and Advertising, Allen Theatrical Enterprises, Toronto, Can.
Louis K. Sidney, Kings, Pershings theatre, St. Louis, Mo.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Kalamazoo Open For Novel Exploitation

How Arthur A. Frudenfield Put Over "Heart of the Hills" At His Regent Theatre

Cart and donkey exploitation used by Arthur A. Frudenfield of the Regent theatre, Kalamazoo, for "Heart o' the Hills"

DEMONSTRATING that cities under the 50,000 population mark are just as susceptible to appropriate exploitation as the larger towns, Arthur A. Frudenfield, publicity man for the Regent theatre, Kalamazoo, Mich., recently staged a profitable and inexpensive campaign capable of being duplicated by other exhibitors.

The campaign consisted of a unique lobby display, an original interpretive prologue, a street parade novelty and clever use of display advertising in addition to a number of heralds printed on a light card board five by four inches in size.

The front of the theatre was covered by a canvas painting intended to represent a crude log cabin in "the heart of the hills." A fir tree and a bit of foliage on each side gave the desired effect. The display required not quite half a day's time on the part of the local sign painter and although inexpensive, attracted wide attention.

By cutting out the figure in the 24-sheet of Mary Pickford mounted on a donkey and pasting it to cut-out board, Mr. Frudenfield found he had a most attractive lobby figure. This cut-out was a new thing to Kalamazoo and local newspapers commented interestingly about it.

Probably the most novel feature of the exploitation involved the riding of a girl (with curls similar to Mary Pickford's) attired in the garb of Mavis Hawn on the back of an eccentric donkey through the business streets of Kalamazoo. Had the animal been a trained circus performer it could hardly have caused more excitement.

Signs tacked on the cart with which the donkey pulled announced the showing of "Heart O' The Hills," Mary Pickford's latest production. Providing there were no onlookers the donkey would travel ahead in a progressive manner. But as soon as he reached a street intersection trouble ensued and oftentimes the assistance of a traffic officer was needed to conduct the animal across the street.

Local newspapers thought this a great joke and praised Mr. Frudenfield for his novel method of announcing the Mary Pickford feature.

The prologue which served to incite a great amount of word-of-mouth advertising was staged to represent a twilight in the Kentucky hills. A lonesome youth was pictured sitting before a small fire. And of all the songs written and dedicated to Mary Pickford, Mr. Frudenfield selected "Oh, What A Pal Was Mary," to properly interpret the feelings of the youth when the little mountain girl left the log cabin for a world far away.

This exploitation, which cost but a comparatively small sum, put over "Heart O' The Hills" with one of the best box office records in the history of the Regent.

Grabs Front Page of Big Town Newspaper

(*Continued from page* 1245)

Other notices followed during the week, each one possessing a novelty about it that made it worth having.

One had a line drawing showing Chaplin arguing with a copper. Another was illustrated with pictures of Chaplin and the vaudeville performers who took part in the show.

The day of the show, the Press carried on its second page, across the whole top of the page—eight columns wide—pictures snapped by their own photographer of the orphans who attended the show.

"The show was worth a lot more than an advertisement for our week's run of the Chaplin picture," says Malaney, "and anyone connected with the show business can see how great that was.

"It also means good will for us for a year to come.

Brown's Midnight Show Figuratively and Literally "Howling "Success

NOBODY ever sleeps in Memphis, Tenn., on New Year's eve and it looks like somebody with the Memphis Enterprises, Inc., in that city seldom goes to sleep while there's a chance to put something over in the show business.

From this wide-awake metropolis of the South comes news of the first midnight movie show ever staged in that city and right off the reel it was a "howling" success. "Howling" in this instance, is used advisedly for howling on New Year's eve is certainly one of the few things left to mankind in this year of our Lord, 1920, A.D.

The cause for the over-abundance of exuberance in that city on New Year's eve was the most successful performance at the Strand theatre, one of the biggest playhouses in the string of seven operated by The Memphis Enterprises, Inc., of which C. A. McElravy is general manager, and G. E. Brown director of publicity and advertising. While this organization has been smashing box-office records right and left at its theatres during the past few months, all previous one-performance records went by the boards New Year's eve when the doors were opened for the first midnight movie at 11 o'clock.

With only two days in which to put over the show, Mr. Brown got busy, booked two classy dancing and singing acts, one with a pony ballet and then plastered the four leading dailies with teaser ads, photographic layouts of the girls and readers about the midnight attraction. The result was that the dear public just had to read about the show whether it was looking for it or not.

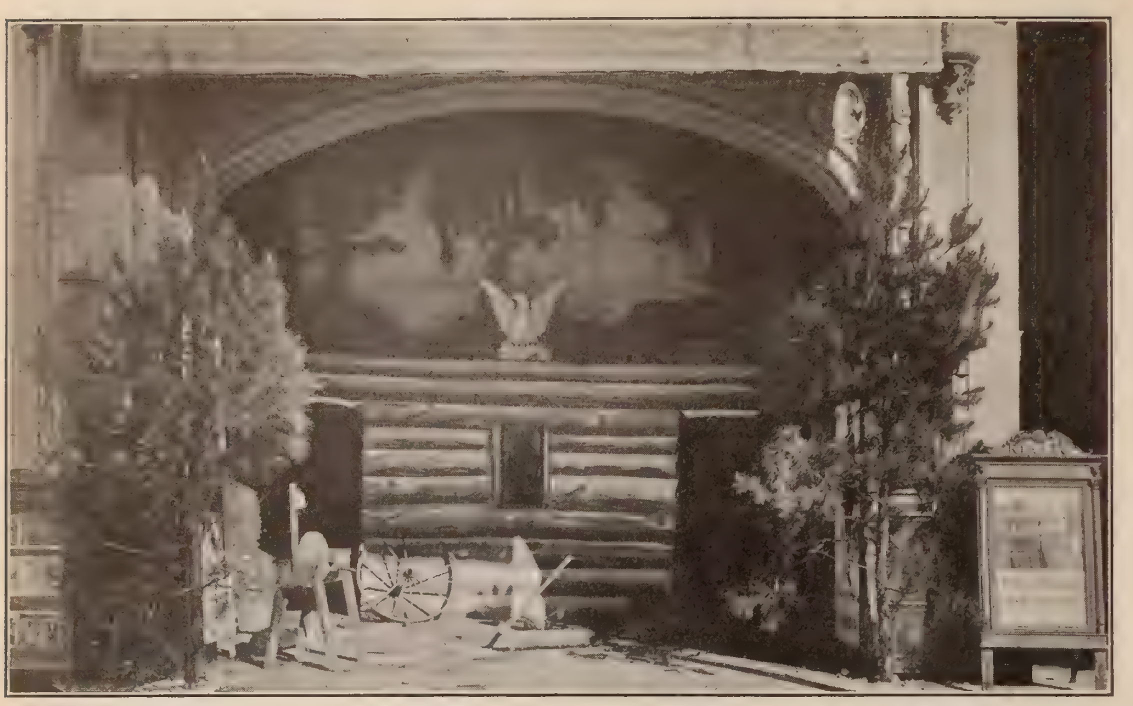
At 10 o'clock New Year's eve, an hour before the doors were to be opened, the crowd couldn't find room on the sidewalk in front of the Strand and good-naturedly surged into the street. It crowded and spread for nearly an hour, getting larger every minute and an appeal was made for extra police to clear traffic in the street.

Many who went in the theatre for the last regular performance had purchased special tickets and remained for the midnight show, but despite the capacity of the theatre, two or three hundred were turned away unable to gain admission.

Once inside the theatre, the crowd began to have its fun. The Strand orchestra jazzed for all it was worth while four reels of Fatty Arbuckle and other comedies were run off and then the big stunts came on as the house was darkened and the midnight gong was sounded.

Considering the fact that the new year was symbolized by the march of a camel across the stage, led by a young "1920" clad in a plug hat and little else, the affair was a hilarious greeting to the successor of 1919.

The stunt proved itself a big publicity feature for the theatre and a winning financial stroke. Besides providing real entertainment for nearly 2,000 persons, it established a precedent which will be followed next year with an elaborate show, not only at the Strand but at the Majestic in Memphis, with really big features and big time prices.



A most attractive and appropriate lobby display used by the Rialto theatre of Augusta, Ga., for "Heart o' the Hills"

Blazing a Trail of Exploitation Through the Southwest With Branham

FOR six months the motion picture field in lower Arkansas and the State of Texas has been the scene of the most extraordinary newspaper advertising, publicity and exploitation campaign that the Southwest has ever seen. Where newspaper space had been used at the rate of several inches a day for each theatre, quarter and half page spread became the vogue. Box-office receipts increased in proportion to the increased advertising, more people were thronging the theatres and the entire industry seemed to take a new lease on life or at least added interest in the motion picture theatre as an institution.

The lead in this smashing publicity campaign was taken by Charles G. Branham, who joined the S. A. Lynch forces in Atlanta last Spring after several years of successful theatre management and exploitation in Detroit and Minneapolis, and who arrived in Dallas, Texas, last September to direct the advertising and publicity campaign which started with the entrance of Lynch in the Texas field in opposition to E. H. Hulsey. After several months' battle the Hulsey and Lynch forces consolidated, thereby bringing thirty-five theatres in fifteen cities under one banner. The merger, however, did not end the publicity campaign. If anything, the work inaugurated by Mr. Branham was augmented.

Shortly after Mr. Branham arrived in Dallas, going there from Birmingham, Ala., where he put on "The Miracle Man" after a publicity campaign that was the talk of the South for weeks afterwards, he had his battle plans drawn up and sent for three Minneapolis newspaper men, Sam C. DePass, John Keefe and C. R. West. With this trio of newspaper men Mr. Branham mapped out a line of advertising and news matter that was different than had ever been attempted before in the South or Southwest or in any other section of the country. It was Mr. Branham's idea to have the advertising and publicity for theatres in the district handled in the home office of the district instead of leaving it to individual house managers to lay out their own campaigns, write their own copy and decide just how much should be spent on each picture, as had been the custom.

After several months of competition with the Hulsey organization, a consolidation was effected with S. A. Lynch Enterprises, known as the Southern Enterprises of Texas. With the consolidation Mr. Branham's department gained the services of Jean Finley, who had been in charge of the advertising for the Dallas theatres of E. H. Hulsey. With more theatres to handle Mr. Branham devised the scheme of dividing the district into sections, giving each assistant a section with a certain number of theatres, the responsibility for the proper exploitation of each theatre resting solely with the assistant.

Mr. Branham usually worked independently of the advertising matter and press books sent out by producers. As soon as a picture was available at the Dallas exchanges it was shown in the private projection room of the Southern Enterprises. With the arrival of newspaper photographs Mr. Branham directed the making of layouts and size of advertisements and a complete campaign was made ready for the first run of the picture in the Southwest. This campaign was turned over to the assistant in whose territory the picture would have its first showing and as it covered the entire district the campaign would be passed on to the other members of Mr. Branham's staff.

The keynote of Mr. Branham's ad copy was the black spot, circle, square or oval or golden spot, set off by white space. Nothing was permitted in any copy, aside from the name of the star, title and name of theatre, except short, breezy, newsy descriptive matter; stereotyped superlatives were barred. Mr. Branham believes ad copy should be as entertaining, snappy and "punchful" as newspaper headlines and accordingly had ads written so the newspaper reader might cast his eye over the theatre advertisement and get it all at first glance the same as he does newspaper headlines. That idea naturally brought into play the principles of the black spot and plenty of white space. Liberal use was also made in the advertisements of attractive reproductions of star and scene photographs.

¶ **Read W. A. Johnston on "Percentage"—Page 1225.**

Rialto Theatre, Augusta, Builds Fine Lobby Display

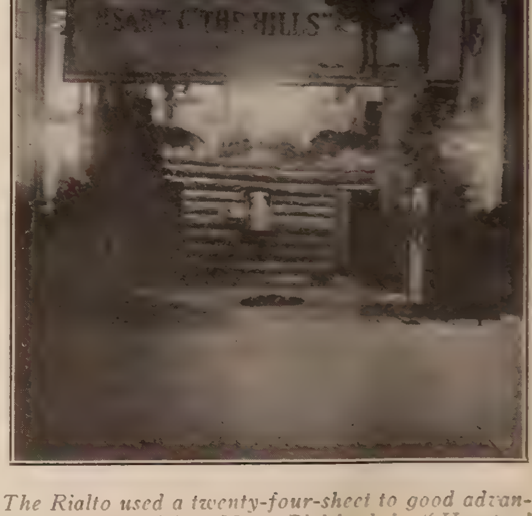
THE atmosphere of those homelike touches that naturally attach themselves to a cabin in the hills of Kentucky was transplanted to the lobby of the Rialto theatre, Augusta, Ga., in an exploitation campaign conceived and designed by Frank J. Miller, manager of that theatre.

This lobby was used for three days during the showing of "Heart o' the Hills," Mary Pickford's latest production for First National Exhibitors' Circuit, and was supplemented by the exploitation aid of newspaper display advertisements centered chiefly on the fact that this production showed Miss Pickford in a number of new characterizations.

The basis for the cabin scene which the lobby was intended to depict was built upon a canvas painting so designed as to represent the side of a log-wedged cabin. A fir tree placed on each side of the lobby, an axe inbedded in a pine log, the grindstone and a lonesome but familiar looking buggy wheel resting against the side of the house made the arrangement very suggestive of the mountain regions.

The whole display was remarkably inexpensive and according to Mr. Miller contributed in a great measure to the success of the picture, not only financially, but in its presentation it aided in providing an atmosphere such as is aimed at in a prologue number. Viewing the lobby display from in front and close enough so the range of vision was brought within the lobby itself it was not hard to imagine that one had been spirited from a main street of a busy city and was about to enter a log cabin of the mountains, so realistic was the creation devised by Mr. Miller. The added touches in the way of properties such as the wagon wheel and grindstone Mr. Miller decided were worth while all the trouble he had in locating them, after hearing the remarks of the Rialto patrons who stopped to comment on the display.

Stretching across the foyer and above the sidewalk was a 24 sheet showing Miss Pickford mounted on the donkey which plays so large a part in the picture.



The Rialto used a twenty-four-sheet to good advantage in advertising Mary Pickford in "Heart o' the Hills"

Rothapfel Blends Music With the Picture

Langorous Southland Atmosphere Brought to California Theatre to Aid Picture Presentation

SOLDIERS OF FORTUNE

Standing outside a theatre in the winter time is not such a hardship in California, according to what one judges from this photograph taken while "Soldiers of Fortune" was playing at the California theatre, Los Angeles

A COOK'S TOUR to South America might have given the audience of the California theatre, Los Angeles, a better idea of the land of guitars and revolutionists, but Samuel L. Rothapfel came very near to it in an elaborate presentation of "Soldiers of Fortune," the Allan Dwan production.

A dignified setting that depended largely on the expert manipulation of lighting effects and the soothing quality of langorous music was responsible for the distinctive way in which this good dramatic material got across.

Let it be said that the reign of art did not proceed alone in the California theatre. There was capacity business and more, as the accompanying illustrations will show.

Henry Dougherty, the film writer of the Los Angeles *Express,* thought so much of the Rothapfel presentation of "Soldiers of Fortune" that he gave the performance an accurate and detailed review in his newspaper. Mr. Dougherty's review follows:

"S. L. Rothapfel, always original and sometimes daring in his conception of picture presentation—inserting touches of artistry here and throwing a dash of color there—springing new innovations and surprising the public as well as competitors, has reached the heights of daring and originality in his presentation of the California program this week.

"Twelve minutes after Allan Dwan's magnificent cinema spectacle, 'Soldiers of Fortune,' is under way, and after we have met his characters in the desert of Arizona and later in the millionaire's ballroom in New York, the picture fades out and the stage is flooded with a glow of amber and gold. Out of the shadows comes human beings, singing and dancing, and blending with the flood of color we hear dreamy melodies of South American music.

"The illusion lasts a few minutes. The lights are dimmed, melodies join their echoes and then the screen flashes back to us a panorama of a South American city. One seems to have stepped from the warm presence of real living people into their own city as the characters of the play again are assembled and we find the locale transferred from gay old New York to the mining camps of the foothills of the Andes.

"The cut into the feature is a daring innovation, to say the least, but Mr. Rothapfel has done it successfully. The continuity of the story has not been interrupted, but rather the action has been accelerated. Certainly the South American atmosphere introduced at this time prepares us better than any subtitle for our entrance with the characters of the play into that land of jealousies and revolutions.

"The musical score throughout the presentation blends with the spirit of the offering, raging and roaring when the battle rages and roars and changing quickly to softer tones when lovers of the play make love to each other."

CALIFORNIA
SOLDIERS OF FORTUNE

View of the crowds which attended "The Soldiers of Fortune" showing at the California theatre, Los Angeles

Detectives Lose Scent (Not Cent) at End of Fourth Reel

THE Chief of Police scratched his head at the end of the fourth reel and tried to figure it out.

The staff of detectives racked their brains, fitted clue to clue and tried to recall similar, perplexing situations.

But "The Mystery of the Yellow Room" remained a mystery, and the fifty-dollar prize offered by C. Floyd Hopkins for the solution of the detective film at his Victoria Theater, Harrisburg, Pa., remained safely in the box-office.

It was part of an extensive exploitation campaign arranged by Mr. Hopkins for the run of this Chautard feature. Mr. Hopkins had invited the Chief of Police of Harrisburg, as well as every available detective and a representative from each local newspaper to view four reels of the photoplay and do their best, with the big prize in view, to solve the baffling story whose explanation was contained in the final reel, which has not been shown.

According to the originators of the unique exploitation stunt, the detectives declared "The Mystery of the Yellow Room" to be a most interesting and thrilling picture, and the fact that the $50 prize was unclaimed indicated that the sleuths meant what they said. The newspapers looked upon the affair as one of the few really novel publicity stunts, and as such they gave it appropriate attention.

Mr. Hopkins handled the run of the Emil Chautard production with the utmost skill, from the advertising and billing on the picture to the lobby display, which effectively gave passersby the compelling sense of mystery of the film.

A special room was built into the lobby of the Victoria. This was modelled accurately after the room of mystery that plays such a vital part in the film. Yellow was the predominating color, a yellow stand, yellow lamp, yellow rug, yellow furniture, and above, the haze of a yellow light.

Tracks were painted on the floor resembling the footprints that are part of the detective's problem, and this feature was amplified by Mr. Hopkins with an offer of free admission to anyone who could match these tracks with his own shoes. The design of the foot-marks were laid entering the lobby and proceeding up to the box-office windows and thence to the yellow room where a card announced the admission offer to any foot fitting the mark.

According to the theatre officials many persons were attracted by the novel advertising, most of them, not so much for the chance of getting in free as for the fun of playing the game, and involving themselves in the mystery.

In conjunction with the drawing power of the Yellow Room lobby, Mr. Hopkins benefited by the results of good mystery-advertising. The double perplexity arising from a newspaper campaign that stirred up wonder and interest, and a lobby that carried it out to the last, mysterious detail was responsible for arousing interest in the picture.

The Press Book by the Men Who Use Them

A Series of Articles Secured by C. L. Yearsley, Director of Publicity and Advertising for the First National Exhibitor's Circuit.

THERE are two professions which should have attention when they "cuss" or discuss the producer's press book; the exhibitor or his publicity man and the motion picture editor of a newspaper. These people use the press book more or less according to the value of the ideas contained as the individual reader figures it.

Therefore the following articles will be interesting. The first is by the motion picture editor of the Nashville Banner, who, because of a rule of this paper forbidding any employee to sign an article for publication, we are unable to give personal credit for his story. The second article is by Eugene Perry, manager of the T. and D. theatre of Oakland, Cal.

Both these stories contain information and opinions which are entitled to your careful consideration.

BY THE MOVING PICTURE EDITOR

Nashville Banner

WITH reputable moving picture concerns turning out expensive feature productions and maintaining costly publicity departments solely for the proper exploitation of their features, it is but natural that the manufacturers want the best possible returns from the efforts of the department. But what the manufacturers want the public to know about their pictures and what the newspapers want for their moving picture sections are so widely varied at times that the press matter submitted finds its way to the waste basket in many cases where a more carefully arranged item would be welcomed to appear in public print. Many good church members among the newspaper copy readers have been lost solely through the efforts of press agents of various kinds, and the bughouse has claimed not a few. Others will follow as long as poorly written copy pours in on the man with the shears and pencil.

In calling attention to a few of the details which the papers do not want, it is with a view of helping get better copy and not with the intention of belittling the work of any company's press department.

In the first place, the majority of companies fail to prepare actual publicity notices suitable for immediate print. They think they do so when they string out three columns side by side and mark one "advance release," another "first day's showing" and a third "last day's run." The idea of classifying the three is all right so far as ideas go, but in a number of cases the value of that particular bit of publicity ceases with the idea itself. The man working under a rain of copy will run across a picture booked at the Grand theatre and will turn to the press sheet for a notice to run in the moving picture section of his Sunday issue. He picks out an "advance notice" and clips it. Reading through the first paragraph or so to find an appropriate head line, he encounters something like this:

"Did you ever hear of 'Grandma's' lace? Do you think it could be found on the market today? Indeed, it could not! No siree! But pretty Susie Shoestrings, when a child of eleven, found a piece of this rare old material and packed it away in her doll trunk. When she grew up and graduated from the soap factory into the moving picture studios she happened to think of it! Then she had a famous dress-maker from China, who knitted a shawl for the queen of the hula-hulas in 1901, come to America and sew it onto the gown which she wears in 'The Brain of Marble,' a thrilling feature which costs $2,000,000 to produce and which was photographed by Bo N. Head and directed by Ime A. Fish. Don't fail to see this wonderful spectacle! You will enjoy it!"

The copy reader takes another puff from a stogie and listlessly brushes the whole copy sheet off the desk with his elbow into a waste basket already teeming with the same kind of truck.

What's the matter with that notice? It doesn't give an inkling of the story which the reader wishes to know about or which may catch his or her glance on the page. It's full of exclamation marks, which attempt to put a punch in every sentence when there is no more punch to the whole story than there is ice in the Panama Canal. It puts the newspaper in the attitude of a booster for the picture, recommending it to each of its readers as the most astounding feature of all time and urging them by all means to lay off from work the next day and stand in line for a ticket. It is a veritable recommendation to the public that the paper endorses the film, the camera man, the producer and the rest of the business with all its power. What is the result? The picture fan goes to see it, emerges in the second reel with wrinkles on the brow and murder in the heart. He may read another notice. The same recommendation, worded differently for another picture. Then—why do the papers print that kind of stuff? No wonder the press is unreliable.

Omit the exclamation marks. It's a cheap way to try and make a reader's hair stand on end and his breath come in jerks. Leave out all ancient history about what the alleged star did in her own home town before she entered the studios.

Don't tell how many hundred thousand a picture cost when its really an ordinary five-reeler. Don't raise the actor's salary so high.

The public cares little for camera men. Pay the camera man a good salary if necessary, but keep his name out of print. Also the producer when he is not a super "star" himself.

Write in newspaper style above all things. Don't try to imitate a story of a police court comedy or a battle with bootleggers at night, but start off in plain English, mentioning the name of the star and production as early as possible, and giving a brief outline, or at least an intimation of what kind of a story it is, without going into family history or faking up an "interview" in a New York press agent's office with a star several thousand miles distant on the Pacific coast. The much-abused public has been wise to the "interview" proposition for quite a while.

The company which puts out short, concise and to-the-point notices, set apart from a mass of worthless reading matter, will soon make itself known to the moving picture editor and he will seek out their copy sheet every time when he needs a filler for the page, to say nothing of getting in the proper reading notices on the same dates the ads are run.

Brevity is a feature which should be given the utmost consideration. Space is limited and a synopsis, to be run for instance in a Sunday paper, should be cut clear of byplay and only the direct thread of the theme permitted to remain.

The best companies show a tendency to improve their sheets. The sooner it becomes general the greater will be the value of publicity departments.

BY EUGENE PERRY

Manager, T. & D. Theatre, Oakland, California

I NEVER depend solely upon a press sheet, and the reasons for this are many. In the first place, I find that dozens of exchange managers are criminally negligent in the matter of supplying material to exhibitors for work. I believe that were theatre managers to depend upon the exchanges for material, there would be many failures in the course of a year. They seem to work along the lines that a press sheet is just so much bunk anyway, that a live manager doesn't want it and this attitude has done more to destroy confidence in the advertising upon which producers spend thousands of dollars in money and limitless time than any one thing. It does not impress me as deliberate but this carelessness is contagious, and dangerous, too.

I find press sheets, when I can get them in time, of untold value. It is possible that in a given production it may never be necessary or advisable to take their stories or advertisements for use without changes for every city and every theatre has a varying cosmopolitan clientele and what is successful with some people is absolutely valueless in another community.

There is one infallible rule that should be followed in preparing matter for exploitation and that is to supply the exchanges with enough pictures—stills I mean. Various productions require various styles but they should be supplied in great quantities for they can be utilized in many ways. Take a well known star for instance, people are not so much interested in seeing his picture in character or costume as his reputation makes any one of these of great drawing power, but when they see this star in a natural pose, they are irresistibly drawn to see just what he or she is going to play. Yet exchanges are invariably short on this kind of pictures. Where it is a big scenic production, stars fade into the background and photographs of dramatic scenes should be supplied for the manager depends on them in a case such as that, to excite dramatic interest.

Posters are the greatest aid to photoplay success, providing they are not lurid in their make-up. Last week I played Mary Pickford in "The Hoodlum" and I did the biggest business I ever did at this theatre. I could attribute the success of this picture to a number of reasons and know that her popularity and cleverness is a big asset, but I want to say right here that the First National Exhibitors' Circuit surpassed every previous effort, at least to my knowledge, in the paper put out for billboards—in fact surpassed efforts of any distributors in some time, and to the excellence of the paper I attribute ome measure of success.

It was a distinct step away from the lurid and toward the artistic. The mention of the name of Pickford creates interest and this added to the beauty of the twenty-four sheet made a wonderful combination. It was marvelously colored, sort of a buff background with an artistically done scroll work that was perfectly executed. The working out of the name of the play "The Hoodlum" in a script letter and the bringing out of the name Mary Pickford, gave the impression of a great bronze tablet and I noticed hundreds of people stop and gaze on the poster.

Posters are invaluable and require great attention. I consider the paper of the Select pictures as the premier work of this kind. The coloring, refinement and artistic makeup stamps the man who is responsible as a finished workman.

¶ News Plus Service—

¶ With the First Runs"—Page 1253.

Abelson's Exploitation Makes New Patrons

Lobby Decoration and Prologue Numbers Are Not Just Advertising, Says the New Lyric's Enterprising Manager

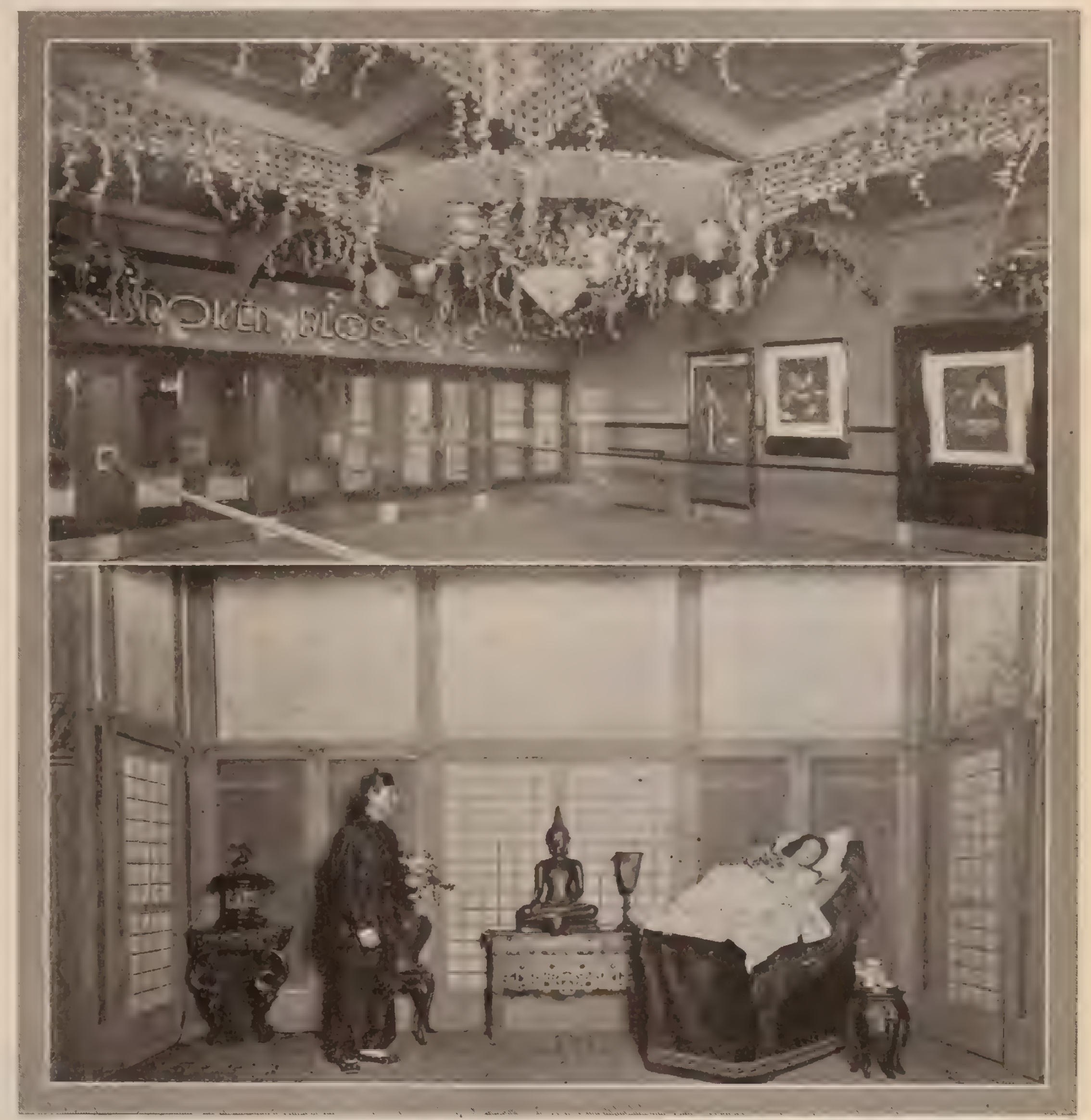
MAKING new patrons for his theatre, through the medium of an attractive exploitation campaign, in which the dress of his house played a most prominent part, was what Manager A. E. Abelson, of the New Lyric Theatre, of Minneapolis, Minn., did in connection with the run of D. W. Griffith's "Broken Blossoms" at his house a short while past.

"When I booked this production," said Mr. Abelson, "I realized full well that here was an opportunity of extending myself to the limit, and exploiting the production in a way that was unusual for this section of the country. My sole idea was to attract an additional clientele, and believed that this was the picture to do it with. It was just the sort of production that gave one the opportunity of demonstrating to these people that motion picture entertainment had come into its own and that no one need longer look upon films as unworthy of the highest standards of dramatic art."

With this in mind, Mr. Abelson started with the "show windows of my theatre," his exterior and lobby. A special artist in the town made a number of special one sheets in wonderfully attractive Japanese colorings for the front of his house, announcing on them this thought that "the high art of the screen must remain as a closed book to those who do not see and know D. W. Griffith's art sensation, "Broken Blossoms." These exceptional cards attracted no end of attention from the thousands who passed by, attracted them in such a manner that they looked inside.

The lobby was a thing of beauty. The original decorations of the walls of the theatre were of such hues that the addition of decorations symbolical of the picture were exceptional in their blending. Surrounding the chandelier, lattice work was arranged with connecting portions that covered the entire lobby, about which in artistic profusion were hung Japanese lanterns, which during the darker hours of the day and evening, were lighted with different colored lights, casting a delightful glow about the lobby. All of the lattice work was interwound with wisteria and blossoms of all colors, giving the whole an exceedingly attractive appearance.

Immediately inside the lobby, the foyer of the theatre was similarly decorated. It was there that the thousands of patrons were greeted by the ushers, all dressed in the height of Japanese fashion. The interior of the theatre was draped with broken blossoms and wisteria and between performances incense was burned.



View of the lobby of the New Lyric theatre dressed for the "Broken Blossoms" engagement and of the prologue staged before the picture was screened

Prior to the showing of the picture the management had arranged a prologue, similar to the finish ofthe picture, picturing the "chink" doing homage to the girl whom he had grown to adore. The prologue was the same as that used in the Griffith presentation in New York which had been issued to all exhibitors by the distributers.

The fact that this sort of exploitation was appreciated by the public was demonstrated by the exceptional business that the theatre did with the production during its entire run at the New Lyric Theatre, and Mr. Abelson is convinced that such handling of big features is indeed an excellent manner to attract new and additional patrons to his theatre.

Chief among all the facts in this case is that his entire campaign was keyed up to attract those who never were in his theatre before, so he keyed everything up to the utmost class, refinement, dignity and art, in other words he used nothing that bordered on circus or ballyhoo methods. His advertising in the newspapers was of a particularly attractive style, using plenty of space in which there was sufficient white space to make his ads stand out far above the others on the same pages. His campaign was a bigger one than he had ever instituted on previous occasions, and his receipts were in proportion. His every effort reflected the artistry and beauty of the film itself and its results, he believed, will have a very lasting effect.

The Effectiveness of the Cut-Out

THE effectiveness of the cutout properly retouched and given a contrasting background has been so pronounced in the estimation of Edwin O. Weinberg, manager of the Strand theatre, Buffalo, N. Y., that a number of artists are employed by this theatre for the especial purpose of arranging what Mr. Weinberg terms "lobby exploitation."

A natural advantage of the Strand makes it possible to place a large mounted cutout in a frame over the entrance to the Strand, where it can be seen by street crowds. Two other frames on each side of the lobby are used for cutout arrangements.

In the exploitation of "Heart O' the Hills," Mary Pickford's latest First National attraction, a large figure of Mary Pickford was placed in the panel over the entrance, a cutout depicting her sliding down the coal chute adorned one lobby sideframe, and the other showed Miss Pickford mounted on a donkey.

The careful attention given to lobby displays and especially the cutouts has resulted in drawing considerable local interest to the attractions presented at the Strand.

Exploitation Men's Minute Book

A Tie-Up with the "Leather Necks"

CLAYTON B. VOGEL, officer in charge of Marine recruiting in Philadelphia, is a soldier who uses his head for something beside a place to hang his hat. Mr. Vogel conceived the idea that he could use Elsie Janis, who was appearing in "A Regular Girl," to good advantage in boosting recruiting for the Marine Service.

He sought the cooperation of L. A. Young, manager of Select's branch office in Philadelphia, and readily got it. Obtaining a large motor truck, Mr. Vogel placed on the sides and back large signs with a picture of Miss Janis. On the signs he had printed:

"Elsie Janis Is a Regular Girl"
"The Marine Corps Is a Regular Outfit"
"If You Are a Regular Fellow Join Us and See Service on Land, Sea and Sky"

View of the Capitol theatre, Philadelphia, showing Sergeant Crawley and his attractive sign advertising Uncle Sam and "A Regular Girl"

"See Elsie Janis at Capitol Theatre, 722 Market Street, Week of January 12"
"See United States Marine Corps, 1409 Arch Street, ANYTIME"

Mr. Vogel paraded this truck every day all over the city during the run of the regular girl and it attracted a lot of attention and brought business to both the marines and the theatre. But Vogel went a step further. In front of the Capitol theatre he placed a sign reading:

"Elsie Janis, a Regular Girl.
"She Says
"Join the Marines
"Cause Its
"A Regular Outfit.
"You Can Join Up for 2, 3 or 4 Years"

This is the first time that the Marines have permitted their posters to be used for advertising other than for their own service. That it was successful is attested by the following letter written by Mr. Vogel to Mr. Young:

"It has been my privilege to cooperate with you in advertising the Elsie Janis photoplay, "A Regular Girl," here in Philadelphia, by placing your signs on the Marine Corps camouflage truck, on which signs you have given the Marine Corps a good share of the advertisement, which I hope will be of use to us both.

"I am contemplating sending the truck to Wilkesbarre, Pa., on Jan. 19, where it will remain until Jan. 24, on which day it will return to Philadelphia. The week of Jan. 26-31 the truck will be in the vicinity of Wilmington, Del. The week of Feb. 2-7 it will be in the vicinity of Lancaster, Pa.

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

"If it is your desire to cooperate with me in the above territory I will be very glad to carry your signs on the truck, as it will undoubtedly give both of us good advertisement. Your signs are excellent. It should be noted that this schedule will advertise in Wilkesbarre the week before the photoplay is shown there; in Lancaster three days before being shown and during the time it is being shown, and in Wilmington the week during which the film is being shown."

The idea worked out so successfully that Mr. Vogel urged Mr. Young to furnish all of the recruiting officers in the country with the release dates of "A Regular Girl" in their section, and suggested he get in touch with them and ask them to cooperate as had been done in Philadelphia.

"Mystery Girl" Used for "Upstairs" Exploitation

ANOTHER campaign put over with marked success by C. C. Deardourff, Goldwyn press and service representative at the Cleveland exchange, came in connection with the exploitation of Mabel Normand in "Upstairs" at the Marion Theatre, Marion, Ohio, which is under the management of G. H. Foster. He used the "Masked Mystery Girl" stunt to such good purpose that two stories with illustration landed on the front page of the Marion, Ohio, *Tribune,* whereas on other days, good space was secured on the inside pages. Mr. Deardourff's success in planting the stories was particularly noteworthy, in view of the conservative policy of the Ohio *Tribune.*

The young woman used in connection with the stunt was much in evidence on the streets of Marion and at the town's leading hotel. She always wore a mask and of course succeeded in getting herself interviewed by reporters. But the purpose of her visit remained a mystery until the day before the showing of the picture when she admitted that she was employed at Goldwyn's Culver City Studios and that she was helping to exploit Mabel Normand in her comedy "Upstairs."

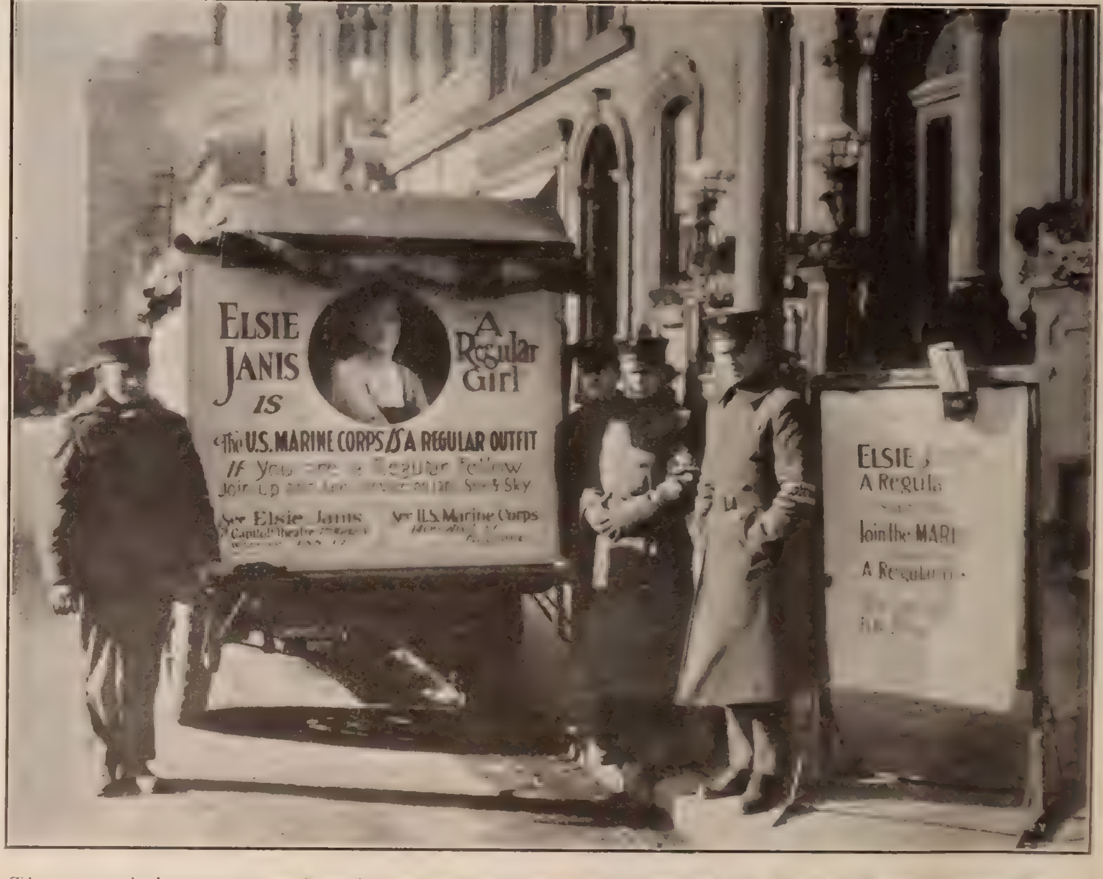
On the first day of the three-day engagement, the *Ohio Republican* carried a page of advertisements secured from the local merchants and tied-up with the picture, billed as the "Ragtime Romance Photoplay with the Cyclonic Comedienne, Mabel Normand."

Competition being the life of trade should be changed to co-operation, etc.

Efficiency builds a fence at the top of a precipice instead of constructing a hospital at the bottom.

Brilliancy is a word of many meanings, few of which are applicable to the average man. Therefore most of us must hope to succeed only by honest effort.

The Sphinx says that to rest is to rust.



The rear of the motor truck which advertised for Uncle Sam and the Capitol theatre during the "A Regular Girl" showing

With First Run Theatres

NEW YORK

Rialto Theatre—

Overture—Selections from "Madam Butterfly."

Current Events—Rialto Magazine—U. S. Troops Recalled From Russia, International; Rangers and Fiscoles Patrol the Rio Grande, Kinograms; Louisiana Produces Millions of Feet of Lumber Annually, Gaumont; A Little Time With Our Captive Friends, Detroit, Gaumont; Get a Little Auto Sled of Your Own, Pathe; Motor Car Manufacturing Plant, Detroit, Burns, Gaumont; Foch and Petain Open Annual Aeroplane Exhibit, Paris, Pathe; Training U. S. New Eagles of the Sea, International; In the Public Eye, International; A Sword of Gold for General Pershing, Kinograms.

Vocal—Neapolitan Song; Baritone solo by Edoardo Albano.

Feature—The Cinema Murder—Marion Davies.

Comedy—The Rink—Charles Chaplin.

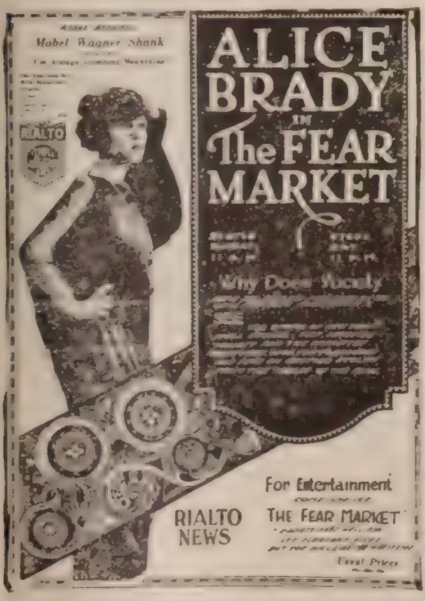
Organ Solo—Finale from Second Symphony.

Next Week—Pollyanna.

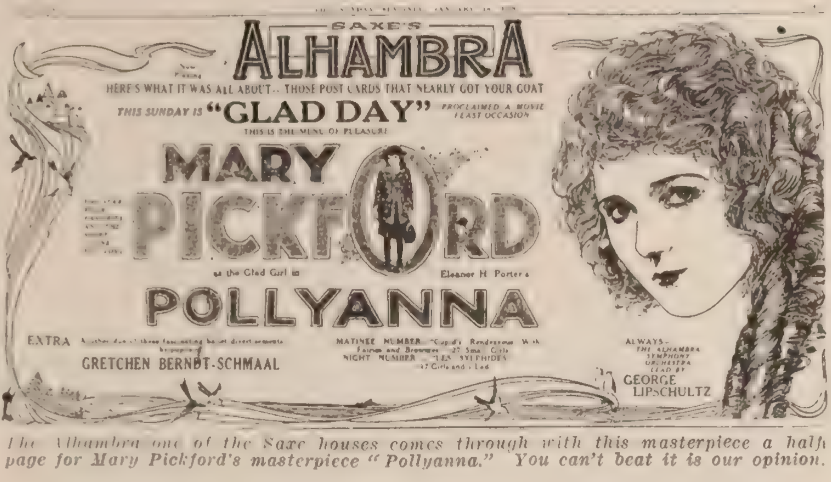
Rivoli Theatre—

Overture—Invitation to the Dance.

Current Events—Rivoli Pictorial. With the Fleet in U. S. Waters, International; Marines Keep in Trim, Cuba, Pathe; Cutting the Ice Crop in the Sierras, Kinograms; Fire Wrecks Block at Almeda, Cal., International; Feathered Friends Compete for Prizes, Cleveland, Gaumont; Fashions Latest in Kiddies Togs, New York, International; Will the Big Salmon Supply Bring Down the H. C. L., Satsup, Wash., Pathe; War Devastated France Suffers New Disaster, Pathe; Tokio (Wrestling Contest in Japan), Kinograms; New York Legislature Judiciary Committee, Albany, Pathe.


Mabel Wagner Shank
RIALTO
ALICE BRADY IN
The FEAR MARKET
Why Does Society
For Entertainment
RIALTO NEWS
THE FEAR MARKET
Usual Prices

A very handsome display we call this four column by twelve inch ad on "The Fear Market." The Rialto is located at Springfield, Ohio, and is one of the first run houses of the city.


SAXE'S
ALHAMBRA
HERE'S WHAT IT WAS ALL ABOUT—THOSE POST CARDS THAT NEARLY GOT YOUR GOAT
THIS SUNDAY IS "GLAD DAY" PROCLAIMED A MOVIE FEAST OCCASION
THIS IS THE MENU OF PLEASURE
MARY PICKFORD
as the Glad Girl in
Eleanor H. Porter's
POLLYANNA
EXTRA
GRETCHEN BERNDT-SCHMAAL
MATINEE NUMBER
NIGHT NUMBER
ALWAYS—THE ALHAMBRA SYMPHONY ORCHESTRA LEAD BY GEORGE LIPSCHULTZ

The Alhambra one of the Saxe houses comes through with this masterpiece a half page for Mary Pickford's masterpiece "Pollyanna." You can't beat it is our opinion.

Scenic—The Cloud—Paramount—Post.

Vocal—Love's Old Sweet Song. Soprano solo by Betty Anderson given with a stage setting, an interior with leaded window at center and masked by curtains, so that from the house the scene represents a picture framed on the picture screen.

Feature—Pollyanna—Mary Pickford.

Comedy—The Star Boarder—Sennett—Paramount.

Organ Solo—Grand March From "Aida."

Strand Theatre—

Overture—Merry Wives of Windsor.

Scenic—Mirrors of Nature—Burton Holmes—Paramount.

Current Events—Strand Topical Review. Americans Preserve Your Ideals, Pathe; Cutting the Ice Crop in the Sierra's, Kinograms; Alice in Wonderland Goes Skating, Northampton, Mass., Kinograms; In the Ring, Pathe; Marshal Foch and Petain Open Annual Aeroplane Exhibit, Paris, Pathe; Sword of Gold for General Pershing, Kansas City, Kinograms; Where Has My Little Coal Bin, Goldwyn—Bray Cartoon.

Vocal—(a) The Garden of Your Heart; (b) Wake Up. Soprano solos by Margery Pringle.

Feature—The Beauty Market—Katherine MacDonald.

Vocal—Tarntella. Baratone solo by Carlo Ferretti.

Comedy—Transom—Universal.

Organ Solo—Opera Melodies.

Capitol Theatre—

Special—Colorland Review. Strips show scenes at Atlantic City in the summer, girl wearing Russian Sable coat, Alaskan seal coat, Ermine coat. Producer not credited.

Scenic—Life in Algeria—Educational.

Concert—Les Preludes.

Scenic—I and the Mountain—Robertson-Cole.

Special—Ned Wayburns Song Scenes—Third week.

Feature—The Lone Wolf's Daughter—Louise Glaum.

Current Events—Capitol News. Marshall Foch and Petain at the Annual Aeroplane Exhibit, Paris, Pathe; Will the Big Salmon Supply Bring Down the H. C. L., Pathe; Alice in Wonderland Goes Skating, Kinograms; Fashions Latest in Kiddies Togs, International; The Stock Yards the Packers Must Give Up, Kinograms; Tokio, Kinograms; The Flivver Shimmy, Kingston, N. Y., International; Get a Little Auto Sled of Your Own, Pathe; Cutting the Ice Crop in the Sierras, Kinograms; Marines Keep in Tip Top Form, Pathe; Americans Preserve Your High Ideals, Pathe.

Academy of Music—

Organ Solo—"Bolero."

Concert—"You're in Love."

Travelog—Chilcat Cubs.

Current Events—Fox News.

Cartoon—"On Strike"—Mutt and Jeff.

Feature—"The Cyclone"—Tom Mix

Comedy—"Slippery Slickers"—Pathe.

Overture—"Dance of the Hours."

Feature—"The Slave of Pride"—Alice Joyce.

LAST HALF WEEK

Organ Solo—"Gavotte."

Concert—Selection from "You're in Love."

Travelog—Chilcat Cubs.

Current Events—Fox News.

Feature—"The Web of Deceit"—Dolores Cassinelli.

Comedy—"Dames and Dentists"—Vitagraph.

Overture—"Dance of the Hours."

Serial—"The Black Secret"—Pearl White.

Feature — "The Awakening"—Frank Keenan.

Broadway Theatre—

Overture — "Morning, Noon and Night."

Current Events—Broadway Topical Review; Educational Topics of the Day.

Comedy — "The Shimmiers" — Ed Lyons and Lee Moran.

Special—Cleveland Bronner's "Fantastic Revue."

Feature—"Nothing But the Truth"—Taylor Holmes.

BUFFALO

Shea's Hippodrome—

Overture—"The Rose of China"—Selections.

Stage Setting—"From a Window," staged by Harold B. Franklin and painted by Horace N. Smith. Showing Japanese landscape through large open window.

Vocal—"The Geisha"—Solo by Leo Considine.

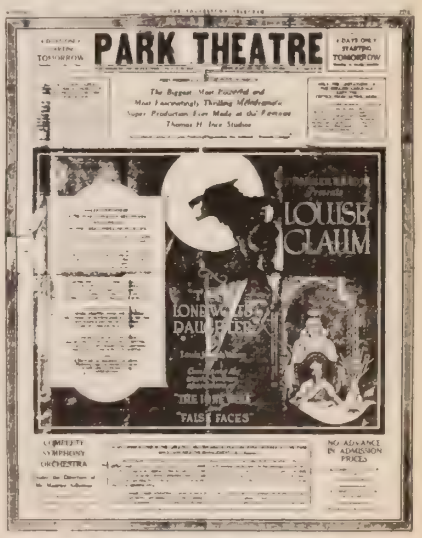
Feature—"When the Clouds Roll By"—Douglas Fairbanks.

Comedy—"Save Me, Sadie"—Eddie Barry-Christie. Accompanied by Hipp Jazz Band.

Current Events—Hippodrome Review, made up of Universal, Gaumont and Fox News, Topics of the Day and Pictograph.

Prizma—"The Apache Trail" in natural colors.

Next Week—"Male and Female" and Mack Sennett's "The Star Boarder." On Sunday, January 25, the entire program as shown at Shea's Hippodrome will also be presented at Shea's Court street vaudeville house. This is the first time in the history of local theatricals that the same bill has been presented in two theatres on the same day.


PARK THEATRE
TOMORROW
4 DAYS ONLY STARTING TOMORROW
The Biggest Most Powerful and Most Fascinatingly Thrilling Melodramatic Super Production Ever Made at the Famous Thomas H. Ince Studios
LOUISE GLAUM
THE LONE WOLF'S DAUGHTER
"FALSE FACES"
COMPLETE SYMPHONY ORCHESTRA
NO ADVANCE IN ADMISSION PRICES

A full page for "The Lone Wolf's Daughter" is what the Park theatre of Youngstown, Ohio, purchased. A very good display we call it.

Strand—

Overture — "Angel Face" — Victor Herbert.

Current Events—Latest Pathe News.

Feature — "Piccadilly Jim" — Owen Moore.

Comedy—"Speed"—Al St. John—Paramount.

Next Week—Mary Pickford in "Pollyanna," opened first two week film engagement ever offered in Buffalo in a first run house.

Current Week's Bills Throughout Country

LOS ANGELES

Tally's Kinema—

Overture—Raymond.

Scenic—"Broadway Will Be Broadway"—Outing Chester.

Current Events — Talygram. Ascot Park Races, Pathe; Fire at the Shrine Auditorium (both Los Angeles), Pathe; Glove Manufacturing—Ford; Cartoon on Horse Power — General Electric Company.

Feature—Same as last week, including prologue.

Symphony Theatre—

Current Events—Fox News.

Special—Leap Year Girls' Song Revue; 10 girls sing late song hits.

Comedy—"Papa by Proxy"—Christie.

Feature—"The Heart of Texas Ryan" —Tom Mix.

Clune's Broadway Theatre—

Educational—"Pushcart Trail in Eovmosa," Burton Holmes — Paramount.

Current Events—International News.

Feature—"What's Your Husband Doing"—MacLean and May.

Auditorium Theatre—

Overture—Medley.

Feature — "Pollyanna" — Mary Pickford. Presented with a prologue and stage setting. A canvas showing a scene in Ozark mountains with a reproduction of the cottage as in the picture is used as a background. Appropriate songs are rendered by a Quintette, among which is "When You and I Were Young, Maggie." The prologue ends with a sunset and the lights in the village coming on. The cyclorama is faded into a rainbow at the finish. The prologue is staged by Manager Burt St. John.

Grauman's Rialto Theatre—

Overture—"Spirit of 1920."

Scenic—"Mr. Outing Gets a Pipe-dream"—Outing Chester.

Musical—"A Dream of Love," played by Organist Allen.

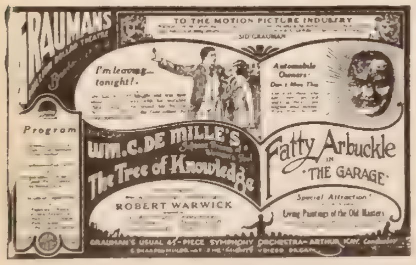
Educational—Paramount Magazine.

Cartoon—"Candy Kids."

Prologue—Chanting of Voices.

A chorus of ten voices render the soliloquy from the ending of the picture quoting "Nobody."

Feature — "Everywoman" — DeMille Special.


GRAUMAN'S
TO THE MOTION PICTURE INDUSTRY
SID GRAUMAN
I'm leaving— tonight!
Automobile Owners:
Program
WM. C. DE MILLE'S
The Tree of Knowledge
ROBERT WARWICK
Fatty Arbuckle IN "THE GARAGE"
Special Attraction!
Living Paintings of the Old Masters
GRAUMAN'S USUAL 45-PIECE SYMPHONY ORCHESTRA—ARTHUR KAY, Conductor

Sid Grauman is continuing his advertising policy of splitting the billing equally on feature and the extra good comedy as will be seen in this display on "The Garage" and "The Tree of Knowledge." In size this was five columns by six inches. We marked this up for a two column cut but the engraver went wrong in his end of the job.

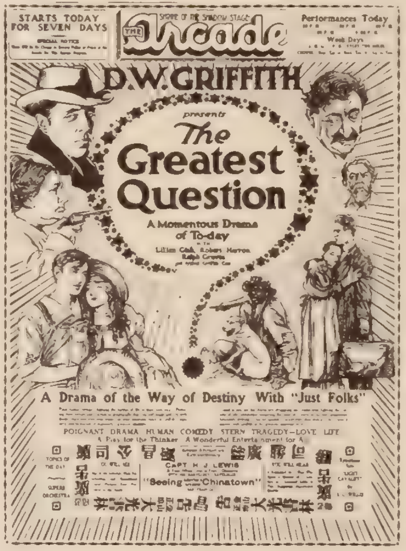
Grauman's Theatre—

Overture—"Pinafore."

Current Events—Grauman's Weekly. Naval Cadets at Indianapolis, Gaumont; Opening of Giant Toboggan Slide, Chicago, Gaumont; Ice Harvesting, Wellesley, Mass., Gaumont; Bright Spots on Broadway, Slugger Babe Ruth, International; Men's Styles for 1920, Pathe Cartoon; California Sunshine Wine Shipped to China, International; Pershing at Rockford, Illinois, Pathe.

Musical—Milton Charles at the organ playing "Patches" with word slides.

Cartoon—"Farmer Alfalfa Goes Hunting"—Paramount.


STARTS TODAY FOR SEVEN DAYS
THE Arcade
Performances Today
D.W. GRIFFITH presents
The Greatest Question
A Momentous Drama of To-day
A Drama of the Way of Destiny With "Just Folks"
POIGNANT DRAMA HUMAN COMEDY STERN TRAGEDY—LOVE LIFE
CAPT. H. J. LEWIS
"Seeing Chinatown"

This is surely a novelty the work of Phil Gersdorf of the Arcade, Jacksonville, Florida, staff. It is a full page in size and puts over the selling points of "The Greatest Question" very nicely.

Vocal—"Madame Butterfly" and "My Baby Smile" presented with child dancers for an encore.

Educational—Topics of the Day.

Feature—"Behind the Door"—Thomas H. Ince—Hobart Bosworth.

Note—The projection machines are stopped during the showing of the seventh reel of the feature and an interlude is presented. Within the interior of a ship's cabin, similar to that shown in the picture, Hobart Bosworth, James Gordon and Richard Wayne enact the same roles in the interlude as they do in the picture.

Next Week—"Hurricane Bill"—Al St. John's Speed and Reid's Double-speed.

California Theatre—

Overture—Selections from "Maytime."

Current Events—Fleet Sails for Target Practice, Kinogram and Pathe; Tobogganing in Toronto, Kinograms; Pershing Swamped by Kiddie Admirers, International; Seaplanes Carry Mail to Pacific Fleet, International; Mexican General Greets Us, Pathe.

Cartoon—Baby Bruin—Pictograph-Ray Goldwin—Lieut. Locklear jumps from plane to plane, Durant Field, International; Future Admirals at Annapolis, International.

Vocal—Sitting at the left of the stage when the drapes are parted a soprano before a canvas depicting the front of a cottage at twilight sings "Just a Wearin' For You." At the close of the number the drapes are closed to open on the right of the stage, showing a moonlight scene by a river. A tenor soloist renders "I Hear You Calling Me." The drapes are again closed to be opened with both stage settings showing, while the duo sing "Because." The song number was conceived and staged by Robert Poole, manager of the California, who has succeeded S. L. Rothapfel.

Scenic—"The Cost of Carelessness"—Prizma.

Vocal—"The Heart of Farazda." Soprano solo accompanied by Jesse Crawford at the organ.

Feature—"Toby's Bow"—Tom Moore.

Note—A Woodland setting covering the entire stage is shown before the feature is screened.

Comedy—"From Hand to Mouth"—Pathe.

Next Week—"Pinto."

Miller's Theatre—

Current Events—Special Number compiled from Kinograms, Pathe and International.

Cartoon—"Jerry on the Job"—Ray Goldwin.

Vocal—"While Others Are Building Castles in the Air"—Tenor Solo.

Feature—"Should a Woman Tell"—Alice Lake.

Musical—Organ Recital by Leonard H. Clark.

Comedy—"Wrong Again"—Hallroom Boys.

Next Week—"The Tongman."

Alhambra Theatre—

Current Events—Fox Weekly—Mutt and Jeff Cartoon.

Feature — "Picadilly Jim" — Owen Moore.

Comedy—"The Floorwalker"—Chaplin.

Superba Theatre—

Feature — "Blind Husbands" — Stroheim.

Victory Theatre—

Feature—"The Day She Paid."

Palace Theatre—

Feature—"The Pagan God"—H. B. Warner.

CHICAGO

Playhouse—

International News Weekly.

Literary Digest.

Ford Weekly.

Specially Created Prologue—Mme. Wallick's interpretive dancers in "The Glad Dance." Roman stage setting featuring impressive pillars of ancient type. Colored lights thrown on dancers from under stage floor which is made of glass.

Feature—"Polyanna."

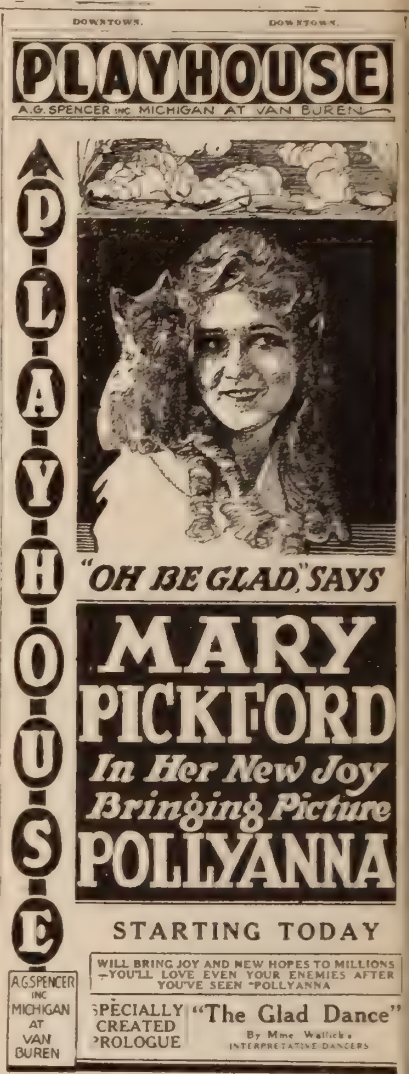
Comedy—Molly Malone in "Mumps."

Ziegfeld—

Do The Dead Talk?

Elaine Hammerstein in "Greater Than Fame."

Comedy—"Darn That Stocking."


DOWNTOWN. DOWNTOWN.

PLAYHOUSE

A. G. SPENCER INC MICHIGAN AT VAN BUREN

PLAYHOUSE

"OH BE GLAD," SAYS

MARY PICKFORD

In Her New Joy Bringing Picture

POLLYANNA

STARTING TODAY

WILL BRING JOY AND NEW HOPES TO MILLIONS —YOU'LL LOVE EVEN YOUR ENEMIES AFTER YOU'VE SEEN "POLLYANNA"

SPECIALLY CREATED PROLOGUE "The Glad Dance" By Mme Wallick's INTERPRETATIVE DANCERS

A. G. SPENCER INC MICHIGAN AT VAN BUREN

Chicago doesn't go in for big space in advertising pictures and this two column eleven inch display on Pollyanna by the Playhouse is "some space" for the Windy City. It illustrates what exhibitors think of the pulling power of the picture.

Orchestra selections.

Next—Wallace Reed in "Double Speed."

Woodlawn—

Organ Offertory—Selected.

Woodlawn News and Views.

Comedy—"Our Little Wife"—Mutual.

Woodlawn's Brighter Side of Life, animated cartoons.

Feature—"Every Woman."

Intermission—Popular Orchestrations.

Next—Douglas Fairbanks in "When The Clouds Roll By."

Star—

Feature—"Slaves of Pride."

Special Added Attraction—Chaplin in "A Day's Pleasure."

Organ Selections.

MINNEAPOLIS

New Garrick Theatre—

Current Events—Pathe News.

Education—Paramount Magazine.

Overture—"Neopolitan Nights," presented with scenic prelude.

Feature—"Daughter of Two Worlds" —Norma Talmadge.

CLEVELAND

Stillman—

Overture—Serenade from "Title," with flute, fife and bass drum.

Theme—"Never Mind, Bo Peep" from Babes in Toyland.

Current Events—Kinograms No. 5 A.

Scenic—"I and the Mountains," a Robertson-Cole release.

Comedy—"The Garage," a Fatty Arbuckle.

Feature—"The Beloved Cheater," featuring Lew Cody.

Next Week—Nazimova in "Stronger Than Death."

Euclid—

Overture—Selections from "Faust" and from "Dardanella."

Themes—"In the After Glow" and "My Rainbow Girl."

Current Events—The most interesting extracts from Kinograms No. 99 and Pathe News No. 8.

Cartoon—Mutt and Jeff in "Shaking the Shimmy," with full orchestra accompaniment rendering 1920 Jazz music.

Feature—"The Miracle of Love"—for indeterminate run.

Added Special Attraction—The Cruize of the U-35, official German submarine picture.

Following Attraction—"The Greatest Question," a D. W. Griffith special.

Metropolitan—

Overture—"Zigeunenweisen," by Saraste, rendered as a violin solo by Director Phil Spitalny.

Current Events—Leader-News Weekly.

Cartoon—Bray Pictograph, "Jerry on the Job in Pigs in Clover."

Comedy—"Sultan D'Jazz," a Cuckoo Comedy.

Feature—"Pinto."

Next Week—Tom Moore in "Toby's Bow."

Alhambra

Overture—"Mignon."

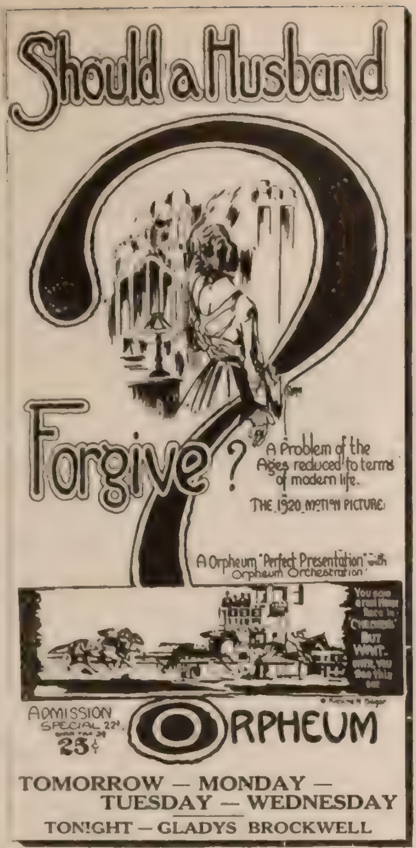
Theme—Medley of Japanese airs.

Current Events—Pathe News No. 5 and Screen Topics from Literary Digest No. 38.

Comedy—"The Garage," with Fatty Arbuckle.

Feature—"The Willow Tree," Viola Dana's latest achievement.

Next Week—"Stronger Than Death," with Nazimova.



Should a Husband Forgive?

A Problem of the Ages reduced to terms of modern life.

THE 1920 MOTION PICTURE

A Orpheum "Perfect Presentation" with Orpheum Orchestration

ADMISSION SPECIAL 22¢ 25¢

ORPHEUM

TOMORROW — MONDAY — TUESDAY — WEDNESDAY

TONIGHT — GLADYS BROCKWELL

Getting the idea in to advertising that something rather spicy is to be expected is what the Orpheum of Rockford, Ill., evidently had in mind when this display a four columns wide and a full page in depth was framed. It succeeds admirably in this respect.

Strand—

Overture—None.

Theme—None.

Current Events—None.

Comedy—"The Sultan D'Jazz," a Cuckoo.

Feature—"Pinto."

Next Week—"Toby's Bow," featuring Tom Moore.

ST. PAUL

New Garrick Theatre—

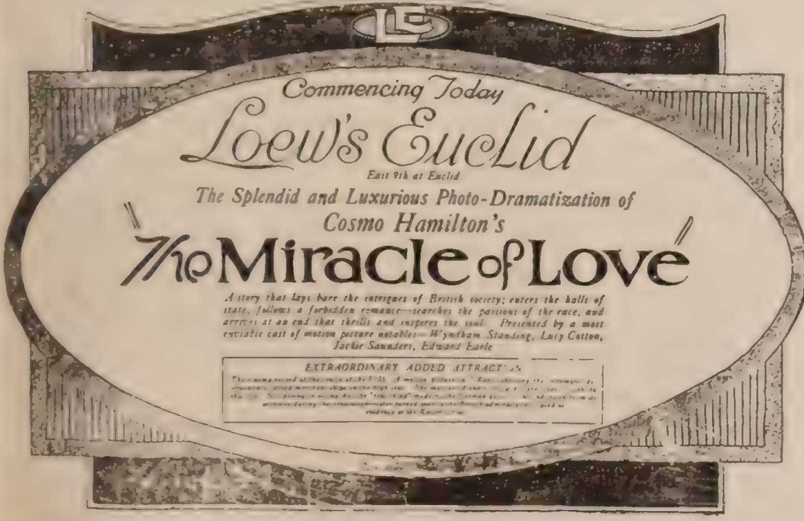
Current Events—New Garrick Digest.

Vocal—Madame Helena and Signor Russo in Repertoire.

Scenic—Gowns Venus Would Envy—Prizma.

Note—Overture and Scenic Prelude in "Spirit of the Dance" given during screening.

Feature—"The Beloved Cheater—Lew Cody.



Commencing Today

Loew's Euclid

East 9th at Euclid

The Splendid and Luxurious Photo-Dramatization of Cosmo Hamilton's

The Miracle of Love

A story that lays bare the intrigues of British society; enters the halls of state, follows a forbidden romance—searches the passions of the race, and arrives at an end that thrills and inspires the soul. Presented by a most enviable cast of motion picture notables—Wyndham Standing, Lucy Cotton, Jackie Saunders, Edward Earle

EXTRAORDINARY ADDED ATTRACTION

Half pages, the size of this display in the original is getting to be the usual thing in Cleveland. Watch these pages for some good work by Loew's Euclid.

KANSAS CITY

Newman—

Overture—"Pique Dame."

Current Events—Newman News and Views.

Scenic—"Nature—Hot and Cold"—Bruce.

Educational—Topics of the Day—Literary Digest.

Cartoon Comedy—"Jerry on the Job"—Bray.

Vocal—"Sometime"—Ruth Chase, soprano.

Prologue to Polyanna—Original sketch, "The Glad Game," played by four children.

Feature—"Polyanna"—Pickford.

Next Week—"Double Speed"—Reid.

Liberty—

Overture—"Apple Blossoms."

Current Events—Pathe No. 4.

Scenic—"The Apache Trail"—Prizma.

Feature—"In Old Kentucky"—Anita Stewart.

Next Week—"In Old Kentucky."

Doric—

Current Events—Kinograms No. 84.

Feature—"A Regular Girl"—Janis.

Royal—

Comedy—"The Garage"—Arbuckle.

Feature—"The Willow Tree"—Viola Dana.

Regent—

Comedy—"Salome vs. Shenandoah"—Turpin.

Feature—"The Woman in the Suitcase"—Enid Bennett.

PHILADELPHIA

Stanley Theatre—

Overture—Perry Gynt Suite.

Feature—"The Thunderbolt"—Katherine MacDonald.

Comedy—"Shaking the Shimmy"—Fox.

Scenic—"The Last of the Seminoles."

Current Events—Fox News, Pathe News No. 5, Gaumont Graphic.

Arcadia Theatre—

Feature—Charles Ray in "Red Hot Dollars."

Current Events—Pathe News No. 5.

Scenic—Burton Holmes No. 202.

Victoria Theatre—

Overture—"Canzonetta"—Nicode.

Feature—Mae Allison in "Fair and Warmer."

Comedy—"The Roaming Bathtub"—Fox.

Scenic—"The City of Bridges."

Current Events—Pathe News No. 5.

Regent Theatre—

Feature—"The 13th Commandment"—Ethel Clayton.

Comedy—"Call a Cop"—Christie.

Current Events—Ford Weekly.

Palace Theatre—

Overture—"Minuet"—Paderewski.

Feature—"Eyes of Youth"—Clara Kimball Young.

Current Events—Pathe News No. 5.

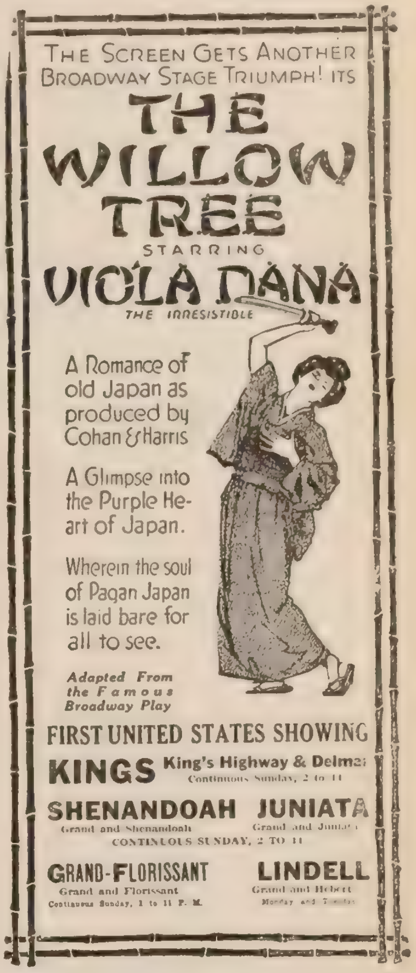
Fairmount Theatre—

Overture—"Zampa."

Current Events—Pre-release Fox News, first run Prizma and Literary Digest Topic's of the Day.

Comedy—"Back to Nature Girls"—Fox Sunshine Comedy.

Feature—"The Virtuous Vamp"—Constance Talmadge. First National.



THE SCREEN GETS ANOTHER BROADWAY STAGE TRIUMPH! ITS

THE WILLOW TREE

STARRING

VIOLA DANA

THE IRRESISTIBLE

A Romance of old Japan as produced by Cohan & Harris

A Glimpse into the Purple Heart of Japan.

Wherein the soul of Pagan Japan is laid bare for all to see.

Adapted From the Famous Broadway Play

FIRST UNITED STATES SHOWING

KINGS King's Highway & Delmar
Continuous Sunday, 2 to 11

SHENANDOAH
Grand and Shenandoah

JUNIATA
Grand and Juniata

CONTINUOUS SUNDAY, 2 TO 11

GRAND-FLORISSANT
Grand and Florissant
Continuous Sunday, 1 to 11 P. M.

LINDELL
Grand and Hebert
Monday and Tuesday

Louis K. Sidney is playing "The Willow Tree" this week. His newspaper displays were single column by five inches and followed out the very definite policy of billing the picture as typically Japanese.

ST. LOUIS

Liberty Theatre—

Overture.

Current Events—Fox News.

Cartoon—Mutt and Jeff.

Feature—"Heart Strings"—Wm. Farnum. "The Shark"—Geo. Walsh.

Comedy—"Hungry Lions and Tender Hearts"—Sunshine.

King's Theatre—

Overture—"The Mikado."

Current Events—Pathe News.

Cartoon—Mutt and Jeff—"Shimmy Shakers."

Soloist—Vocal—"I'm Lonesome for You."

Feature—"The Willow Tree"—Viola Dana.

Comedy—"Hungry Lions and Tender Hearts"—Sunshine.

Grand Central Theatre—

Overture.

Current Events—Kinograms.

Scenic—Chester Outing.

Feature—"The Greatest Question"—D. W. Griffith.

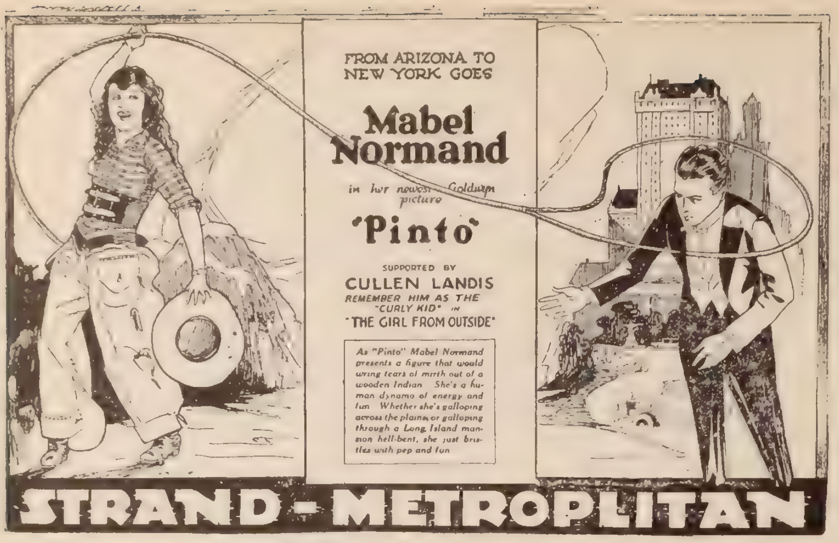
Comedy—"Romeo's Dad"—Uiversal.

West End Lyric Theatre—

Overture.

Current Events—Lyric Review.

Feature—"What's Your Husband Doing"?—Paramount.


FROM ARIZONA TO NEW YORK GOES
Mabel Normand
in her newest Goldwyn picture
'Pinto'
SUPPORTED BY
CULLEN LANDIS
REMEMBER HIM AS THE "CURLY KID" IN
"THE GIRL FROM OUTSIDE"
As "Pinto" Mabel Normand presents a figure that would wring tears of mirth out of a wooden Indian. She's a human dynamo of energy and fun. Whether she's galloping across the plains or galloping through a Long Island mansion hell-bent, she just bristles with pep and fun
STRAND - METROPLITAN

Here is another half page from Cleveland on "Pinto," the work of the Strand and Metropolitan theatres. This is the first display we have seen for this latest Normand release.

DETROIT

Adams—

Overture—"Robespierre."

Current Events—Detroit Free Press Weekly.

Vocal—Emmons and Colvin.

Feature—"Even as Eve"—Grace Darling.

Madison—

Current Events—Pathe News Weekly.

Prologue—Paddock scene with special settings, colored singers and dancers giving atmosphere of race track.

Feature—"In Old Kentucky"—Anita Stewart. Feature is stopped during the race scene and several horses are introduced in treadmill effect race scene, the spectacle being well handled and adding much to the feature.

Washington—

Overture—"First Hungarian Rhapsody."

Current Events—Fox News.

Vocal—"My Baby's Arms"—Estelle Cressy, soprano.

Comedy—"Hungry Lions and Tender Hearts"—Sunshine. "Shaking the Shimmy"—Mutt and Jeff.

Feature—"Heart Strings"—William Farnum.

Broadway Strand—

Current Events—Universal News Weekly.

Travel—"Japan"—Prizma.

Vocal—"Starlight Love"—Carol S. Turner and Augusta Burger.

Feature—"Everywoman." Second week.

Prelude and Epilogue introduced by Charles W. Guske, in costume of "Nobody."

WASHINGTON

Metropolitan—

Overture—"Calif of Bagdad."

Current Events—Universal News—Topics of the Day.

Comedy—"His Royal Slyness"—Pathe.

Feature—"She Loves and Lies"—Norma Talmadge.

Next Week's Feature—"The Broken Melody"—Eugene O'Brien.

Palace—

Overture—Opera Hits.

Current Events—Pathe News Nos. 5 and 6; Topics of the Day.

Cartoon—Mutt and Jeff.

Comedy—"The Garage"—Arbuckle.

Feature—"The Beloved Cheater"—Lew Cody.

Next Week's Feature—"The Thirteenth Commandment."

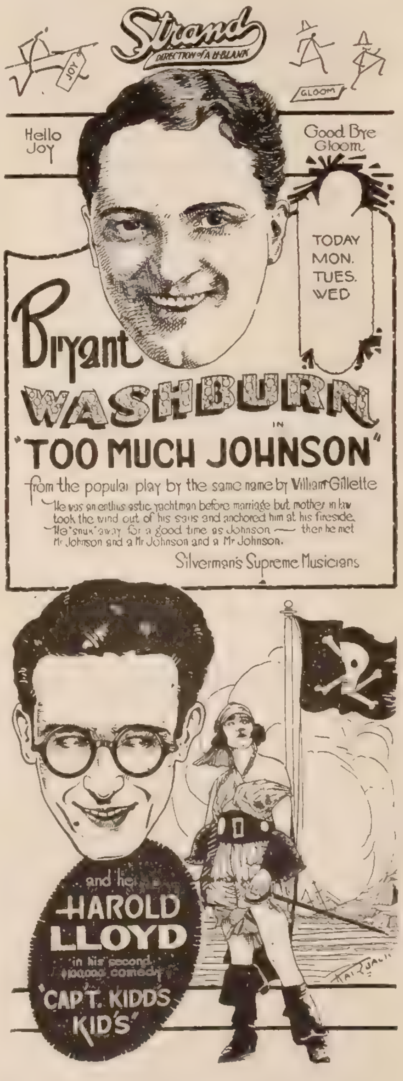
Rialto—

Overture—"Orpheus."

Current Events—Pathe News Nos. 5 and 6; Topics of the Day; Rialto Local News.

Feature—"Two Weeks"—Constance Talmadge.

Cartoon—Bray.


Strand
DIRECTION of A H BLANK
JOY
GLOOM
Hello Joy
Good Bye Gloom
TODAY MON. TUES. WED
Bryant WASHBURN IN
"TOO MUCH JOHNSON"
from the popular play by the same name by William Gillette
He was an enthusiastic yachtman before marriage but mother in law took the wind out of his sails and anchored him at his fireside. He "snuk" away for a good time as Johnson — then he met Mr Johnson and a Mr Johnson and a Mr Johnson.
Silverman's Supreme Musicians
and his
HAROLD LLOYD
in his second $100,000 comedy
"CAP'T. KIDDS KID'S"

The Strand of Omaha is sponsor for this display for "Too Much Johnson" and "Captain Kidd's Kids" dividing the billing in a three columns by 18 inch space.

BALTIMORE

New Theatre—

Current Events—Pathe No. 5, Special Pathe Government Anti-Red Film, Fox Weekly, "Rulers of Germany and Germany Today."

Comedy—"All for the Dough Bag" (Sunshine).

Vocal—Miss M. Tiltan, "Soul of a Rose."

Feature—"The Thunderbolt," Katherine MacDonald.

Parkway Theatre—

Current Events—Pathe No. 5, Special Pathe - Government Anti - Red Films, Fox Weekly, "Germany and German Rulers Today."

Comedy—"A Sure Cure," Bill Parsons.

Feature—"Wanted, A Husband," Billie Burke.

Wizard Theatre—

Current Events—Fox Weekly, Topics of the Day.

Special—"Gowns Venus Would Envy," Prizma Natural Colors.

Feature—"Lord and Lady Algy"—Tom Moore.

SAN FRANCISCO

California Theatre—

Overture—"Il Guarany."

Current Events—Pathe-Fox.

Scenic—"Hetic Hetchy Water Supply.

Comedy—"The Garage."

Instrumental — Rizal-Arabian Philippine Orchestra.

Literary Digest.

Feature—"Greater Than Fame."

Next Week—"The Woman in the Suitcase."

Imperial Theatre—

Overture—Selections from "Carmen" —Atmospheric Prologue.

Current Events—Pathe, Fox.

Feature—"Soldiers of Fortune."

Next Week—"Soldiers of Fortune."

Tivoli Theatre—

Overture—Tivoli Selections.

Feature—"The Fear Market," given with atmospheric prologue.

Feature—"Twilight Baby."

Vocal—Tivoli Quartet.

Next Week—"When the Clouds Roll By."

SEATTLE

Clemmer Theatre—

Overture—"Down South" and "Happy Days."

Scenic—"Forbidden River."

Educatoinal—"Topics of the Day"—Gaumont.

Current Events—Fox Weekly.

Feature—"Toby's Bow"—Tom Moore.

Comedy—"Their Day of Rest"—Mr. and Mrs. Carter DeHaven.

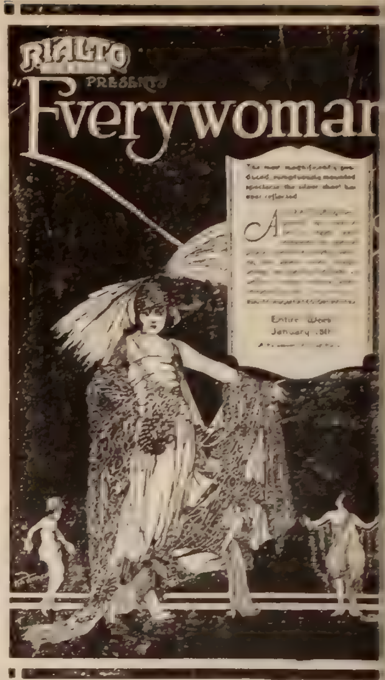
Next Week—"The Beloved Cheater" —Lew Cody.

Liberty Theatre—

Overture—"Streets of Cairo," "Anitras Dance," "Hand in Hand," "Il Trovatore."

Current Events—Liberty Educational Weekly—Liberty Pictorial Review.

Feature—"Behind the Door"—Thomas H. Ince—Hobart Bosworth.


RIALTO PRESENTS
"Everywomar
Entire Week
January

This was a full page, a display by Rialto of Omaha for "Everywoma The picture is playing a full week Omaha which is something a bit unus

Comedy—"Bud and Fufi."

Mission Theatre—

Feature—"Miracle Man."

Hammon's New Plar

(*Continued from page 1232*)

Our policy in selling will be one concentration.

"Monopoly?" Mr. Hammons plied to a question. "Well, if c nering the best short length subje in the market; bending every ene to make our company recognized THE leading one in that field, a yet dispensing our product at f prices, constitute a monopolistic tr of endeavor the word is justified.

Mr. Hammons would not definit comment on rumors to the effect t Educational had a big surprise p whereby it would net even more tl "first run prestige" for its prod London is said to be the stage s ting for this venture, which can o be hinted at. It may be said howe that at least a million may be bet the proposition which will assure short length Educational subject ceiving as lavish presentation in magnificent "pre-release run" fa ion, as any big features get her with runs the length of which be perhaps, from two weeks to month.

Definite announcement of sev deals having to do with Educatic expansion in this country, are pected shortly.

Chief among the new ventures be the purchase of the moving ture rights for the works of a c brated English author, which are be filmed abroad, for internatic distribution.

The purchase of exhibition rig in the United Kingdom for sev of America's biggest screen att tions, and other negotiations in theatrical field, are phases of British "Educational" program the next few months.

The new "Rotary" Portable P jector has been firmly establishec England, said Mr. Hammons half-a-dozen demonstrating mach are being used in creating agencie

Live News from the Producers

F. P.-Lasky Foreign Report Given by Film

An interesting insight into foreign film conditons is presented in a special film prepared by Emil E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation. This film, which depicted offices and distributing agencies of the Famous Players-Lasky Corporation in foreign lands, served as the annual report made by Mr. Shauer to the stockholders and directors of the company. It is said to be the first time that an officer's report had been made in this form.

Outstanding features of the report for the year were the signing of a contract with the Danish-American Film Company, Ltd., for the distribution of Paramount Artcraft productions in Germany, Poland, Austria, Hungary, Rumania, Jugo-Slavia, Bulgaria and Czecho-Slovakia, and the founding of the Famous Players-Lasky British Producers, Ltd., for the production of Paramount Artcraft pictures in Great Britain and Europe.

More than 50,000,000 feet of film were shipped abroad by the foreign department without the loss of a single foot of film, a remarkable record considering the operations of the German submarines throughout the War.

E. Saunders to Inspect Mid-West Exchanges

For the purpose of intensifying the sales drive on the second and third rounds of Metro's "fewer and better" pictures, E. M. Saunders, general sales manager of Metro Pictures Corporation, will start in a few days on a swing around the circle of the company's Middle West exchanges. Mr. Saunders expects to be away for two or three weeks.

Metro further announces that B. F. Rosenberg has gone from the Salt Lake City exchange to assume the management of the Denver office. Management of the Salt Lake branch has been entrusted to G. L. Gloward.

Fifth Realart Picture Shows on Broadway

"The Fear Market," Alice Brady's first production for Realart, will be the feature at the Rivoli this week.

As the fifth release of the young producing company, this film will also be the fifth Realart production to show on the White Way, every one of the concern's pictures having received Broadway recognition—some of them more than once.

This is the first screen work of Miss Brady in several months and the response to her initial Realart production is expected to be unusual, due to the combination of her stage and screen popularity.

Burr Forms Master Films, Inc.

Rights to "Torchy" Series by Sewell Ford Acquired for Screen Production

THE formation of a new producing company entitled Master Films, Inc., is announced by Charles C. Burr, its President and General Manager. This new unit has secured picture rights to many short stories of popular magazine fiction which have appeared in various well-known weekly and monthly publications.

When seen, Mr. Burr said: "We have purchased the rights to all of the well known Torchy stories. Torchy, as you know, is the fiery headed general grouch dispeller, the official little ray of sunshine created by Sewell Ford.

"These stories have been running for a number of years in the Sunday magazines and Sunday editions of the leading American Newspapers.

"As fast as each series has been completed, they have been put into book form. The first of these was "Torchy" followed in rapid succession by "Trying Out Torchy", "On With Torchy", "Torchy, Private Sec.", "Wilt Thou Torchy"?, "The House of Torchy", and the newest one which has just been reviewed in the New York Times, January 18th, is entitled "Torchy and Vee".

"We have been more than fortunate in securing Johnny Hines, the irrepressible, who fits into the character of Torchy as if it were built for him. Mr. Hines has just been starring at the Cort Theatre in the Musical Comedy, "Just a Minute", through the courtesy of Master Films, Inc.

"These pictures are going to have settings, direction and cast worthy of the highest class features on the market today. Neither effort nor money will be spared to reproduce on the screen. the visualization of Sewell Ford's most lovable character".

The office of Master Films, Inc., is 1214 Aeolian Building, Charles C. Burr is President and General Manager and E. J. Clode, Vice-President.

"The Christian" Goldwyn's

Picture Rights to Famous Hall Caine Story Acquired; Big Plans Under Way

GOLDWYN Pictures Corporation has purchased the picture rights to Hall Caine's "The Christian." Goldwyn plans to make the film version of Hall Caine's powerful drama one of the greatest photoplays ever screened, it is said. No story written in this generation possesses to a fuller degree all of the essentials for heart-stirring action, and every resource of Goldwyn's vast organization will be at the disposal of the director and players selected for the interpretation, announce Goldwyn officials.

T. Hayes Hunter, responsible for "The Cup of Fury," Goldwyn release

The records of publishers and librarians, in England as in this country, show that "The Christian," for more than twenty years, has been one of the most widely read books in the English language. Shortly after the story had become established as a literary sensation, it was made into a play which scored a phenomenal success in London and New York. Presented by the Lieblers at the Knickerbocker theatre, October 10, 1898, it was heralded as being among the most important dramas of many seasons, and the public flocked tc the theatre during one of the longest runs in the annals of Broadway.

In bringing this drama again to the screen, Goldwyn is carrying out a policy of producing the classics of the stage, as well as the current writings of authors whose names signify high accomplishment in modern literature. "Madame X," "Milestones" and "The Christian," to mention only three of the many recent purchases by this company, are a fair indication of the importance of the plays Goldwyn is planning to produce.

"The Sagebrusher" Gets Premiere in Chicago

The W. W. Hodkinson Corporation announces that the premiere of "The Sagebrusher" will be held in the Rose Theatre, Chicago. This house belongs to the Harry Moir chain under the management of W. C. Dineen.

Arrow Head on Coast Makes Many Plans

Doctor W. E. Shallenberger, head of the Arrow Film Corporation, who has been in Los Angeles during the past week following a trip to various exchange centers of the country, has been extremely busy in making arrangements for future productions for the open market.

Doctor Shallenberger has made several contracts which will provide several series of pictures for the open market including features as well as one and two-reel comedies and short melodramas.

"Conditions for open market were never better," Doctor Shallenberger told the News representative, "and I anticipate the independent exchangmen will, during the year 1920, have exceptionally good business, and one that will eclipse any previous years. In Los Angeles I find producing conditions for the open market decidedly pleasing, and upon my return east I will be in a position to make promises to the independent exchange man that I know will prove gratifying."

Hugh Ford to Make a Special in West

Hugh Ford, who has been working day and night to finish cutting his last Elsie Ferguson picture, "Lady Rose's Daughter," has gone West to make a special production at the Lasky studio.

There will be no star in this production but one of the most important casts ever assembled for a special picture.

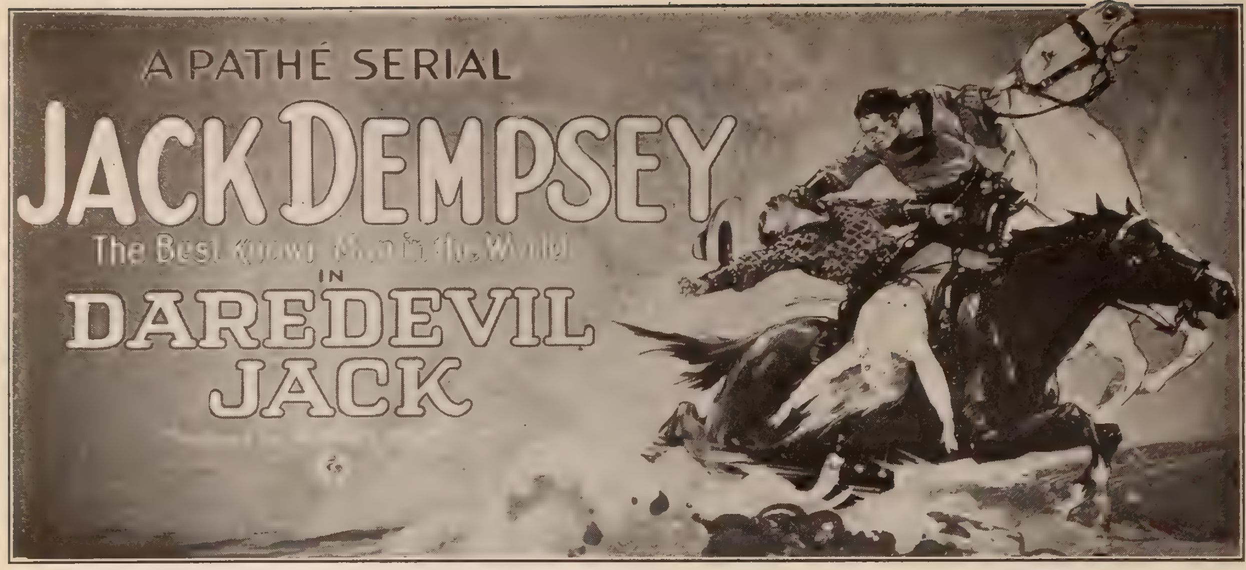
The name under which this picture will be released has not yet been definitely selected, and it is thought wise even to withhold the nature of the story for the present.

The Capitol Puts Pathe News on Its Program

The Capitol has booked Pathe News for its topical subject. The choice is accepted by the Pathe officials as a tribute to the manner in which the Pathe News has been steadily expanded to embrace the latest developments in all parts of the world. Because of the fact that the audiences at the capitol are drawn from every country and from every State in the Union, the interest in pictures taken in locations all over the globe is very great.

W. S. Darling Now on Christie Film Staff

W. Scott Darling is now scenario editor for the Christie Film Company, having been advanced to that post by Al Christie on the recent acquisition of four new scenario writers by that firm.



The 24 sheet prepared by Pathe for the extensive advertising campaign in behalf of "Daredevil Jack," starring Jack Dempsey

"Huckleberry Finn" Has Two Big Openings

The hold which "Huckleberry Finn" has upon the American people was amply demonstrated last week says Famous Players-Lasky, when William D. Taylor's Paramount Artcraft production of the Mark Twain story was shown simultaneously at the Sherman Theatre, Chillicothe, Ohio, and the Loring Theatre, Riverside, California, for the first time in the United States.

H. P. Wolfberg, Famous Players-Lasky's branch manager at Cincinnati, wired the home office as follows:

"'Huckleberry Finn' completed three-day engagement at Chillicothe with complete success. Receipts went over those for 'The Miracle Man' for four days. All records smashed."

The following telegram came from Al Price, Famous Players-Lasky exploitation representative in Los Angeles:

"'Huckleberry Finn' absolutely breaks all box-office records at Loring Theatre, Riverside, on first day of showing."

Aviatrix Made Fox News Camera Correspondent

Marguerita La Barnette, a pretty flyer of San Antonio, Texas, is the latest addition to the staff of "camera correspondents" maintained by Fox. Miss La Barnette's first flight for Fox News was to obtain views of ex-Lieutenant Harry McLaughlin, a daring aviator who did all sorts of hair-raising stunts on the wings of his machine.

Cast for "Dad's Girl"

Republic Distributing Corporation this week announced the complete cast of "Dad's Girl," which was named last week as the first of a series to be distributed through Republic by Waldorf Photoplays, Ltd.

This David G. Fischer production is to feature Jackie Saunders, and in her support will be Jack Drumier, Kempton Greene, Charles Martin, Jack Raymond, Arthur Behrens and George M. Carleton.

Cast for "The Mad Talon"

Pathe Announces Members of Support for Juanita Hansen in Coming Serial

THE cast of principals announced this week by casting director William P. Burt of George B. Seitz, Inc., to support Juanita Hansen in her forthcoming Pathe serial, "The Mad Talon", contains, Pathe states, some of the most prominent actors on the screen. Under Mr. Seitz' personal supervision, this serial is being produced at his studio in New York.

The leading heavy role has been assigned to Warner Oland. He played the heavy in "The Fatal Ring" and "The Lightning Raider" with Pearl White, and in "Patria" with Irene Castle. He has appeared in a number of features opposite Elsie Ferguson and has just completed work in the Louis J. Gasnier Pathe serial, "The Third Eye", in which he is co-starred with Eileen Percy.

The mystery character is to be played by Major Wallace McCutcheon who made such a hit in the role of "Frederic Vaux" in Pearl White's latest Pathe serial "The Black Secret". Major McCutcheon has had a long career on both stage and screen.

William N. Bailey has been cast in the leading male role. His work is well known, and he has appeared in a number of Essanay, Mutual, World, Universal, Metro, Wharton, Fox and Blackton pictures.

Real work on "The Mad Talon", which was written by Mr. Seitz, will begin this week. The principals, with the exception of Mr. Oland have all reported and the script outlined to them. Miss Hansen will begin on Monday, January 19.

Mr. Seitz will attempt the unusual task of finishing work on "Pirate Gold", the second Pathe serial of which he is star and director, and at the same time begin the direction of Miss Hansen in "The Mad Talon".

Clemenceau Sees Film Work

Print of "The Strongest" Titled in French, Rushed Over Ocean by Fox

TITLED in French, ready to be shown to the man who conceived it, a special print of "The Strongest" is speeding across the Atlantic on the French liner La France. It will be shown to Georges Clemenceau and a party of his closest friends at the spacious projection room of Fox Film Corporation, 24 Boulevard des Italiens, Paris.

After the "Tiger of France" has approved it, the one and only photodrama by the late Premier—the man with the international mind—will be shown to the French Senators and deputies at a special showing, and it is likely that the newly elected president of the French republic, Paul Deschaniel, also will view it at this showing.

Georges Clemenceau did more than write "The Strongest." There is a cast of international players interpreting on the screen the powerful and virile characters that carry the message of the great story into the farthermost corners of the world through the distribution agencies of Fox Film Corporation.

Renee Adoree, to Paris, "Renee the Adorex", is the heroine of the Clemenceau romance and Carlo Liteu has a leading male part.

Florence Malone, Hal Horne, James Marcus and C. A. de Lima give excellent interpretations of the characters assigned to them. Ben Bail has photographed the picture with great skill, and the lighting effects are excellent.

R. A. Walsh is said to have never done better work than on the film version of Clemenceau's only novel. Taken as a whole, the production, says Fox, should be one of the greatest screen stories ever told. It has in it a universal appeal that will carry a message to the people of every land—a message which in its moral lesson is clear and convincing.

Frisco Men Want to Buy Into Sennett Comedy

It is no news to followers, intimate or distant, of the motion picture industry, to be told that capital is interesting itself more and more in the chances for profitable investment held out by the popularity of motion pictures; but it is interesting to note particular expressions of that expanding interest. Abe Friedman, a member of the Friedman Furniture Company, the largest in San Francisco, has been in Los Angeles for more than a week representing a coterie of San Francisco business men, converts to the motion picture industry as a medium of legitimate investment. Mr. Friedman has offered E. M. Asher, personal representative of Mack Sennett, $250,000 for a one-half interest in Mr. Sennett's "Down on the Farm," a five-reel super-production which has just been completed at the Sennett Studio. Mr. Sennett has the offer under advisement.

Zeidman Enthuses Over New Offering

Bennie Zeidman, vice president of the Chaplin-Mayer Pictures Co., telegraphing the home office from Los Angeles, after viewing the completed Mildred Harris Chaplin picture, "Polly of the Storm Country," said: "I am not given to raving, but am absolutely convinced that this Mayer-made First National attraction is one of the most telling blows the screen has ever dealt at social caste. It is a picture so jammed full of heart interest that it cannot fail to impress."

"Polly of the Storm Country" will be the first Mildred Harris Chaplin release as a First National attraction under the banner of Louis B. Mayer. Originally it was planned to release "The Inferior Sex" as number one, but an accident damaged the negative to such an extent that it was found impossible to retake the scenes in time to meet the release date.

Author Will Assist in Cutting and Editing

Mary Roberts Rinehart has jumped from Pittsburg to Los Angeles to be present at the editing and cutting of her first picture for Eminent Authors made from her latest popular book, "Dangerous Days." The Goldwyn studio people are very much elated over the production Reginald Barker has made for "Dangerous Days" and say that he has surpassed his previous efforts.

Parisian Fashion Frolic Plays Moss Circuit

The Parisian Fashion Frolic which will end a ten week engagement at the Broadway theatre on Saturday night, will play the Hamilton theatre for the entire week of January 19th, according to an announcement from the Moss offices.

Following the Hamilton, the Frolic will open at the Regent theatre for one week and will then go to the Jefferson theatre.

Rachel Crothers' famous stage play "Old Lady 31" is to be made into a picture by Screen Classics, Inc., for Metro release. Emma Dunn, famous for her "mother" roles will have the leading part

"Old Lady 31," a Theme of Contrasted Love

The theme of "Old Lady 31" is, as one critic remarked, that "grandmothers and grandfathers are just the same as other people, only older." The introduction of the juvenile lovers in the persons of Antrim Short and Winifred Westover is in gentle contrast to the romance of the old couple, played on the screen—as on the stage—by Emma Dunn and Harry Harmon.

Children Series to Be Made for Prizma Company

Director Frederick Thompson has come to Hollywood to make a series of pictures, featuring children for the Prizma Company. These subjects will feature Little Madge Evans, recently played in subjects of the World Film Corporation. Prizma films were taken, under the direction of Mr. Thompson, of the Tournament of Roses parade at Pasadena, California, on New Year's Day.

Vitagraph Secures New James Curwood Story

Vitagraph has secured the motion-picture rights to "The Courage of Marge O'Doone," James Oliver Curwood's story of the Canadian Northwest. It will be made as a special production at the West Coast studio with a special cast, according to Vitagraph. David Smith, who directed Bessie Love's Vitagraph features, will be the director. This will be the tenth of the Curwood novels to be produced by Vitagraph in motion-picture form.

Christie Publicist to Tour Film Centers

Pat Dowling, director of advertising and publicity for Christie pictures, will shortly leave Los Angeles for a tour of the important exchange centers between the West Coast and New York, including stops at Denver, Chicago, Detroit, Cleveland, Philadelphia, Boston and other large cities, for the purpose of seeing how Christie Comedies are presented in the leading theatres of the country.

Hiller To Start Great Campaign

To Put Over "Who's Your Servant?" With Big Push

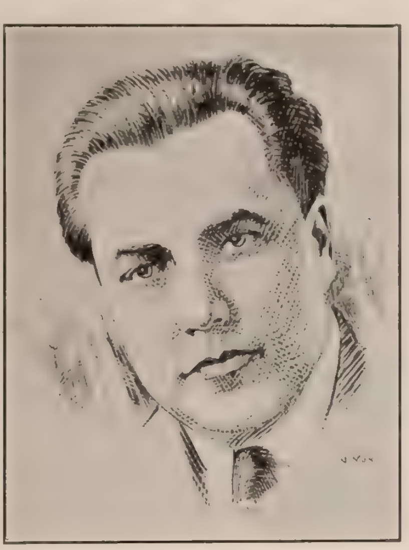
WIDE exploitation, advertising and publicity will be used to boost "Who's Your Servant?" the photodrama written by Julian Johnson.

L. L. Hiller who controls the world rights to the first independent picture of the new year declares that a staff of experts will revolutionize the methods used to exploit a picture and that when the production is ready for the public, one of the biggest national advertising campaigns will result in having "Who's our Servant?" the by word in every home in the United States.

Men have been at work for the past three weeks preparing a sixteen page campaign book. This book will be in four colors and will contain more than one hundred hints as to how to put "Who's Your Servant?" over in big time style. Each and every help for the exhibitor has been compiled after careful thought as to the practicability of carrying the plan to a successful ending. Showmanship is the by-word of this book.

So that the exhibitor cannot go wrong in exploiting this photodrama, this campaign book is illustrated by some of the best known artists in the country. Special attention has been given to outdoor advertising, lobby displays and co-operative plan sheet.

Advertising suitable for a full page display to a teaser campaign reaching into the homes is to be found in this illustrated booklet. A mailing campaign noted for its uniqueness is one of the many sidelights of this great campaign aid.



Julian Johnson

In addition to the sixteen page exploitation book, there will be issued another publicity help consisting of sixteen pages of up-to-the-minute news of the picture, many cuts adapted for one, two or three columns of regulation newspaper screen are reproduced. This is said to be the most comprehensive press book ever issued with a picture. So that the data is ready for the printer, Mr. Hiller has arranged to have the sheets printed on but one side.

"When I consummated the deal for the world rights to this picture, I was asked to release it at once," said Mr. Hiller, "Realizing the worth of the production, I decided to hold it until the greatest advertising exploitation and publicity campaign ever launched would be a reality. The picture is now ready but it will be several weeks at least before the print will be given to the public for I want the campaign to be in keeping with the production.

"In addition to the publicity, exploitation and advertising booklets, there will be more than twenty-five accessories ready for the exhibitor. Before I planned this campaign, I saw to it that I employed showmen who know how to exploit to arrange ideas for this picture. The books are practical and I predict will revolutionize this form of salesmanship to the fan."

The settings of the picture afforded ample material for the posters. One twenty-four sheet, a six-sheet and two styles of three and one sheets will be distributed. For the lobby showing two sets of 22x28 and the 11x24 will be about the most beautiful money and time can reproduce.

In addition to the above helps, there are two four-column, two three-column, two two-column and three one-column advertising cuts and mats and six scene cuts divided between the one and two-column size.

Pathe Head Pleased by Outlook

Paul Brunet Back from Coast Enthusiastic Over Prospects

MR. PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., is back from a brief visit to the Pacific Coast, enthusiastic over the gratifying success of his mission and especially pleased over the work in preparation and that planned for the immediate future of the ten producing units included in the Pathe releases. Mr. Brunet, accompanied by Mrs. Brunet, left New York on December 27th, and journeyed direct to the coast.

Mr. Brunet completed the establishment of permanent Pathe headquarters on the coast, which will begin operation on February 1st, and be located in the Wright-Calendar Building. Mr. Gilson Willets, formerly manager of the Pathe scenario department, is now the permanent Pacific coast production representative and the publicity will be handled by Mrs. Phyllis Daniels, who has an established reputation in her line of work. Production will be handled from there, and all producing heads will have daily conferences over the work in progress. Mr. Brunet finds that this arrangement will greatly facilitate the movement of the story to the screen and accomplish a most valuable saving in time.

One of the principal projects that engaged the attention of Mr. Brunet was the Associated Exhibitors, Inc.; but beyond stating that all of his objects in this particular had been accomplished, the Pathe chief added that the full details would be announced later.

"The plan of operation of the Associated Exhibitors," commented Mr. Brunet, "has features that are not included in any of the similar combinations and has been warmly endorced from the Atlantic to the Pacific.

"The production units really leave nothing to be desired—ten in all, including Edgar Lewis, producing a class of pictures that have made him famous; the Blanche Sweet Specials, produced by Jesse D. Hampton, the two-reel $100,000 Lloyd comedies produced by Hal E. Roach; Ruth Roland Serials; H. B. Warner Specials, produced by Jesse D. Hampton; the Jack Dempsey serial produced by Robert Brunton; the Frank Keenan Specials; Louis J. Gasnier Serials; the specials produced by Edwin Carewe and the one-reel Rolin comedies from Hal E. Roach.

"Work is progressing smoothly, and the high class of story, careful casting and expert direction are responsible for some wonderfully effective work. Edgar Lewis was in the final stages of George Barr McCutcheon's popular story on 'Sherry.' It will be a fit companion to his first big Pathe picture 'Other Men's Shoes.'

"At the Jesse D. Hampton Productions, with Blanche Sweet as the star, they were just putting the finishing touches on 'The Deadlier Sex,' by Bayard Veiller, whose 'Thirteenth Chair,' released by Pathe, is still active in making a new record.

"Hal. E. Roach declares that the warm reception accorded the Harold Lloyd two-reel comedies all over the country justifies his judgment in making the liberal expenditure in the setting and dressing of these features.

"So it is that in the production of these Lloyd features and in the one-reel Rolin comedies featuring 'Snub' Pollard, Mr. Roach has outgrown his old studio. Within two weeks he will move into a roomy modern studio, well equipped with all of the up-to-date improvements, which has been erected at a cost of $100,000 at Culver City."

Wyoming Mountain Hunt in New Prizma

"Elklands" is the title of the latest Priza Natural Color picture which is being released through the Republic Distributing Corporation.

This picture was taken in the Wyoming mountains in the valley of the Shoshone River and combines the beauties of scenic grandeur with the thrill of the hunt.

Reward Offered For a Stolen Camera

Writing from Portland, Ore., C. H. Wales, cameraman of the Beaver Film Company offers a hundred dollar reward for the return of a Bell and Howell camera, which he states was stolen from him at the Hotel Washington, Seattle. The camera's factory number was 40.

Here is a pair not to draw to but which will draw for you. Mary Pickford as she appears in "Pollyanna," and Doug. Fairbanks in his comedy hit, "When the Clouds Roll By" Both are late United Artists releases

Service to Handle All Details of Publicity

Everybody has been wondering what Julian M. Solomon was going to do after he left the Famous Players-Lasky. The secret is out. If an independent producer needs an exploitation campaign, Solomon's Service will take on the proposition and furnish everything complete except the film. Posters, fotos, cuts, slides, press books, novelties, stunts, everything that goes to make up a sure fire box office campaign will be furnished. The producer will have no worry regarding the publicity and accessory details, all he has to do is to sell his film, and Mr. Solomon's organization will do the rest.

At the present time, the Master Films, Inc., of which C. C. Burr is President, 1214 Aeolian Building is one of Mr. Solomon's clients. Negotiations are pending now with several other producing organizations, which are expected to be on the list.

Corinne Griffith's Next Called "The Memento"

With two features completed and awaiting release Corinne Griffith is making haste slowly on her next Vitagraph picture, a five-reel screen version of "The Memento," one of the O. Henry stories. The play deals with the life of a young vaudeville performer who is shown both on the stage and in rural surroundings. Edward Griffith will direct Miss Griffith.

Exploitation Department Established

With a desire to aid exhibitors to increase the patronage of their theatres, the First National Exchange, Inc., franchise holders for the State of New York or the First National Exhibitors' Circuit, has established an exploitation department. The new division was created last week with G. Horace Mortimer in charge.

Wally Van Announces Plans

Much Work to Be Done on the Leonard Serial; Program for Future Announced

FOLLOWING the recent announcement by Hallmark that Wally Van would supervise Frank G. Hall's next serial in which Benny Leonard, lightweight champion of the world, will have the star role, it is now announced that actual production started this week at the 38th Street Studio.

In discussing the forthcoming serial, Mr. Van said:

"The supervision of the Benny Leonard production means more than the usual routine of selecting the cast of players and directing them and looking after the production in general."

"The plans, as previously outlined, call for Leonard to appear in at least fifteen different cities between New York and San Francisco, each city visited to be the scene of one or more episodes in the serial."

"Arrangements will also have to be made with the Governors of the States and the Mayors of the Cities visited for some special features that will be injected into the serial."

"There are some very unique ideas to be incorporated in this production which I am not at liberty to discuss at this time."

"After completing the Benny Leonard production," Mr. Van announces, "I have plans under way to make six big comedy dramas on the Coast. The stories for three of these have already been bought and negotiations for three more are now pending. These pictures will be personally supervised by me and will really be big specials in the strictest sense of the word. They will all be in the $100,000 class."

Wally Van, "regular feller," who is supervising the production of Benny Leonard's serial for Frank G. Hall

Dooley Comedies Booked for Broadway Theatre

Tyrad Pictures, Inc., announces that the Johnny Dooley Comedies have been booked for a pre-release showing at the B. S. Moss Broadway Theatre. Contracts on these comedies have been arriving at the Tyrad Exchange from the theatres in the New York territory. To properly meet this demand, it was found necessary to change the original release date from January 15th to February 1st.

"The Superman" Proving to be Popular

Reports from the Hygrade Feature Film Co., of Charlotte, N. C. on the five reel feature, "The Superman", now being distributed on the state right market by Tower Film Corp., indicate that the picture is proving popular.

Special Paper for "The Great Air Robbery"

Universal announces that special posters have been prepared for exhibitors in the exploitation of "The Great Air Robbery". In the preparation of the sketches extreme care was taken by the several artists to faithfully reproduce airplanes and models secured by Universal through the courtesy of the Curtiss Motor and Airplane Corporation. While the posters are all made from especially drawn sketches the scenes are without exception taken from the picture itself, it is stated. Three different styles of one-sheets, two three sheets, one six-sheet, one 24 sheet, one style of window card, and one half-sheet comprise the styles of paper on "The Great Air Robbery."

"The Cinema Murder" at Rialto Makes Record

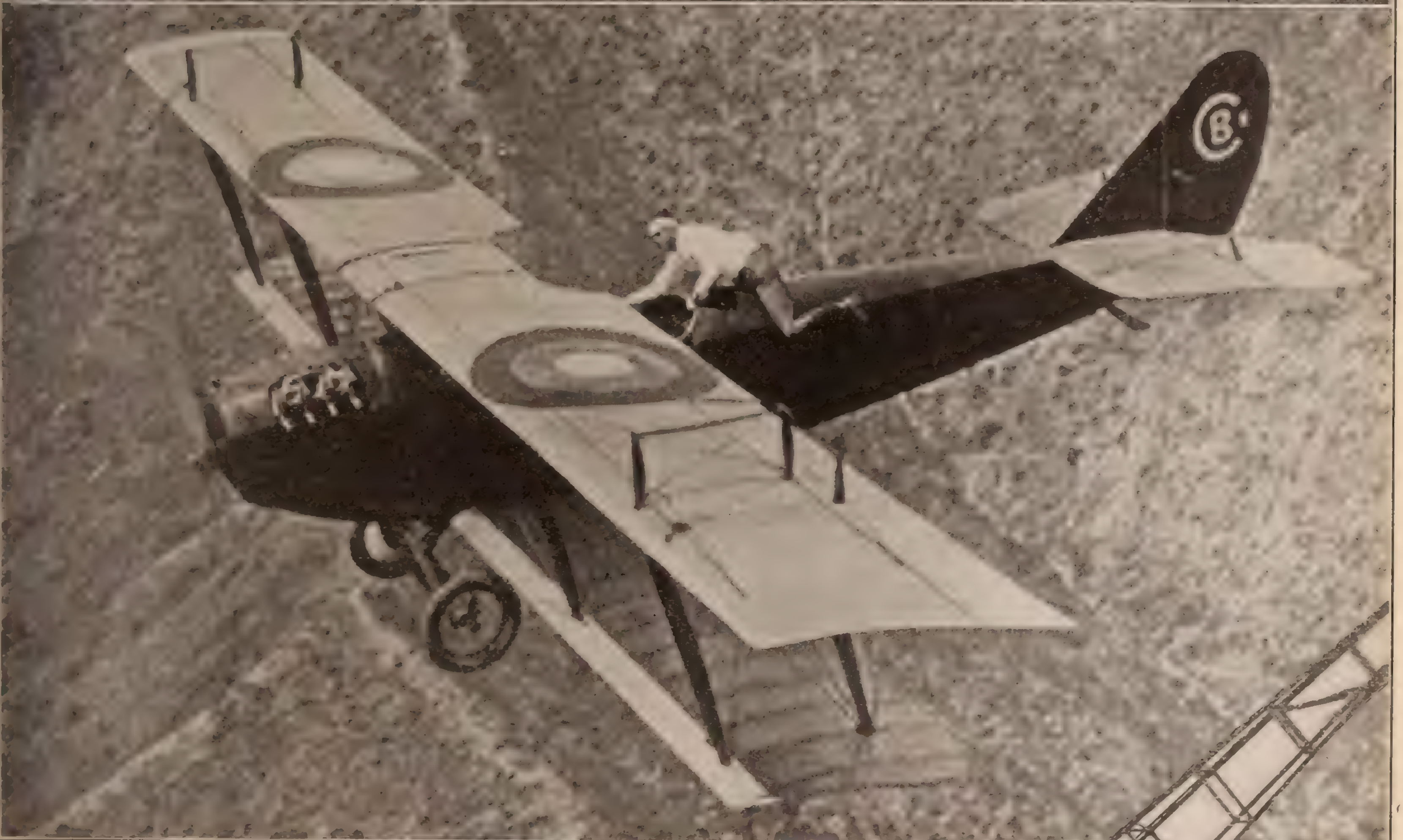
Running up a total of 9,741 paid admissions for the day, "The Cinema Murder," starring Marion Davies, a Cosmopolitan Production released as a Paramount Artcraft Picture, broke the record Sunday the 18th at the Rialto Theatre, New York, Famous Players-Lasky announces.

"'The Cinema Murder' not only broke the Rialto record," said Managing Director Hugo Riesenfeld, "but it also smashed the record of our other house, The Rivoli, which seats about four hundred more."

Johnson's Scenics Are Said to Be Featured

"On the Borderland of Civilization," Martin Johnson's vivid screen pictures of the great South Seas, released in ten one-reel subjects by Robertson-Cole, have been so successful that many of the leading exhibitors in the country are reported to be now advertising these spectacles as "features." These short subjects are always named in conjunction with the leading drama subject of the program, it is stated.

Realistic Scenes From Universal's Heralded Air Drama



Terra Firma is a thrilling distance beneath in most of the scenes of daring which feature Universal's "The Great Air Robbery," which was directed by Jacques Jacquard, and features Lieutenant Locklear.

Gayety Comedy Releases for Month of January

Four new Gayety Comedies are released this month through independent exchanges. Three of the Comedies feature George Ovey, with Lillian Biron and the Gayety Girls, and one features William Bletcher and Vera Reynolds.

"Ladies Must Dance" introduces George Ovey as an amateur dancing master. This comedy was directed by James Clemens.

Craig Hutchinson directed the next two Gayety Comedies, "Bounced" with George Ovey and Lillian Biron, and "A Saphead's Sacrifice" with Bletcher and Vera Reynolds. Clemens directed the fourth January release, which is entitled "Ruined by Love," featuring Ovey, with Miss Biron.

Big Sets a Feature of "Oil"

Big sets are the order of the day at Paragon Studio, where Guy Empey is filming the concluding scenes in his special production "Oil" prior to leaving with his company for work on location, which departure is now less than a week distant. A great many of the scenes in "Oil" are laid in a large hotel in a middle western city and the week passed has seen a growth in the Paragon Studio of an elaborate restaurant and grill room set and the last few days of a mammoth set representing a hotel lobby and the reception-room leading from it.

This set occupies the entire length of the large Paragon Studio and in some places extends as well through its entire width The set is a fine example of the artistry of technical Director Herbert Messmore who is permanently attached to the Empey organization. The studio equivalent of black marble and green and yellow onyx is lavishly used in a structure so substantial that its appearance on the screen will leave no doubt in the minds of the audience of its being other than the interior of a real hotel.

"Live Sparks" in Pre-Release Showing

Rowland and Clark's first-run house in Pittsburgh, the Regent, opened a pre-release presentation of "Live Sparks" on Sunday to a capacity house, it is said, an engagement which will be followed during the month by six other Pittsburgh houses in the Roland and Clairk chain. A report from the W. W. Hodkinson Corporation further states that sales reports from nearly every territory evidence a great interest in this mid-January release of Kerrigan's fourth Robert Brunton picture.

Supreme Comedies Said to Be in Big Demand

Supreme Comedies made by the Southern California Producing Company exclusively for Robertson-Cole are now being played by the leading exhibitors in the United States. So great has been the demand for these clean cut laughs of the screen that it is necessary to almost double the number of original prints, states the Robertson-Cole Company.

One of Charlie Chaplin's most famous characterizations was the part in "The Champion." This picture is now being reissued by Victor Kraemer

Goldwyn Has Animated Cartoon in Colors

The three subjects in the Goldwyn-Bray Pictograph No. 7023, to be released February 8th, are of such interest that they deserve special notice. For what is said to be the first time in the history of motion pictures, exhibitors will receive an animated cartoon in colors. Then there is a microscopic study of "Dew Fall", under the general title of "Marvels of the Universe", and finally one of the "Master Minds of America" series having Gutzon Borglum as its subject.

As a nature study the screen has brought nothing more interesting and scientifically valuable than the microscopic analysis of dew and frost. Subtitles are arranged to give continuity to the picture and unfold a whimsical little story.

The study of Gutzon Borglum is said to be a fitting contribution to the Americanization propaganda on the screen advanced by Secretary Lane and other advocates of militant patriotism. Borglum is represented as the type of American that the country welcomes as a great force for progress.

"The Luck of the Irish" Gets Fine Reception

"The Luck of the Irish," Allan Dwan's new picture romance slipped quietly into Grauman's Broadway theatre in Los Angeles for its first showing, and solely on its own merits and without advance exploitation, it has literally smashed across a screen victory in its pre-release showing, announces Realart Pictures Corporation.

Sid Grauman, in hailing the Realart feature as a "triumph for the cinema art," was backed by reviewers of the Western city, and by audiences who packed the big house and caused the well-known exhibitor to say in a telegraphic message to John S. Woody: "I don't think any theatre in this country is big enough to hold them."

"The Beggar Prince" to Mark Another Success

After winning additional screen laurels in Robertson-Cole's release, "The Tong Man," Sessue Hayakawa steps from that dramatic role to a dual personage in his forthcoming production, "The Beggar Prince." Those who have seen it declare that his work by far surpasses his achievements attained in "The Tong Man" and openly declare that it will be a big box-office attraction.

"So overwhelmingly has been his success that Hayakawa's name is used in lights at almost every first run house in the United States," declares a recent report from the Robertson-Cole offices. "On account of this enviable record many of the best known exhibitors have contracted for every picture turned out by Hayakawa for Robertson-Cole."

Feb. 22 Release Date of "Corsican Brothers"

"The Corsican Brothers," the six part super-feature, will be released by United Picture Theatres of America on February 22d, President J. A. Berst announces.

The releasing of this special feature together with several other pictures has been held back pending the completion of the deal just closed with the Triangle Company, Mr. Berst and his associates deeming it wise to hold back this Dustin Farnum feature until it could be given the finest kind of distribution which is now possible through United taking over control of all the Triangle exchanges.

"The Corsican Brothers," it is confidently expected, will prove one of the finest box office attractions United or any other releasing company has made available for exhibitors.

First Part of Dempsey Serial Completed

Pathe announces that the first episode of "Daredevil Jack," starring Jack Dempsey, has been now completed, and that a screening of the chapter in the Brunton studio at Los Angeles last week satisfied everybody present that the champion pugilist is going to prove a picture artist of no mean calibre. Dempsey was among those that witnessed the showing. The supporting cast is announced as follows: Herschal Mayall, Albert Cody, Frederic Starr, Frank Lanning, Spike Robinson, Al Kaufman, S. E. Jennings, Edward Hearn, Clyde Benson, Josephine Sedgwick, Ruth Langston and Aggie Herring.

"The Third Generation" Favorably Received

"The Third Generation," which was written and produced by Henry Kolker in the Brentwood Studios as a Robertson-Cole Superior picture, is being well received by the leading exhibitors throughout the country, according to the Robertson-Cole Co. An all-star cast including Betty Blythe, Mahlon Hamilton, Jack Pratt, Joseph Swickard and Edward Cecil is said to be featured in this production.

Madam Sarah Bernhardt's "It Happen in Paris," with Madam Yorska in the lea ing role, is being distributed by Tyr Pictures, Inc.

Ten Companies Ar Kept Busy at Culver City

The Goldwyn organization at C ver City is launching a product schedule that rivals any hitherto tempted at this or any other West studio, Goldwyn Pictures announc By the end of this week it is expec that ten companies will be grind cameras at full capacity on prod tions, planned for the coming seas

Among the companies to occupy Culver City stages are Basil Kin making "Earth Bound" under the rection of T. Hayes Hunter; Bo Tarkington's "Edgar" Comedi featuring Johnny Jones under the rection of E. Mason Hopper; "Se Oaks" by J. G. Holland, starring W Rogers under the direction of Clare Badger; "The Branding Iron" w an all-star cast directed by Regin Barker; Gouverneur Morris' "T Penalty," under the direction of W lace Worsley; and a Rupert Hugh story "Scratch My Back," directed Harry Beaumont.

"Six Feet Four" Call a Real Box-Puller

The gratifying box office recei from "Six Feet Four" have mov many busy exhibitors to write comm datory letters to the producers says American Film Company. From Pit burgh, Pa., J. C. Herron, manager the Minerva Theatre, sent the follo ing which is typical, to the Americ headquarters: "This feature was during a week of wretched weather, our receipts were above the average our best season, and we can truthfu say that this American feature dr more and steadier business than a of the other six houses on the aven during that week."

Chaplin Reissue Said Have Won Favor

"Lord Helpus", the single-reel Ch lie Chaplin reissue being released the independent market through Tow Film Corporation and formerly titled. "Cruel Cruel Love", is winni favor on the merits of the producti itself in addition to the drawing po er of the inimitable Charlie Chapli Tower Film states.

In "Two Cents' Worth of Humaneness," Madge Kennedy's forthcoming production, the Goldwyn comedienne has the role of a chorus girl

Fox to Still Occupy a Floor in Old Bldg.

Remodeling of the entire tenth floor n the building at 130 West 46th street, New York, has been started by a crew of workmen in preparation for occupancy by the New York Exchange of Fox Film Corporation, now occupying part of the seventh floor in the ame building.

Cut lumber, sections of metal partiions, glass doors and special decoraive railings have already been received on the tenth floor. The new home of he exchange will have a floor space of more than 8500 square feet. This s said to be more floor space than is occupied by any other one film exhange in New York.

Most of this work, however, is being lone after office hours and in the absence of the employes of the Auditing and Accounting departments of Fox Film Corporation, but according o present plans the Exchange is to be stablished in its new home on Monday, January 26.

Capitol to Give Metro Film Special Setting

The showing of "The Willow Tree," he Metro release, starring Viola Dana, t the new Capitol Theatre has been postponed by Managing Director Edward Bowes.

Managing Director Bowes deferred its presentation in order, it is said, to do full justice to the production. After projection room examination he was mpressed with the beauty and charm of this Japanese fantasy and decided hat when the Capitol shows "The Willow Tree" it will be with special settings, special stage ensembles, special nterior decorations, music and other ffects in harmony with the picture, it s stated. Designs for the settings will e made by John Wenger.

Elaborate Sets Planned for Christie Comedy

Elaborate sets are being planned, it s said, for a Christie special comedy, which will feature Bobby Vernon, ith Helen Darling, in a "follies revue." The direction will be by William Beaudine, whose wife is drilling a flying squadron of Christie Film Follies girls in intricate dance steps or the cafe scenes which will be a part of the extravaganza. The story s being written by Scott Darling and Frank R. Conklin.

Recent Purchases of Goldwyn's

A George Ade and Henry Blossom Play and a Williams Story

AMONG the recent purchases effected by the Goldwyn Pictures are the transactions resulting in the acquisition of "The Slim Princess," a past success of the musical comedy stage, and "The Man Who Had Everything," an unpublished story of Ben Ames Williams.

"The Slim Princess," one of the most lastingly popular of all comedies with music, has been purchased by Goldwyn Pictures Corporation and will receive a screen interpretation. Negotiations for the picture rights were closed last week and soon plans will be formulated for its production. Opportunities for a colorful, fanciful and humorous photoplay are said to abound in this production.

George Ade, America's master of satire, wrote the play in collaboration with Henry Blossom and it became a successful starring vehicle for Elsie Janis for several seasons, starting in the fall of 1910 under the management of Charles Dillingham. The play remained on Broadway for a full year before being taken to other large cities by the young star. After extended engagements in Chicago and Boston, "The Slim Princess" enjoyed a long career on the road during which practically every city and town of consequence was visited.

Miss Janis had a large following before the production of the Ade-Blossom play, but it is figured that "The Slim Princess" did more than any other one stage vehicle to enhance the reputation of the comedienne. It received a great amount of steady publicity through a period of years, a fact that will simplify the task of the exhibitor when he comes to exploiting the picture. The theatregoing public is well acquainted with the title, which stands for entertainment of the highest caliber.

Ben Ames Williams, whose stories are a prominent feature of the *Saturday Evening Post,* is becoming a regular contributor to the Goldwyn Pictures Corporation program. His "Jubilo," starring the inimitable Will Rogers, is one of the outstanding screen successes of the season; motion picture rights to "The Great Accident," serial publication of which was recently completed, have been secured by Goldwyn, and now comes the announcement of the purchase by the same company of another Williams story, as yet unpublished. It carries the attractive title of "The Man Who Had Everything."

When the manuscript of Mr. Williams' latest work was submitted to the Goldwyn readers, the picture possibilities offered in the plot appeared so exceptional, it is stated, that no time was lost in closing arrangements with the author for the screen production. This is one of the few times on record that the work of a famous writer has been secured by a picture producer in advance of its publication.

"The Man Who Had Everything" has a modern New York setting with the conflict arising between a millionaire financier and his son, who is famous along Broadway for his wild extravagances. Bullway, senior, is in despair of ever being able to do anything with his son, when a beggar, whom they almost run over in their automobile, makes a remark that proves to be an inspiration to the father. The beggar's curse is, "May you always have everything you want." The story is said to be replete with dramatic action and emotional clashes.

Neilan Against Injecting Ads

"Collecting at Both Ends" Subject of Statement; Will React on Producers

MARSHALL NEILAN last week issued a "call" to all motion picture producers and directors to attack the practice of injecting advertising in films and collecting at both ends, namely from the exhibitor and the national advertiser. Mr. Neilan in emphatic terms, denounced this method of "cutting down the over-head" on a picture and pointed out that it represented a serious handicap not only to the motion picture entertainment industry but to the individual producers and directors as well.

"The time has come," said Mr. Neilan, "when producers must realize that the practice of injecting advertising in entertainment film is a dangerous proceeding, not only for the industry in general, but for them individually.

"I know of specific cases where pictures have been practically paid for in advance by national advertisers after which high rentals were demanded and obtained from exhibitors for the privilege of making good the producer's arrangement with the advertiser. It behooves the individual director to stand firm on this matter, for its continuance means the prostitution of his own best efforts.

"Exhibitors have become 'wise' and the producers who do not realize this are only inviting trouble for themselves.

"The advertising possibilities of the screen are wonderful. However, this is a distinct field and should not be embodied in motion pictures prepared for entertainment purposes.

"Nothing is as unpopular with the American public as the realization that it is being 'fooled.' It is done every day in a hundred different ways, without a doubt, but as soon as the public is acquainted with the fact, resentment follows. This is human nature. The reaction upon the industry as a whole would not be insignificant. The direct result upon the producer responsible, and even the director whose name appears on the film, would be serious."

Brady and Warwick Reissues in Demand

In the Greater New York district the Alice Brady and Robert Warwick re-issues, which are distributed thru the Masterpiece Film Distributing Corp., 130 West 46 Street, have been booked by the Wm. Fox, Sidney Cohen, Bolodino, Meyer Weiss and Joseph Stern circuits, it is reported. The demand for these earlier Brady and Warwick subjects is said to be due to the discriminating choice made of the twenty-two Alice Brady pictures that she made for the World Film and of the eighteen World Robert Warwick subjects.

In addition to showing Alice Brady and Robert Warwick in these photoplays, these re-issues are offering fans an opportunity to see such producers as Capellani, Tourneur, Chautard, Crane and Knoles at work.

A Deluxe Sunshine Comic Coming

Five-Reeler Took Five Months in Making; Special Cast

THERE are said to be many remarkable things about the big special Sunshine Comedy just completed at the William Fox studios in Hollywood. One of these is the fact that this de luxe special took five months to make—total working time—and under conditions that are worthy of mention.

Hampton Del Ruth, supervising director of all Fox Sunshine Comedies, directed this special. Del Ruth's name has been associated with the production of screen mirth-makers for several seasons, and to him belongs the credit for having contributed many original and distinctive films in this branch of screen entertainment.

With announcement of the completion of this special Fox Sunshine comes the story of the making of what the producer claims is the most expensive comedy film ever put out. For a trifle more than five months Mr. Del Ruth has carried the megaphone continually, laid out special settings and designed many daring costumes for the players. Assisting Del Ruth was the entire Sunshine Comedy directorial staff, including Jack Blystone, Eddie Cline, Roy Del Ruth, Mal St. Claire, Vin Moore and Frank Griffin—each of them individually responsible for many successful Sunshine films and each an artist in the field of comic films.

This Fox comedy will be five reels in length. Plans for a big special campaign on it are now being formulated in the Advertising and Publicity Departments of Fox Film Corporation, and many novel stunts are promised for the exhibitor's aid in exploiting it.

The personnel of this special Sunshine de luxe includes every member of the Fox Sunshine Comedy forces, nearly two hundred players continually engaged in making the regular two-reel Sunshine film. Added to these in the five-reel production are several hundred extra people and many specialty acts.

The entire troupe of Singer Midgets, famous the world over as one of the most distinct novelties seen on the vaudeville circuits, was engaged by William Fox especially for this Sunshine de luxe. The Singer Midget troupe consists of nineteen tiny men and women, each a specialty artist in some branch of bright, clean entertainment. Several male members are phenomenal stunt and strong men.

Besides the Midgets themselves, Mr. Fox has secured the entire animal train of this troupe, as well as the complete special equipment carried by the Singer Company on its vaudeville tours.

Into the story of the film a genuine big-time circus is woven. In this circus Hampton Del Ruth has staged something which it is predicted will prove the sensation of the year. To make a long story short, the skilful director-in-chief has made this a real circus, from the sawdust to the pennanted big stick. He has freak actors who will bring back the good old days of the side show in your old home town. Some of the principals who enact the freak roles are well-known screen favorites and include Slim Somerville, Tom Kennedy, Mutt Murphy, Blanche Payson, Tiny Ward and Bert Gillespie; while there are others who are new to the screen.

In selecting a prima donna, around whom the "jazziferous" comedy revolves William Fox with much deliberation and many charming damsels under consideration, chose the dainty and demure Alta Allen. Miss Allen plays the unkissed bride in the big de luxe comedy and is heralded by the producer as the coming sensation in the film comedy field.

The regular corps of Sunshine beauties was increased by Mr. Del Ruth especially for this production. Seventy-five Sunshine Widows appear throughout the picture. If Mr. Del Ruth's word may be taken for it, they are everything that is fascinating.

The settings for the picture are claimed to be a new departure in comedy films. In this big five-reel special it has surpassed the beauty and originality of anything yet done in that branch of the producing field.

There are many massive settings, thousands of dollars' worth of costly furnishings, draperies, hangings and floor coverings. Nothing has been spared to make it a complete success so far as detail is concerned, and the cast is conceded to be an aggregation of the greatest artists in screen. It includes, besides Miss Allen, Chester Conklin, Harry Booker, Jack Cooper, Laura La Varnie, Ethel Teare, Alice Davenport, Glen Cavender, Bobbie Dunn, Ed Kennedy, Dave Morris, Jim Donnelly, Harry Gibbon and Dorothy Lee. Miss Lee is a charming beauty and leader of the Dashing Chorus of Sunshine Widows.

This Sunshine Special is the production on which William Fox gave the exhibitors of the country an opportunity to shine as title writers—for he published an offer of a $250 cash prize for the best title. The suggestions for titles are coming in thick and fast.

Another farce comedy favorite who forsaken slap stick for drama is Bebe D iels, who will appear in Cecil B. De Mil "Why Change Your Wife?" to be relea by Famous Players Lasky Corp.

New Company Wil Make Westerns

A series of eight five-reel west pictures to be known as Sylvanite P ductions is to be made by a ne formed organization under the dir tion of Alvin J. Neitz. Robert Su van will be General Manager and pl provide for production work being c ried on at what is known as the Balboa Studios, Long Beach.

It is the intention of these new p ducers to make their subjects deci stunt pictures, and with this end view more than twenty men women riders are said to have b engaged, all of whom are reported have had actual range experience. cluded in the list of riders emplo are Bill Patton, Joe Rickson, Tom Grimes and Joe Flores all of wh names have appeared on the scr many times. Production work will started within the next week, an is planned to have the first rel titled "Out-Lawed," ready for rel by March 1st.

Ince Produces Pictu Without "Fade-Out

The latest development in mo pictures will be seen in the Thomas Ince production, "An Old Fashio Young Man," in which Charles Ra starred. The picture, now u course of production at the Studios, will carry off honors as b the first photoplay without an iris. those who may be unfamiliar with technical term of a studio, an iri explained as the "fade out," w generally is seen at the conclusio each episode and which, to the scr is the same as the lowering of the tain on the stage.

Reggie Morris Becon A Christie Directo

Reggie Morris, formerly with nett, has been added to the direct staff at the Christie studios. He present co-directing with Al Chr and makes the seventh Christie dir now engaged at that house of come

Film To Spread Americanization

"The Copperhead" Is to Feature in Lincoln Day Celebration

ACTING upon the suggestion of Hon. Franklin K. Lane, Secretary of the Interior, that the motion picture industry take immediate steps to spread, from Coast to Coast on Lincoln's Birthday, the story of America as best exemplified in the character and work of Abraham Lincoln, the Famous Players-Lasky Corporation is making a special drive for the showing of the Paramount Artcraft Super-Special, "The Copperhead," in as many theatres as possible on or near the 12th of February.

It was planned originally to release this picturization of Augustus Thomas's American play, in which Lionel Barrymore plays the leading role, somewhat later, but in view of the prominence of the character of Lincoln and its part in creating the strong patriotic appeal which the picture carries, the release was moved forward to January 25, so that by Lincoln's Birthday its message of Americanism would be permeating, either through actual showing of the picture or through anticipatory exploitation, every section of the country.

The national advertising campaign for "The Copperhead" is already under way, and by the time the anniversary of the birth of the Great Emancipator arrives, the full-page advertisement of the production will have appeared in practically all of thirty-one national publications, Famous-Players announces. Incorporated in this advertisement and displayed in a border alongside the illustration is a copy of the following resolution which was adopted last month by the Joint Committee on Education of the United States Senate and House of Representatives:

"Be it resolved, That it is the sense of the Joint Committee on Education of the United States Senate and House of Representatives that the motion picture industry of the United States be requested to do all that is within its power to upbuild and strengthen the spirit of Americanism within our people."

"The release of 'The Copperhead,'" said Adolph Zukor yesterday, "is the first tangible act of the Famous Players-Lasky Corporation in acceding to the request embodied in that resolution. When we first planned the production, months ago, we realized that the drama itself would be all-sufficient as mere dramatic entertainment. But we realized further that here was an opportunity offered us to spread far and wide the doctrine of pure Americanism—a doctrine which cannot be over-emphasized at this time when the spirit of Bolshevism seems to be more or less rampant."

"Desert Gold" Opens at the Brooklyn Strand

Backed with a powerful Edward L. Hyman campaign of exploitation, the opening of the Mark Strand theatre, Brooklyn, Benj. B. Hampton's powerful Zane Grey's picture, "Desert Gold," opened to turn-away business at all performances.

Managing Director Jack Eaton of the Manhattan Strand devised a unique prelude to the Zane Grey picture last week. A picturesque little house on the desert, showing the clouds rolling by and illuminated by intermittent flashes of stars, was Mr. Eaton's novelty that won applause at every performance it is stated.

Views From the 5 reel Sunshine Comedy Special

Here is an advance hint of what may be seen in the heralded Sunshine Super-Comedy. The entire comedy directing force, under Hampton Del Ruth, lent a hand to the production.

All the Sunshine Beauties are in it—also the famed Singer Midgets and their trained animals. A "reg'lar" circus setting is promised in the advance notices from the Fox offices.

"Church and work," said Nat Duncan, a successful friend in "The Fortune Hunter," which Vitagraph is making into a super feature, with Earle Williams in the title role. This picture shows Mr. Williams doing the "church" part of his job

Williams Goes Back to Coast

Vitagraph Player, After Making Two Features in East, Returns to West

EARLE WILLIAMS will return to Vitagraph's West Coast studio on Feb. 1 to make the prologue scenes for "Capt. Swift," the famous drama by C. Hadden Chambers. These are laid in the bush country of Australia and it had been planned by Tom Terriss, who is directing Mr. Williams, to make the scenes on the waste and sandy shores of Long Island between Amagansett and Montauk Point. The action, however takes place during the torrid weather on the deserts and it was felt that justice could not be done to the scenes during the cold weather here and they will consequently be made in California. Mr. Terriss will not go West with Mr. Williams and the latter will direct the scenes himself, assisted by Chester Bennett.

Mr. Williams came here from the West Coast studio especially to appear in "The Fortune Hunter," Vitagraph's screen version of Winchell Smith's famous comedy, which has been completed and is nearing release. Since completing this feature Mr. Williams has been working on "Capt. Swift." It has been completed with the exception of the desert scenes, but the star will be held here until the first of next month awaiting railroad transportation, earlier accommodations not being available. Mr. Williams has planned to make three features during his stay in the East but much time was lost during the filming of "The Fortune Hunter" through the illness of not only of himself, but of Jean Paige, his leading lady, and other members of his supporting company.

Mr. Williams will not return to New York after completing "Capt. Swift" at the Western studio. His home is in Hollywood and he will continue his activities at the Vitagraph studio at that place.

Lauds "The Beloved Cheater"

Film Favorably Received in Detroit and Atlantic City; in Heavy Demand

FOLLOWING closely upon the announcement that "The Beloved Cheater," the Robertson-Cole special, starring Lew Cody, has been booked to play the Stanley theatre in Philadelphia, comes the announcement that the picture was the hit of Detroit and turned thousands away in Atlantic City. The criticisms of the press throughout the country are said to be more than favorable and in some instances it was said "the picture was a year ahead of the times."

"Figures do not lie and the numerous requests for extra bookings and the prices paid for the features, places 'The Beloved Cheater' in a class by itself," said A. S. Kirkpatrick, Vice-President and General Manager of the Robertson-Cole Distributing Corporation. "When playing against the best first-run production, the Lew Cody feature broke all records and so great was the demand that extra runs were made necessary.

"I have received more unsolicited praise for this picture than any other production ever affiliated with any organization to which I was attached. It is certainly marvelous the manner in which it has taken the country by storm. First-run houses in many cities bid for the picture where others were content to play day and date."

Pictures—As a Life Work

By SAMUEL E. MORRIS

Vice-Pres. and Gen. Mgr. Select Pictures

Sam. Morris, Vice-President and Genera Manager of Selznick Pictures

JUST what line of work to take up is the burning question with a huge army of young minds who are stepping out into the threshold of life.

Within the space of ten years from an insecure and inconspicuous position amongst the industries of the world, motion pictures have leaped with Brobdingnagian strides, until today it is securely established as the fifth largest industry in the world. In the ratio of its increase from a delicate infant to lusty youth, there has not been a similar increase in the mental caliber of the men and women who are connected with the business. For that reason, if no other, the motion picture business is offering today greater opportunities for quick advancement and proportionate financial returns than any other line.

The motion picture industry is crying for fresh minds who have been trained in colleges and universities to know how to think. Minds who have initiative and creative character; who have the power to apply themselves and concentrate until the objective point is reached. For such young men and women there is no limit to the heights they can attain and the riches that will come to them as a reward for their work.

Heretofore the motion picture business was conducted in a happy-go-lucky manner. None of the elements that are characteristic of a high-class commercial institution were in evidence. A change has taken place—a rapid transformation. Chaos is giving way to order. Executive heads realize the importance of having a house kept in an orderly, systematic manner. We are seeking here and there for the proper man or woman who can carry out the development work. The gros earnings of the motion picture industry in the world today is in exces of $50,000,000, or nearly twenty billion of dollars a year. This is sufficient i itself to show how important it is tha big minds are necessary to keep th big wheels moving. Such minds ca only be found amongst young men an women who have mentality capable o development. This process can only b brought about through the training received in educational institutions. Th motion picture industry is loudly calling for men and women who are willing to work, and work hard. Thos who have stick-to-it-iveness and individuality, creative ability and honesty—there is no limit to the amount o power and wealth that can be acquire in the business end of the motion picture industry."

Motion Picture in New Role

Thomas Ince Perfects Method Whereby Screen Will Aid Arrest of Criminals

THE evolution of criminal identification, and the part motion pictures will play in its perfection, is credited to Thomas H. Ince who, following months of experiment at the Ince Studios in Culver City, proposed the modern methods to police headquarters in Frisco.

Interviews with veteran members of the police and detective departments disclose the fact that identification by motion pictures will, without doubt, result in the capture of many notorious criminals, who have thus far succeeded in escaping those in pursuit. Officials point out that almost invariably a man is apprehended on account of some physical characteristic that is peculiar to him alone. A slight limp, the swing of the body as he walks, the poise of his head, his facial contortions while speaking and numerous individual habits and traits are relied upon mainly for capture.

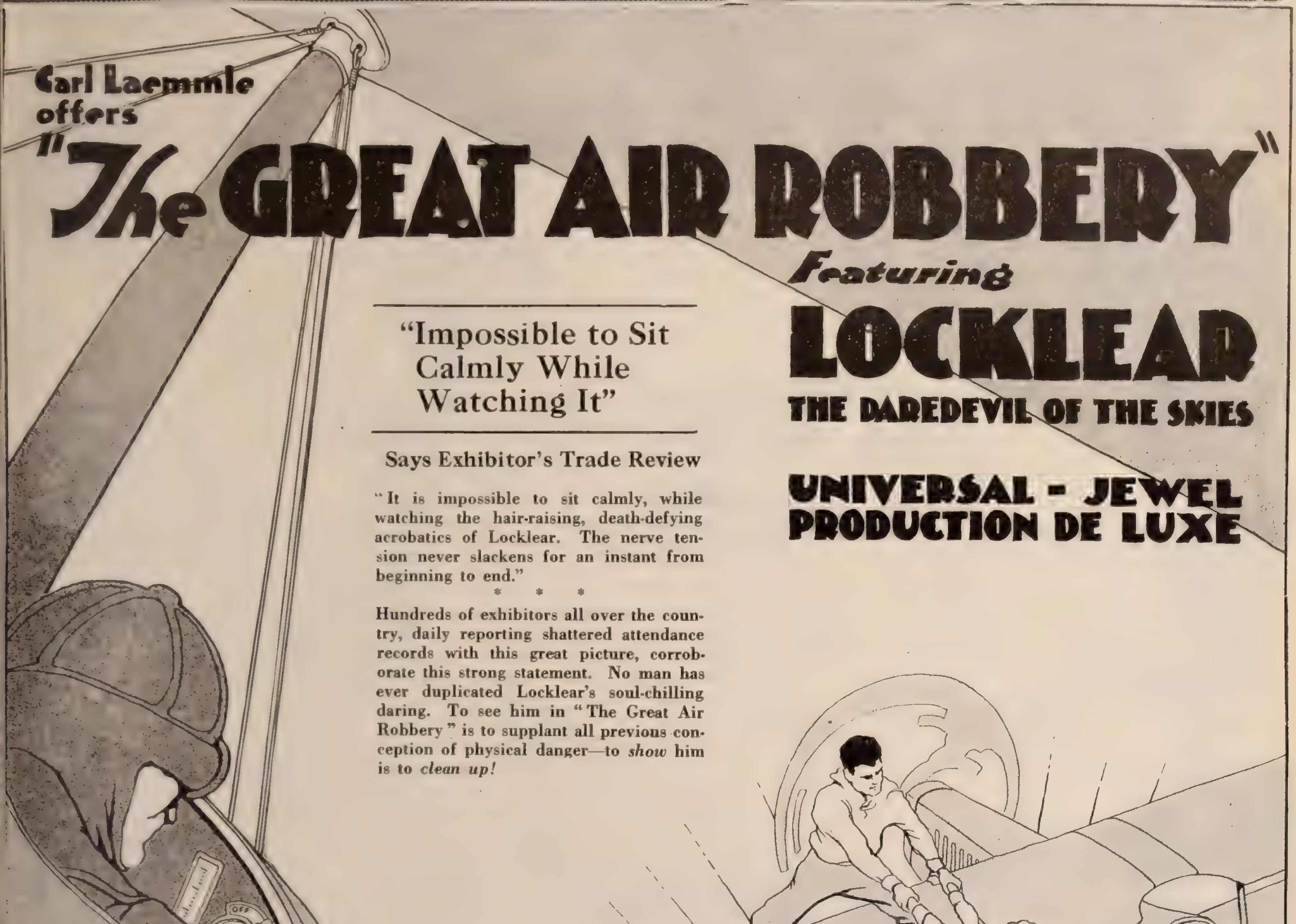
While the Bertillon system of cranial and torsal measurement and still pictures are of definite aid in proving a man's identity after he has been captured, it is admitted that the Bertillon system and "stills" are, questionable value in seeking a suspec

Under the Thomas H. Ince syster modern methods will be employed transmitting facts relating to any fug tive. Within three hours after th police have learned the identity of th man wanted, his animated pictur may be projected on the screen every theatre in the community, ar several days later prints of the pi tures will be in the possession of P lice Headquarters in all cities f screening before the police and d tectives throughout the country an as needed, in foreign lands.

"The Flaming Clue" I Morey Picture Title

Harry T. Morey's new Vitagra feature will be called "The Flami Clue" instead of "Detective Jin This is the picture from the detecti story written especially for Mr. Mor by Frederic Van Rensselaer Dey, t creator of Nick Carter tales.

DRAMA



Carl Laemmle offers

"The GREAT AIR ROBBERY"

Featuring

LOCKLEAR

THE DAREDEVIL OF THE SKIES

UNIVERSAL - JEWEL PRODUCTION DE LUXE

"Impossible to Sit Calmly While Watching It"

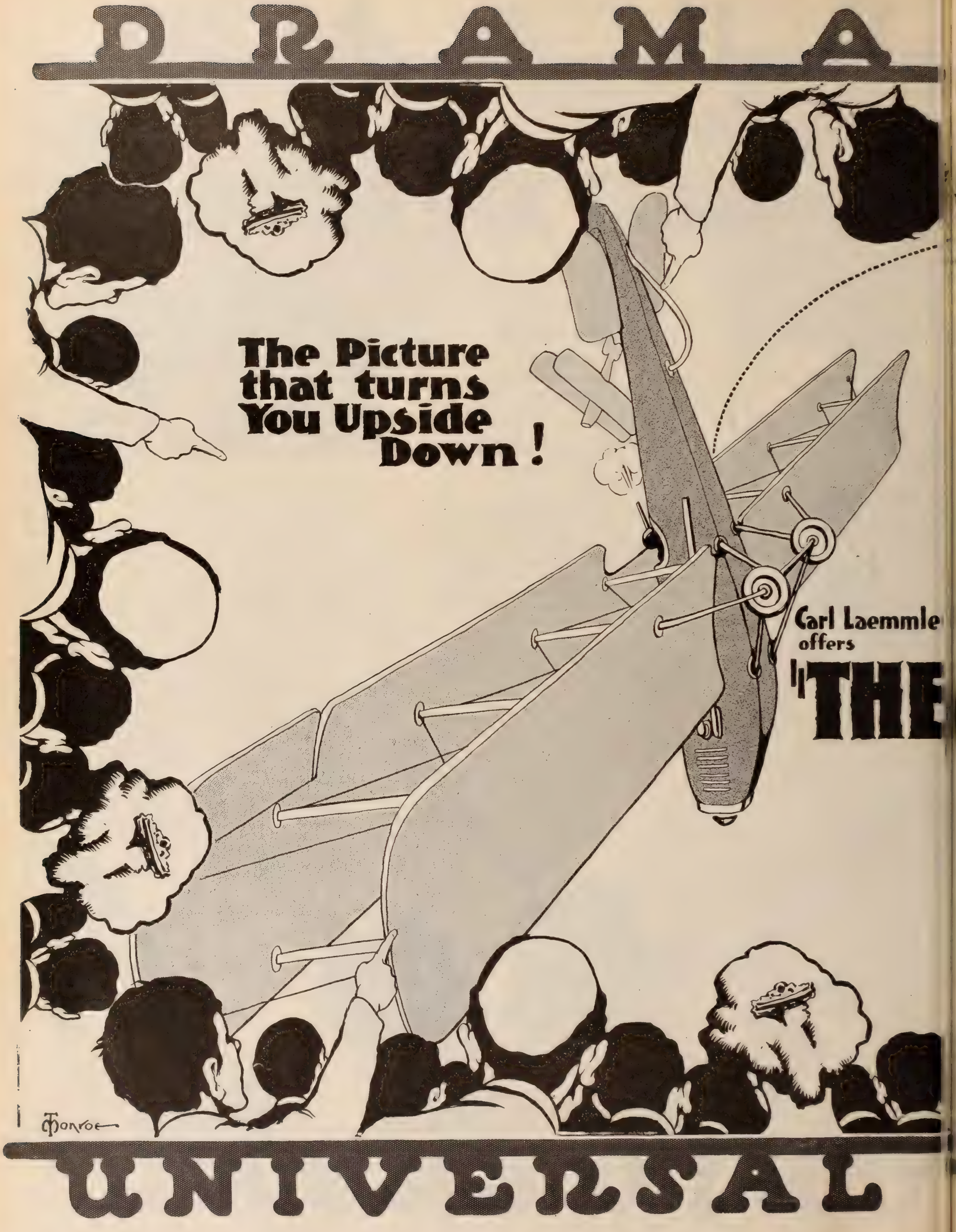
Says Exhibitor's Trade Review

"It is impossible to sit calmly, while watching the hair-raising, death-defying acrobatics of Locklear. The nerve tension never slackens for an instant from beginning to end."

* * *

Hundreds of exhibitors all over the country, daily reporting shattered attendance records with this great picture, corroborate this strong statement. No man has ever duplicated Locklear's soul-chilling daring. To see him in "The Great Air Robbery" is to supplant all previous conception of physical danger—to *show* him is to *clean up!*

UNIVERSAL


DRAMA
The Picture that turns You Upside Down!
Carl Laemmle offers
"THE
Monroe
UNIVERSAL

DRAMA

"Talk about Suspense!"

says the Billboard

"The picture is *over-running* with thrills and of a sort never before attempted on the screen. The solar plexus punch is administered twice but once would be enough to swing any picture to success and people will be discussing the tremendous stunt performed by this fearless man. And it's genuine stuff, too—no substitute or camouflage. All credit is due the men and woman concerned in this production. We are grateful for something *entirely new* in this beautiful new year."

GREAT AIR ROBBERY"

FEATURING

LOCKLEAR

THE DAREDEVIL OF THE SKIES

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

PICTURES

DRAMA

Steps in the Story
of the Picture you'll never forget

CARL LAEMMLE
PRESENTS
Von Stroheim's
WONDER PLAY

"BLIND HUSBANDS"

Marjorie Daw in the Detroit Journal says—

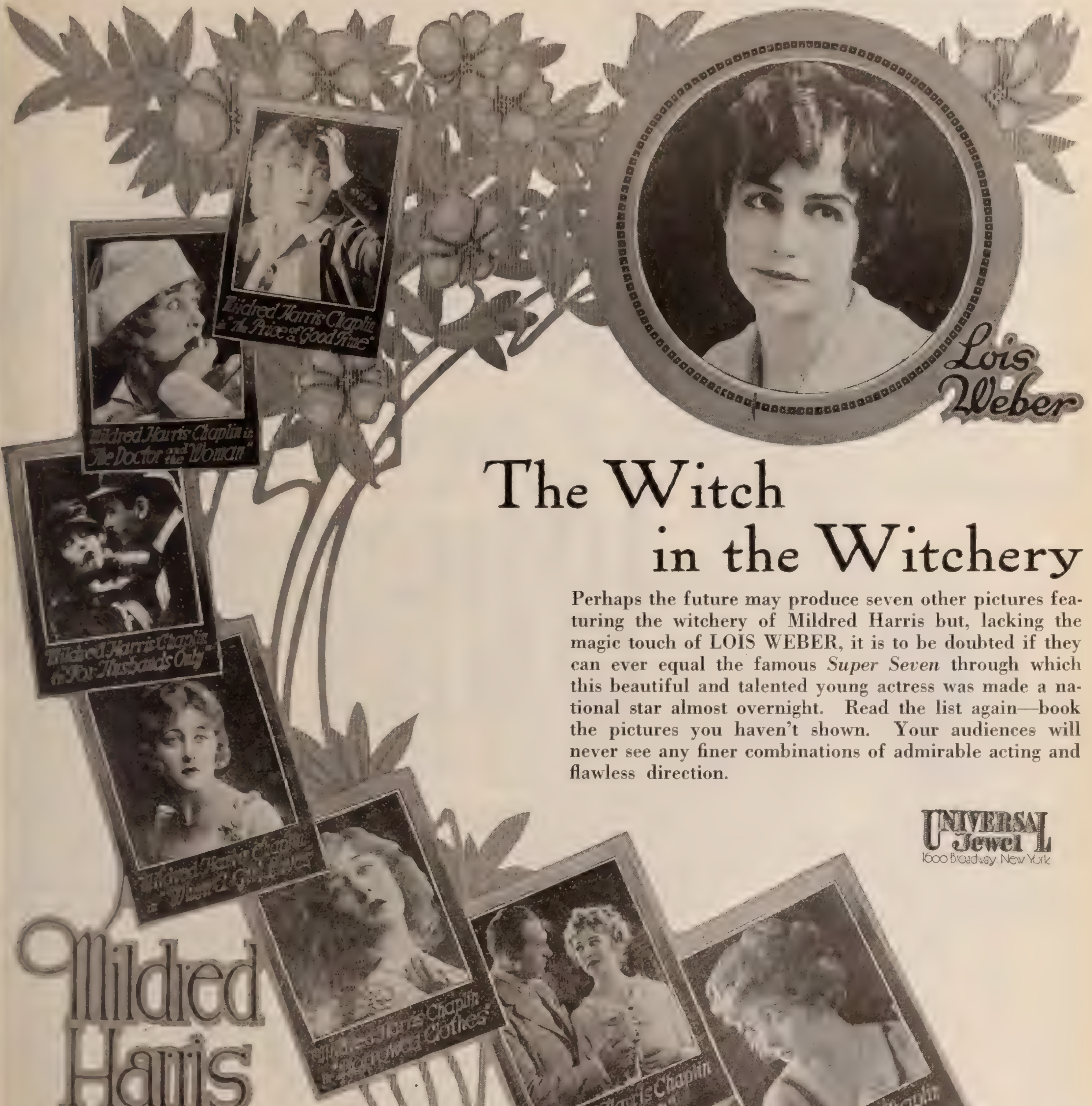
"Deserves without doubt the credit of being one of the best pictures yet shown on the screen. Enacted in the Alps, the pictorial appeal is as strong as the drama. *From start to finish 'Blind Husbands' grips so hard that it almost hurts.*"

UNIVERSAL-JEWEL PRODUCTION
DE LUXE

REUNION
RETRIBUTION
TREACHERY
DELIBERATION
REVELATION
TEMPTATION
RESPONSE
HESITATION
BLINDNESS

UNIVERSAL

DRAMA


Lois Weber
Mildred Harris Chaplin in "The Price of a Good Time"
Mildred Harris Chaplin in "The Doctor and the Woman"
Mildred Harris Chaplin in "For Husbands Only"
Mildred Harris Chaplin in "When a Girl Loves"
Mildred Harris Chaplin in "Borrowed Clothes"
Mildred Harris Chaplin in "Home"
Mildred Harris Chaplin in "Forbidden"
Mildred Harris Chaplin
R. L.

The Witch in the Witchery

Perhaps the future may produce seven other pictures featuring the witchery of Mildred Harris but, lacking the magic touch of LOIS WEBER, it is to be doubted if they can ever equal the famous *Super Seven* through which this beautiful and talented young actress was made a national star almost overnight. Read the list again—book the pictures you haven't shown. Your audiences will never see any finer combinations of admirable acting and flawless direction.

UNIVERSAL
Jewel
1600 Broadway, New York

PICTURES

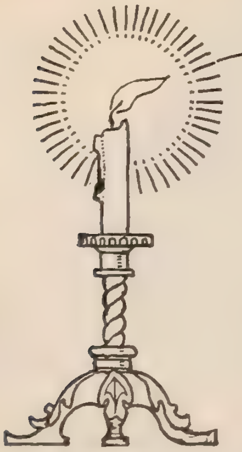
DRAMA

Carl Laemmle
has the honor
of presenting
Number Seven
of the
**STAGE WOMEN'S
WAR RELIEF
SERIES**
of two-reel
productions
de-luxe

The Inner Ring

DIRECTED BY
GEORGE TERWILLIGER
SUPERVISION
EUGENE SPITZ

Featuring
**WILLIAM
COURTENAY**
AND
**JANE
GREY**



HALF HOUR MASTERPIECES
RELEASED THRU
UNIVERSAL -JEWEL

UNIVERSAL

SERIALS

The Year's Best Serial Bet

Universal's

FULL-HOUSE FIVE

FIVE crowd-pulling stars, five brand new super-serials—the best Universal ever produced—and a guarantee of fifty-two straight weeks of full satisfaction, full houses and full pockets. Investigate—ask for the Full-House Five Plan—have your Universal Exchange show to you how it insures a whole year of competitor-proof business. Don't delay. *Do it now.*

"THE LION MAN"
"ELMO, THE FEARLESS"
"THE MOONRIDERS"
"THE DRAGON'S NET"
"THE VANISHING DAGGER"

POLO
WALCAMP
LINCOLN
O'CONNOR
ACORD

**POLO
WALCAMP
LINCOLN
O'CONNOR
ACORD**

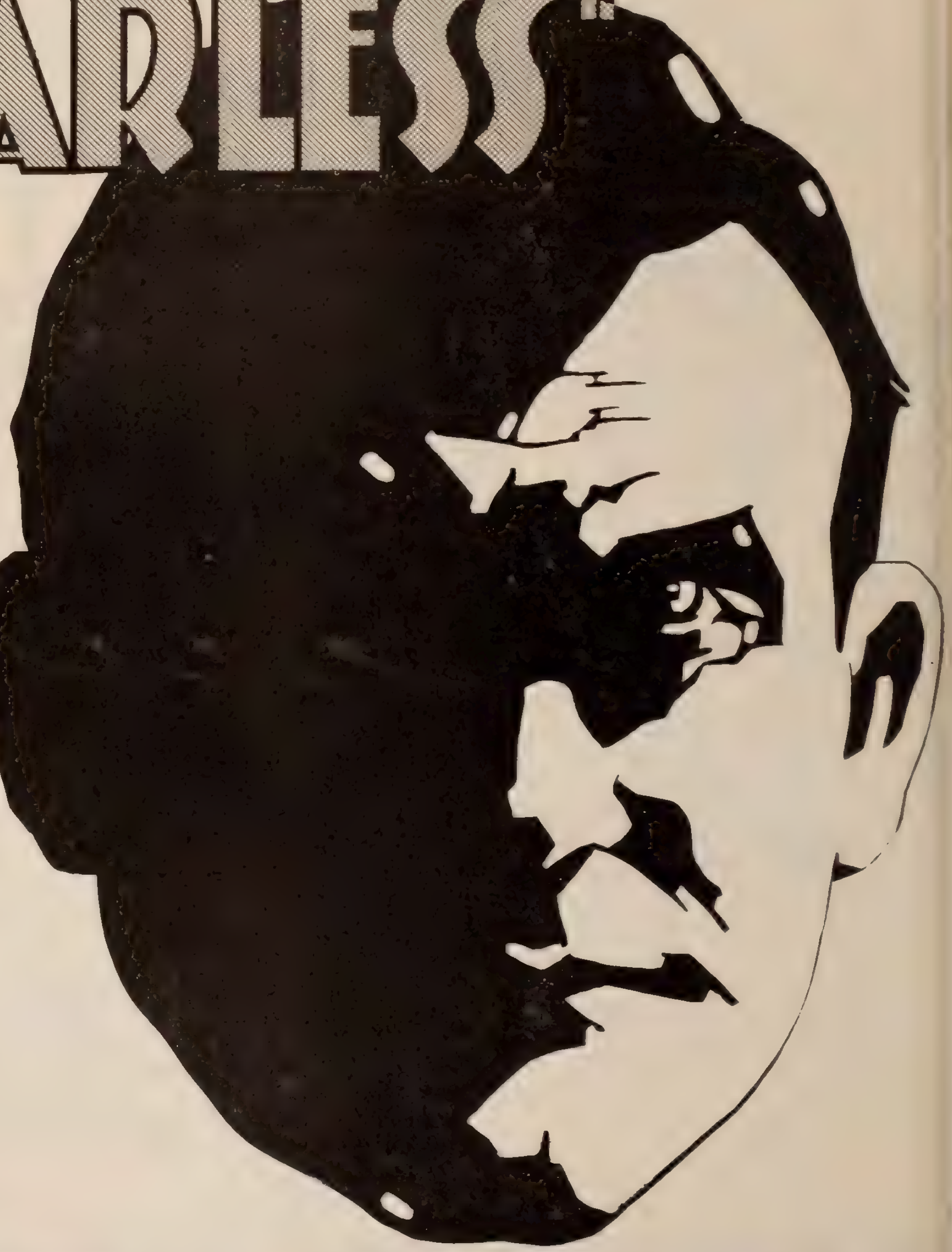
Bet your limit. It's the biggest hand out!

PICTURES

SERIALS

COMING FEBRUARY 9
The Thunderbolt Serial

"ELMO THE FEARLESS"



Number Two of Your Full-House Five

Directed by
J. P. McGowan
Produced by Great Western
Producing Company.
Released thru **Universal**

Starring

ELMO LINCOLN

The Colossus of the Screen

In a hurricane serial that will shatter even the altitude record made by this world-popular star in his former breakneck thriller, "Elmo the Mighty." Cash in on Lincoln's tremendous drawing power. Book "Elmo the Fearless" to show on the very first day of release, Feb. 9. You can't afford to lose the prestige of always picking the newest, biggest serial for your town. See your Universal Exchange TODAY!

UNIVERSAL

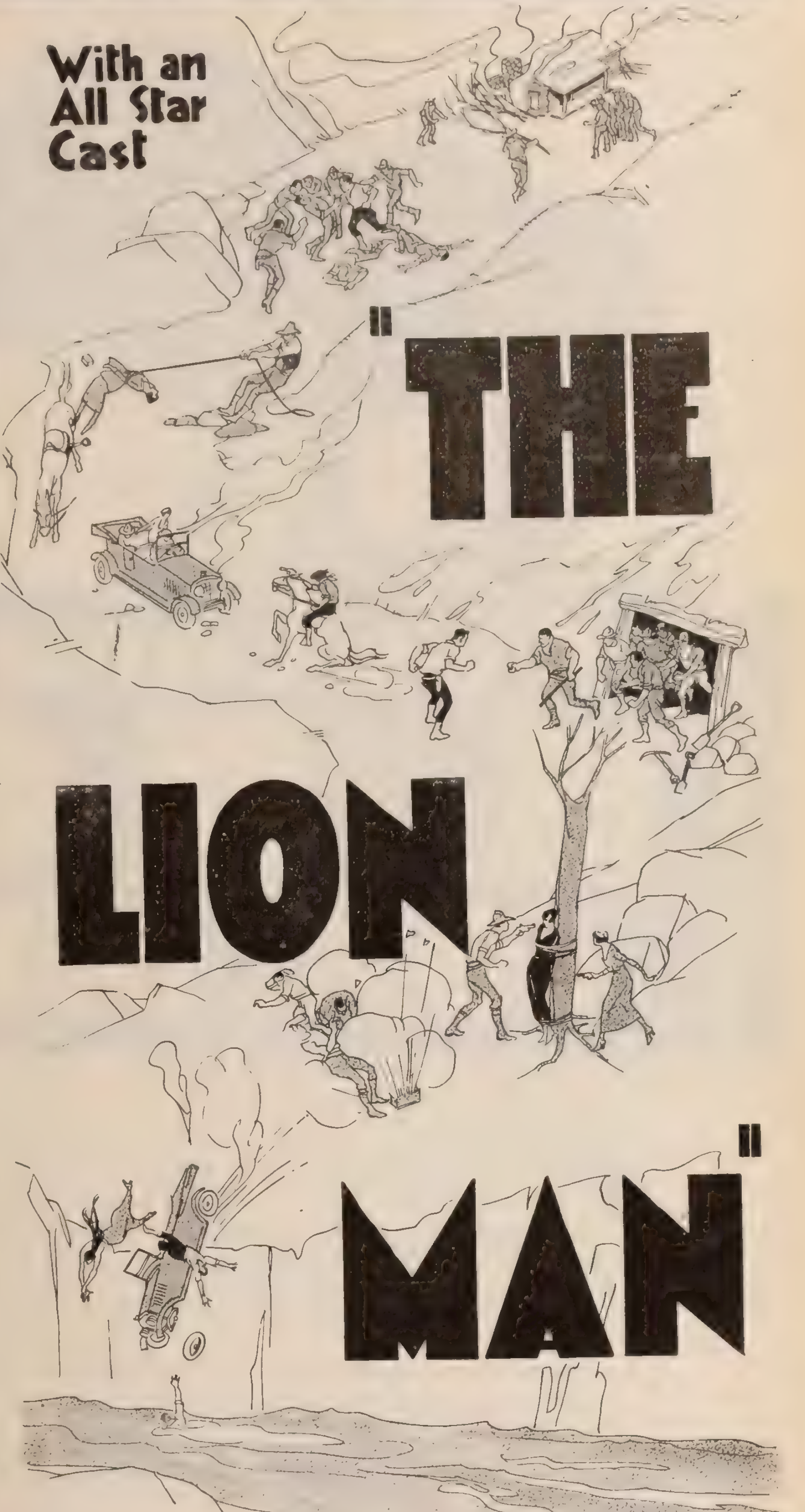
SERIALS

SOME serials have a beautiful heroine—and some have a " mystery man "—some have simply action, while others have a good story. But here is a serial with ot only *one* beautiful heroine, but *two* for extra good easure—EILEEN SEDGWICK, the new Queen of the erials, and Cleo Madison, alert, quick, graceful, always e fine actress. And here is a serial that combines with rousing story an element of *mystery* and a rushing whirl f action that simply sweeps your audiences off their feet. hat's why the fastest booking serial on the whole market r the past three months has been

"THE GREAT RADIUM MYSTERY"

IRECTED by Robt. F. Hill, this serial, in the words of a well-known critic of chapter-plays, "*has everything that e best of serials have had.*" Don't book any serial simply be-use it's new until you've seen some of "THE GREAT ADIUM MYSTERY" episodes. *If ever or never you've played Serial, play this one now!* Produced by Pacific Producing ompany. Released thru Universal.

With an All Star Cast



"THE LION MAN"

Kathleen O'Connor
Jack Perrin
Gertrude Astor
Henry Barrows
J. Barney Sherry
Leonard Clapham
Jim Farley

Directed by AL RUSSELL

PICTURES

COMEDIES

Century LION COMEDIES

- "Looney Lions and Monkey Business"
- "Frisky Lions and Wicked Husbands"
- "Howling Lions and Circus Queens"
- "A Lion Special"
- "Lonesome Husbands and Loose Lions"
- "A Lion in the House"
- "Daring Lions and Dizzy Lovers"
- "African Lions and American Beauties"
- "Weak Hearts and Wild Lions"
- "Naughty Lions and Wild Men"

THE biggest houses in the country are playing these Century Lion Comedies and are making them regular features of their programs. The reason is—a Century Lion Comedy is, first of all, *good comedy,* and second, it adds the supreme joy (for grown-ups no less than kids) of seeing the big kitties romp in at crucial moments and send the fun up to one-hundred-and-three-per-cent. You can judge for yourself as to the popularity of the Century Lions by the fact that the first of these comedies made such a hit that it was at once followed by the production of *nine more*—and they're calling for them today faster than ever. See any one of the list given here at your nearest Universal Exchange—you'll book them all—*they're all howls!*

Directed by FRED C. FISHBACK
Lions trained by CHARLES GAY

UNIVERSAL

COMEDIES

The funniest thing about the picture business today is the fact that most of the fun isn't funny. That's why Century Comedies offers you something out of the rut—something so fresh and new and genuinely humorous as to give your house a brand-new outfit of laughs.

BROWNIE *the* CENTURY WONDER DOG

the smartest, cutest, brightest little pup that ever won the heart of an audience. Show him *right away* in all his four hits:

"BROWNIE'S DOGGONE TRICKS"
"A LUCKY DOG'S DAY"
"BROWNIE'S BUSY DAY"
"BROWNIE'S TAKING WAYS"

See them today at your nearest Universal Exchange.

MR. and MRS. "JOE MARTIN"

"When you have another MARTIN Comedy," writes Jack Yeo, Manager of the Palace, Milwaukee, "don't fail to get in touch with me." While the Wigwam of El Paso, says: "The kids are wild about them and the old folks enjoy them immensely." We *have* more. We have *six*. Here they are—all good—all *different*.

JOE'S STUFF	THE WIFE'S
"The Jazz Monkey"	"A Jungle Gentleman"
"Monkey Stuff"	"The Good Ship Rock'n Rye"
	"A Baby Doll Bandit"
	"Over the Transom"

UNIVERSAL-JEWEL

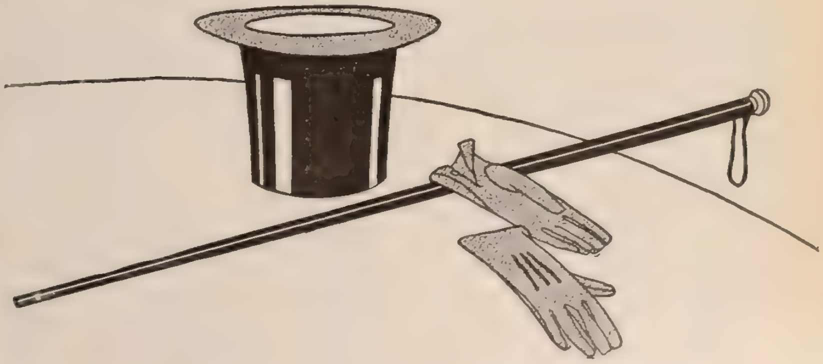
Announcement

Knowing that your audiences prefer amusement to tragedy but that the hobo comedian in slop-shop clothes is no longer what they want to laugh at. Universal purposes to release at an early date a Series of Five-reel Comedy Dramas a la mode featuring those two delightful exemplars of up-to-date, well-dressed entertainment

LYONS & MORAN

These Comedy Dramas of the better type will be made from the best of all material for really popular comedy—the life around us every day. They'll be bright as a new penny, clean as a hound's tooth, dressed like a bridegroom on his wedding morn. And we know they'll find you watching and waiting—for they'll strike the new note in Comedy Drama that the Screen has long been eager for.

Meantime, pave the way by showing the Lyons and Moran One-reel issued every week—advance advertising that both plays and pays



PICTURES

King W. Vidor, whose several productions of the past year have placed him among the leading directors, whose future product will be released through First National

Work Is Progressing on "The Family Honor"

The King W. Vidor Company finished exteriors on the old Southern mansion at Sunland this week and is now at work on interiors at the studio. Almost the entire glass stage is occupied by one set—that of Felix's place, "a river resort on the Mississippi River." While there are several members yet to be added to the cast of "The Family Honor" those already at work are: Florence Vidor, Charles Meredith, Roscoe Karns and Little Ben Alexander.

American Official Is Amusement Authority

R. R. Nehls, General Manager of the American Film Company, Inc., has just been lined up for usefulness on the sub-committee of the Chicago Association of Commerce which covers amusements, theaters, both legitimate and moving picture, exhibits—everything in fact, that might come under the head of entertainment.

Since its humble beginning, when a traveling operator delighted his audiences with four or five feet of film in connection with his magic lantern slides, Mr. Nehls has been identified with the development and elaborate filming of the great photonovels.

Edith Roberts to Play in Serio-Comic Role

Edith Roberts, Universal's young star, who, after her success in "Lasca," announced that in future she wanted to devote herself to comedy and character roles, will have ample opportunity to realize her ambition in "Togs," the feature just purchased for her from Izola Forrester and Mann Page.

The story, which starts on a western ranch, migrates to a fashionable school for girls on the banks of the Hudson River, devotes a few reels to the transplanting of western life to Newport's most exclusive section and concludes by reversing the process and establishing Newport styles and customs on the Wyoming ranch.

Big Campaign in Los Angeles

Extensive Program Arranged for the Appearance of "The Beloved Cheater"

"THE Beloved Cheater," the Robertson-Cole special starring Lew Cody, will go over in Los Angeles with great success if all of Robertson-Cole plans are realized. Special exploitation and publicity men have been sent to the Coast, and from the reports received by Robertson-Cole another method in real stunt exploitation will be put on record.

To head the program, plans have been made to have a special Sunday showing at which more than one thousand of the famous Los Angeles girls will attend the performance as guests of the management of the Symphony theatre. The heads of the department stores, millinery shops and modiste places, together with stores employing large number of girls will be supplied with more than a dozen of Lew Cody's Lexicon of Love books. These souvenirs will contain two passes for the Los Angeles premier of the Lew Cody special and will be given to the best looking girls in the various stores, according to the plans laid down.

The above feature is just one of a series employed to exploit "The Beloved Cheater." In addition, the management of the theatre has arranged with a singer of note to render "That Beloved Cheater of Mine," at all of the performances. This song hit was written as the aftermath to the big Robertson-Cole special.

Los Angeles will see one of the biggest teaser campaigns ever witnessed in behalf of a motion picture. The front pages of the newspapers are running readers asking questions to center attention on the attraction. The Woolworth Five and Ten Cent Stores in Los Angeles have window displays of the song and scenes and cards taken from the play, it is stated.

Plans Made for Pathe Star

Recent Successes of Blanche Sweet Leads to Bigger Plans for Future

THE success of Blanche Sweet in the recent releases of "A Woman of Pleasure" and "Fighting Cressy" and plans for the future vehicles of the star, "who has come back" after a temporary absence from the screen, are the subjects of a statement just issued by the Pathe Exchange, in which the announcement is made that "it has been decided to create for her a series of master-productions." The report follows

"It is the firm conviction of Pathe officials that in her two recent successes 'A Woman of Pleasure' and 'Fighting Cressy,' the drawing power of the star was so well established and her own work was of such genuine merit that she now ranks among the leading women stars of the year.

"For the first production of a star who has been temporarily away from the screen, 'A Woman of Pleasure' has achieved a most remarkable success. It will rank as one of the big money-getters of the season. When the second picture 'Fighting Cressy' was released and the same remarkable demand for the film became evident, it was realized that Blanche Sweet had returned to the screen to find herself in the very front row of women stars, and the plans for the future have been arranged accordingly.

"Early reports from Pathe Branch Managers and from exhibitors are coupled with queries as to the future Blanche Sweet specials and this is taken to mean that exhibitors see the tremendous star value of Miss Sweet and are anxious to take advantage of the record her pictures have been creating for her. This keen interest in the coming productions prompted a conference at which it was decided the star was worth unlimited support. The third picture of the series is 'The Deadlier Sex,' written by Bayard Veiller."

Catholic War Film Screened

Picture Showing Wartime Activities Seen at the Cohan and Harris House

MOST REV. PATRICK J. HAYES, D.D., Archbishop of New York, presided at the first public presentation in this city of "American Catholics in War and Reconstruction," the six-reel motion picture review of Catholic wartime activities which was prepared by Famous Players-Lasky Corporation under the supervision of the National Catholic War Council and the Knights of Columbus special committees on war activities, when the picture was shown at the Cohan and Harris theatre, January 18.

Explanatory addresses were made by the Rev. John J. Burke, C.S.F., on behalf of the War Council's Committee on Special War Activities; William J. Mulligan, representing a similar committee of the Knights of Columbus, and Cornelius F. Collins of the Children's Court. The last named speaker outlined the citizenship campaign shortly to be inaugurated by means of motion pictures through the Catholic parishes of the country. The presiding officer was Justice Victor J. Dowling.

The evening marked an innovation, in that for the first time it introduced an animated report to the members of an organization. The picture consists of a series of exclusive and entertaining reviews of war work performed by the Knights of Columbus and other Catholic organizations.

This veteran performer of the screen Adele Farrington, who is now appearing Marshall Neilan Productions

Marshall Neilan Engages Adele Farrington

Marshall Neilan has announced th addition of Adele Farrington to th cast of his second independent feature for First National release, whic is now in course of production at th Fairbanks studio in Hollywood, California. Her best known screen successes are "Too Much Johnson," wit Bryant Washburn; "A Fugitive fron Matrimony" with H. B. Warner; an Marshall Neilan's "In Old Kentucky."

Universal Releases fo Week of January 26

Universal releases for the week o January 26th include: one special attraction, "The Phantom Melody," featuring Monroe Salisbury; Lyons-Moran one-reel comedy "Bungled Bungalows"; a two-ree Century comedy, "Brownie's Takin Ways" featuring Brownie, the Century Wonder Dog; a western, "Blin Chance," featuring Bob Burns an Peggy O'Dare; the sixteenth episod of "The Great Radium Mystery with Eileen Sedgwick, Cleo Madiso and Bob Reeves; and the fifth episod of "The Lion Man" with Kathlee O'Connor and Jack Perrin.

Hearst News No. 57, Internationa News No. 57, New Screen Magazin and Universal Current Events complete the program.

February Releases o Selznick Program

Included in the Selznick schedule o releases for the month of Februar are four productions which are expected by the Selznick organization t find immediate favor with exhibito and public. Novelty and variety ar promised in these pictures.

The productions scheduled for release in February are, with their stars "Sooner or Later," starring Owe Moore; "His Wife's Money," starrin Eugene O'Brien; "The Woman Game, starring Elaine Hammerstein, an "The Land of Opportunity," featurin Ralph Ince as star and supervising director.

Vitagraph Serial Titled "Vanishing Mask"

Albert E. Smith, president of Vitagraph, has announced the selection of "The Vanishing Mask," as the title of the forthcoming Vitagraph serial in which Joe Ryan and Jean Paige will be cor-stars. Active work already has been begun on the serial at the West Coast studio at Hollywood, Cal., two episodes having been completed.

Like nearly all of the successful Vitagraph serials, "The Vanishing Mask" owes its inception to Mr. Smith. Cleveland Moffatt, author and playwright, was recently engaged by Mr. Smith and he is now conferring with the author and producer, embellishing many of the scenes and writing in additional thrills and surprises.

Mr. Ryan has a double role in the new serial—one that gives him an opportunity to appear as a villain, a characterization that has made him the best loved "bad man" on the screen, and the other as a "good" man, a new role for him.

This will be the first appearance for both Mr. Ryan and Miss Paige as stars.

Cast in Mildred Chaplin's Latest

A strong cast supports Mildred Harris Chaplin in her first Louis B. Mayer-First National production, "Polly of the Storm Country," which will be released within the next few weeks.

The production will mark the first appearance in America of the well known French actor, Valentin Maurice. Previous to the war Maurice was a popular French movie favorite.

Other members of the cast are Emery Johnson, who has played leads opposite Mary Pickford, Dorothy Dalton, Ethel Clayton and May Allison; Fred Kohler, who made a hit in "Soldiers of Fortune;" Ruby Lafayette, who had a role in "The Miracle Man;" Harry Northrup, seen several times in support of Douglas Fairbanks; Charles West, well remembered for his heavy with Mary Pickford, and little, though important Micky Moore, Charlotte Burton, Cora Drew, Cameron Coffey and Dick Rosson just about complete this well chosen cast.

The production was directed by Arthur Rosson

May Allison to Star in Past Stage Success

May Allison will play the part originated by Grace George in "The Marriage of William Asche," the screen rights to which have been purchased by Metro Pictures Corporation. The story was written by Mrs. Humphrey Ward. Margaret Mayo dramatized it. The play version opened at the Garrick Theatre in 1905 with Miss George as the willful child-wife, Lady Kitty.

Story Bought for Marjorie Rambeau

Harry Cahane has bought for Marjorie Rambeau the motion picture rights to "The Shulamite," a South African story by Askew and Carry, which was dramatized and produced as a play in London and New York.

Selznick Aiming for Leadership

Extensive Plans for the Year Are Announced

LEWIS J. SELZNICK, President of Selznick Pictures Corporation, announces extensive plans for the present year, in which the organization he heads will surpass anything it has before attempted, so that by the first of next year it expects to take the lead in covering the motion picture field.

The major portion of Selznick pictures will be produced at the Fort Lee and Bronx studios until the big studio in Long Island City is completed.

Beginning shortly and continuing throughout the year, Ralph Ince will make special Ralph Ince Pictures, which he will direct and take part in. The first of these is "The Law Bringers," by G. V. Lancaster, which will be made in Saskatchawan, Canada.

Ince will also make a series of Americanization Pictures, at the suggestion of Secretary Lane, the first of which is a story of Lincoln called "Opportunity," written by Lewis Allen Browne. There will be a number of these stories.

The Selznick stars will be presented in stories especially selected for them and adapted to their individual styles. Olive Thomas, who is now working on "Glorious Youth," by John Lynch, Selznick's scenario editor, will next appear in "Jenny," by Roy Horniman. "Pretty Thing" and "Red Pepper" are also two pictures announced for Miss Thomas during the first half of the year. Other pictures being considered for her are "The Girl With the Faun's Ear," by Phylis Dugan, "False Pride" and "The Magdalen of Mudville."

Eugene O'Brien seems to be gradually stepping away from the "handsome hero" roles and clever pictures are promised for this actor during the year. With his director, Robert Ellis, and leading lady, Ruby De Remer, and members of his company, Mr. O'Brien is now in the Thousand Islands making exteriors for his newest picture, "A Fool and His Money," by George Barr McCutcheon. "Mysterious Moments" and "The Honor of His House" are at present the stories selected to follow his present picture.

Rachel Crowthers' famous stage play "Old Lady 31" is to be made into a picture by Screen Classics, Inc., for Metro release.

Elaine Hammerstein will soon complete her latest Selznick picture, "The Woman Game," by Leighton Osmun and Frank Dazey, under the direction of William P. S. Earle, and begin "The Shadow of Rosalie Byrnes," under the direction of George Archainbaud. Following this, Miss Hammerstein appears in "The Palace of Darkened Windows," "The Proof of the Pudding," by Meredith Nicholson, and "Keep Him Guessing."

Owen Moore, who is now at Selznick West Coast studio with his director, Wesley Ruggles, working on his new picture, "Love Among the Chickens," by Pelham Grenville Wodehouse, has a promising list to offer for the year. "His Word of Honor," by Edgar Franklin; "Chivalrous Charlie," by May Tully, who is co-author of Lewis J. Selznick's stage success, "Bucking the Tiger," are announced to follow the Wodehouse picture.

Among the big specials to be made by Selznick this year are "The Woman God Sent," by Sophie Irene Loeb, of the Evening World staff, already well under way with Zena Keefe in the leading role, directed by Larry Trimble, who adapted the script for the screen. Another feature which Mr. Selznick is enthusiastic over is "The Prince of Pines," a story by Williard Mack, which will go into production in a short time under the direction of Burton George. Mr. George made the first two one-reel pictures "Little Red Riding Hood" and "The Faded Butterfly."

The Herbert Kaufman Weekly, illustrated editorials, are now in the hands of John Lopez, and will be released after a sufficient number of them have been prepared. They are something entirely new to the screen.

The West Coast studio under the direction of Harry Rapf are producing, according to schedule.

Strong Cast In Levering Film

Hodkinson to Distribute "His Temporary Wife"; Set for February

ANNOUNCEMENT is made by the W. W. Hodkinson Corporation of its distribution of "His Temporary Wife," produced and presented by Joseph Levering with a strong cast inclusive of Ruby de Remer, Edmund Breese, Mary Boland, Eugene Strong, W. T. Carleton, Armond Cortez and half a dozen other well known players. The story is by Robert Ames Bennet and gives Miss de Remer, who was taken out of the Zeigfeld Follies by Rex Beach and elevated overnight to be the star of his big picture, "The Auction Block," the best opportunity of her career, it is stated.

In announcing the release of "His Temporary Wife" for the month of February, the W. W. Hodkinson Corporation dwells with considerable detail on the exploitation possibilities to be found in the picture. The announcement follows:

"This picture comes into the market unheralded and containing many elements that will make it popular with exhibitors. It has besides its excellent production qualities and standards the exploitation values that go along with half a dozen widely known star names. Any one of the four names in the cast would give "His Temporary Wife" power with the public and the grouping of these names meets the now popular all-star cast requirements of thousands of exhibitors.

'Tis said that there are many dollars worth of entertainment in Madge Kennedy's latest Goldwyn picture, "Two Cents Worth of Humaneness."

"His Temporary Wife" is a society drama with elements of melodramatic action. Novel in its theme and powerful in its enactment, this unusually fine production is assured of exhibitor as well as public approbation, for seldom has an all-star picture given such wide scope for the talents of its famed principals.

"More beautiful than she was in 'The Auction Block,' Miss de Remer reveals dramatic ability that will surprise her big following. As for Edmund Breese, nothing he has done for the screen since his masterful portrayal in 'The Master Mind' compares with his brilliant performance in 'His Temporary Wife,' and Eugene Strong, who distinguished himself in support of Blanche Bates in 'The Border Legion,' also appears to splendid advantage."

"Blind Youth" Director Ill, Replaced

Owing to the illness of Al Green he will be unable to direct the second National Picture Theatres production "Blind Youth," and Lewis J. Selznick announces that he has engaged Edward Sloman to replace Mr. Green.

Louise Fazenda, a popular member of the Mack Sennett aggregation, seems to be "hogging the show" in "Down on the Farm," the current Sennett comedy for release by Paramount-Artcraft

Variety in Sennett's Latest

Many Qualities Said to Be Blended in "Down on the Farm" Now Finished

MACK SENNETT announces the completion of his fourth five-part production "Down on the Farm." The work in the cutting room will soon be done, and E. M. Asher, business manager of the Mack Sennett Comedies, will then take this Mr. Sennett's latest creation to New York. A successful career as producer of comedy and comedy dramas promises to duplicate Mr. Sennett's past performances as master of the two-reel feature.

Exploitation of "Down on the Farm" develops the promise of something, "really new," according to the statement of Mr. Sennett, who bases his assurances on the following possibilities to be found in the production:

"'Down on the Farm,'" says the Sennett statement, "blends melodrama, satire, legitimate drama, a bright tinge of burlesque, humor that suggests pathos and romance real and authentic. 'Down on the Farm' is a spectacle.

"Handled in a vein of lightest banter are the love affairs of a pretty little miss and her two persistent Romeos, one a farm-hand who loves her for herself alone and the other a scoundrel of a real estate dealer who loves her for her financial prospects. The working out of this angle of the story is accomplished with such ingenuity that the beholder hardly knows whether to laugh at the travesty or thrill at the story. As a result, he does both, which is why 'Down on the Farm' has been called 'a thrill divided by laughter.'

"Naturally in a production of such a work the entire menagerie celebrated in sections in other Sennett presentations is here disclosed in ensemble effectiveness. Some of the most appealing of the scenes are those in which the four-footed and the feathered players of the Sennett Studio are shown in action."

SLIDES ON LINCOLN'S LIFE IS AMERICANIZATION SUGGESTION

A CONCRETE suggestion for the inauguration of the Americanization campaign on the part of the industry throughout the country, on Lincoln's birthday, is advanced by Joseph F. Coufal, general manager of the Standard Slide Corporation.

"Hand-colored slides showing the life of Lincoln, followed by the man's most famous remarks, could be arranged for presentation in the 18,000 picture theatres of the country and the 6,000 non-theatrical screens as well," he suggests. "The program could be concluded with a pledge which each patron would be asked to give by an American Legion representative. The total cost of twenty slides would be but about three dollars.

"If Secretary Lane and the National Association of the Motion Picture Industry will give this plan endorsement our corporation stands ready to assume all expense for production of these slides, distribution of same and the circularizing of every theatre, feeling confident that exhibitors will respond in sufficient numbers to preclude the possibility of any loss."

Republic Handling Chaplins

Twelve of Old Mutual Subjects which Clark-Cornelius Controlled Included

THE success attained by the Republic Distributing Corporation in its sales of the Charlie Chaplin pictures it has been releasing for Kleine, has led that company to obtain the exclusive distribution of twelve more Chaplin comedies, believing that the market for the Chaplin humor was never better than it is at present.

These are the successes made by the comedian for the old Mutual Company, which have been controlled by Clark-Cornelius and which embrace what are considered some of the best two-reel subjects in which Chaplin appeared.

They include "The Floorwalker," regarded by many exhibitors as the best comedy Chaplin ever made, "The Vagabond," "The Pawn Shop," "The Rink," "The Adventurer," "Easy Street," "The Fireman," "The Count," "Behind the Screen," "The Immigrant," "The Cure" and "One A. M."

The initial selling of these pictur has been in the hands of Hallmar and up to date the first three men tioned have been released. The nex to be released will be "The Rink,' which is scheduled for issue on Feb ruary 12. The rest will be release at intervals of six weeks.

Reports from all over the countr show that exhibitors have turned t Chaplin comedies to put new life int their business when attendance ha fallen off. One exhibitor writes tha a Chaplin comedy has never failed t fill his house, and that he has show one picture fifteen different times sinc he has been in business and that th returns have always warranted it.

New Producing Corporation

The United States Photoplay Corporation Issues Statement of Policies

THE United States Photoplay Corporation, recently incorporated, announces its list of officers to be as follows: Capt. F. F. Stoll, President; Dr. Geo. L. Carder, Vice-President; C. L. Wakeman, Sec'y; L L. Flaven, Director; H. H. Prentice, Director; and Wm. P. Doing, Jr., Director. The executive offices of the new organization are located at Washington, D. C.

In anouncing its production plans for the future, the United States Photoplay Corporation has issued the following statement:

"The United States Photoplay Corporation is incorporated for the purpose of producing nothing but ten-part photoplays. It has already contracted for the following scenarios:—'Determination,' 'The Home of Man,' 'Th Soul of Man' and 'Deception.'

"'Determination' will be its firs production. We have leased the E. K Lincoln Studio at Grantwood, N. J. fo two years and take possession of th same on June 1st at a rental of $100.0 per day.

"'Determination' is a Whitechap story. The author lived in that distric for many months typifying his char acters. It is pronounced by press an pulpit, who have reviewed it, 'the great est human interest story ever written

"We have under contract Lt. B. W Maynard, the 'flying parson' and To Sloan, the premier jockey of the world The cast will be all-star. The cost o production, it is estimated, will b $500,000.00."

Plenty of fun and action are promised in Mabel Normand's latest picture for the Goldwyn program, "Pinto"

The BIG ONE

in

N

ME

Pictures

Adaptation & Scenario by
CHARLES BRYANT

JURY'S IMPERIAL PICTURES, Ltd
Great Britain. Sir William
MUNDUS FILM, Paris. Exclus

Unlike and more astounding than anything this supreme artiste has ever done.

It's a great super-feature that carries more thrills to the reel than any five ordinary features.

It's story revolves around the career of a celebrated London and Paris dancer. It will stir the heart of the most indifferent. Reel follows reel swiftly, powerfully, with the dramatic situations culminating in a smashing climax.

The foremost Actress of the stage and screen

AZIMOVA

in I. A. R. WYLIE'S

STRONGER THAN DEATH

TRO

Corporation

Exclusive Distributors throughout

Jury, Managing Director.

ve Continental Distributors.

Directed in 7 absorbing acts by

HERBERT BLACHE

Should she marry this man she hates so much to shield the man she loves ?

This is just one of the tense dramatic situations in this superb feature. You know how the incomparable

NAZIMOVA

can handle such a big moment !

Your Patrons are waiting for it!

METRO

How the Kaufman Weekly is Made

Since the start of the nation wide advertising of the Herbert Kaufman Weekly was made considerable interest has been manifest in just how the actual producing of these pictured editorials is being carried on.

At present two of the one-reel subjects have been completed and the start of the third is expected soon. The first one is "Little Red Riding Hood." This is a pictured version of the Kaufman editorial on the tragedy of a young girl, brought up under strict parents, who comes to ruin through ignorance.

The scenes are entirely separate tableaux, each distinct from the other—part literal, part symbolic—each illustrating a title taken verbatim from the Kaufman editorial.

Almost without sequence and with parts unrelated this method of handling the pictured editorial is said to result in a pictured story that is powerful in its appeal. The essence of the gripping editorial is not lost and the pointed editorial of the typed page is made even plainer through the eye.

The second "Kaufman Weekly" is titled "The Faded Butterfly" and has in its leading role Mme. Haline Bruzovna famous Polish actress.

Exploitation on "Cinema Murder" Attracts

Advance reports of the high quality of Cosmopolitan Productions "The Cinema Murder," a Paramount-Artcraft Picture, and the announcements of the wide exploitation in newspapers, magazines, billboards and elsewhere which is being given it, have attracted a great deal of attention among exhibitors throughout the country as evidenced by the flood of inquiries that are pouring daily into the Famous Players-Lasky exchanges and the Home Office of International Film Service at 729 Seventh Avenue, New York.

"The Cinema Murder's" advertising and publicity campaign will rival, it is said, the most pretentious ever inaugurated for a motion picture. Advertising copy in big smashes will be placed in newspapers throughout the country, and special articles written by such writers as Mrs. Wilson Woodrow, Mrs. Van de Water, Ada Patterson, Alan Dale, Fay King, Nell Brinkley, Nellie Bly, Harry Hershfield, etc. will be published in the news columns.

Film to Aid Exhibitors Lincoln Week

"The Land of Opportunity," an Americanization feature which Lewis J. Selznick has made at the suggestion of Secretary of the Interior Lane, promises to serve a double purpose inasmuch as Mr. Selznick intends to lend a helping hand to the exhibitor by having this picture ready for presentation in any theatre in the country not later than Lincoln Birthday Week, February 12.

The release date has been announced as February 8, four days before the anniversary of Lincoln's birthday.

"Heart of a Child" for Nazimova

Work Well Under Way on a Story Different from Her Usual

WORK on the production of the latest Nazimova starring vehicle, "The Heart of a Child," adapted by Charles Bryant from Frank Danby's novel of the same name, is well under way, according to advices received this week at the offices of Metro Pictures Corporation.

California's ideal weather has been an aid to Ray C. Smallwood, directing Nazimova in her newest photoplay, so that not only has he been enabled to shoot many of the interior scenes, but to go on location for outdoor work.

Though distinctly different from any previous offering of the star, the locale in the first part being the Limehouse district of London, corresponding to New York's lower East Side, "The Heart of a Child" is said to present a wealth of opportunities for artistic settings. The career of the heroine carries her from the tenements to the theatre and thence into the world of British aristocracy. Hence, as much care has been taken in providing striking interiors as was the case in "Stronger Than Death," Nazimova's latest release, though the latter might seem at first thought to require a greater degree of color in production. The art work is in the hands of Allen Ruoff.

First view of Nazimova in her latest picture, "Stronger Than Death," released by Metro

The story of "The Heart of a Child" is considered by those who have followed most closely the trend of good English writing for the past quarter-century, to be Frank Danby's masterpiece. This critical opinion takes into consideration the author's other works of note, including "Dr. Phillips," "A Babe in Bohemia," "Baccarat," "Concert Pitch," "Joseph in Jeopardy," "Pigs in Clover," "The Sphynx's Lawyer," "Twilight" and "Full Swing."

For this novel which Nazimova has taken for translation to the screen depicts the carer of Sally Snape, a girl orphaned early in her girlhood by a domestic tragedy and thrown into the world with no other protection than her inborn sense of right and self-respect. Her first move for self-support is to go into a pickle and jam factory, then an acident occurs and the girl attracts the attention of Lady Dorothea Lythan, who makes it her interest to find Sally a position in a fashionable modiste's shop in London.

Here it is that Lord Kidderminster first really becomes aware of Sally's beauty, though chance has thrown the two together twice before. He backs her in a theatrical revue, on the advice of one of the shrewdest managers in England; and then falls in love with her. Between this and the happy ending is a multitude of obstacles, but Sally has the heart of a child, and this very simplicity in the end paves the way in her final hapiness.

The photography is being done by Rudolph Bergquist; and the cast engaged in support of Nazimova includes Charles Bryant, as Lord Kidderminster; Ray Thompson, Nell Newman, Victor Potel, Eugene Klum, Claire Du Brey, Jane Sterling, John Steppling, William J. Irving, and Myrtle Risbell.

Realart Closes More Contracts

Poli Circuit Is Latest Signed; Dwan's Feature in South

REALART star productions will be shown through the entire Poli circuit in Connecticut and Massachusetts as a result of a contract signed last week.

This announcement by General Sales Manager J. C. Ragland comes only one week after the news of Realart's booking twenty-two big theatres in the Keith and Proctor and B. S. Moss chains, and assures a splendid introduction of Realart products to many New England audiences represented by the Poli circuit.

The deal was closed with R. C. Miller, booking representative for Poli, by Lester W. Adler, Realart's New York manager. With the signing of the Poli contract Realart's theatre connections are extended to every big amusement chain in the country, according to Mr. Ragland.

"Following only one week after the tie-up with Keith and Proctor and B. S. Moss," declared Mr. Ragland, "the cantract with Poli indicates what our pictures have done to establish the reputation of quality among the men most influential in the industry. Telegrams have been pouring in from showmen in all parts of the country telling in plain language what our products yield in financial returns. We have made it a point to publish many of these messages in the trade papers to give the industry an idea of the response which has met Realart's first film offerings."

In addition to the announcement of the Poli acquisition by Realart, Mr. Ragland reports that contracts for productions featuring Realart stars have come in abundantly from all parts of the country. Among the prominent bookings are Shea's Hippodrome at Buffalo, New York; the Strand, Cincinnati, Ohio, I. Lisbon, proprietor; New Miller theatre, Los Angeles, Fred Miller, proprietor; the Rialto theatre, New York; the Tivoli theatre, San Francisco, Turner and Dahnken, proprietors; the Majestic theatre, Tulsa, Oklahoma, Glenn Condon, proprietor.

Mary Miles Minter, Realart star, who is scoring a success in "Anne of Green Gables," and whose new picture is nearing release

"Soldiers of Fortune," the Allan Dawn production, will have an aggregate run of three months in twelve Southwestern picture houses of the E. H. Hulsey chain, following the contract announced by Mr. Ragland.

A seven-day showing of the Mayflower photoplay in cities ranging in size from only 10,000 to 100,000 is said to set a new Realart record in the movement for longer runs for feature pictures in moderate sized towns.

The deal which is declared by General Sales Manager Ragland to be one of the most significant and remarkable on the company books was closed last week with Mr. Hulsey of the Southern Enterprises by Diaz Callahan, Realart manager at Dallas, Texas.

The contract which Southern Enterprises has made with Realart will give "Soldiers of Fortune" a run totalling 84 days in 12 towns having a total population of 655,474 inhabitants. In San Angelo, Texas, with a population of only 10,321, the film is scheduled to run seven days at the Lyric theatre.

New Producing Unit for the Republic Film

An organization for the making of Lloyd Carleton productions for Republic Film Corporation has been incorporated in California under the name of the Clermont Photoplay Corporation, which will have H. N. Clermont as General Manager. Contract was recently made by Republic for a series of eight productions to be made by Director Lloyd Carleton, who will have Ruth Clifford as the star.

Rolin Film to Celebrate New Studio's Opening

Producer Hal E. Roach soon will move the Harold Lloyd Comedy Company and the Rolin Comedy troupers, headed by "Snub" Pollard, to the new home of the Rolin Film Company at Culver City, a suburb of Los Angeles.

It is promised to be some housewarming. A Spanish barbecue, vaudeville show and athletic events are on the program. The Spanish feast is to be spread on the new stage. The famous Rolin Company Band will then take a chunk out of the musical program. The band has a large repertoire and producer Roach says they play both pieces well.

Harold Lloyd and Mildred Davis will stage a dancing act. The vaudeville bill is not confined to the Rolin troupers alone, but will be participated in by several of the invited celebrities. Roach threatens to horn in with a saxaphone solo. "Snub" Pollard's musical ability has its limits, but he promises to show all present that he is master of the bass drum.

Author Ibanez to Visit Western Studios

Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse", is en route to California from New York to pay a visit to the Metro studios in Hollywood. Since his arrival in this country a few months ago, the brilliant Spanish writer has expressed a keen desire to see how American motion pictures are made, and his present trip to the Pacific coast center of motion picture production is doubly significant to him inasmuch as Metro will produce "The Four Horsemen" on the screen.

Metro is reported to have purchased the screen rights to "The Four Horsemen" in the face of strong competition and plans to translate it to the silver sheet with an all-star cast.

Topics of Day Aiding Relief Campaign

The Near East Relief Campaign is being widely advertised via the motion picture screen in The Literary Digest "Topics of the Day." To aid starving people in devasted areas abroad is the object of the campaign. The Near East Relief was incorporated by Act of Congress to carry on the work formerly performed by The American Committee for Armenian and Syrian Relief.

On February 1, the intensive campaign will start and it is scheduled to continue until February 21.

Mme. Petrova Changes Road Program

Mme. Petrova, who has been making an extensive vaudeville tour, has canceled the rest of her Eastern time and exchanged it for Western time, as she is particularly desirous of playing California, Colorado, and Kansas. Before starting out for California, Petrova will return to New York for one week. Madame will continue her series of articles on motion picture topics in Shadowland and Photoplay Journal.

All the beauty of a scenic is found in portions of Elaine Hammerstein's "The Woman Game"

Another Body Backs Selznick

Northwest Exhibitors' Association Endorses National Picture Theatres, Inc.

THE Northwest Exhibitors' Association is announced as the latest organized body of leading exhibitors to endorse National Picture Theatres, Inc., of which Lewis J. Selznick is president.

About three weeks ago the Miami Valley Exhibitor's League expressed its confidence in the precepts behind National Picture Theatres, Inc., following a four-day discussion of the proposition from all angles. A committee of the Miami Valley League came to New York especially to confer with Lewis J. Selznick personally in connection with details of National Theatres. Returning to Dayton, Ohio, the committee called a special meeting of their body and in their report unanimously endorsed and recommended Mr. Selznick's plan.

As announced last week, Chicago exhibitors were next following the Miami Valley body, to rally about Mr. Selznick and National Picture Theatres. Attention at this time was called to the fact that for the first time in Chicago film history all the big competing companies operating circuits of theatres had pledged their support to Balaban and Katz, Jones, Linick and Schafer, and Andrew Karzas. These circuits, with their allied interests, control the one hundred most important theatres in Chicago.

With National Picture Theatres, Inc., so firmly entrenched in exhibitor favor as Mr. Selznick now believes it to be with such evident support, it is expected that additional announcements of unusual moment to the industry will issue from Mr. Selznick's office within the near future.

F. P.-Lasky Plant Open Soon

Laboratory on Long Island Expected to Be in Operation Within a Month

WITHIN a month the new laboratory of the Famous Players-Lasky Corporation in Long Island City, designed by and being equipped under the personal supervision of Frank E. Meyer, Assistant Secretary of the Famous Players-Lasky Corporation, will be in operation. Work has been pushed on the laboratory in order to relieve the congestion incident to working in four separate laboratories, two in New York and two in New Jersey. All the pictures produced in the Eastern Studios will be developed and printed in this building.

In addition to the office and a complete research laboratory, this building will contain two separate and distinct film laboratories. On the first floor a machine developing system is being installed under the supervision of the Spoor-Thompson Company. Six of their latest machines will be working with a capacity of 30,000 feet of finished film per hour, or nearly 2,000,000 feet per week. These machines are interesting due to the fact that the printed film is inserted at one end of the machine and comes out at the opposite end thoroughly developed, washed, dried, polished and tinted, ready for shipment, it is stated.

On the second floor the installation will consist of the regular drum and 750,000 and 1,000,000 feet a week can be handled in addition to all the negative development and sample prints. A complete renovating department also will be installed where all films sent in by exchanges for the correction will be taken care of.

Ince Studios to Publish "The Silversheet"

Exhibitors and patrons of motion pictures who have looked to New York for news and views of the activities of Cinema celebrities will be interested in the announcement that a new and unique magazine to be called "The Silversheet" will shortly be published in the Thomas H. Ince Studios in Culver City, for circulation among theatre-owners and their public as a distinct innovation in fresh-from-the-studios journalism.

The Eastern offices of producing and distributing organizations have published many magazines and papers designed to engage the attention of the trade, but "The Silversheet" will establish a precedent in that it will embody news, editorials and features for the triple purpose of advancing the best interests of the exhibitor, the play-goer, and the hundreds of men and women employed within the Thomas H. Ince Studios.

Hunt Stromberg, formerly director of advertising and publicity for one of the largest motion picture organizations in New York, will be editor-in-chief of "The Silversheet."

Heart Interest Theme in Mayer Production

Heart interest is sounded in Louis B. Mayer's new First National attraction, "The Fighting Shepherdess," which will be released shortly. It is a picturization of Caroline Lockhart's story, with Anita Stewart as the star and Edward Jose as the director.

The theme centers about the fight which Kate Prentice makes against the slander and bitter opposition of a small, narrow-minded town. It has a good share of light comedy and drama, but in the main the production rests on the stirring appeal aroused by the figure of a sweet, innocent young girl surrounded by a pack of back-bitting egotists.

Supporting Anita Stewart, the cast contains Wallace MacDonald, Noah Beery, Walter Long, Eugenie Besserer, Gibson Gowland. Ben Lewis. Calvert Carter and Maude Wayne.

"U" Cameraman Goes to South Africa

Orrin Denny, cameraman, left New York last week for London and will proceed from there to the Belgian Congo, in South Africa, where he will join the Universal Smithsonian Expedition. Mr. Denny will take the place of Pliny W. Horne, who was seriously injured in the railroad wreck which recently caused Dr. J. R. Armstrong and William Stowell to lose their lives. Mr. Denny has had wide experience as a cameraman, and has worked in foreign countries before.

Special Writer Engaged by Universal

Mrs. Marie Rask, well-known special writer and playwright, has been engaged by Universal to write special articles and features. Before engaging with Universal, Mrs. Rask had a wide experience in journalism and brings to her work a fund of knowledge.

Simplex Notes

An indication of the great popularity of the motion picture for educational as well as for amusement purposes is well reflected in the recent action of the Navy Department in establishing a practical school for motion picture projectionists in this city. This school, which is located at the Naval Dock at the foot of 96th Street, North River, is equipped with projectors of various types upon which the aspiring future Naval projectionist is taught the principle of motion picture projection.

In the past it has been customary for the crews of the numerous Naval vessels to purchase their projector equipment through various funds and appropriations. This resulted in indiscriminate purchasing of equipment, which finds the Navy using machines of types varying from the semi-professional portable to the heavy commercial Simplex. And then too, on account of using the very best of latest film subjects by the Navy, it was discovered that many films were returned to the exchanges in questionable condition due to badly conditioned and inadequate equipment and partially inexperienced projectionists.

In order to standardize as much as possible the equipment in the Navy, at a recent meeting of the Naval Committee it was decided that different types of projectors were to be specified for the different types of ships and that instead of putting the machines in charge of men who had a knowledge of electrical matters only, a regular trained corps of up-to-date projectionists would have charge of all things pertaining to the showing of Naval movies.

Lieut. Swanberg, who has charge of the school thus established, was a recent visitor at the Simplex plant and arranged with the Simplex officials to have a representative deliver a lecture on the "Simplex, its care and its construction" at least once a month before the Naval Class. Lieut. Swanberg is high in his praise of the part that the projector is playing in Naval matters and was exceedingly interested by what he saw at the home of the Simplex.

Chester Cameraman Now in Darkest Africa

Charles Cottar, big game hunter and explorer, has reached the land of the pygmies in the heart of darkest Africa and is busily engaged in photographing these tiny people for the C. L. Chester Productions. Never before has the strange life of these jungle villages appeared on the screen

Metro Establishes Research Department

A research department is the newest addition to the technical division of the production forces at the Metro studios in Hollywood. David S. McCann has been placed in charge of the work by Clifford P. Butler, general superintendent of the studio. Mr. McCann has been attorney for Metro in Los Angeles for two years and will continue at that post.

Controversy on "The Tong Man"

Robertson-Cole Exchange Manager Says Fuss Is Entirely Local One

THE Robertson-Cole Co. announces that "The Tong Man," the Chinese melodrama starring Sessue Hayakawa, is being rebooked for extended runs after playing to capacity first-run houses throughout the United States. "Despite a ripple caused in San Francisco by the charge, that 'The Tong Man' was 'simply propaganda to mislead Americans as to the character of the Chinese,' and the application then for an injunction against the picture, 'The Tong Man' is the sensation of the Western Coast," says Robertson-Cole.

C. H. Chu, consul-general of China in San Francisco, it is said, asked the police to prevent the picture being shown, saying that it misrepresents the Chinaman. The police declined to act until required to do so to support action of the courts. Corporal Peter Peshon of the public morals squad, who has the supervision of motion pictures, is reported to have declared that the picture is not immoral and that although it is filled with strong scenes, he could see no reason why it should not be permitted.

A strange phase of the matter is that "The Tong Man" is laid in San Francisco, and the novel from which the picture was made, "The Dragon's Daughter," was written by a San Francisco newspaper man, Clyde C. Westover, who is said to have gotten the material from which he wrote his story within a few blocks of the place where men of the same race as those he studied during his newspaper days about Chinatown are trying to "knock out" the picture.

Lee See Nam, editor-in-chief of the newspaper, *Young China*, is quoted as having said that all the Chinese who had seen the picture declared it to be a "piece of spite work." He said the picture had been put through by Japanese who are trying to get away the trade of the Chinamen in America.

Star of a hundred good pictures, Mae Marsh, who will be welcomed back to the screen in Gasnier productions, to be distributed by Robertson-Cole

"From what I can gather at the private showings which I have been asked to give, as a result of the controversy," said Robertson-Cole's exchange manager in San Francisco, "the matter is purely a local one, and not likely to come up elsewhere in the country. Of course, there is nothing whatever in any insinuations that there is a purpose to injure any race deliberately through the picture.

"As to the veracity of the atmosphere and action, that can be settled right here better than anywhere else, for a San Francisco man, Clyde C. Westover, wrote the story, which has been carefully followed. He is a man of standing here in the literary and newspaper world, and it is inconceivable that he should have included details not true to life."

The managemment of the Rialto introduced "The Tong Man" to San Francisco by means of an attractive teaser campaign. Small advertisements were used in the newspapers featuring the black silhouetted figure of a Chinaman with a hatchet, and the words, "Gasp Out Loud!" Come next week and we'll prove to you that an audience can gasp out loud—a few will scream—at one of the scenes in "The Tong Man."

Pictures Lead, Commerce Follows

American Pictures in South Open the Way for Business

THE old adage "commerce follows the flag" needs modifying in the opinion of film men. Business these days, with all dreams of colonial expansion banished, is showing a tendency to follow other ideals. Nowadays it is the movies that have taken the lead, and business is showing an in increasing tendency to follow this leadership, according to John L. Day, South American representative for the Famous Players-Lasky Corporation, who has just returned from a five months trip through that territory.

"American business men are just beginning to reap the benefits of the tremendous hold American motion-pictures have obtained upon the people of the South American countries," said Mr. Day in discussing film conditions in the Latin-American republics. "The war enabled American pictures to wrest the leadership away from the French and Italian manufacturers of films, and so solidly entrenched are our pictures that it will be impossible for European exporters to regain their lost leadership as long as America continues to develop and improve the art of the screen.

"When the South American saw French fashions and French ideals as reflected in the photoplays from that country, his business inquiries were generally forwarded in that direction. French and Italian pictures were shown almost exclusively in the larger theatres, with the result that the public had little opportunity to become acquainted with American standards of living. The war brought this much desired change about, however, and, although the American manufacturer may scarcely appreciate the fact, motion pictures from this country are serving a highly important purpose as propaganda for American merchandise as well as American films.

"Thanks to the movies, South Americans are becoming better acquainted with the people of the United States. The visualization of American scenery, fashions, business conditions and standards of living is the object of the keenest interest on the part of the men and women of South America. The high grade films have opened the eyes of the Latin-Americans to the fact that Americans are not such 'dollar chasers' as they were led to believe from the propaganda spread by exporters from Europe. New York fashions, they are discovering, are quite as up-to-date and as attractive as those from Paris.

Josie Sedgwick who is Jack Dempsey's leading woman in the Pathe serial "Daredevil Jack"

"Our pictures are shown today in practically every high class theatre in South America, and the demand for these films is increasing enormously. Leading exhibitors have told me that it will be impossible for European film exporters to supplant American pictures in the estimation of the public. The result is that the people of South America will become even more intimately acquainted with American standards through the medium of the screen, and this is certain to have a beneficial reaction upon our business in South America."

National Film Takes Out Weather Insurance

To protect itself against the coming rainy season in California, the National Film Corporation of America has applied for a blanket insurance policy with Lloyds of London against bad weather, as well as labor troubles and other contingencies within the ken of motion picture producers, according to I. Bernstein, production manager. Studio advices say that the National plant in Hollywood, Calif., has also been insured for a large amount by the Aetna Company.

Madge Kennedy Starts Work in the East

"Trimmed With Red", starring Madge Kennedy was placed in charge of Hugo Dallin, director, by Samuel Goldwyn, and goes into production this week at the Goldwyn Eastern studio, as the second picture made in the East this season. Since Leroy Scott's Eminent Authors Picture was shot by Paul Scardon, larger quarters have been secured at the Oliver Studios, and the first of seven elaborate sets for "Trimmed With Red" is completed.

Miss Kennedy has arrived from Culver City where she has finished Octavus Roy Cohen's first story for Goldwyn called "Two Cents Worth of Humaneness." "Trimmed With Red" is a thrilling society drama based on Wallace Irwin's famous serial which recently entertained the readers of the Saturday Evening Post.

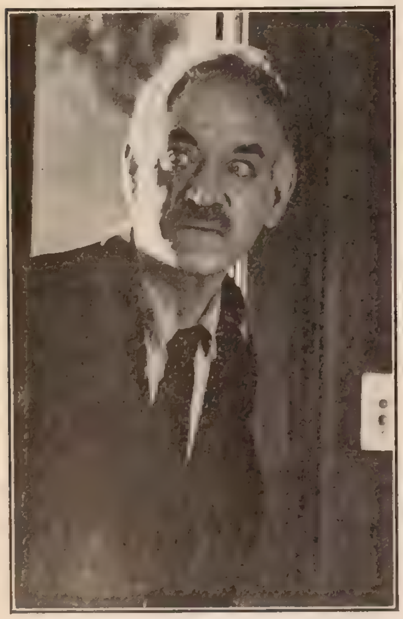
New Sennett Film Gets First Run in Frisco

E. M. Asher, special representative of Mack Sennett, is in San Francisco supervising the initial presentation of Mr. Sennett's latest five reel comedy, "Down On The Farm," which is booked for an indefinite run at the Tivoli theatre beginning January 11.

Prior to going to San Francisco, plans were made for the presentation which it is asserted, will have many novel and attractive features in keeping with this new comedy from the producer of "Mickey," and "Yankee Doodle In Berlin."

Board of Review Rates "Pollyanna" Best Yet

The National Board of Review of Motion Pictures were so enthusiastic over Mary Pickford's newest production, "Polyanna," that they issued a special report on the picture in which they not only give it the highest possible rating, but in additon declare it to be the best picture that Miss Pickford has ever made. "Pollyanna" was released on January 18 and is the first production Miss Pickford has made for the "Big Four."



America's great character actor is Frank Keenan, now appearing in "Smoldering Embers," a Pathe release.

In "The Right of Way" Bert Lytell forsakes farce comedy for the time being to a serious role. The Picture will soon be released by Metro.

Metro Gets "The Girl Patsy"

New Production Will Likely Present Viola Dana in Stellar Role of Film

THE picture rights to "The Girl Patsy" have been purchased by Metro Pictures Corporation. It is likely that the play will be used as a starring vehicle for Viola Dana. "The Girl Patsy" is a comedy in three acts and was produced in New York City several seasons ago. It also played with considerable success throughout the country.

Viola Dana is now busy with the picturization of "Eliza Comes to Stay", by the English actor-playwright, H. V. Esmond. It was adapted to the screen by A. P. Younger and is being directed by W. A. Howell, a newcomer on Metro's staff of directors. In it the petite comedienne has a part similar to that in "Blue Jeans", the style of characterization which she particularly favors.

"Eliza Comes to Stay" is scheduled for release late in February. Following that Viola Dana will appear in "Parlor, Bedroom and Bath," the successful farce by Mark Swan and C. W. Bell. "The Girl Patsy" will undoubtedly follow this farce.

"The Girl Patsy" is the story of a young waif, who is adopted into a wealthy home. The dissolute wreck of humanity, who claims to be the child's father, attempts to use her as a means of blackmail. Failing in this, he almost succeeds in ruining the happiness which the child has found, and in preventing her marriage to a wealthy young admirer, when it is discovered that the man who has adopted her is actually her father.

Expects Much of New Film

"Everything But the Truth" Considered Ideal Vehicle for Lyons and Moran

THE Universal expresses the opinion that its forthcoming production, "Everything but the Truth," written by Edgar Franklin and scheduled to play the comedians, Lyons and Moran, in the leading parts, is going to prove the one of the cleverest screen comedies that Universal has ever filmed. In discussing the possibilities of this production, Universal says:

"The possibilities which Mr. Franklin's very unusual plot offers these two popular comedians are unlimited. That it should have been selected as their first five reel picture is a splendid augury of what may be expected from them later.

"If 'Everything but the Truth' had been written especially for Lyons and Moran, the characters of the two young suburban bridegrooms could not have been better adapted to their individual and inimitable abilities. Anyone who has read the story, as it appeared in magazine-serial form, will have no difficulty in visualizing the rapidity of action, ludicrous situations unmarred by farcial exaggeration, density of the various complications and near tragic episodes with which the filmed production will abound.

"From start to finish the comedy is one that will hold the attention and keep the uninformed guessing as to its probable outcome. The roles played by Lyons and Moran are equally balanced and allow much latitude for individual interpretation."

"The Place of Honey-Moons" Finished

The Pioneer-Atlas Production of Harold Macgrath's novel, "The Place of Honeymoons," is finished with the exception of a few retakes. Emily Stevens, the star, is now in New York preparing for a tour in her new stage production. Keenan Buel, who directed the production, will probably have charge of the cutting.

House Changes Policy to Book Dwan Feature

"When a first run house takes a feature for the second run, there's a bag of money in the woodpile."

So declares Jay Emanuel, Realart manager in Philadelphia, who came to New York last week with glowing reports of the thriving picture business in his city. According to Mr. Emanuel the outlook for the industry in his territory has never been better.

"Soldiers of Fortune," the Allan Dwan production, is the feature picture which caused the Victoria Theatre of Philadelphia to vary its strictly first-run policy by contracting for the film after it had been signed for the Colonial Theatre in Germantown, the residence district of the city.

Exploitation Aids for the "Tiger Girl"

"Tiger Girl," the Triangle production, adapted from "The Lily and the Rose," will be available to exhibitors on February 15th at all United Exchanges. It is the intention of United to exploit this picture for the benefit of exhibitors. A press book, which will be ready within a few days, has been prepared by exploitation experts, and it is stated contains innumerable hints for exhibitors. An attractive set of lobby displays and posters will also be available within a few days.

Christie Comedies Score in Bay City

E. H. Emmick, who operates the Peerless Film Service, known in San Francisco and the western district as the House of Comedies, has announced another score for Christie Comedies, of which he is the sole distributor in the territory.

Christie Comedies, according to Mr. Emmick, will accompany the new releases of Mary Pickford and Douglas Fairbanks, in their latest United Artists' pictures at a new first run theatre in Oakland.

Pretty Peggy Hyland's next picture is title "Faith." It is scheduled for January release and is expected to be a popular Po subject

Selznick Press Book on "The Imp" Ready

The press book, or exhibitors' campaign book, on "The Imp," the second Elsie Janis production for Selznick Pictures, was delivered from the press this week, and has been sent to the Select exchanges for distribution to exhibitors who can use it to advantage in presenting the picture.

"The Imp" press book is considered one of the best yet turned out from the Selznick workshop, which has taken great pains to give the exhibitor every aid possible on each picture booked. Watt L. Parker is editor of the Selznick and Select press books.

The press book for "The Imp" has a cover done in black, white and green, designed to give ideas to the exhibitor in playing the feature. On the inside front cover is a sample ad covering four columns in width. Next comes an introductory page, sprinkled with helpful sentences minus the extravagant statements employed by some to "sell the exhibitor." These statements, it is made known, are not included in the Selznick plan of operation. The cast, program readers, catch lines and a sample cut of Miss Janis fill page four with usefulness. On page five are advance notices, current reviews and the story. Pages six and seven are given over to exploitation helps. All "stunts" suggested are practical and can be used by any exhibitor. Then follow halftone display ads, newspaper line ads and production cuts. These include a great variety, enough so in fact to let each exhibitor suit his own individual taste and needs. On page eleven are suggestions for a mail campaign, and short lines which contribute spice if used in the house program. On the twelfth and last page the accessories are illustrated, including twenty-four sheets, two three-sheets, two one-sheets and and one six-sheet.

Pathe Helps to Exploit "Other Men's Shoes"

With the release date of the initial Edgar Lewis production, "Other Men's Shoes," which is set for February 1st, approaching, Pathe announces many aids for the benefit of the exhibitor in exploiting the production. Besides the usual advertising material Pathe issues a special press sheet for the production, an enlarged campaign book, a special one-shee and a window card. It is also stated that a book store tie-up is under way with Andrew Soutar's novel, "Other Men's Shoes," from which the picturization was made.

Taylor Holmes Takes Company to South

Taylor Holmes and members of his supporting company have gone to Miami, Florida, to begin work on the producer-comedian's second starring vehicle, "The Very Idea."

Others in the cast ensemble are Virginia Valli, Edward Martindale, Jack Levering, Edward Lester, George Cooper, Betty Ross Clarke, Jean Robb and Fay Marbe.

Bedroom set designed by Clara Kimball Young for her next production for the Equity program, "The Forbidden Woman"

Garson's Sets Are Genuine

WHEN Harry Garson began the production of "Eyes of Youth" and instructed his technical director to secure several tons of stucco concrete, mason's material and field stones, said technical director began deliberating as to what sort of an institution he had gotten into.

Later, when bulk amounts of field stone, bricks, stone and mortar, lime, concrete and asphaltum were ordered, the T. D. was in more than a dilemma. But when "Eyes of Youth" was completed and showed to more than the average advantage in point of scenic investiture, Garson's plans became simple.

His was a new idea. The Garson way became popular over night at Hollywood and surrounding studio centers. It was: Build your sets of stone, brick and concrete and they will be stone and brick and concrete in the showing. Jail walls will not shake in the wind. Ceilings will not droop. Walls will not vibrate. Painted masonry looks just what it is—build it.

Hence, Harry Garson began building stucco walls and brick walls and masonry walls and Circassian walnut ceilings and heavy-timbered ceilings, and "Eyes of Youth" contained no less than eight of this style of sets.

The Proctor home shown throughout the eight reels was built in the studio of concrete, brick, stone, hard wood and plaster. The road house front was ninety feet long and of stucco and brick. An interior contained stucco, field stone fireplace, Circassion walnut trim, and the entire three side walls made of plaster and later covered with water color tints. Actual timbering of library ceiling, cobble fireplace, solid wood trim, every item practical, as shown in the library and the piazza, bricked, stucco, masonry, and real hard wood trim.

American Believes in Big Campaign Books

A twenty-four page Campaign Book for "The Valley of Tomorrow," in a two-color art cover, is just out for the use of exhibitors. The American Film Company has been issuing an extra size Campaign Book on each of the new "Flying A" super-productions, included with which is a special Press Sheet prepared to meet every advertising need of the town and city exhibitor, whether his theater is large or small.

The contents of the Campaign Book include reproductions of all posters and other material issued on the feature: the complete story of "The Valley of Tomorrow" as well as a thumb nail synopsis; special suggestions to the exhibitor for exploiting the film; catch lines for ad and program use. There is a generous collection of snappy newspaper stories, both long and short, in many of which the superb settings of Lake Tahoe, the Truckee River and the Sierra Nevadas are strikingly described. There is a series of reviews under the heading of "After the Show Criticisms"; a page of "Current News Items" based on the idiosyncrasies of the players, and a well planned set of music cues.

United Buys Two Big Stories

English Melodrama for All Star Cast and Mystery Tale for Florence Reed

PRESIDENT J. A. BERST of United Picture Productions Corporation announces the purchase of "The Mayfair Mystery" a melodrama which has been presented on the English stage, and "The Curious Case of Marie Dupont," a mystery novel by Adele Luehrman, as a vehicle for Florence Reed.

"The Curious Case of Marie Dupont" was published a few years ago and proved one of the best sellers of its time. The author withheld the motion picture rights for some time, refusing many offers made for her work until Mr. Berst made her one that she felt she could not turn down because of its financial value.

The leading role in "The Curious Case of Marie Dupont" is one that should present Miss Reed in one of her best screen characterizations. It is one that calls for highly emotional acting.

A cast to support Miss Reed in "The Curious Case of Marie Dupont" will be engaged that will be fully up to the standard of previous productions in which this star has appeared, while the production end will be given expert care and attention.

"The Mayfair Mystery" is a Drury Lane type of melodrama—the sort of a melodrama that has been popular in England for years and when introduced to American audiences, meeting with immediate success. It is the kind of drama that will permit of many startling scenes, one that of a shipwreck in which an ocean liner is destroyed. Plans are being made to make this scene the most impressive of its kind ever introduced into a motion picture.

Supporting Cast in Jack Dempsey's Serial

The complete cast for the Jack Dempsey serial for Pathe, "Daredevil Jack," as announced by Robert Brunton, who is supervising the production, is as follows: Josephine Sedgwick, Hershall Mayall, Albert Cody, Ruth Langston, Frederic Starr, Frank Lanning, Spike Robinson, Clyde Benson, Aggie Herring, Al Kaufman, Edward Hearn, and S. E. Jennings.

"Additional News of the Producers will be found on Page 1300."

The State Right Field

"The Confession" Setting Record, Says Brandt

Joe Brandt has just returned from an extended trip and reports that the "Confession" in the territories that have already been sold is breaking house records, and the picture is being so well received that return dates are being demanded almost everywhere.

He reports the sale of the entire Dominion of Canada and Newfoundland to Mr. H. Porter Baldwin of Springfield, Mass. It is Mr. Baldwin's intention to complete at least two road show organizations.

Mr. Brandt also advises that the Equity Pictures Corporation of Michigan, in the Film Exchange Building, Detroit, have taken over the rights of the "Confession" for Michigan.

Smith Syndicate of West Enters Film Field

George H. Callaghan, prominent operator of the independent field, promoter and specialist in handling negative rights to independent productions throughout the World, in the capacity of special representative for the R. C. P. Smith Syndicate of Los Angeles, announces that this syndicate has launched its activities in the motion picture industry and will soon start production activities with some of the most popular stars of screendom on their list.

To date, according to Mr. Callaghan's announcement, the Smith Syndicate has signed a long term contract with the popular star, Zasu Pitts who made such a big success in the King Vidor productions, notably "Poor Relations." Mr. Callaghan announces that within the next few weeks he will be at liberty to give out the names of other stars to be enrolled under the banner of Smith Syndicate.

Cohns Survey Country

Jack and Harry Cohn have completed a survey of the territory in the United States which is booked for Hall Room Boys comedies for the coming year. According to Jack Cohn, who is in charge of the New York offices of the company, the survey shows that in every territory the largest and most important theatres are consistently booking the comedies, and that they have proved great successes. The manager of every exchange handling the series, according to Mr. Cohn, is enthusiastic in praise of the two-reelers.

Mr. Cohn also announced that the only open territory for the distribution of the Hall Room Boys series was Louisiana and Mississippi. The remainder of the country has been disposed of.

New Jans Feature Ready Soon

Work Progressing Satisfactorily on "Love Without Question" under Rolfe

PRODUCTION work on the first Jans Pictures Inc., feature, "Love Without Question", is progressing rapidly and satisfactorily.

B. A. Rolfe, who has personal charge of the production, and his associates announce that the picture is well on its way towards completion and that they soon hope to have it all filmed and ready for assembling and cutting.

As the locale of the story, which is an adaption of C. Wadsworth Camp's well known novel "The Abandoned Room", dates back forty years it has not been an easy matter to find the proper locations in which to film the exteriors. For one scene a peculiar type of house was necessary. Mr. Rolfe had his staff scouring the countryside in the vicinity of the studio to locate just the desired place. Finally one was found near Ten Eyck, New Jersey. In the story this will appear as the home of a multi-millionaire of two score years ago and fits to perfection the home described in the story.

Because the action of "Love Without Question" takes place during 1880, it will permit of some delightful lighting and photographic effects. Candle and lamp-light effects will be used exclusively. Mr. Rolfe has taken full advantage of the opportunity offered him in this respect, and he and his camera men have planned out some effects that seem bound to attract unusual attention, it is stated.

"Love Without Question" is said to be a story of love, mystery and adventure. As a novel it gained wide popularity because of the interesting characters it told of and the manner in which the mystery element was upheld. "In the film version the author's characters are brought to life while the mystery of the story is more forcibly brought out than in the novel," says the report from the Jans Pictures Inc.

"As the screen permits of such a wider range, Mr. Camp's story will be found to be of much greater interest than it was on the printed page."

Two views of the new Olive Tell picture, "Love Without Question," which is being released by Jans Pictures, Inc.

George Beban, famous portrayer of Italian characters who will appear in "One Man in a Million," for distribution by Sol Lesser

Comedies Important Part of National Program

The National Film Corporation of America announces that comedies will play an important role in its 1920 production plans. That concern has adopted the slogan "Fun Without a Blush" for its comedy exploitation and the slogan will be rigidly adhered to, according to I. Bernstein, production manager. The slogan will be more than a mere advertising phrase states Mr. Bernstein. as none bu comedies of clean. wholesome fur will be screened by that concern This applies both to the Flanagan and Edwards comedies and to the Nea Burns Capitol comedies. the latte being a Goldwyn release.

It is the intention of the Nationa to add another comedy unit to it production staff about February fif teenth. which will make a series o two-reelers for state rights release.

"Empty Arms," Hall Kane not Hall Caine Film

By misinterpreting Hall-Kane t mean Hall Caine over the telephon a rumor was started on the way t the effect that Hall Caine. author c "The Christian," was to be the st of "Empty Arms," the initial Lest Park-Edward Whiteside productio Gail Kane is the star of the pictur Thurston Hall appears opposite Mi Kane. The reference to "Emp Arms" as a "Hall-Kane vehicle started the story. Frank Reich directed.

A dainty little blonde is Violet MacMillan, appearing with J. Robert Pauline in the Reeve and Gray serial, "The Mystery Mind"

Mid-West State Rights Market Flourishing

P. B. Dana, sales manager of the Arrow Film Corporation, has returned rom a three-weeks' trip through the Middle West and reports the state rights business in a flourishing condition. This is especially true in Chicago, Minneapolis, Cleveland and Detroit, it is said, where the leading independent exchanges have greatly increased their office space, their sales force and their business in general.

"I was greatly impressed with the progressiveness of the independent exchanges," stated Dana, "never have I seen such activity as I saw in Chicago, Cleveland and Detroit. Every independent exchange man seems possessed with the idea that 1920 is going to be big year for the Independents, and very exchange man and every salesman is going about his business with firm determination to make good he promise."

Cohns Looking for New and Amusing Plots

"Were you ever broke?"

For a good answer and a fitting decription of the circumstances and details, Jack and Harry Cohn are willing part with a good one hundred dollar bill, it is said. The idea being that hey will get a good suggestion for urther adventures of the Hall Room oys, who are continually in penurious ircumstances.

Many suggestions are received each eek, say the Cohns, for future productions of the Hall Room Boys, and hey are desirous of arousing further nterest along this line.

The Loew Chain Books "The Spoilers"

The Sol Lesser Exchange announces hat the Marcus Loew Circuit has booked "The Spoilers," for many of its houses, those already decided upon including The Circle, Burland, 42nd treet Theatre, 86th Street Theatre, 6th Street Theatre, 7th Avenue heatre, and Broadway and Bijou heatres of Brooklyn. "The Spoilers," ill have its first run at the Standard heatre, 91st and Broadway, January for three days, it is stated.

Tarzan Film Ready February 1st

Cutting and Assembling Now Being Completed in California

"THE Return of Tarzan," Numa Pictures Corporation's picturization of the latest of the Edgar Rice Burroughs' stories, is expected to be ready for a New York showing by February first. Photographing was completed last week, and Directors Harry Revier and George Merrick are cutting and assembling the film in California. Gene Pollar, Walter Miller, Armond Cortez, Donna Ramirez and other members of the cast are expected back East this week.

This particular story opens on board a liner bound for Paris. Tarzan's adventures start with his answering the call for help from a stunning Countess who is being persecuted by a no-account brother named Rokoff. This same Rokoff becomes Tarzan's great enemy and it is the pursuit of him and his fiendish efforts at revenge on Tarzan that furnish the basic dramatic props of the entire picture.

In Paris Tarzan encounters a band of fighting Apaches, resulting in some fight-footage that is said to be especially good. Later the hero turns up in Algiers, where he goes through a series of adventures culminating in his departure for Cape Town in pursuit of the wiley Rokoff. On the voyage Tarzan is thrown overboard, and after various vicissitudes, finds his way to the jungle. He comes again to that section of Africa that had been his childhood home and reverts quickly to the half-savage ways of his early training. The later appearance in the jungle of Jane Porter and a party, who have also been shipwrecked, brings the story's romance to a happy ending.

"There are many incidents of jungle fighting said to be startlingly realistic in the picture, notably Tarzan's two hand-to-hand encounters with lions, and a furious struggle with a man-sized ape.

"More than 3,000 extra people have been used for the jungle stuff and varieties of background that cover 18,000 miles of travel have been wrought into the offering.

"A jungle scene meant the transplanting of 50 ton of palms, banana-trees, and all sorts of foliage to Balboa, California, with Charlie, the big elephant who plays a prominent role in the cast, acting as the head-mover."

The cast includes Gene Pollar as "Tarzan"; Karla Schramm as "Jane," his sweetheart; Walter Miller; Armond Cortez; Estelle Taylor; George Romain; Donna Ramirez; Peggy Hannon; Estelle Evans; Louis Stearns; Franklin B. Coates; Fred A. Turner; Evelyn Fariss; Phil Gastrock; Arthur Morrison; Jack Leonard; Harry Lonsdale; Betty Turner; John Sturgeon and others.

Additions to Staff of Gardiner Pictures

F. M. Zimmerman, sales manager of Gardiner Pictures, Inc., 47 West Swan Street, Buffalo, has gone to Florida for a month's rest. Mr. Zimmerman has been putting in some hard work in preparation for the incorporation of the Gardiner organization under the new title above which will become effective February 15.

L. M. Bell, who for the past several years, has been associated with different theatres in Buffalo as artist, has joined the publicity department of the Gardiner organization. He will have charge of lobby displays and theatre decoration in cities where the Gardiner attractions are shown. T. H. Jefferies of Indianapolis has assumed charge of the sales and promotion department of the Gardiner company.

Exchange Staffs of the Sterling Films, Ltd.

The Sterling Films, Ltd., which is handling the full line of Pioneer features and short subjects in Canada announces that it has completed the formation of its operating personnel in Eastern Canada. The home office of the Sterling is located at Toronto.

Three exchanges in the Provinces of Ontario, New Brunswick and Quebec, are located in Toronto, Montreal and St. John. N. Volansky who is the vice president is in charge of the Montreal exchange, Jas. Davidson is manager of the Toronto office, while M. MacArthur is the head of the St. John Exchange.

Abramson Producing "A Child For Sale"

Ivan Abramson is now at work on a multiple reel feature titled "A Child for Sale." The cast is headed by Gladys Leslie and Creighton Hale, and includes Bobby Connelly, Julia Swayne Gordon, Anna Lehr, William Davidson and William Tooker. The feature will be ready for the state right market about Feb. 15.

Monopol Handling "Alma, Where Do You Live?"

"Alma, Where Do You Live?" is being distributed by Monopol Pictures Company and forms the nucleus of a performance of combined screen and musical numbers soon to be seen. Ruth MacTammany and George Larkin play the leading roles in the picture, with Dolphie Daughn and Robert H. Russell, assuming the parts in the musical elaboration of the story presented in conjunction with the showing of the picture.

Pioneer Announces New Press-Book Features

The Pioneer Film Corporation announces that several new features have been incorporated in the make-up for forthcoming press-books. One departure is the printing of the actual music of the musical setting. All newspaper cuts are sharp line cuts instead of coarse half tones, which appear in even some of the best papers as unsightly inky smudges. Great effort has also been made in the preparation of the stories for newspaper use.

Wholesome Film Plans

M. Feldstein, President of the Wholesome Film Corporation of Chicago, has entered into negotiations with a prominent director, who has specialized in the past, in the direction of pictures for children. This announcement follows close on the heels of the announcement that Mr. Feldstein is negotiating for the purchase of scripts, suitable for children's films. The Wholesome Film Corporation has a busy year mapped out, planning to release a picture a month during the year of 1920. Negotiations have been entered into for the purchase of several of the best known books for children, and before the month is out Mr. Feldstein plans to announce the purchase of several book-rights that will be of interest to the trade.

Tower Reissue to Show Stars in Past Roles

"When the hilarity is due to the antics of such famous comedians as Charlie Chaplin, Marie Dressler, Mabel Normand, Mack Swain and Chester Conklin, all featured in "Tillie's Punctured Romance", the six reel Mack Sennett masterpiece comedy, there is small room for doubt as to the production's success," says the Tower Film Corporation. "And they are all coming back stronger than ever in the picture that helped to make them famous" adds Tower Film.

The prints are all new and the picture has been brought up to the minute in every respect, Tower Film Corp. state. Territorial rights are now being sold.

Chaplin Reissues Going to Big Independents

The Victor Kremer Film Features announces that the Charley Chaplin comedy re-issues, including "A Burlesque on Carmen," the famous comedian's biggest production, "The Champion," "The Jitney Elopement" and "By The Sea," are being disposed of weekly to the biggest state right buyers in the United States and Canada. The latest sale reported is for "A Burlesque on Carmen," which has been acquired for Eastern Canada by Maurice Davis of the Davis Amusement Enterprises of Montreal.

Villain Suddenly Takes Hero's Role in Fact

Paul Panzer, whose customary role on the celluloid is that of the villain, is said to have suddenly assumed the hero's part in the taking of a fire-scene in one of the episodes of "The Mystery Mind" recently. Violet MacMillan, the heroine, was rescued by Panzer, it is stated, from the flames of a burning structure, in which she was supposed to be trapped by the villain's forces. It seems that Panzer realized before anyone else that Miss MacMillan was in real danger and went promptly to her rescue.

Special Service Section on
William Russel in
"The Valley of Tomorrow"

GENERAL SUMMARY OF THE FILM

THOSE who will play "The Valley of Tomorrow" have the prime requisites for a successful engagement, story, star, cast, direction and a fine scenic background.

The story is by Stephen Fox and was widely read in fiction form. It is particularly good photoplay material, being replete with dramatic situations, with a background of the mountains and outdoor life.

The cast is headed by William Russell, who specializes in roles commonly known as "blue short leads." In the support of the star are such well known players as Mary Thurman, Harvey Clark, Frank Brownlee and Pauline Curley.

The direction is by Emmett J. Flynn, who bears a good reputation for turning out pictures of this sort.

The production is in six reels. It was filmed very largely at Lake Tahoe, famous as a scenic spot, and has many wonderful shots.

SYNOPSIS OF THE STORY

WHILE Dabney Morgan awaits trial for moonshining, word comes that his little sister has been betrayed. Released on parole, he hastens to avenge the wrong. En route, in desperate peril of his life, he is rescued by a stranger, who then hurries on his way. The whole Morgan clan is out scouring the forest for the guilty man, Enrico Colonna. One of them now rides up to Dabney with a bedraggled fugitive who cries, "I saved you!"

Torn by the conflicting claims of vengeance and personal gratitude, Dabney compromises with tradition and conscience by allowing Colonna an even break for liberty. At long distance his gun brings the Italian to the ground, wounded. Struggling with his aversion to killing a man who is down, Dabney glimpses again the vision of something finer and bigger than the "eye for eye" creed of his clan.

Still undecided, now covered by his own gun in the hands of Elenore Colonna, the Italian's adoring sister, Dabney is forced to carry his enemy to a hut in the woods and bind up his wounds. During that night-long vigil his heart opens to love for the girl, and his problem grows harder than before.

Then the evil-faced Fang Morgan, desiring Elenore for himself, convinces her that to save her brother's life it is necessary to take Dabney's. Removing the Italian's bandages, Fang leaves him to bleed to death, but tells the girl it was Dabney's deed. In her flaming passion Elenore tramples love under foot; but Dabney—who overhears Fang's plan—so maneuvers that her avenging shot fells the real murderer. Owning his love, Dabney forgives Elenore the attempt upon his life and tells his kinsman he himself shot Fang in self-defense.

Dabney returns to jail but is released for lack of evidence. When morning comes the two lovers set forth for Dabney's home in the valley below—the valley of new dreams and ideals—the Valley of Tomorrow.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here, and the original ideas that you have used in putting over this picture?

EXPLOITATION ANGLES

IN view of the magnificent natural scenery which is such an outstanding feature of "The Valley of Tomorrow," the scenic idea should be brought out as strongly as possible in all your lobby displays and decorations. The picture was filmed at picturesque Lake Tahoe, a mile above sea-level in the Sierra Nevadas, and anything in the way of stock supplies which will suggest the atmosphere of that wonderful region of mountain, forest and rushing river should be worked to a finish. Fir branches, where they can be secured without too great trouble, furnish most effective material for lobby trim.

The strikingly pictorial 24-sheet presents a glorious background of lake and valley encircled by the forest-clad mountains. The purely scenic part of this poster, preferably mounted on Boards as a cutout, will make up into a smashing panorama for lobby use.

The two lovers on horseback, figuring in the 24-sheet, will supply a highly attractive and striking cutout, to be used either in close conjunction with the panorama or separately. Given a strategic position, just outside the theatre, this poster cutout will bring in business.

The 3-sheet depicting William Russell alone in a pose of startled attention furnishes a smashing cutout of the star. Knock together a rough window framework and fasten it up outside at right angles to your house front. So place the cutout that the star appears to be looking through this bona-fide window. A remarkably lifelike effect can be secured that will command a third look from local fans and make them stop to read what's doing inside. Exhibit well in advance of the showing.

A delightful and fitting prologue stunt will be to have Charles Wakefield Cadman's famous concert song, "From the Land of the Sky-Blue Water," performed by a local singer, with back-drop or stage settings appropriate to the picture. The song is arranged for both men's and women's voices. If desired, the outdoor western atmosphere of the film might be suggested by having the soloist dress after the fashion of Mary Thurman in the picture, or—if a man—copy William Russell's style.

NEWSPAPER STORIES AND PROGRAM READERS

A Play of Mountain Life

"THE VALLEY OF TOMORROW" is essentially a drama of the mountains, imperiously demanding its rightful setting of rugged heights. The story begins with "the forest-clad peak men call Eden," and after thrillingly poignant chapters of romance, pathos, tragic struggle, laughter, love and heartache, brings the spectator out into the sunlit serenity of the Valley of Tomorrow. "Only the dawn knows where tomorrow begins."

Through the experience of one member of one family, the play traces the evolution of a race—a growth out of the pagan creed of "eye for eye" into the compassion and broad humanity of these later days. With his way unblazed before him, Dabney Morgan, a pioneer in this great adventure, struggles with the clamps of the traditional past, yet half distrusting the coming light.

As Victor Hugo truly said, "There is only one thing greater than armies, and that is an idea whose time has come." As this new idea of a better American manhood dawned upon his consciousness, Dabney Morgan suffered all the pangs of a new birth. Slowly and painfully, revenge and bitterness gave way to a merciful humanity.

William Russell Supreme

William Russell, in the role of Dabney Morgan, astonishes with the sureness of his grasp upon the subtle psychology of the drama, and the utter art with which he projects the man's suffering and gradually expanding vision. His performance is a masterpiece of finely shaded acting, one that will long rank as Russell's finest contribution to the artistry of the screen.

"The Lake of Sweet Memories" Furnishes Movie Setting

Beautiful Lake Tahoe, Nature's Wonderland, is the Scene of Outdoor Action in "The Valley of Tomorrow"—Most Grippingly Dramatic Special Feature of the Year, with William Russell and All-Star Cast.

"There is about Tahoe a silent witchery that works in your blood. When I forget it, my heart will be still."

So confesses a famous traveler. And everybody who has experienced the joy of acquaintance with this fairy lake, with its background of snow-clad mountains and its foreground of pine-clad headlands, will be inclined to voice a hearty amen.

No wonder it is popular with the makers of photoplays de luxe! The latest big screen achievement to claim Tahoe as its locale is "The Valley of Tomorrow."

Drama of Conflicts

"The Valley of Tomorrow!" is fittingly described as "a drama of conflicts," for it traces the stupendous struggle that is staged in the soul of a man when love comes to a clash with hatred—when the payment of a debt of personal gratitude is complicated by an obligation of clan vengeance—when obedience to a new ideal is hampered by the grip of an ancient tradition—when desire and duty point to converging paths.

Truckee's Two Streets

"The ancient and honorable charge of illicit distilling," according to the titles, was the wherefore of Dabney Morgan's little vacation in jail at Heaven's Gate. It all happened in "The Valley of Tomorrow" (see the program of the ...... theatre for further information), and Dabney Morgan, y'understand, is the hero you see imitated by big William Russell.

Bill says that the picture was filme at Lake Tahoe, and that as a matte of fact, back in the old days b. p (before prohibition), illicit distillin was about the last thing any on thought necessary up at Truckee Truckee is the little town where yo and your baggage alight when you'r bound for the Lake. It used to con sist of but two thoroughfares—on street of saloons and one of cottage In these present times of drough however, even Bill Russell might a mit that moonshining would be eve bit as much at home among t Sierras as it used to be among t hills of the Blue Ridge.

A True Fish Story

When you see "The Valley of T morrow" at the . . . . this week, you enjoy the performance of Harv Clark, the character actor, in the r of a mountain patriarch. Clark sa he sported such ancient garments dressing this part that many a ti and oft, between "shots," he was a

These three scenes from "The Valley of Tomorrow" will give you an idea of the variety of appeal in this "Flying A" picture. Left—the wondrous scenic beauty of the offering. Center—a little comedy relief. Right—one of the tense moments

Give Star and Story Equal Billing and Mention Cast

THE PRODUCTION AT A GLANCE

STORY—Melodramatic romance of the great out doors with a fine scenic investiture and relieved by comedy.
Star—William Russell.
Support—Mary Thurman, Harvey Clark, Frank Brownlee, Pauline Curley and other well-known players.
Author—Stephen Fox.
Director—Emmett J. Flynn.

to sneak away and drop a line into Lake Tahoe, on whose witching shores the picture was made. He was on the spot when a gigantic trout weighing 31½ pounds was caught on the Nevada side of the lake. But Clark always hastens to add that he didn't turn he trick himself, he was simply an innocent bystander. The trout was captured on a copper wire handline with an enormous spoon—which Clark also adds is not in the least sportsmanlike, even though many of the professional ishermen do prefer it to a rod.

TEASER ADS

A week before the run begins, begin nserting a series of "teaser paragraphs" in your paper, preferably andwiched in among the news, along ines such as these:

Could you love a girl on whose face ou had never once seen a smile? *See "The V. of T."—and tomorrow's aper*

If you were bound by oath not to leep until a certain crime was avenged, and the official avenger ouldn't make up his mind to get busy, would you take a hand? See *"The V. of T."—and tomorrow's paper.*

Would you trample upon the tradiions and honor of your family for a voman whom you had known less han a day? See "The Valley of Tomorrow" at the . . . . Theater beinning . . . . .

COPY FOR NEWSPAPER DISPLAY

"The Valley of Tomorrow"

rom the Story by Stephen Fox—Directed by Emmett J. Flynn—Filmed in Nature's Wonderland at Lake Tahoe

A gripping drama of conflicts: hate t war with love—vengeance with ratitude—old traditions with new leals.

Enacted by William Russell and a emarkable cast of players.

IF

—a man knocked at the door of our heart and you knew him for the nemy who had shot your brother—ould you *let him in?*

—a woman tugged at your heartrings and you knew her for the sis r of the blackguard who had beayed your own little sister—*would ou bid her welcome?*

—the miscreant whom every tradition of your house commanded you to kill was suddenly revealed as the very man to whom you owed your life—*could you sweep just vengeance aside for gratitude and human charity?*

It is conflicting emotions and obligations such as these that make human drama. Only after the difficult slopes of the Mountains of Yesterday have been scaled does one reach the serenity of the Valley of Tomorrow.

William Russell, as a red-blooded man of the mountains, scores a triumph of emotional acting. With him are such admirable supporting players as Mary Thurman, Pauline Curley, Harvey Clark, Fred M. Malatesta, Frank Brownlee and Frank Clark.

Action—emotion — pathos — romance — quaint comedy. A play that will thrill you from first to last.

CATCH LINES FOR PROGRAM AND DISPLAYS

An epic of mountain justice warring with love.

Not a society play nor a pretty little love story, but tense, gripping, RED-BLOODED DRAMA that takes you out of yourself and makes you really LIVE the story as you see it on the screen.

A vital, stirring drama of love and vengeance, played against the most picturesque background in all America — the wonderful region of Lake Tahoe, the jewel of the Sierras.

If you put red-blooded action, touched with strong emotion, above silly sentimentality or slap-stick funmaking, *"THE VALLEY OF TOMORROW"* will win your vote.

Prison bars could not hold a man who had sworn to avenge his sister's dishonor.

A drama of conflicts: the battle between LOVE and HATRED — between the narrow code of YESTERDAY and the broad, humanitarian ideas of TODAY — between the demands of traditional VENGEANCE and the generous impulses of a heart big enough for HUMAN CHARITY.

The absorbing story of two women —one a stormy-eyed, passionate daughter of the South, putting vengeance above even love itself; the other a frail slip of a mountain lass, putting love above all else — even her own honor. For both of them, tragedy — for one of them, peace-crowned love in the end.

Real drama, as big and breezy and genuine as the glorious panorama of mountain, lake and forest against which the action takes place.

Action as swift as the rushing waterfalls that lend magic to its outdoor settings. Heart-interest as profound as lovely Lake Tahoe, on whose shores the scenes were filmed. A theme as superb as the towering Sierras that supply majestic backgrounds no studio could ever fake.

Was she right or wrong to love the man who had sworn to kill her brother?

Could a man who has been brought up to obey the law of "eye for eye" give his heart to a woman who has tried to take his life?

Dramatic suspense — a double romance — danger and thrills — self-indulgence and self-sacrifice — the conflict of emotions — quaint comedy and delicate pathos — these are some of the ingredients that make "THE VALLEY OF TOMORROW" appreciated screen fare for exacting picturegoers.

New Typhoon Fan Office

Chattanooga Firm One of Recent Contractors; Many Chicago Firms Equipped

THE Signal Amusement Co., of Chattanooga, which operates one of the biggest chains of theatres in the south, has contracted with the Typhoon Fan Co. to install a Typhoon Cooling System in the Tivoli theatre, the big new house now in course of construction at Chattanooga, and Pres. Ernst Glantzberg of the Typhoon Company was in Chicago last week conferring with the architects in charge of building the Tivoli in regard to details of the installation.

"The Typhoon Cooling System which we will install in the Tivoli will change the air in the entire house in one minute, assuring the audience of that refreshing breeze so much desired in hot summer weather and in winter can be regulated so that with a slower change of air perfect ventilation will be assured," Mr. Glantzberg said in talking of the contract. "The Signal Amusement Company already is using our system in their fifteen theatres where it has proved of inestimable value, giving a plentiful supply of that life giving media, pure air, and being a real patronage stimulator.

"Progressive southern showmen were the first to recognize the value of the Typhoon Cooling System, as their hot summer weather made theatres which were equipped with it sure winners and the Saenger Amusement Co. were prompt to install the system in their big chain of houses, and today practically every New Orleans theatre is equipped. Northern theatre men also have come to realize the value of a system which not only provides perfect ventilation in winter but assures their audiences of comfortable coolness in summer and we are working to the limit to keep pace with the orders we are receiving.

"Among the Chicago theatres which are being equipped with Typhoon Cooling Systems are Lubliner & Trinz 3,300 seat house at Kedzie and Madison and the new Stratford theatre at 63rd and Union Sts. A system also is being installed in the new Rialto theatre at Louisville.

"The office which we recently opened at Chicago in charge of Messrs. Wilson and Gleason is already proving a big help to our many customers in the central west as we are now able to give them quick service."

In and Out of West Coast Studios

By J.C. Jessen

The F. P.-Lasky Studio

THE staff of the Famous Players-Lasky studio is upholding the prediction made on January 1 that 1920 would be the busiest in the history of this organization and every company is busy at work on new productions to appear under the Paramount-Artcraft trademark.

Bryant Washburn has played in all scenes in "Mrs. Templeton's Telegram," from the play by Frank Wyatt and William Morris and Director James Cruze is ready to start producing an adaptation prepared by Elmer Harris from the Saturday Evening Post story, "Sins of St. Anthony," with this star.

Wallace Reid is next to be starred in that farcical comedy "Sick-A-Bed," and Clara G. Kennedy has the scenario prepared. Sam Woods is to continue as Reid's director and Bebe Daniels, who played opposite him in "The Dancin' Fool," will continue as his leading woman. "Sick-A-Bed," was one of the most popular farces a few seasons ago.

Jack Holt, Wanda Hawley, Agnes Ayers, Lewis Stone, Robert Caine and Walter Hiers will be the leads in "Held By The Enemy," which will be put in production on January 19. The scenario for this was written by Beulah Marie Dix, the author of "Secret Service" and other successful F. P.-Lasky plays.

George Melford and company headed by Roscoe Arbuckle, have gone to the high Sierras for cattle ranch, Indian warfare and frontier day atmospheric scenes for "The Round-Up." Indians, a troupe of cavalry and scores of cowboys will work in scenes for this first Melford production, scenario of which was written by Tom Forman who plays a leading part.

William C. deMille is continuing on the making of "The Prince Chap," from the Edward Peples play, written for the screen by Olga Printzlau. In addition to Thomas Meighn, Lila Lee and Kathlyn Williams, the cast includes Theodore Kosloff, Ann Forrest, Casson Ferguson, May Giracci, and Little Peaches Jackson.

The last scenes for "Thou Art The Man," starring Robert Warwick, have been filmed and Director T. N. Heffron will shortly begin the filming of "The City of Masks," by Walter Woods, in which Lois Wilson will play the lead.

The next Ethel Clayton play will be "The Ladder," from a story by Edith Kennedy, and the work of producing this will be started as soon as Director Walter Edwards has completed "A Lady In Love," the present vehicle for Miss Clayton. Other plays in production at the Lasky Studios are "The Fighting Chance," from a scenario by Will M. Ritchey and being directed by Charles Maigne, and the new C. B. deMille play concerning which no information is given.

Myrtle Stedman, who will be seen in J. Parker Reid's new production

Plans for William D. Taylor to make productions carrying his name have been delayed temporarily and he is to continue as director of Mary Miles Minter at the Morosco studios. A new play titled "Jenny Be Good," has been prepared for the Realart star by Julia Crawford Ivers, and Mr. Taylor will begin directing this within the next few days.

Will M. Ritchey, who has been connected with Famous Players-Lasky scenario department in the capacity of writer for the past two years, has been appointed head of the scenario department of the Morosco studios and assumes his duties at once. Mr. Ritchey is considered a most capable scenario author and perhaps his most successful recent scenarios are "Everywoman," and "The Fighting Chance."

Universal Newsettes

PLANS for the remaking of "Jewel" the Christian Science story filmed about three years ago by Lois Weber for Universal have been completed and the work of making this picture has now been assigned to Roland Burgess, who is busy with the scenario department in the completion of the script for this subject.

Director Lynn Reynolds has begun the filming of the story titled "Luck" which will star Harry Carey. William C. Dowland is supervising the cutting of "Locked Lips" starring Tsuru Ooki and Douglas Gerrard is working on the title of Mary MacLaren's picture "The Fourth Bride." It is announced that the most recent animal comedy "Lower Four and Upper Three" will be ready for shipment by Director Al Santell within the next few days.

One hundred thousand feet of film got in the making of "The Devil's Pass Key" is now being reduced to seven thousand feet by Director Eric von Stroheim. This subject has Sam DeGrasse, Clyde Fillmore, Una Trevelyn, Maude George, Ruth King, May Bush and Leo White as the cast, in addition to von Stroheim, who plays an important role.

Eleanor Fair and Claire Anderson have been engaged as leading women for the film version of the Elizabeth Jordan story "The Girl in the Mirror" which is next to be filmed by Jack Ford with Frank Mayo as the leading man. Edward Peil has been engaged to play the lead opposite Mary MacLaren in "Wife or Woman which is being directed by Phill Rosen. Others in this cast are Bonn Hill, Eugenie Forde, Helen Davidg Roy Stecker and Gloria Holt. J. Gru Alexander is author of this story.

Lyons and Moran are now readi a large number of stories in the ho of finding one suitable for their fi reel comedy drama, which they a next to make for Universal. N vehicle has been selected as the initial one, but inasmuch as sever have been found desirable, it is e pected that a decision will be reach during the present week and filmi will be started in a short time.

Art Acord, who recently suffered fracture of bones of his leg, when horse fell with him, has sufficient recovered to reach Universal City crutches, and his physician states th in three more weeks, he will be physical condition to return to wo in the serial "The Moon Riders."

Two short subjects have been co pleted during the last week at U versal City. One is "Held for t Makin's", a western comedy, whi will show the difficulties that mig occur if smoking is prohibited. Reev Eason directed this with a cast whi included "Hoot" Gibson and Mildr Moore. The other two reel western titled "When the Cougar Calls." T was directed by Arthur Flaven, w has Robert Burns and Magda Lane principals.

Miss Betty Blythe has been engag by Universal to play a leading role the production now being filmed Director Christy Cabanne and at pr ent known under the title of "Bu Wings."

William B. Tuttle, writer of ta of the country for magazines has be contracted by Universal to write series of western stories to use dur the coming year. The first of th is now ready for production and titled "Held for a Wedding."

Selznick

PRODUCTION manager, Ha Rapp of the Western Selz production organization has two co panies at work and is making arran ments for the third.

"Just A Wife," made under direction of Howard Hickman w Kathlyn Williams, Roy Stewart Leatrice Joy has been completed progress is being made on the film of "Blind Youth." A big cast been assembled for this picture w includes Ora Carew, Leatrice Clara Horton, Walter McGrail, was brought out from New Y Joseph Swickard, Leo White, C Kenny, Claire McDowell and Bu Post.

Director Wesley Ruggles has c to the coast with Owen Moore for filming of "His Word Of Hon and perhaps several other subjects, and the work of filming this will be commenced immediately.

Mr. Rapp has just completed a contract for a year's services of Rupert Julian.

George Irving, who recently came to the west, is at work on "Children of Destiny," which will have Lawrence Weber, Edith Hallor, William Courtleigh, Arthur Carew and Emory Johnson as principals.

Goldwyn

SIX new productions will shortly be started by the Goldwyn staff at the West Coast studios. As soon as cast has been selected, and scripts are completed, Tom Moore is to play in "The Great Accident," from scenario by Harvey Thew. No director has been selected for the filming of this subject.

Wallace Worsley will direct "The Penalty," adapted from the Gouverneur Morris story of the same name. Messrs. Worsley and Morris, together with Charles Kenyon, author of the scenario, spent the week in San Francisco selecting locations for exterior scenes of this film.

Reginald Barker is next to film "The Branding Iron," from a story of the same name, adapted for the screen by J. G. Hawks and Richard Schayer. This will have an all star cast.

Rupert Hughes' "Scratch My Back," to be directed by Harry Beaumont, with an all star cast, is now being cast, and production work is to be started in a few days.

"The Girl With the Jazz Heart" is the title of the next Mabel Normand picture which Victor Schertzinger will direct. Gerald Duffy prepared the working script for this adapted story.

The second of the "Edgar" series will be started this week by Director E. Mason Hopper, and will be titled "Shakespeare's Hamlet."

To insure perfect realism in the Alaskan gambling scenes of "Roads of Destiny," now being filmed by Director Frank Lloyd with Pauline Frederick, Director Lloyd engaged three former Alaskan gamblers to serve as advisory directors in giving the scenes the proper atmosphere.

Director Clarence Badger is at Santa Cruz with the Will Rogers Company taking scenes in the Redwood country for "Jes Call Me Jim," which is adapted from the well-known story of "Seven Oaks," which was very popular in the Seventies.

Another subject in production is "Earth Bound," under the direction of T. Hayes Hunter. This is a Basil King story.

Montague Glass was one of the interested visitors at the Goldwyn studio this week, and the readers of "Potash and Perlmutter" stories may expect to read what those Jewish boys think of the picture in the near future.

Garson

PLANS for the filming of an adaptation from the story "The Soul of Rafael" has been made by Harry Garson and the work of filming this with Clara Kimball Young in the star role will be commenced as soon as the editing of "The Forbidden Woman" is completed. Charles E. Whittaker is preparing the scenario for this play from the story by Marah Ellis Ryan, a California author, residing at Little Rock, who wrote the story at the mission at San Juan Capistrano. This story has an atmosphere of old California and the romance is laid in the Golden state at about the time it was taken into the Union.

Metro

ABOUT 900 men appearing as British and Indian troops are working this week in the war scenes for "The Hope," at Santa Susana pass near Chatsworth. This pass, according to Metro location man, is an exact duplicate of the famous Khyber pass which is known as the Gateway to India. The army of players was transported to and from Los Angeles by special trains daily during the making of the battle scenes by Director Herbert Blache. Jack Mulhall and Frank Elliott, principals of the cast, are both prominent in the battle scenes.

Advice has been received at the Hollywood Metro studios of the purchase of film rights of the Grace George vehicle, "The Marriage of William Ashe," which will be used as a starring vehicle for May Allison. This adaptation from the Mrs. Humphrey Ward novel will not be put into production for eight or ten weeks or until after the completion of "The Cheater," in which Miss Allison is now appearing and the Eugene Walter's play, "Fine Feathers."

The "Shore Acres" company has returned from San Francisco where the Golden Gate was used in a number of shots. The remainder of this production will be filmed at the studios.

One of the biggest sets erected at Metro Studio is that of lobby and mezzanine floors of a big hotel which was used for "Alias Jimmy Valentine," the Bert Lytell Screen Classic, which was completed this week. The lobby was eighty-five feet long and fifty-five feet wide, making possible an interior scene which the camera was focussed a distance of almost 150 feet.

King Vidor Studio

UPON the completion of the filming of interior scenes for "The Family Honor," this week, the King W. Vidor Company, producing for First National, will go to Sacramento where advantageous locations for river scenes will be filmed. A river steam boat has been chartered for use and the company will remain in the north about two weeks. J. P. Lockney and Willis Marks have been added **to** the big cast for the Vidor picture. Other principals are Florence Vidor, Roscoe Karns, Charles Meredith, Harold Goodwin and Mattie Taylor.

National

ANNOUNCEMENTS this week from the studio of the National Film Corporation are to the effect that their coming production "The Kentucky Colonel" will not be ready for the market until about March 1st. The company has been making many of the scenes at Sunland, California, but according to announcements made this week, a number of the principal players, together with Director William Seiter will shortly go to Kentucky to make a number of scenes there. The work in Kentucky, according to statement of the National Company will be carried on in and near Louisville. Many scenes will be taken there.

Mildred Considine has completed the adaptation of the George Weston story for "Mary Minds Her Business" and this will shortly be put in production. Flanagan and Edwards of the Hall Room Boys Comedies are expected to return to the studio in a few days and will then resume the making of comedies under the direction of Harry Edwards.

The National Film Corporation shortly expects to introduce some very attractive advertising copies in the *Trade Journal.*

Charles Joseph Rider, artist and sculptor, whose bronze medallion of Mary Miles Minter won him a prize in San Francisco two years ago and whose bas-relief of General Pershing are on sale in practically every city of the country, has been engaged to draw the designs for future National advertising.

Enlargements of the National studio, with a view of increasing production shortly, are going forward with a large force of carpenters, masons and steel workers constantly busy at the plant. Practically all of the studio buildings are to be remade and enlarged. This work is under the direction of General Manager Isadore Bernstein.

On the Fox Lot

WILLIAM Farnum and company were given a hearty welcome upon arrival at the West Coast studios of William Fox Company this week. Preparations have been in progress for the filming of "The Orphan," an original western story, for the past several weeks, and Director J. Gordon Edwards will take up the filming of this subject with Mr. Farnum within the next few days. Louise Lovely, who was leading woman for Farnum in the four pictures made in the west last year, has been engaged to play in "The Orphan," and all films in which this star appears.

The cast for "Molly and I," adapted from the Frank R. Adams novel of the same name, which will star Shirley Mason, was announced this week when the filming on this subject was begun. Al Roscoe, Harry Dunkinson and Lila Lindsey will be the principals who work under the direction of Scott Dunlap.

One of the most elaborate settings built at the Fox studios since the filming of "Cleopatra," is the interior of an Arabian princess' home to be used for the Gladys Brockwell subject "The Mother Of His Children," now being filmed by Edward J. LeSaint.

EARL MONTGOMERY

MONTGOMERY & ROCK
VITAGRAPH

JOSEPH ROCK

The William Russell story originally known as "Bruce of Circle," has been given a permanent title of "Shod With Fire." The filming of this is progressing under the direction of Emmett J. Flynn very satisfactorily.

This week, Director Jacques Jaccard completed the filming of his first Fox picture, "One Quarter Apache,"

Here and There

THE Al St. John Company having finished the filming of "A Tough Tenderfoot" for Paramount are this week making arrangements for the filming of a seminary story, which will serve as their next vehicle for the acrobatic comedian. Jack Warner is responsible for bringing a great number of girls into St. John's next comedy. The script has now been completed and sets built at the studio make possible immediate action on the story. Frank C. Griffin is to continue as director of the St. John comedies.

Marshall Neilan, who is now producing his second picture for First National, which has not as yet been titled, has during the past week engaged two permanent players for his stock organization in the persons of Betty Bouton and J. Barney Sherry. Miss Bouton has been in pictures for the past two years, playing in a number of very successful films, including one starring Shirley Mason, another with Marguerite Clark, two with Mary Pickford, one with Dustin Farnum and others with leading companies. Sherry is one of the pioneers of the screen having played for the silver sheet since 1909. Six years of this time he was with Thomas Ince, when that producer was in charge of the western studios of the New York Motion Picture Company. Sherry played in Neilan's first production, "The River's End."

It is now definitely stated that the first release for Mildred Harris Chaplin on the First National program will be the film just completed entitled "Polly of the Storm Country" in which she has Emory Johnson, Charlotte Burton and Mildred Moore as principal supports. This story is an adaptation from one by Grace Miller White, author of the Storm Country stories, which had much to do with the early prosperity of Mary Pickford and Norma Talmadge. Miss Pickford's first big production was "Tess of the Storm Country" and Miss Talmadge appeared in "Secret of the Storm Country." "Polly of the Storm Country" is to be published in book form and issued simultaneously with the release of the picture. The story was written especially for Mrs. Chaplin and the book will be illustrated from scenes from the film version.

The Rossen Brothers, Arthur, Harold and Dick, are responsible for the direction, photography and assistant directorship.

Edward Jose has just completed the filming of "The Fighting Shepherdess" starring Anita Stewart, which is from a story of Carolyn Lockhart. Wallace MacDonald appears as leading man opposite Miss Stewart.

Preparations are now being made for the filming of "The Yellow Typhoon" with Miss Stewart in the stellar role, and the cast will be selected and everything in readiness for filming the first of the coming week.

The next film to be put in production with Mildred Harris will be "Social Mockery" and John M. Stahl has come from the east to direct the making of this film. According to plans now made known, the second release of Mrs. Chaplin through the First National will be "The Inferior Sex" which will be followed by "Social Mockery."

Millard K. Webb, who has been identified with the West Coast Film industries for the past four years, as actor, assistant director and director, has been appointed studio manager at the Mayer-Chaplin-Stewart Studio and assumed his new duties this week.

The production of "The Return of Tarzan," in eight reels, made under Harry Riviere for the Numa Pictures Corporation, from the Edgar Rice Burroughs story, has been completed and Director Riviere is now at work in editing the film. The subject will be ready for the screen about February 1. Joe Pollar, the former fireman, who is featured in the part of Tarzan, will probably remain on the coast.

HOTEL
FILM
POST
FILMCO
STUDIO

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Bright and fair.

Doc. Schallenberger's in town.

Claire DuBrey's terrier, Beans, is dead.

Allen Holubar is home from San Francisco.

Florence Stone visited film town this week.

Wes. Ruggles and Owen Moore have come west.

Jack Gardner and Louise Dresser are in our village.

Barney Sherry is in Texas looking after oil interests.

Bennie Ziedman is now familiarly known as "the mayor of Selig zoo."

Neal Hart is said to be the most bashful man in films—among the ladies.

Bonnie Hill swam two and a half miles the other morning at Venice. Yes, yes!

May Allison was seen emoting while the camera was grinding to the tune of "The Vamp."

Charley Hertzman has a dozen corncob pipes presented by Priscilla Dean in self defense.

Al Santell, having discovered a Pierce-Arrow made in 1900, now claims to be an archeologist.

Mary Miles Minter is going to ride "Sea Gull," that prize-winning hurdle horse, in "Jennie Be Good."

Another conquest is reported for Tom Meighn. Her name is Peaches Jackson, and she's six years old.

Bert Lytell has sent his convict stripped clothes to the laundry, as "Jimmy Valentine" is finished.

It is expected that Wm. A. Johnston and Watt Rothacker will give the film colony a O. O. in February.

Louise Lovely was born on February 28th of a leap year. It is not stated whether she is married or not.

"Hoot" Gibson wears the loudest shirts this side of Constantinople. Every color in the rainbow, except the solid red.

Al Jennings, the ex-bandit, got a decision in court the other day in his favor, so the world may now know that Al has reformed.

M. C. Levee, that busy business manager of the Brunton studios, and Motley Flint, of one of our banks, motored to San Francisco this week.

Margery Daw had an automobile salesman go to the Neilan studio one afternoon to show her a new design, and before he left he sold five cars.

Paul Rene, please note:—A monkey, flock of cats, flock of birds, swarm of flies, and an army of ants are being used by Phil Rosen in "Woman or Wife."

Universal has changed the name of a film from "Sayonara" to "A Tokio Siren," because they could find no one except Miss Aoki who could pronounce the original title.

Because President H. M. Ruby, of the National, formerly lived in Missouri, all the tourists from that state are rushing to the National studio with the cry of "Show me."

Police are looking for a dapper youth who buys jewelry, on a charge account, and claims to be Douglas MacLean. Aside from that they have nothing against the young fellow.

"The Forged Bride" is an international affair. Mary MacLaren is Scotch; Doug. Gerrard, Hibernian; Barney Sherry, Irish; Dagmar Gardowsky, Russian, and Harold Miller, Belgian.

Francis Ford gave a theatre party this week at the Orpheum, and all fifty of the employes of the Ford studio were there, and then they had an after-theatre dinner. A good time was had by all.

The poet who wrote "What is so rare as a day in June," has been answered by Elinor Fair, who gave a picnic in Topanga canyon and picked wild flowers. The answer is, a January day in California.

Robert Brunton advertised for a husky, fearless young fellow to rough house with a prize fighter, but when they learned they were to go up against Jack Dempsey all applicants faded away—complete iris.

King Vidor tells a dirty story of two Southern negroes hesitating in marriage for the want of fifteen dollars. Two weeks after the funds were furnished and the marriage solemnized, Zeke disappeared. "There," said Mandy, "that's what comes of marrying."

The census man broke into the Metro studios last week and began doing his duty with Max Karger when the director general was directing a scene and the camera was grinding. It was a terrible battle, and then the census man found Karger was not in his district.

Charley Murray has gained another distinction. Besides being the most popular master of ceremonies, his house is robbed regularly now, and he's putting in his spare time trying to find the chalk marks. The last porch climber got in his work this week to the tune of about three thousand dollars.

PRESS AGENTS ORGANIZE

Continuing in true form of the noble order of press agentry, a smudgey sheet titled "The Mouth Organ," which was done by a mimeograph process, brings us the information that there is a new organization self-styled "Studio Publicists' Association." Previous meetings have been held, when a committee on organization was named. The officers elected are: President, C. Walter Huntington, of Frank Keenan Productions; vice-president, Ham Beall, Exhibitors' Herald; treasurer, Al Rizzley, Bull's Eye; secretary, Emily Squires, Motion Picture Magazine. Editor, Mouth Organ, Ted Taylor, of Metro.

The first principle of the organization is set forth as follows: "To strengthen recognition of publicity as a legitimate, dignified, vital force in molding public opinion of persons, things or ideas"; while the third is, "To eliminate publicity faking, which reacts to the detriment of all affected by publicity."

The reason for organization, the Mouth Organ sets forth, is that boiler makers, undertakers, dish washers, ribbon clerks and others have amalgamated.

INSIDE PUTTEE FACTS

HOKUM staff went forth en masse formation to garner information pertaining to the why and wherefor of puttees, and what do you think we (speaking editorially) found—[done for suspense]

Directors, actors, scenario writers, assistant cameramen, assistant directors, and a property man were all wearing puttees.

Up until "that night," or "the next day," as they say in sub titles, we had believed puttees had been designed exclusively for the use of directors. The various sights took the heart out of every one of the organization, and so the quest for information was postponed until a rainy day.

JACQUES JACCARD
Producer—Author and Director

"Cassidy of the Air Lanes"
"Cyclone Smith"
and
"Tempest Cody" Stories

UNIVERSAL

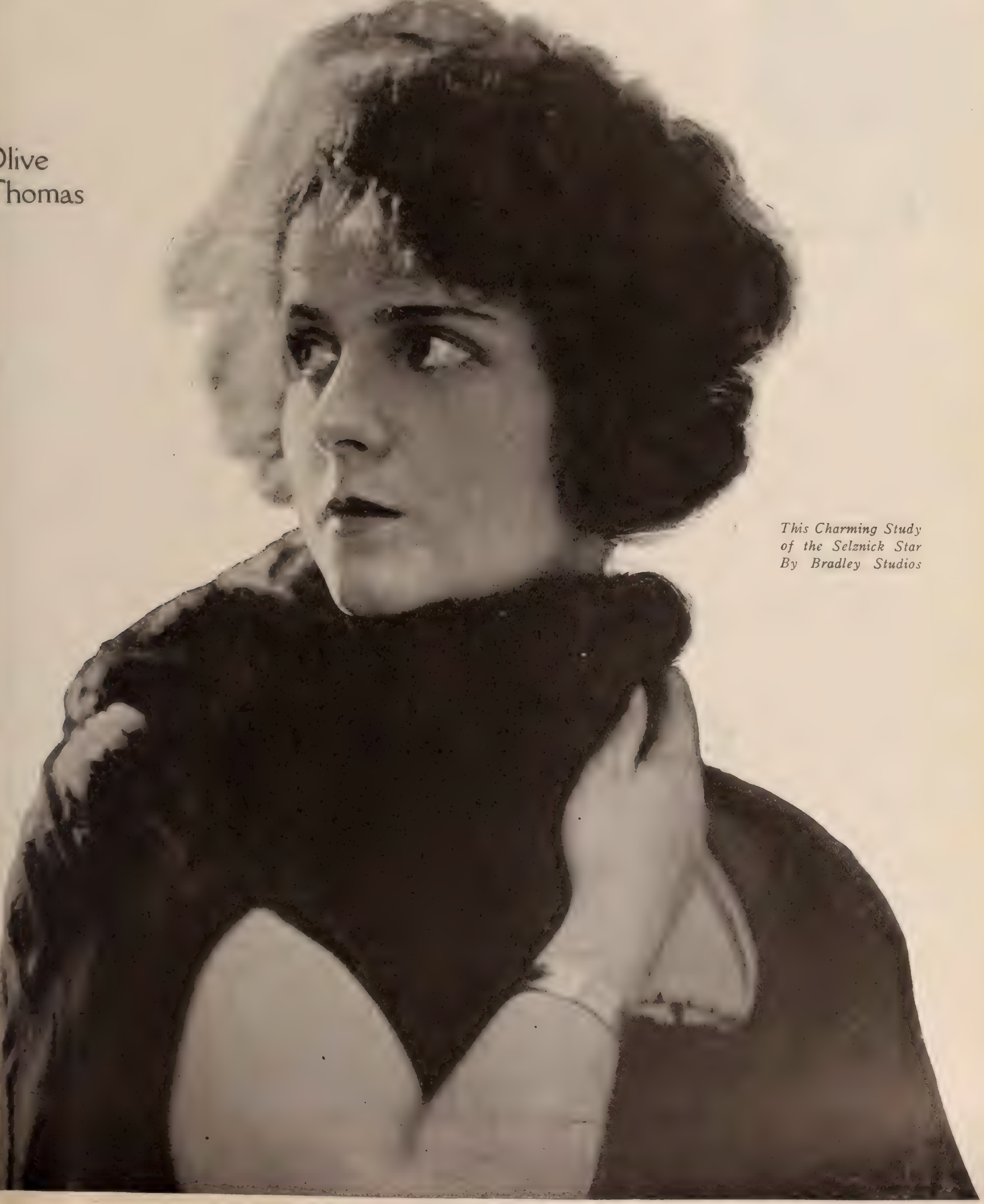
$100 REWARD

for information leading to the recovery of Bell & Howell camera, factory number 40, taken from Washington Hotel, Seattle. Above reward will be paid and no questions asked.

C. H. WALES
Beaver Film Co.
1205 Wilcox Bldg. Portland, Oregon

Professional Section

Olive Thomas



This Charming Study of the Selznick Star By Bradley Studios

Here is a new photograph of the veteran director, R. A. Walsh, who is now working on a new script for an R. A. Walsh production

Walsh Works in Woodlands

R. A. Walsh, now head of his own productions, and associated with the Mayflower Photoplay Corporation releasing through the Realart Pictures Corporation, has just returned from a week's sojourn in the woodlands upstate. He skipped away from old New York, accompanied by Harold Horne, his assistant producing director, and Earle Browne, scenario writer, to work out ideas for his first superfeature under his new contract.

"Uninterrupted by office details, I accomplished more work in my week's stay in the woods than I could have done had I remained in New York City a month," reported Director Walsh.

When greeted as he stepped off the train, R. A. Walsh was all smiles. He has been working on an original script which will eventually materialize, it is said, into a big production, his first screen creation under the Mayflower and Realart contract.

Mr. Walsh will make another retreat to the woods some time next week. He has learned from his week's experience up-state that nature's solitude is just the place to work out big ideas. The exact location of Mr. Walsh's woodland home is known to only a few of his intimate co-workers. It is understood the bungalow is five miles from the nearest telephone or telegraph connections.

Olga Petrova, who has been making an extensive vaudeville tour, has canceled the rest of her Eastern time and exchanged it for Western time, as she is particularly anxious to play California, Colorado and Kansas. She doesn't say why. Before starting for California, she will return to New York for one week to arrange for the publication of a novel: "The Harlot's House," on which she is now engaged. Several publishers are said to be negotiating with her for a book of poems, one act plays, and the short stories now appearing in Ainslee's, Smart Set, etc. A copy of her song "The Road to Romany," for which she wrote both lyric and music, reached our desk recently, with a nice picture of Mme. and a figurative gypsy wagon and camp on the front cover.

Directing—as Gillstrom Sees It

IF Arvid Gillstrom were to direct as speedily as he dresses, he would probably turn out a seven-reel special a week. We had an appointment with Mr. Gillstrom at the Astor for twelve o'clock. We waited the usual length of time that one waits for persons to come down stairs, no longer, and when Mr. Gillstrom appeared, he said:

"No one called me this morning, and I was sound asleep when they announced you. Won't you come in and have some breakfast with me?"

All we could say was that we wished *we* could be called at twelve, and make our appearance, entirely clothed and in our right mind at twelve-six. We set about ascertaining whether Mr. Gillstrom does everything so rapidly. We decided not.

"A good director must have infinite patience" he told us. "Any one can act for a picture, if someone who knows how will take the time and trouble to make the player lose all self-consciousness and really live the part he is portraying. The ideal way to take an important bit of action, is to have no one on the set but the director and the player. The director talks quietly and dispassionately as I am talking to you now, telling the player the story and describing the feelings of the person whose character he is to assume, until he forgets himself entirely, is perfectly oblivious of everything around him, and realizes only the emotions of the character. Then, as he goes through the part, the director, unnoticed by him, signals to the cameraman, who has been waiting off stage, to "shoot," and the scene is taken, while the player believes that he is still rehearsing. When he sees the film run off, he can hardly believe that it is really himself he is watching. It's no easy matter, you know, to extract real tears from a vigorous, sophisticated, grown-up man."

"What does it require from the director?" we asked, "intuitive knowledge of psychology, or the powers of a hypnotist?"

Mr. Gillstrom shrugged his shoulders. "I don't know," he answered, "but I know that some directors can do it, and I am sure that the remarkable acting that was done in the picture that I consider the best the screen has yet produced, was accomplished in just that way."

"The director must have some knowledge of photography, too," he continued, "he must know, at least, what the camera will do and what it won't. For instance, if you arrange to have several hundred extras on an outdoor location in some inaccessible place, on a certain day, and you arrive only to find it cloudy and threatening, and your cameraman tells you that you can't possibly get anything worth looking at in such light, you've got to be able to tell him just how much slower to time his machine, so that it *will* photograph. And then you've got to know how much faster to make the action, how much more rapidly pour people must walk, etc., to make the film look natural when it's run off."

"Well, we've always thought it was the director who should get credit for a good production," we declared, "and now we're more convinced than ever."

"No, the director can do nothing without a story," Mr. Gillstrom maintained. "I've been writing my own for the last several years, but it's never safe to do that without trying them out on someone first. I don't mean by asking people whether they like the story you have just told them or not, they say 'yes' of course, but I mean by watching their faces while you tell it. Then you get a true answer as to their interest, and unless you do that, you are apt to overestimate the importance of certain details and your picture will drag. That's the danger of a director's producing his own stories."

"What sort of stories do you like best?" we inquired.

"Those with deep human interest, and good melodramas," he replied readily, "and I believe the best source of material today is the Bible. Yes, I'm perfectly serious. The Bible is being read more today than it ever has,

(*Continued on page* 1299)

Drama is the keynote of the Goldwyn productions featuring Pauline Frederick. This shows Miss Frederick, her director Frank Lloyd and cameraman Jennings watching a scene at the Culver City studio.

Director's Strange Method

Every director has an individual method of getting results, but P. Thad Volkman, assistant director to Fred W Sittenham in the new Reeve and Grey serial, "The Mystery Mind," starring J. Robert Pauline, recently used one method that is unique. He brought a pot of glue into service.

Volkman's latest assignment was tc make common house rats act in a big scene in "The Mystery Mind." Rats gnaw the ropes holding a church bel that drops through the ceiling and narrowly misses killing the heroine, Violet MacMillan.

"They don't speak your language Pete," Mr. Grey told him.

"Then I'll have to learn theirs,' Pete replied. He persisted, coaxing shoving, bodily lifting the rats intc position, until it was accidently revealed that they loved painter's gluc They would follow a stick dipped in i and voraciously gnaw the heavy rope when some was placed under the knots

"You have the patience of Job," Mı Reeve observed, when the camera wa stopped for the twentieth time to wai for the rats to begin work again.

"Huh, this is easy. You should tr to handle a bunch of kiddies. Bac in the zenith of the Lubin days w screened several of the old melc dramas with kiddies playing all th parts. We did one where the childre were made up for Zulas, and whe they cried—the make-up seemed t frighten them—they washed it all o their faces. We were continually stoj ping the camera to patch up some c them. · Camera! Quick," he called, fc his watchful eye had detected a mov among his actors. "Get them—gooc All right!" And Volkman turne back to his rats.

"Moonshiners" Arreste Beware—Directors!

The taking of a motion picture scer showing a "moonshine" whisky st running in full blast, was given a dr matic and unexpected tinge of reali recently near Dahlonega, Georg when a United States deputy marsh who had mistaken the spectacle for t real thing, appeared on the spot.

The entire company of screen pla ers was gathered in by the long arm the government for alleged violati of the revenue laws. Instead of ho ing the entire aggregation, howev Deputy Ben Landers, who made t raid, compromised by entering ca against the four persons who seen most involved.

These were Irma Harrison, lead lady of "The Daughter of Devil Da a typical mountain drama based or novel by a Georgia author; James T bell, juvenile; Frank Kirby, direct and Captain C. Hamilton Cook, bı ness representative. The defenda released on their own recognizai were ordered to appear for an ea preliminary hearing before Uni States Commissioner Rufus D. Bal of Gainesville, Ga. The quartet w confident that the charges would dismissed, because, while the still a genuine one, it was not being t for the manufacture of real liquoı the time of the raid.

French Actress Here to Enter Pictures

THE fascination that American films hold for European players of note eems to be growing more and more resistible. Today we discovered that aby Marcy, whose name is said to be amiliar to all those acquainted with he theatre in France and Russia, is mong the most recent arrivals in New ork. Miss Marcy has already received several offers from well known lm companies here, who, on account her European reputation, are ready have her commence work at once, ut she is naturally anxious to make he best possible affiliation, and has igned no contract as yet.

Miss Marcy began her career as a hild eleven years ago and has played n legitimate productions before mos. f the royal families of Europe. Among er greatest successes was "Le Petit afe," produced at the Palais Royal in Paris and other triumphs in the same ity include "Rubicon," and that drama lear to the heart of every real actress, L'Aiglon." During the three years prior to the outbreak of the world war, Miss Marcy was seen in all the best known plays of Tolstoy, Maxim Gorky, and Dosfvjewskui, which were produced in Petrograd before the Czar and the Imperial family.

When France, her native country, declared war, Miss Marcy sold the ewels that had been given her as marks of approbation by famous personages before whom she had played, bought an ambulance, equipped a nursing unit of her own, and devoted her ntire time and service to this unit for he duration of the war. After the rmistice was signed, she decided that she would pay a long looked for visit o this country, and, accompanied by er small son, she reached the metropo- is about ten days ago. She expects to give her son all the advantages of an American education, while she gives he American public the benefit of her xceptional dramatic ability and the echnique acquired through her long xperience on the most famous and xacting stages of Europe.

The most striking thing about Miss Marcy is the mobility of her facial expression, which she possesses in such marked degree that, although her knowledge of English was limited to hat acquired since her arrival in this country, she was perfectly able to convey to us her keenest likes and dislikes. She is full of enthusiasm and delightful to watch, and has a vivid and noticeable personality. She should be as successful as ever she hopes to be.

M. J.

Gaby Marcy, prominent European actress, who is among the most recent arrivals in New York

Directing As Arvid Gillstrom Sees the Art

(*Continued from page* 1298)

and clever writers are modernizing its stories into some of the best films we have."

"In spite of the fact that it's hard to get the most interesting ones past the censor, as the facetious ones say," we remarked, but Mr. Gillstrom didn't seem to think that objection worthy of comment.

When questioned as to his plans for the immediate future, he told us nothing definite. He returned recently from England, but he has given up all idea of going back, although he has had some enticing offers, he assured us, because he objects to paying an income tax to two countries. He insisted that he had succeeded in retaining exactly one-sixth of his year's salary, and we agreed with him that under those circumstances, it seemed better to stay at home.

M. J.

Peggy Shanor Dislikes "Vamp"

This statuesque beauty is Peggy Shanor, who is playing with J. Robert Pauline in "The Mystery Mind," a Supreme Picture

"I don't know why the public persist in calling any woman character in a play or picture who happens to have red blood, brains or allurement a 'vamp.' The word irritates me excessively," recently declared Peggy Shanor, who is playing "Vera Collins" in the new serial "The Mystery Mind," by Arthur B. Reeve and John W. Grey.

"Managers and directors seem to have me slated for 'vamps,' but really I've played very few," Miss Shanor continued. "I've done better and more interesting work in other characters, yet the minute my name is mentioned some one says 'vamp.'"

Vera in "The Mystery Mind" is said to be certainly more than a "vamp," for no ordinary vamp part ever called for such versatility and character acting as Reeve and Grey have allotted to Vera Collins, it is stated.

That Miss Shanor doesn't look like a very wicked creature is evident from the fact that Beb-ben, the Roumanian impressionistic artist, is reported to have asked her to pose for the Madonna's head and face in his latest painting.

"In the prologue of this serial, says Miss Shanor, "I play a maiden-priestess of a South-American head-hunter tribe, whose soul is transmigrated into a serpent before I am reincarnated as Vera. In the story itself I am by turns the woman leader of a band of crooks, a society girl, a sculptor's model, and a telephone lineman: I haven't heard what further disguises I adopt."

As the society girl Miss Shanor had to wear a blonde wig and the Madonna resemblance was most marked then. She doesn't know what she will be before the serial is finished, but she likes character work, it is stated, and would like to play a different one in each episode.

Here and There

Edward J. Montagne has just completed the script of "The Law-Bringers," which will serve as a starring vehicle for Ralph Ince under the Selznick banner. Mr. Montagne has written and picturized over 100 features during the past few years. He made twenty-five adaptations in 1919 alone, twelve of which have already been released, as follows: "Out Yonder," "The Combat," "The Lion and the Mouse," "Beating the Odds," "The Man Who Won," "A Stitch in Time," "Too Many Crooks," "The Girl Woman," "The Darkest Hour," "Fighting Destiny," "Beauty-Proof," "Sue of Bolinas Plains," "The Human Desire," and "Cupid Forecloses."

Little Bobbie Connelly is playing under the direction of Frank Borzage in the International production of "Humoresque," Fannie Hurst's story which was adapted for the screen by Frances Marion. Bobbie's leading lady is Miriam Batista, a tiny black-haired daughter of Italy, who bids fair to prove herself an actress of exceptional ability. Miriam was seen on the legitimate stage during the brief run of John Cort's "Whirlwind."

Gladys Valerie's dressing room at the Victor Studio is the scene of a most interesting tea party daily, when the members of the cast of the new Schomer-Ross production gather for a cordial cup. As most of the cast have at one time or another been associated with the operatic field, Miss Valerie's teas are usually supplemented by a delightful musical program. It seems too bad that they are so exclusive, and never have any audience at all.

ROGER
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The great American game as it is played in studio land. One of the scenes in Universal's "Charlie from the Orient" comedies

Double Print Quota is Given

Universal Branches Will Hereafter Have More Prints on All Pictures

EXHIBITORS will be interested in the announcement of Harry M. Berman, general manager of exchanges for Universal that hereafter all Universal exchanges will be furnished with double the number of prints on all productions which have been sent heretofore. In commenting upon this change of policy, Mr. Berman said that while it would cost his company thousands of dollars, it would be a big advantage to the exhibitor as it will permit the various exchanges to give earlier bookings.

"Under the old arrangement," said Mr. Berman, "it meant that many exhibitors in the smaller cities were obliged to wait weeks, and sometimes months for a booking, because there were no prints available. The idea of concentrating on the big city exhibitor, and letting the exhibitors in the smaller towns wait is all wrong in my estimation. Of course, it is beneficial to both small town exhibitor as well as the producer to get bookings first in the key cities. Exhibitors in the smaller towns watch carefully the result of a showing in the bigger towns near by, and they often are determined in making their contracts, by the success or failure of a picture in the key city. But after a picture has been shown in a big town, and has proven to be a money maker, the small town exhibitor immediately writes or wires for a date, if he has made a contract for the picture, or if he has booked it wants to know how soon a play date can be given. Naturally he wants to play it as soon as possible in order to get the maximum benefit from the advertising given the picture in the big town, while that advertising is still fresh in the minds of his patrons. With these additional prints our exchanges will be in a position to serve just twice as many exhibitors as heretofore, in half the time.

Feist Arrives in St. Louis

Sales Manager of Goldwyn Pictures Is Welcomed By Leading Exhibitors

THE Goldwyn Pictures reports that the proverbial glad-hand was in evidence at the reception accorded Felix Feist, vice-president and manager of sales for the Goldwyn Distributing Corporation, by the leading exhibitors of St. Louis when the Goldwyn executive arrived on his coast-to-coast tour last week. In keeping with the purpose of his trip, which is to meet as many exhibitors as possible and get first-hand information on conditions as they exist in every territory, Mr. Feist spent much of his time at the various theatres of the city.

"My strongest impression of St. Louis," said Mr. Feist, "is the decided effort on the part of the exhibitors here to improve the presentation of their pictures. The change since my last visit is so great that it cannot help but be noted. Based on expressions of opinion from many exhibitors, I judge that while it is not their aim to build theatres larger than the Capitol in New York City, they aim to keep abreast of the times in every effort to place their theatres on the highest artistic plane.

"The extensive new theatre construction here gives me a reflection of a very optimistic attitude on the part of exhibitors, all of whom report business conditions to be excellent. I have talked to exhibitors both large and small, in St. Louis, and have carefully noted their opinions as to the type of productions which these managers desire. The Goldwyn policy has always been to weigh carefully the opinion of the exhibitor, and this will be even more in evidence, if possible, during the coming season."

IN THE STUDIOS

George Beban wishes that Mary Pickford didn't have to bother with law suits and things, because it upsets his arrangements, and the fact that Miss Pickford won didn't do him a bit of good. Mr. Beban engaged Helen Jerome Eddy to play opposite him in his forthcoming production, "One Man In a Million," with the understanding that Miss Eddy would finish the part upon which she was then at work with the Pickford company before starting with Mr. Beban. Miss Pickford left for New York, and Mr. Beban waited. Only recently was Mr. Beban able to start work in earnest on his "One Man In a Million," the first production to be staged by his own producing company, which will be distributed and exploited by Sol Lesser.

New Orleans is supposed to be dry, but there is a certain famous French restaurant where the pass word will get you something worthwhile. A local motion picture business man gave a card of introduction to Percy Marmont, while Alice Joyce's company was filming the Derby scenes of "The Sporting Duchess," and Mr. Marmont forthwith invited G. V. Seyffertitz and another member of the company to have dinner with him that evening. He presented his card to the proprietor, and the proprietor in turn told their waiter to "take care of the party." Marmont, planning to order some claret, asked for San Julian; and the party waited eagerly for a real treat, until the waiter appeared with—St. Julien soup.

Snub Pollard in Roli Comedy, "All Lit Up"

The new Rolin comedy, "All Lit Up which Pathe will release February 1 presents several hints by which ente prising cafe proprietors might prof with the arrival of prohibition, sa Pathe. "Snub" Pollard is the fea ured member of the cast, with Edd Boland and Sunshine Sammy assis ing him with their well known come methods.

Chet Franklin to Dire Annette Kellerman

Sol Lesser announces the engag ment of Chet Franklin to direct A nette Kellerman in a series of pictur first of which will be taken from story, especially written for her Bernard McConnville.

The cast is now being engaged, a the entire company will be sent to t Hawiian Islands, with a probable t to Australia and New Zealand f other scenes. The interiors are bei made at the Brunton Studios.

Selig Star Likes Rol

Mary Anderson, who was engag by Col. Wm. H. Selig to play inger role in the serial opposite Frank Farnum, is finding the part writ into the serial for her decidedly ple ing in every respect, and one wh gives her opportunity to play a h denish role, which is much to her l ing.

The Hall Room Boys have donned Western regalia for their latest comedy, "Tami the West"

Equipment Service

News Notes

Max Mayer is making a change in business. According to a well founded rumor that persists in sticking around, the M. J. Wohl Co., has purchased a factory site and a factory to go on it, over in Long Island City. Handicapped by lack of space in their present quarters, Messrs. Wohl and Mayer has yet been able to spread the fame and name of Wohlights over the greater part of the world.

Saw F. H. Richardson in the elevator a few mornings ago. Richardson of the Handbook and "go-devil," you know. Unfortunately he wasn't headed for the NEWS office.

Honestly now, when you consider hat the poor projectionist has to look it all the films at every show whether ie likes them or not, can you blame iim when he fills some of them full of unch-holes?

The poor projectionist is the only nan in the audience who has to watch he show and can't pick up his hat and oat and leave before the end.

The little pocket reference book just ot out by James R. Cameron is a andy for its size. It contains much n its limited space.

The Monsoon Cooling System, Inc., as obtained the services of Mr. Norman J. Shore, formerly of the yphoon Fan Company. Mr. Shore a ventilating engineer of long practical experience in the cooling of theatres and is well-known among exhibitors and architects throughout the outh and West, as well as in the ast. Mr. Shore's skill and experience ave been of great value to exhibitors ll over the country in designing coolng systems to increase their hot eather business.

Another announcement from the ame firm states that the Jones Thetre, Canon City, Colorado, has signed p a contract with the Monsoon Coolng System for an installation in this eatre.

Last Week We Met—*A. R. Dennington*

DO you know "Denny"? If you have ever had anything to do with Mazda projection we are sure you have met and know the man. He is so busy with the problems in illumination that are constantly thrown at him that it is difficult to see where he finds time for recreation. But he does somehow—which is all the more to his credit.

Arthur E. Dennington's early life was spent on a farm in western Pennsylvania. His training in the various R's, such as reactace, resistance, together with those of reading, writing and 'rithmatic was obtained in a typical red school house (which in his particular case, we believe was painted white) but otherwise was the orthodox school house featured in the education of many Americans.

Master Dennington in those days was not in need of any of the artificial exercises such as are common in gymnasiums of present day schools. Instead he developed his muscles by natural means—pitching hay, digging potatoes, sawing wood, etc. He was not given the chance to enter golf tournaments or tennis matches. Neither was his food or his warmth dependent on the country's freedom from strikes and labor's observance of the 8-hour day.

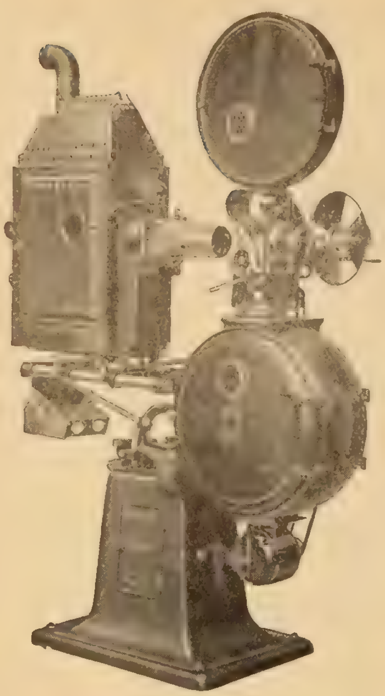
In due time Mr. Dennington taught school and invested the proceeds of such labor in a course in electrical engineering at Pennsylvania State College, graduating in 1903. He received the John W. White fellowship and joined the teaching forces at the college, having charge of the electrical engineering laboratories. He was given the degree of electrical engineer in 1905. In 1907 he went with the International Correspondence Schools, and spent more than a year in London editing text books in electrical engineering.

After returning to the United States, Mr. Dennington became connected in 1912 with the Engineering Department of the Westinghouse Lamp Co., and was closely associated with the development of gas filled incandescent lamps. In the year of 1913 he made up some of the first lamps designed especially for the projection of motion pictures. These were tried out by the Precision Machine Co., and resulted later in some lamps being supplied for experimental use at the Panama-Pacific Exposition. These tests proved the possibility of using an incandescent lamp as a light source for the projection of motion pictures, though for a period of about two years very little development work was done. Realizing that the development of the lamp was but one step in the problem of successful projection by incandescent lamps and that the arc lamp mechanism was unsuitable for the new light source, Mr. Dennington turned his attention to the development of a lamphouse mechanism and perfected a design whereby the lamp can be perfectly focused if desired outside of the optical system of the projector and then quickly inserted in the correct position. This enables lamps to be changed almost instantly in case of need and insures correct adjustment of the lamp in all cases. Mr. Dennington also developed the lamp with two rolls of filament coils, the back row of coils filling the spaces between the coils of the front row. This design is specially suited to projector lamps of high wattage.

Mazda projection as applied to its rightful field is coming. And when it arrives to stay the credit for making it possible will be divided among a few men—and one of them will be A. R. Dennington.

Next Week

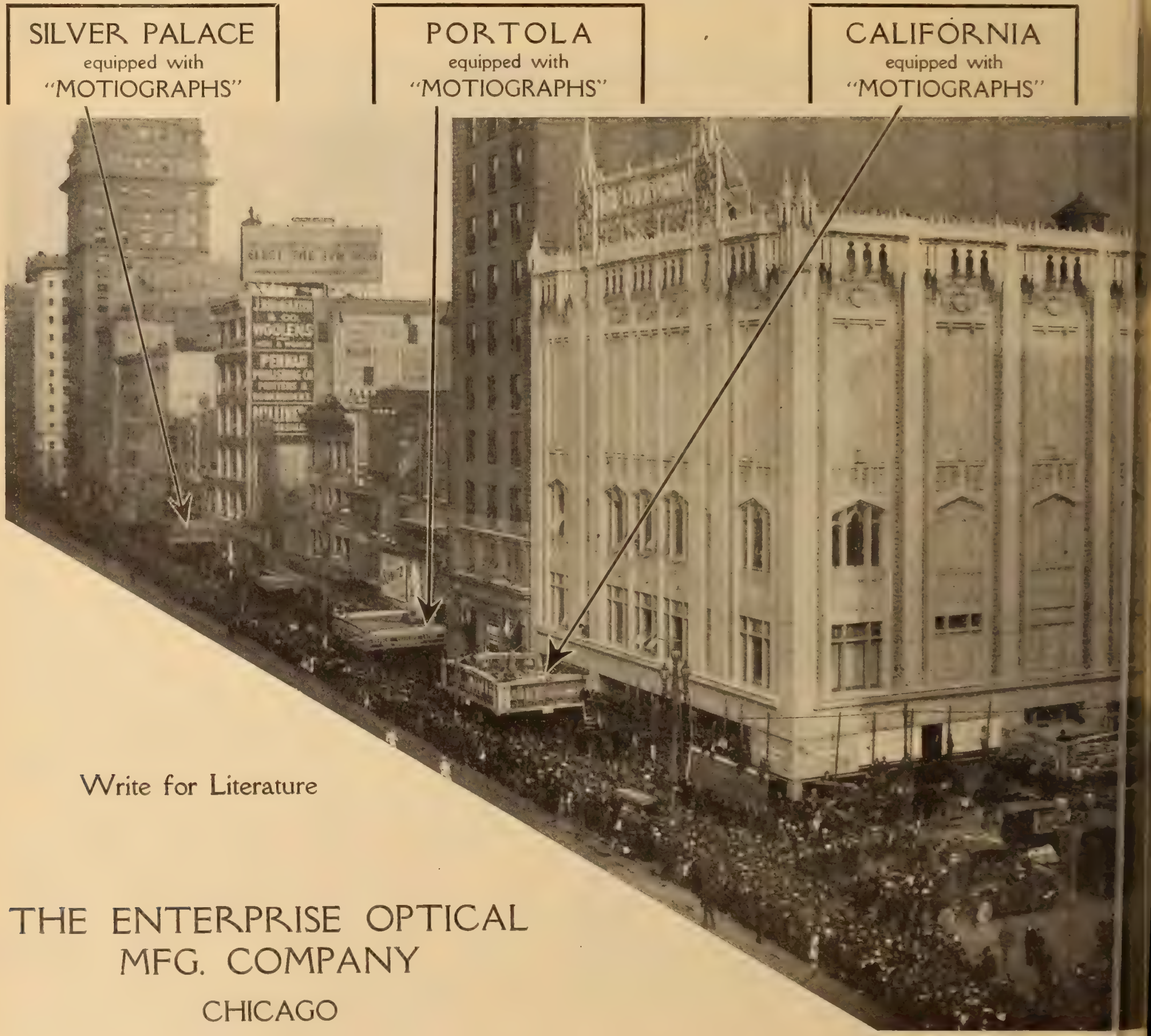
A Complete Article on the new York Theatre, Crandall's Latest in Washington, D. C.



THE PROOF OF QUALITY

IN THE HEART OF THE GREAT WESTERN METROPOLIS
SAN FRANCISCO, CALIFORNIA

THE "MOTIOGRAPH" PREDOMINATE



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CHICAGO

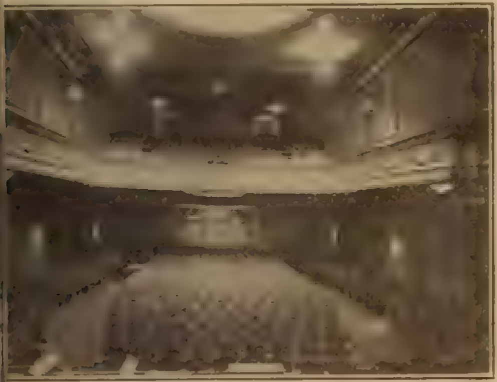
Stage
Equipment

Theatres Worth While

Auditorium
Lobby

uch Attention Has Been Given to Small Things at the New Alhambra Theatre in Toronto

VITH the stage perfectly set, so to speak, and the public well primed for its reception, the Alhambra theatre was recently opened in To-o. The theatre built to seat 1,400, and yet not apying a large lot, has been well designed both o architectural and color treatment, so that the ing of confinement which might otherwise be arent has been eliminated. Toronto should proud of this new addition to her collection notion picture palaces.



View from screen

1 shows a view of the auditorium taken the screen. It should be noticed that the in the center section have been diminished umber as the screen is approached. This is xcellent idea, as it allows the side sections to brought in toward the center of the house, eby improving the quality of the picture as from the outside seats. Another excellent ure as shown in this illustration is the width he aisles. Besides improving the safety of the ling and increasing the convenience of the ons the wide aisles accentuate the width of the torium so as to make it seem wider than it is lly.

g. 2 is a view of the stage setting as seen from balcony. The treatment of the arch is simple efficient. At the left and right are windows grill work which relieve the right angles of arch.

rt of the grand dome is shown in Fig. 5, as well as a detail of the balcony layout. Two rows of loge seats are provided at the front of the balcony. The grand dome itself is illustrated in Fig. 3. This dome is located so that it may be used for the lighting effects. In it are four different electrical circuits of lamps, amber, red, blue and white controlled through theatre dimmers. It is thus possible to suffuse the theatre in any tint or tone of flood lighting desired.

Reference to Fig. 5 will show the smaller dome that hangs in the center of the large one. This is made of colored glass, and hangs about four feet below the ceiling surface. Like the grand dome it is equipped with four color circuits, on dimmers. The entire sky effect follows the style of the Adam period.

A. J. Lourie, manager

On the mezzanine floor are found more attractive features. The illustration, Fig. 3, is of the lounging room, furnished with comfortable wicker chairs finished like the walls in battleship gray. Ferns and other potted plants are planted about the room with an eye for effect. Old rose is used for the fine edge trimming throughout the room and equipment. On this same floor is a ladies' parlor with an attendant constantly in charge and a smoking-room for men. There is a telephone for the use of patrons, and a check room where wraps and parcels are checked without charge.

Mr. A. J. Laurie, manager of the Alhambra, is a wideawake showman, and is the man responsible for many of the innovations in this new house. As an example, he has devised a system for coloring his pictures during special scenes such as a parade in "The Red Lantern." The lighting fixtures are concealed in the canopy over the stage. There are three colors to be used, red, blue and amber. Just how it is done, Mr. Laurie does not wish to say at this time, as he is working on several modifications of the idea that will materially improve it. The draperies of the stage are grayish blue, the canopy that covers the top of the stage is of white gauze with a blue lining back of it. Back of this canopy are located a number of groups of lights. One circuit is used only for the purpose of giving color to the draperies while the picture is on the screen. Another circuit colors the canopy while the short subjects are being shown.

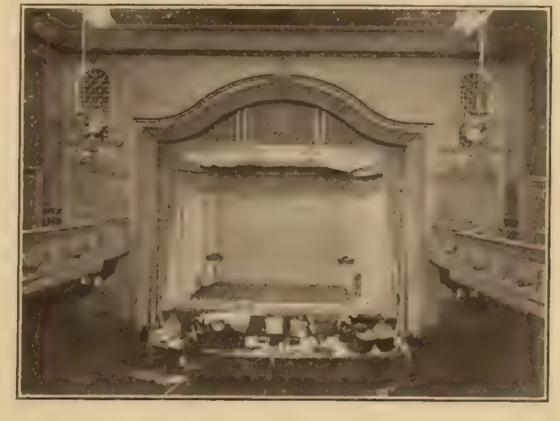


Fig. 2—View from balcony

In answer to a request for details of lighting during the showing of his special features, Mr. Laurie said: "On pictures like 'Broken Blossoms' and 'The Red Lantern,' I colored the picture and

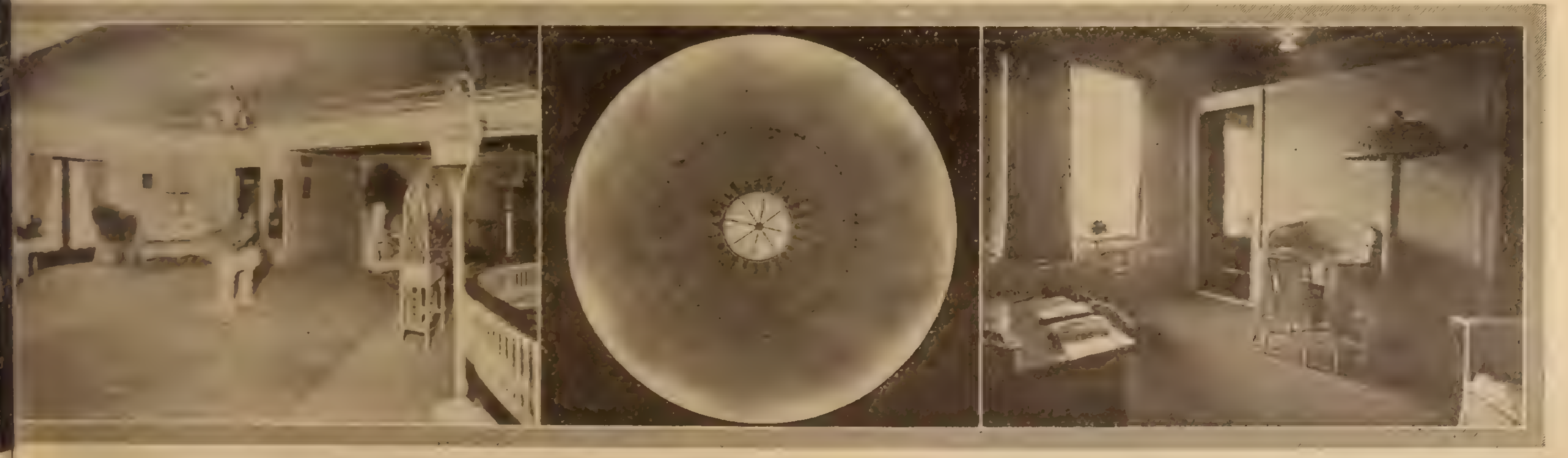


Fig. 3: Left—Lounging room Centre—Grand dome Right—Ladies' rest room

kept the rest of my circuits going. And at one time in 'The Red Lantern' I had the footlights burning when the parade started, and kept them on for fully five minutes. I had the lights covered with a silk material to remove all glare."

To enable the orchestra to be fully lighted during the overture, the lights are so arranged on one circuit that they shine only within the limits of the orchestra pit, and do not bother the patrons sitting in the front seats or affect the picture on the screen.

The carpets throughout the theatre are dark blue in color. The chairs are upholstered in dark blue with a gray finish. The finish is flat without gloss. All heating radiators are concealed behind ornamental grill work. At the back of the theatre and on both sides of the arch in the balcony are lattice work panels. These panels are backed with silk, and through them shine different colored lights. The vases noticed in front of the grill work in Figs. 2 and 5 are made of plaster and are also illuminated.

All paneling in the auditorium and balcony is done in old rose tapestry paper, while the rest of the theatre is a combination of gray, ivory, red gold and blue. As has been mentioned previously, the note throughout has followed the Adam period.

Carpets are used in all the aisles in the lobby, and wherever people walk. Box lights are used to light the aisles, and make the pathways safe for patrons, the lights being placed on the uprights of the seats, one light being placed on each fifth seat. At the back of the house a plate glass wind shield has been placed for the protection of people sitting in the back of the auditorium. There are two ticket booths, one in the lobby and one on the sidewalk line, thereby making it possible to handle crowds without congestion.

There is an interesting point of construction concerned with the stage. The footlights are placed about four feet back of the line of the proscenium arch, which can be noted in Fig. 2. In addition to placing the orchestra pit further into the stage this arrangement also allows the installation of a set of stairs leading from the stage to the pit and auditorium floor.

The stage is thirty-eight feet deep wide at the arch, forty feet high and twenty feet in depth. The screen is set ten feet back from the footlights. The Acme Gold Fibre screen is set back ten feet from the footlights. In the projection room, two complete Simplex equipments are used with Bausch & Lomb lenses.

As has been mentioned before in this article, Mr. Laurie is a real manager. At no time was this better evident than during the weeks preceding the opening of the Alhambra. A comprehensive c
paign was carried out to acquaint the people
the theatre itself. The illuminated sign whic
shown in one of the illustrations was used a
teaser. Part of it was painted and allowed
remain uncompleted. Later on the other half
completed and on the opening night the lette
was placed on it as shown. Ten of these simple
telling signs were erected at various parts of
town.

Just previous to the opening invitations
sent out to a selected list. On arrival at the t
tre each "first nighter" was given an inaug
program and a carnation. Writing tables were
plied with correspondence cards and envelopes
ably engraved with the name of the theatre at
top. The program for the first night was a
booklet in which besides the various numbers t
were also found a description of the theatre's
forts and advantages, calling attention to its s
and purity of air.

The officials of the Alhambra are: Manager,
Laurie; Music Director, Benedick Clarke;
of Projection, Joseph Harris; Electrician, Go
Greeniaus.

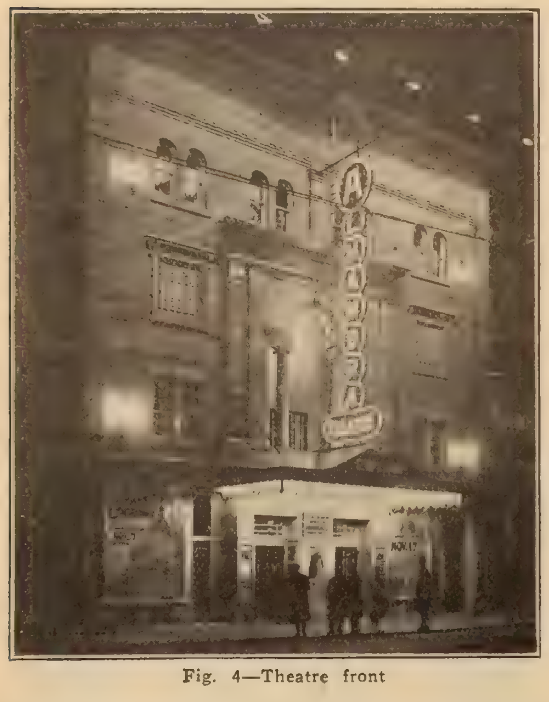


Fig. 4—Theatre front

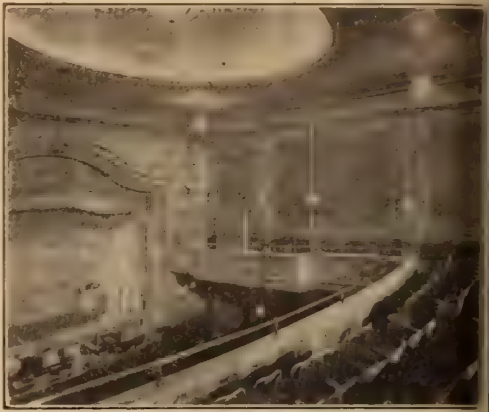


Fig. 5—View toward stage

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Equipment Operating Projection, Question Answered

A Projectionist's Examination Should Cover Thoroughly a Wide Range of Subjects

According to Marvin H. Thoreau of Victoria, B. C., Who Submits a List of Necessary Questions

IN my opinion the following are some of the subjects on which the applicants for a Projectionist's license should be *examined.*

Given a set of test lamps he should be able to give the kind of current (A. C., D. C., 1, 2 or 3 Phase Edison 3 wire, etc.) and the approximate voltage of any circuit shown him. Carrying capacity and insulation of wires. The fusing of circuits. The action and care of Rheostats, Choke Coils, two Coil Transformers, Auto-Transformers and Mercury Arc-Rectifiers. Principles of D. C. generation and commutation. The methods of voltage control. Various windings. (Shunt-Series, etc.)

Marvin H. Thoreau

Fitting adjustment and care of brushes. Care of commutator. Testing armature for "opens," "shorts" and "grounds." Lubrication of bearings.

Adjustment and care of motor generators D. C., A. C., 1, 2 and 3 phase) and starting of same.

Capacities of generators, transformers, rheostats and rectifiers. Calculation of resistance necessary to give stated amperage at the arc on a line of known voltage. Various methods of connecting several rheostats (series, multiple, etc.) on a single circuit. Ventilation of rheostats. Location of switches and fuseing of arc circuits. Size of asbestos leads and terminals in arc lamp. Care of carbon-holders and terminals. Testing for grounds in lamp-house. Carbon adjustments and alignment. Kinds of carbons (A. C. and D. C.) and sizes used on various amperages. *Crater angles.* Location of current registering device (ammeter and voltmeter).

Cleaning, mounting and spacing of condensers. Prevention and cause of breakage. Choosing of focal length to suit conditions. Testing for defects and focal length. Types of condensers. (Plano Convex-Meniscus, etc.) Position of lamp house. Distance from condensers to aperture.

Selecting of objective lens. (Diameters and quality). Calculating focal length necessary to get a picture of stated size at a given distance. Cleaning, assembling, focussing, etc. Stopping down. Results of crooked lens jacket. Testing for distortion, aberation, etc.

Location of revolving shutter. Adapting shutter to fit local conditions. Cause and elimination of travel-ghost and flicker.

Care, adjustment and lubrication of intermittent movement. Adjustment of aperture tension. Adjustment of sprocket idlers. Alignment of magazines and sprockets. General care, adjustment and lubrication of mechanism and speed c Care and adjustment of take-up friction. S projection room for given amount of equi Location and size of ports. Fire shutters an trol of same. Location of incandescent lam and motor feed outlets. Location of boar trolling house lights. Ventilation of pro room. Effects of glass in ports. Installat same.

Care and adjustment of stereopticon an light.

Splicing, cleaning, rewinding and genera of film.

Size of screen necessary under given conc

Reflection of various surfaces. Angle proj

Methods of extinguishing film fires. U care of various safety appliances used in th jection room. General fire prevention.

Some, no doubt, will say that a proje should not be examined on some of these s saying that they are part of the work of th jection Engineers and Architects.

In the near future I hope to bring fo reason for all the foregoing questions a plain in detail what I think the applicants projectionist license should be required to before being given a license.

President Campe of Society of Motion Pictur Engineers Sends New Year Greetings to Mem

Suggests Lines of Action to be Taken and Urges Greater Activity by Entire Membership

THE officers of your Society are using this means of expressing to you their wishes for a Happy New Year and continued success throughout the year. They also wish to thank you individually for your co-operation which has placed the Society on the high plane on which it now stands.

"We trust that each of you will watch for the many opportunities which present themselves during the year and to offer to the Society that which you feel will be beneficial to the members.

"We are becoming more progressive and our results are now looked upon as an authority on technical questions pertaining to the motion picture industry. Orders for our transactions are being received from all ends of the World and before our next meeting our membership will include engineers from Europe, who have expressed a desire to unite with us and have requested application blanks.

"What is the purpose of our Society? It is to promote and encourage a knowledge of the motion picture science; to provide facilities for the study of and the exchange of information on motion picture technical problems, and to raise the status of those engaged in he technical end of the motion picture industry.

"There must be some excuse for the existence of our Society. We cannot continue to meet twice a year, especially during such busy times as we have been passing through since the formation of the Society, unless there is something of value to be obtained. You, who have been attending our meetings, know what benefits are derived. For the same reason, you have an inducement to offer to others to become affiliated with us. Our present membership is 80 in number—in good standing. I know at least six or eight who are now ready to sign applications for presentation at our next meeting. Our membership at the next meeting should run considerably over the 100 mark. And, by the way, our new membership application blanks have been printed and are now a and can be had either through Mr. Roebu Vice-President, who is also chairman of th bership Committee or through Mr. Vict Secretary. Let us each and every one m effort to bring in at least one applicat membership before our next meeting. Th plications should be forwarded to Mr. R

"And by the way—our Spring meeting held in Montreal, Canada, in May. Mr. and Mr. Norrish are the Committee on A ments.

A Handy Reference B

IN the beginning a hand book was what i implies. But probably under the stress petition wherein each succeeding author it necessary to add more to the data the h gradually expanded until it resembled m encyclopedia. Then as usual instead of ha book in one's pocket when needed it was h some unknown place.

In the motion picture industry there ha been a need for a real pocket sized h Rules and regulations, tables of wire siz capacities and many other facts are of needed on short notice. At last there has such a book in the right size and contai necessary data. Mr. James R. Camer know to many in the business is the au compiler of the little book.

The Pocket Reference Book for Proj and Managers, as the book is titled, is 3 5¾" high and about ½" thick. It is l flexible imitation leather with its title st gold on the cover, and contains 150 pag formation.

Seven pages are given over to a com satisfactory glossary of electrical and m terms. Then come a number of pages of of different hook-ups for both a.c. and

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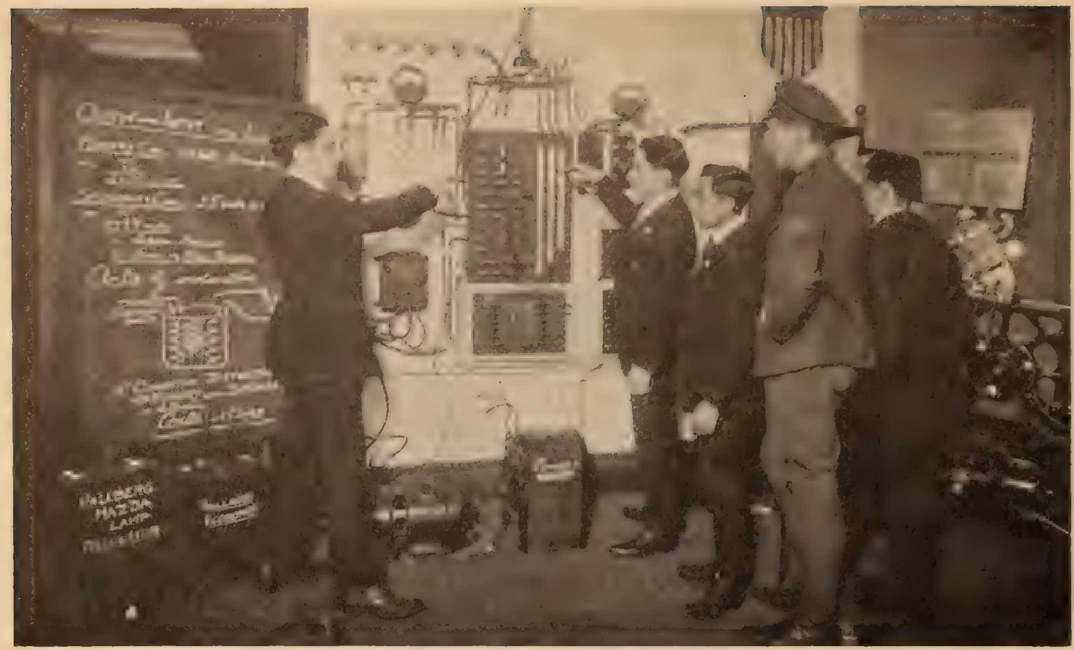

J. R. Cameron, instructing class at Red Cross Institute for Disabled Soldiers

one and two machines. These pages are exceedingly valuable.

The principal parts of standard machines are then described with directions for their adjustments and replacement. Lens tables, optical properties of various reflecting materials, voltage drop tables and conversion tables occupy several more pages.

What will seem to many the most valuable parts of the reference book take up pages 80 to 108. Here are given a digest of the rules of the New York department of Water Supply, Gas and Electricity which apply to motion pictures and also excerpts from the motion picture statutes of a number of states throughout the country. This information will be of great value to those projectionists who through the nature of their work are required to pass from one state into another. In the remaining pages are given a list of the principal studios, laboratories and equipment manufacturers and at the very end of the book a list of the cities in the United States with a statement of the voltage, cycles and phases of current furnished in each city. A complete index is given on the last page so that any table or bit of data may be found instantly.

About the best recommendation that can be given the book is to say that its purchase price does not in any way indicate its wonderful value to the projectionist wherever he may be. As a handy reference book there is none other available that can approach it for completeness and availibility of data.

It can be secured from the Theatre Supply Co., 125 West 45th St., New York City.

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Sam Kaplan, Simplex Expert, Is Man of Hour

AN inside story of the recent dinner tendered to Secretary of the Interior Lane by the Directors of the National Association of the Motion Picture Industry has just come to light which not only shows how hard it is to discourage a really energetic man, but also illustrates the many vicissitudes encountered by those attempting to follow the mazes of the up-to-date motion picture regulations.

As a part of the program outlined by Secretary Frederick H. Elliott of the Association it was planned to show a review of the most successful and appealing liberty loan subjects employed during the past several loan drives, this to illustrate the power of the motion picture in the proposed program of Secretary Lane for the fighting of Bolshevism through the American theatre screens.

The showing of these pictures was scheduled to be held in the Astor galleries of the Hotel Waldorf and a regular Type "S" Simplex Motor Driven Projector was ordered through the Precision Machine Company.

Mr. Sam Kaplan, who for eight years has been Chief Inspector of machines at the Simplex plant, is also President of Local No. 306 I. A. T. S. E., representing the projectionists of New York City. Mr. Kaplan at once got in touch with Mr. Elliott regarding the showing of the pictures referred to at the Waldorf, but much to his dismay found that the time for the granting of special permits covering the Secretary Lane dinner had expired. With this information before them some members connected with the arranging of affairs were for the abandoning the picture part of the program, but Mr. Kaplan realizing the necessity for showing these pictures at once put his general knowledge of motion picture regulations into action.

Despite the fact that the time for granting permits had expired, Mr. Kaplan followed along numerous channels that finally led him into the office of the Commissioner of Licenses at 12:30 Saturday noon, this after all departments had closed; but upon explaining the situation to Mr. Caldwell, Secretary to Commissioner Gilcrest, a license was soon granted.

It was not until late Saturday night that a Simplex Projector with a temporary booth was shipped to the Waldorf, but before breakfast on Sunday a motion picture performance was given.

Sam Kaplan

During the course of the Lane dinner, which is now a matter of history, after all those representing the various groups of the industry had pledged their support to the Lane program, it was announced that Sam Kaplan who was at the time supervising the projection, was also President of the New York Projectionists, with the result that Kaplan, from the balcony, pledged the operators of New York to the program of the Government thereby forging the last remaining link of pledges which the industry has made to the Administration at Washington.

Has Trouble With First Run Film

D. L. Harper, Strand Theatre, Charleston, W Va., says:

I am running first run films, and occasionally I find punch holes within two or three feet of th end, part one and etc., which looks very bad or the screen, unless you cut this two or three fee off.

Now I would suggest instead of punching them that you cut one sprocket hole out where you splic them together. Cut the hole in a V shape. S when taking them apart you can feel it with you fingers, or paste a small piece of paper on the end Enclosed find some illustrations.

I hope this will be a help towards putting a end to punch holes, as they are very ugly on th screen.

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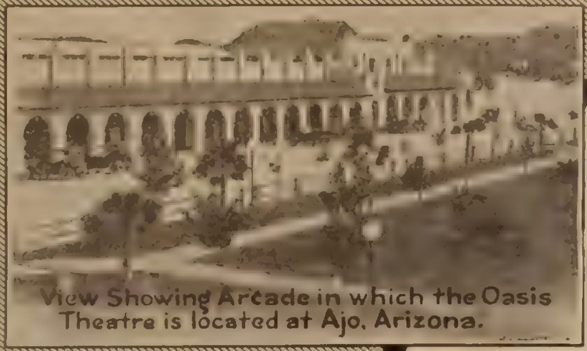
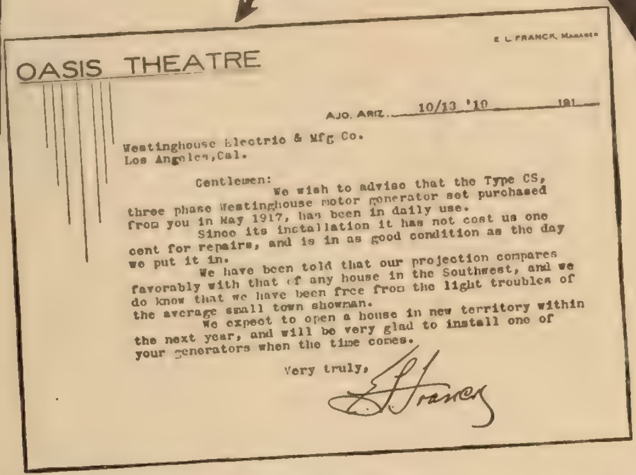

View Showing Arcade in which the Oasis Theatre is located at Ajo, Arizona.

Another Satisfied Customer

WESTINGHOUSE ELECTRIC


E. L. FRANCK, MANAGER

OASIS THEATRE

AJO, ARIZ. 10/13 '19 191

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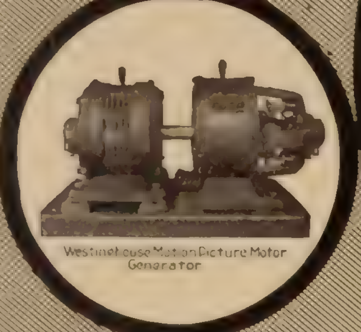
Gentlemen:
We wish to advise that the Type CS, three phase Westinghouse motor generator set purchased from you in May 1917, has been in daily use.

Since its installation it has not cost us one cent for repairs, and is in as good condition as the day we put it in.

We have been told that our projection compares favorably with that of any house in the Southwest, and we do know that we have been free from the light troubles of the average small town showman.

We expect to open a house in new territory within the next year, and will be very glad to install one of your generators when the time comes.

Very truly,
E. L. Franck


Westinghouse Motion Picture Motor Generator

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Westinghouse

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It is not the pictures alone that control your patronage and fill your theatre with a large, enthusiastic audience, for if the pictures do not appear on your screen clear and flickerless they lose half their value.

Give theatre-goers the joy of seeing *a perfectly projected picture*. You can easily do this by employing in your machine SPEER PROJECTOR CARBONS.

A size and style to meet the requirements of every operating condition.

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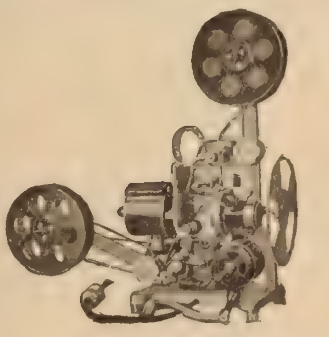

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After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department, the *National Cash Register Co.* has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

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Agencies and Service Stations in Principal Cities

His Transverter Hums

A READER asks for help:

I have a Transverter which gives good satisfaction except that it makes a loud humming noise which I have been unable to locate. Can you suggest a possible cause and remedy.

Reply:

The writer of the above letter gave so few details that we did not attempt to answer it. Instead we submitted his case to the makers of the machine in the hope that a similar trouble might have been called to their attention. In a reply, the Hertner Electric Company says:

"It is rather a difficult proposition to tell just what would cause the humming noise which your reader in the middle west complains of. The AC voltage may be low thus causing a decided drag on the motor when the two arcs are used. This is the most common cause of any noise such as is described.

In all cases of this sort we ask the projectionist who is making the complaint to have a voltage test made of his lines when the Transverter is operating both on single and double arcs and from this data we can oftentimes tell him how to remedy the trouble."

This trouble and the letter from the machine makers emphasize once more the need for instruments in the projection room. If this man with his humming Transverter could have told us in his query the conditions of line voltage under the usual operating conditions an answer could have been given him which would have been of immediate assistance. If you haven't got after your manager yet for those two instruments go now. It will probably take some time to educate him to the value of the meters so begin now.

A Story Called "Help Wanted" by Wm. C. Hoover

MR. HOOVER who comes from Eldorado, Kansas, sent in the following story with the statement that we could publish it if we saw fit, which we are glad to do, it being of real interest.

The other day I had just finished cleaning lenses and condensers and was running a reel through to get my lenses set before starting my show when a boy came in the booth and said, Bill, how can you get such a steady picture with your machines running so free and quiet, I answered, well, Pal, I cannot tell you because I do not have the education but I can show you. He said that is what I want and will thank you very much if you will. I asked him how long he was operating, he answered about fourteen months. I said, do you intend to stick to the trade or only working till you find something better, he replied "No." A man must have a trade these days and I picked this one, and I think that with a little help I can make good. But who is going to help me? No doubt, I can get by now in some houses but I am not satisfied, "If a man should ask me if I was an Operator" I could only reply "No" if I wanted to tell the truth.

I went along over to the Theatre where he is working and when I stepped in his booth I really was surprised as everything was nice and clean, machines were clean, floor, and not a piece of film exposed, in fact it looked like a projection room.

I set his intermittents and explained the setting to the best of my knowledge. I then left, not telling him what I thought of his booth, due to the fact that I do not think it right to praise a man up too much, for if you do, you will find that seven out of every ten get more or less careless. I am a member of I. A. Local No. 318 and member of N. A. M. L. No. 116 and have been operating for almost fourteen years and I do not care to have a man praise me up for anything. But I will say if a man tries to tell or show me something about projection I will listen to him and always give it a trial.

This chap is only 18 years of age, very bright and willing. If I am not mistaken, in a year or two he will be able to handle any equipment. Now there are hundreds of others like this chap that needs help but who is going to help them.

Now I think that if we all get together and help the man that is trying to get up in Projection, we will find that we will be learning ourselves at the same time besides the other man. There is no man that far that he cannot learn. So brothers, I ask you one and all, including myself, lets get together and help the man that wants to learn, perhaps unknown to us. We will be rewarded some day.

Originator of Unique Devices

TO any person interested in cleverly conceived and executed mechanisms a visit to the offices of the Bettini Syndicate on West 44th Street is well worth while. There Lieut. G. Bettini has gathered together the various pigmy cameras, ultraportable projectors, stereopticons, etc., which he has invented and brought to a state of perfection.

Several of his devices have been reported on and described at length in other technical publications but he is constantly at work on new ideas which equal in interest his older inventions.

His process of taking motion pictures on a glass plate and then showing them later in a special projector has received much favorable commendation especially from still photographers who see in the idea a method by which life-like, unposed photographs may be made.

In addition to this there is the automatic stereopticon for showing lantern slides in store windows, at lectures and at private permanent expositions. It is possible with this machine to throw the image of the slide in any direction or to throw more than one image of the same slide.

Lieut. Bettini has also worked out a special vest pocket camera which can be used for either snapshot work or as a motion picture camera. Its size compares favorably with the smallest of the kodaks on the market today.

He has a toy projector which uses a glass plate on which the successive images have been placed in the form of a spiral. The projector is turned by a crank and a suitable mechanism rotates the positive from the outside row of pictures to the center. When this little toy is ready for the public it should have a wide sale.

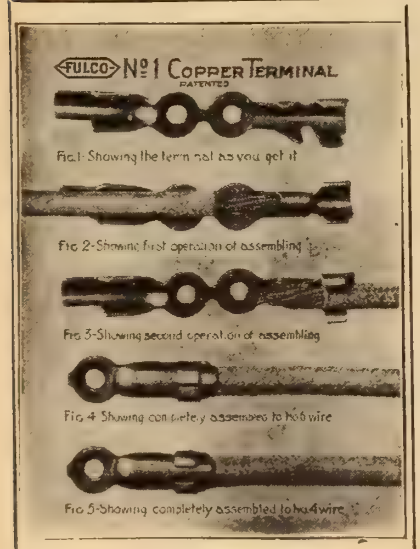
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Fig 3-Showing second operation of assembling
Fig 4 Showing completely assembled to No 6 wire
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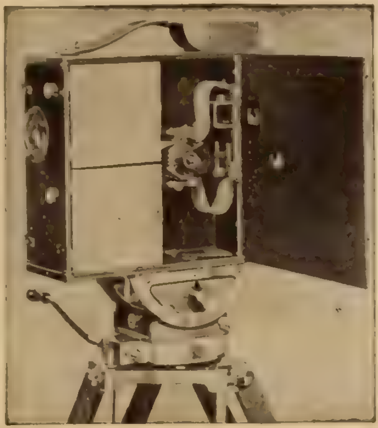

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Camera Laboratory · Picture Making · Studio Technique

Camera! An Article on the "How" and "Why" of Practical Cinematography

Explaining Many of the Technical Problems of the Assistant Cameraman

By William Barbarin Laub

(Continued)

The rule is to underexpose and back-light for moonlight effects of any kind taken in the day time for underexposure produces pronounced shadows.

It is possible to create a moon in the clouds of a moonlight scene by first photographing a white paper moon on a piece of black velvet and then exposing your scene on the same film. It has also been done by photographing the full moon at night, using the stop-motion crank, but as a rule these effects are difficult to make perfect.

Splendid night photography has been done in the late evening when there is just enough light to give you dark full effects and lighted windows, etc., help to create the illusion. Many kinds of pyrotechnic or magnesium flares may be had from small matches to large torches for lighting up big spaces. The greatest difficulty in their use is to avoid the smoke they give off and care should be taken to work to windward of them whenever possible.

But whenever electric current is available and there is sufficient voltage the cameraman's problems are not difficult. It is possible to play a scene very slowly in the light of a powerful acetylene headlight, turning slower than normal. It is very necessary, however, to avoid having any action visible in the background when it is necessary to turn slowly for underlighted scenes of any kind for otherwise abnormal action will be noticed and a comedy effect will result. Daylight scenes, tinted for night effects more often have to be resorted to and in the past have been almost exclusively used but more and more, producers are demanding reality and as a result, cameraman are learning to work out of doors after sundown.

Sky or ray filters should be in every cameraman's equipment and a No. 2 or No. 3 "K" filter is the best for all around use. The gelatine filter has been found to be more often superior to glass filters unless the latter are expensive optically perfect attachments. The word "filter," hardly describes the real function of the attachment for it really reduces the highly actinic rays from the sky or in the glare from water and also more truly renders color values in skyscapes or distant landscapes, where the light is intense. They permit longer exposure, in fact the use of a No. 2 or "two times" filter calls for the next larger stop than you would ordinarily use under the same conditions.

A more expensive but very valuable attachment is the graduated ray filter which is just what the name implies and can be set before the lens to cut down any amount of sky exposure and give full exposure through the clearer portion of the gelatine to the darker portions of your picture.

Another item generally overlooked by most cameramen and an accessory of great value is a small and accurate level to place on the top of the camera or on top of the tripod under certain conditions until the machine is perfectly leveled. If you doubt the value of it and the frequent need of it, note carefully the horizon in the next water picture you see. It is very difficult to "level" your horizon on your focusing screen when shooting out across a large body of water and when there is any panaraming to do a horizon too often makes a slant. An accurately leveled tripod will overcome this trouble. Again, when called upon to photograph a scene dissolving into a title, there is seldom an opportunity of "doing" the title on a regular title machine which your camera will fit. You have only to level the base of the letters of the title and then level your camera and the result will be perfect. In interior work, the level is not often practical for doorways and windows are not always perfectly vertically erected by stage hands and it is safest to "make them straight" on your focusing screen even if your camera seems a little unlevel.

Nothing is more inartistic than leaning walls, doorways and window frames.

When going off to far distant locations for a week or more every kind of extra parts should be taken along and means provided for the elimination of scratches. Negative scratches are the bane of a cameraman's existence and many a position has been lost because a camera has developed this talent and apparently won't respond to treatment. On some cameras, it is unwise to allow the end of the film to be pulled through the "gate" unless the inside end has been carefully trimmed off evenly when loading the magazine. You should take the time and trouble to make your film fit your magazine spool without the necessity of tearing off and wasting two or three feet to make it go on, but not many assistants can be depended upon to do this.

A ragged end will sometimes fail to feed through the gate and claw fingers which pull the film across the aperture and small pieces will break off, lodging in the aperture and often remaining and showing in subsequent picturqes.

Scratches are caused by particles of emulsion adhering to the aperture plate across which the film travels. These particles of emulsion may be so small as to be invisible except under a microscope but they will gradually accumulate dirt and more emulsion until they are producing a continuous scratch on the soft surface of the film. A negative scratch will always be recognized on the screen by a black line on the positive and anything else (white scratches or tiny flares) is either a positive scratch or static electricity. The aperture plate should be kept brilliantly clean and polished and never rubbed with anything that will cut it, not even the finest emery paper.

Film in the camera should be occasionally examined on both sides for scratches at some point after it has passed the gate.

Looking at it nearly edgeways with a glare of light on it will unearth any trouble of this sort.

Static, electricity, usually produced in cold weather can fog film in the camera and careless handling of negative in a cold dark room will produce it. Simply avoid friction in handling film in cold weather and you will avoid static. Some cameras are almost static proof and others have been equipped with devices to keep them warm (entirely cameramens' experiments) but unless X-back film is used in cold weather, static is almost bound to occur. X-back negatives is provided with a transparent emulsion on the celluloid side to decrease friction.

On long trips, tests of scenes taken each day should be developed every night for not only are we then sure of our work but we have an "alibi" if a complaint is made back home over some negative we have shipped. We have our test of the same scene and we knew it was OK or it would have been retaken before being shipped to the laboratories.

A "changing" bag, in which you can load magazines on the field is a useful accessory and one man who travels all over the world making pictures uses an elaborate black cloth affair with a collapsible box attached in which he developes and "fixes" tests in milk bottles.

DEVELOPERS

A developer is any agent used to render visible the latent image, or in other words, to reduce to silver or other metal the latent image produced by the action of light on any sensitive salt. Developer is not the entire solution but only the base of it or the developer proper. Mixed developers as for example, hydroquinone and metol are generally used. Metol and like products, give detail quickly and density afterwards and hydroquinone and pyro give density first and detail gradually.

Thus, they are generally combined to obtain a combination of characteristics. In regard to other agents used in developing solutions, each one of course, has its own function.

Sodium sulphite is included to preserve the solution, sodium carbonate quickens the action and is called the accelerator.

Potassium bromide controls the action and keeps the negative clear—in extra quantities it "holds back" development.

One of the best substitutes for German metol which has of late been impossible for many people to obtain is a British product called Serchol, which can be used in any metol formula.

A quarter pound of hypo salts to 16 ounces of water will furnish a temporary fixing bath but a good formula for a bath that will keep a long time is as follows:

SOLUTION "A"

Water	96 oz.
Hypo salts	2 lbs.
E. K. Sulphite of Soda	2 oz.

SOLUTION "B"

Water	32 oz.
Chrome alum	2 oz.
Sulphuric acid C. P.	¼ oz.

Pour "B" into "A" slowly, while stirring rapidly.

Nothing is of greater value to a cameraman than a knowledge of laboratory work and a great many experts entered the field through the laboratory. Such men know the possibilities and limitations of the laboratory and work accordingly. With few exceptions, motion picture photographers are inclined to be very suspicious of the men in charge of developing and printing, and many are the unjust charges made against them. It is a deplorable fact that too many young and inexperienced men are intrusted with the developing of valuable film and photographers are absolutely right when they complain that a production costing thousands of dollars is often turned over to a laboratory boy being paid about fifteen dollars a week. But these condiitons are being improved all the time and as a general thing, complaining cameramen are right only about one third of the time. A stand-by of the studios is the joke about the man who declared that his stuff was being developed out of focus.

Given half a chance, the laboratory will do its work properly and many a camera man has been saved by expert treatment of his stuff. Don't send in about 600 feet of exposed negative taken under all sorts of light conditions and expect perfect results. The man who develops it has no way of knowing where every change in light occurs.

It is like trying to secure six perfect Kodak negatives when developing a roll of film on which two or three are snap shots and others, various time exposures. When you have finished several shots from one set-up, all with the same light conditions, shoot about two feet as a test and then tear a notch in the edge of your film. Tell the laboratory to look out for these tests and they will develop them first and time their development up to the most perfect results. All that proceeds the test piece will be given the same treatment and will be pretty nearly the best results they can obtain. Make a test of this sort once in a while and your photography will be intelligently handled in the laboratory.

Anything else you can tell them about your stuff or what to expect in a certain piece of film is a help to them and to you. Of course, it may reasonably be argued that unless a change is made in the developer formula to suit separate exposure on the film, such tests are not of great value. To really make a perfect development of every scene photographed, a developing agent should be specially prepared for the treatment of each separate exposure. But on the other hand, there is value in the test system for cameramen, to this extent; the laboratory worker will not undertime one scene while endeavoring to retard the development of something else on the same rack.

Whenever possible ,it is best to have a small supply of the developer on hand, that is used in the laboratory in which your negative is being handled, for then you will be able to develop tests under the exact conditions that will prevail when your negative is developed. These tests will enable you to accurately advise the laboratory what to expect from certain scenes.

(To be continued)

Why Artificial Lighting is Generally Preferred In the Production of Motion Pictures

Some of the Reasons Behind the Gradual Transition to the Indoor Stage

By **HOWARD M. EWING**, *Marshall Neilan Productions*

THE question is often asked,—"Why do the motion picture companies use enclosed stages and artificial lights in the making of pictures instead of the natural sunlight which shines the year round in Southern California where most of the companies have their producing plants?"

To the average person,—that is, to anyone who has ever experimented with a still camera or kodak, a strong sun is indispensable to good results and pictures that are made indoors with the aid of the flashlight are never as satisfactory as those which are made with the sun beaming its strong rays on the object photographed.

But to the man who is intimate with the motion picture industry the answer is simple. In the first place picture making from the producer's standpoint is a commercialized business and requires practically the same number of hours per day as anything else. It must be remembered that the sun is continually changing its position and its light therefore is ever shining on a given object from different angles. If a studio set were built on an open stage, the acting upon which might take a whole day it can be easily understood that the lighting of the pictures taken in the morning would be entirely different from those taken in the late afternoon whereas with the use of arc and spotlights a company can start working in the early hours of the morning and continue through till late at night if necessary without any variation in the lighting effects.

Of course, when exterior scenes are filmed, outdoor locations are used because the natural change of light is then only as it should be, but when making interior scenes, uniform lighting is one of the most essential features of good photography.

With the advance of the motion picture as a commercialized industry, great progress has also been made in motion picture photography and new ideas and discoveries are constantly appearing which are of material aid to the producers in their quest for perfect productions.

The photography of today is a one hundred per cent improvement over that of five years ago but I believe that five years from now will see even a marked change from what it is today.

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An Organist of Note

Mr. W. R. Burroughs is not only an organist capable of accompanying pictures, but also a man who is proving to be of great assistance to organists and theatre musicians throughout the country. He has mastered the organ for such houses as The Strand theatre, Detroit, Mich., Regent theatre, Rochester, N. Y., Grand theatre, Marion, Ohio, etc. For the past four years Mr. Burroughs has written a series of very interesting articles for "The Diapason," a monthly periodical, devoted to music and its affiliated branches. In paging through the January issue of "The Diapason" the editor found a very interesting article by Mr. Burroughs. This article reveals certain facts about music for the photoplay which in the estimation of the editor, are of such importance that he has decided to reproduce same for the benefit of the readers of these columns:

"We now come to a classification which the picture player uses more than any other kind, and to which publishers and composers are giving their attention more and more. Most of us can easily remember only a few years ago the exceeding difficulty of obtaining enough dramatic pieces to set up the films without constantly repeating the numbers in our repertory. For the theatre organist of today this cannot truthfully be said because he has at his disposal a large number of legitimate organ solos such as the Andante from Borowski's Sonata, Chauvet's Andantino, many movements from Guilmant's works, numerous transcriptions that actually sound better on the king of instruments than in the original form (Raff's Cavatina furnishes an instance), scores of piano and song transcriptions, piano solos which are easily adaptable, numerous dramatic songs like Del Riego's 'O Dry Those Tears,' and Mrs. Salter's 'Cry of Rachel,' and finally, thousands of piano parts of orchestrations. This last field has not yet been thoroughly explored; in fact every day research reveals new masterpieces originally written for orchestra, but many additional beautiful effects can be achieved by playing them on the organ. The organist has the advantage of having the color effects, 'cued in,' solos being indicated for strings, woodwind, reeds and flutes, all of which are included in the modern organ, and the added advantage of having such stops as the vox humania, vòx celeste and quintadena, which give a pathetic appeal entirely lacking in the orchestra.

"Our own experience has been that in the field of accompaniments there are more useful dramatic numbers than among organ compositions themselves. Merely to mention Leoni's 'L'Orocolo' (fourth movement, Strobl's 'Bride's Prayer,' Goiterman's 'Le Reve,' Tschaikowsky's 'Visions,' Ganne's 'Ecstasy,' and Favarger's 'L'Adieu' is to name a very few of the splendid numbers available for this kind of scenes.

"Two firms are giving their special attention to dramatic music for pictures. These are Schirmer and Belwin. Among the former's galaxy will be found many fine works, such as Friml's 'Melodie,' which is a type of composition most useful in playing dramatic scenes. Beginning with a quiet theme, the middle section works up to a dramatic climax and then gradually diminishes to the first theme again. As we have remarked in a previous article, this is the most useful style of dramatic composition. By starting a piece of this description at a point in the picture at which it will bring the climax in the music and picture together, and doing away with suddenly changing into an agitato, the effect is smoother than in many theatres we have attended where the music is literally chopped off short and another piece is begun. We believe agitatos should be used only where the action (struggles, chases, battles, etc.) continues for any length of time, but where the action suddenly works up to a tremendous climax, but continues for a short time only, it is much better to use a work heretofore described. An example of this occurs in the film 'Gambling in Souls' (Fox Film with Madelaine Traverse), in the fourth reel, where Charter's partner discovers Marcia has a signet ring of magnetic quality and is using it to manipulate the roulette wheel. As she is about to win he suddenly seizes her hand and there follow a few moments of dramatic action. We used Rachmaninoff's 'Prelude,' playing the middle section, and so timed it as to come to the fortissimo chords that precede the return of the first theme, and also stopping the music short for an instant as he seizes her hands.

"A collection of invaluable music for either organist or leader is issued by Belwin, who have among their composers Gaston Borch, a musician who has written many excellent dramatic numbers. 'The Crafty Spy,' from his pen, is a most valuable number. On the organ we use solo tuba in left hand and the accompanying chords in the right. He has also written 'The Slimy Viper,' a 'Dramatic Mysterioso,' 'Dramatic Tension,' etc. Two numbers which compel admiration are 'Tragic Theme,' and 'Sinister Theme,' both by Paul Vely. The 'Tragic Theme' has an original idea worthy of Beethoven and the 'Sinister Theme' is a mysterious minor melody depicting impending danger. Another fine piece is 'The Vampire,' by Levy, being a dramatic theme in A minor. As examples of piano solos the best are of the style of 'Erotik,' by Grieg, and Romance in D by Rubinstein."

To list all the dramatic numbers now available would take several pages, but upon request we will gladly send to readers of this column, a list of all dramatic pieces which appeared in the January issue of "The Diapason."—The Editor.

Review of Musical Compositions

1—"Budding Spring," by Eugene Platzman. A dramatic romance of tonal beauty, published for orchestra and piano solo. (Belwin, Inc.)

2—"A Japanese Sunset," by J. L. Deppen. A symphonic tone poem in miniature, is this really unusual interpretive masterpiece. An Oriental Theme, worked out in a most musicianly manner. (Sam Fox Pub. Co.)

3—"Western Rodio," by Minot. A Western descriptive. (Belwin, Inc.)

4—"Madriola," a Spanish one-step by Sol P. Levy and Jos. Samuels. The former, famous for his "Hunkatin," a half tone one-step, and "That Naughty Waltz," a melodious waltz. (Belwin, Inc.)

5—"Tulip Time," a fox trot from the "Follies of 1919," by Dan Stemper. (T. B. Harms, Francis Day & Hunter.)

6—"Apple Blossoms," selection, introducing "Little Girls' Good-Bye," "Nancy's Farewell," "Who Can Tell," "When the Wedding Bells are Ringing," "Star of Love," "The Second Violin," "You are Free," "I'm in Love," all from the operetta, "Apple Blossoms," the show elect on Broadway. (Carl Fischer.)

7—"Chu Chu San," a Japanese fox trot, by the well known orchestra leader, Jos. Samuels. (Sam Fox Pub. Co.)

8—"On Miami Shore," by Victor Jacobi. This composition is a beautiful and dreamy waltz. (Chappell & Co.)

¶ In addition to the Music Cues on the two following pages, aids on current features will be found on Page 1332

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"THE PHANTOM HONEYMOON"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Theme" (for general use), Lee

1—Theme (1 minute and 25 seconds), until—S: At screening.
2—"Fairy Phantoms" (Characteristic), by Friedman (2 minutes and 50 seconds), until—T: "And so it happened that."
3—"Sinister Theme" (4 minutes and 50 seconds), until—S: Interior of castle.
4—"Half Reel Hurry," by Levy (2 minutes and 35 seconds), until—T: "You have broken bread."

NOTE: Begin pp then to action.

5—"Flirty Flirts" (Mel. rubato), by Levy (2 minutes and 30 seconds), until—S: Close-up of girl in mirror.

NOTE: Use tympany rolls during thunder and lightning.

6—Theme (1 minute and 55 seconds), until—T: "My master and I found."
7—"Dramatic Suspense," by Winkler (3 minutes and 40 seconds), until—T: "No pistol shot or sword."
8—"Half Reel Storm Furioso," by Levy (4 minutes and 20 seconds), until—T: "Yes, I understand Fate."
9—"Dramatic Conflict" (Hurry Heroique), by Levy (4 minutes and 20 seconds), until—T: "Open the door."
10—Theme (3 minutes and 40 seconds), until—T: "I want to be with you."
11—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 15 seconds), until—T: "Bur-r-r-r, you sent the."
12—"Love's Enchantment" (Moderato Romance), by Varley (2 minutes and 45 seconds), until—T: "For my master's heart was."
13—"Adieu" (12/8 Dramatic), by Favarger (3 minutes and 50 seconds), until—T: "The mad March moon is."
14—Theme (2 minutes), until—T: "He almost proposed to me."
15—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (3 minutes and 10 seconds), until—T: Long into the night."
16—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 10 seconds), until—T: "You never knew your mother."
17—"Dramatic Agitato" (For general use), by Hough (2 minutes and 5 seconds), until—T: "You can see why this."
18—"Dramatic Tension" (For subdued action), by Andino (4 minutes), until—T: "But was his mother black?"

NOTE: ff crash during auto fall.

19—Theme (2 minutes and 50 seconds), until—S: Flashback to ballroom.
20—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (3 minutes and 5 seconds), until—T: "This is the room in which."
21—"Withered Flowers" (Characteristic intermezzo pathetic), by Kiefert (1 minute and 20 seconds), until—T: "Now do you believe in ghosts?"

NOTE: With effects of crowing rooster.

THE END

"THE COUNTERFEIT"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (4/4 Moderato), Varley

1—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 5 seconds), until—S: At screening.
2—"Madriola" (One-step), by Levy & Samuels (30 seconds), until—T: What was more of a.
3—Continue pp (35 seconds), until—T: And though every.

NOTE: ff during dancing scenes.

4—"By the River" (Mod. romance), by Morse (3 minutes and 30 seconds), until—T: As president of one."
5—"The Vamp" (Popular song), by Gay (55 seconds), until—T: Jazz, and mystery.
6—"Why?" (Ballad fox trot), by Levy (2 minutes and 55 seconds), until—T: "There is a reward."
7—Theme (5 minutes and 5 seconds), until—T: "Sorry, Mr. Palmer, but."
8—"First Concert Waltz," by Durand (4 minutes and 45 seconds), until—T: "Why do you always?"
9—"Agitato Appassionato," by Borch (1 minute and 20 seconds), until—S: Virginia opening safe.
10—Continue pp (25 seconds), until—T: In the house which.
11—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 15 seconds), until—T: Meanwhile just beneath.
12—"Valse Divine" (Mel. Waltz), by Rosey (3 minutes), until—T: So on went the gay.
13—"Lovelette" (Allegretto), by Levy (1 minute and 30 seconds), until—S: Close-up of tennis court.
14—"Mysterioso Dramatico," by Borch (1 minute and 35 seconds), until—T: The counterfeit money.
15—Theme (4 minutes and 15 seconds), until—T: The next morning.
16—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "I would do anything."
17—"Romance" (Moderato), by Karganoff (2 minutes and 30 seconds), until—T: "I am sick of this."
18—Theme ff (3 minutes), until—T: In the moment of success.
19—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 40 seconds), until—T: "I am going to get."
20—"Half Reel Hurry," by Levy (3 minutes and 10 seconds), until—T: Three A. M.
21—Continue pp (50 seconds), until—T: The round-up.
22—"Southern Reverie" (Characteristic), by Bendix (2 minutes and 10 seconds), until—T: So Virginia came.
23—Theme (1 minute and 40 seconds), until—T: "How can I be happy?"
24—"Absent," by Metcalf (55 seconds), until—T: But even the peaceful.

NOTE: To be produced as vocal solo with piano acc.

25—Theme ff (2 minutes), until—S: Virginia leaving piano.

THE END

"THE POINTING FINGER"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach," Berge

1—"Melody" (Moderato), by Kretschaer (4 minutes and 5 seconds), until—S: At Screening.
2—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 25 seconds), until—T: "That night."
3—Theme (2 minutes and 20 seconds), until—T: "Testing the truth of the."
4—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 55 seconds), until—S: Close up of cat.
5—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 45 seconds), until—T: "Morning at last."
6—"Last Spring" (Dramatic), by Grieg (3 minutes and 5 seconds), until—T: "Placing the guilt."
7—Theme (2 minutes and 50 seconds), until—T: "No experience required."
8—"Bleeding Hearts" (A floral poem), by Levy (1 minute and 55 seconds), until—T: "In the city one learns."
9—"Clematis" (From Boutonniere Suite), by Tonning (5 minutes and 30 seconds), until—T: "Staking her all."
10—Note effects of cuckoo clock followed by "Camelia" (From Boutonniere Suite), by Tonning (3 minutes and 10 seconds), until—T: "And as if to voice."
11—"Valse Lente," by Schuette (1 minute and 45 seconds), until—T: "a few days later."
12—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 25 seconds), until—T: "Ready to snare the."
13—Theme (3 minutes and 45 seconds), until—T: "Meanwhile at the Orphanage."

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14—"Dramatic Tension" (for general use), by Levy (1 minute and 55 seconds), until—T: "Mr. Daxton desires your."

15—Why? ("Because I Love You"), (ballad fox-trot), by Levy (2 minutes and 5 seconds), until—T: "Dave has found in his."

16—"Madriola" (Spanish one-step), by Levy and Samuels (2 minutes and 35 seconds), until—T: "The lawn party with this."

17—"Heavy Mysterioso" (for geueral use), by Hough (3 minutes), until—T: "We've taken in."

18—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "Who is this woman?"

19—"Budding Spring" (Moderato Romance), by Platzman (1 minute and 25 seconds), until—T: "The brightness and glory."

THE END.

"THE WRECK"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Reve D'Amour" (Romantic Serenade), Zamecnik

1—Theme (2 minutes and 45 seconds), until—S: At Screening.

2—"Heavy Dr. Pathetic" (No. 10 Luz Photoplay Edition), (1 minute and 15 seconds), until—T: "Herbert Carlyle."

3—"Recollections" (From Twilight Sketches Suite), by Williams (3 minutes and 15 seconds), until—T: "Meanwhile in a distant."

4—"Lullaby" (From Twilight Sketches Suite), by Williams (4 minutes and 15 seconds), until—T: "He's all I have old friend."

5—"Meditation" (From Twilight Sketches Suite), by Williams (2 minutes and 15 seconds), until—T: "In the accumulated mail is."

7—Theme (2 minutes and 45 seconds), until—T: "If youth could be renewed" (telephone bell.)

8—"Dramatic Narrative," by Pement (30 seconds), until—T: "The last mail of the."

9—"Bright College Air" (1 minute and 15 seconds), until—S: When college boys enter.

10—"Serenade Romantique" (Moderato Serenade), by Borch (1 minute and 45 seconds), until—T: "And the tragedy of age."

11—"Sinister Theme," by Vely (2 minutes and 45 seconds), until—T: "While the shadow of the."

12—"Ecstasy" (Andante Moderato), by Zamecnik (3 minutes and 30 seconds), until—S: When Sanford arrives.

13—"Atonement" (Allegretto Moderato), by Zamecnik (3 minutes), until—T: "I am desperate I tell you."

14—"Misterioso Dramatico," by Borch (1 minute and 30 seconds), until—S: When Rita leaves house.

15—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until S: When Sanford sees Richard.

16—"Dramatic Andante," by Borch (2 minutes and 15 seconds), until—T: "The man who had trusted."

17—"Cradle Song" (From Tragic Suite), (2 minutes and 45 seconds), until—T: "My son, my son."

18—"Adagio" (From Tragic Suite), (3 minutes and 45 seconds), until—T: "The living threat of the."

19—Theme (2 minutes and 15 seconds), until—T: "Then Carlyle tries."

20—"Heavy Desc. Ag." (No. 18 Luz Photo Play Edition), (1 minute and 15 seconds), until—S: When Carlyle enters train (train effects), (steam whistle.)

21—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "There's a runaway engine (glass crash.)

22—"Andante Pathetique," by Berge (2 minutes), until—T: "Father I must tell you."

23—Theme (1 minute and 15 seconds), until—T: "The melting, oh how much."

THE END

"THE COUNTRY COUSIN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagietto" (Symphonette Suite), Berge

1—"Blissful Dreams" (Char. Intermezzo), by Helmund (2 minutes and 35 seconds), until—S: At Screening.

2—"Budding Spring" (Mel. Intermezzo), by Platzman (3 minutes and 5 seconds), until—T: Nancy Price, using her.

3—"Garden of Love" (Caprice), by Ascher (4 minutes and 40 seconds), until—T: Laura Howitt, still suffering.

4—"The Vampire" (A Dramatic Theme), by Levy (2 minutes and 50 seconds), until—T: Meanwhile in the city of.

5—"Butterfly" (Mod.), by Johnson (3 minutes and 40 seconds), until—T: Ogden Gore, a man of.

6—"Serenade" (Allegretto), by Pierne (1 minute and 50 seconds), until—T: "I say I will motor you."

7—"Adieu" (12/8 Mod.), by Favarger (3 minutes and 50 seconds), until—T: When a week has passed.

8—Theme (4 minutes and 25 seconds), until—T: "My cart is outside."

9—"Valse Lente," by Schuette (6 minutes), until—T: "Oh, it is quite all right."

10—Continue pp (30 seconds), until—T: "Oh, Nancy, suppose."

11—"Why?" (Ballad Fox Trot), by Levy (1 minute and 10 seconds), until—T: The broader life a.

12—"Golden Youth" (Mel. Waltz), by Rosey (1 minute and 30 seconds), until—T: And then the country place.

13—Theme (1 minute and 50 seconds), until—T: The country cousin.

14—"Birds and Butterflies" (Intermezzo), by Vely (4 minutes and 35 seconds), until—T: The first house party.

15—"Capricious Annette" (Caprice Intermezzo), by Borch (1 minute and 30 seconds), until—T: "This is Miss Price, my."

16—"Hunkatin" (A half-tone one-step), by Levy (3 minutes), until—T: Learning how we do.

NOTE: To action pp or ff.

17—Theme (4 minutes), until—T: "You didn't tell me."

18—Continue pp (1 minute and 15 seconds), until—T: "I didn't mean any harm."

19—"Because You Say Good Bye," by Levy (1 minute and 25 seconds), until—T: The evening of the party.

NOTE: To be produced as vocal solo with piano acc.

20—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (2 minutes and 35 seconds), until—S: Nancy leaves piano.

21—"Love Song" (Mod.), by Powell (2 minutes and 25 seconds), until—T: "I didn't think you'd."

22—"First Concert Waltz" (Char.), by Durand (4 minutes and 30 seconds), until—T: Seven Oaks.

23—Theme (1 minute and 50 seconds), until—T: "Let her sleep."

24—"Dramatic Agitato" (For general use), by Hough (4 minutes and 5 seconds), until—T: "Can't you see?"

25—Theme ff (4 minutes and 25 seconds), until—T: "I want you to know."

THE END

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Advance Reviews and Short Length Features Covered on This Page

" His Temporary Wife "

Hodkinson—Produced and Directed by Joseph Levering—Length, 6 Reels)

OR the first reel this looked like something well out of the ordinary, quite an idea being hinted and receiving some development before it beme lost in a maze of scenes which had little to with the story.

Some very good people were gathered together support of Rubeye De Remer, among which are . T. Carleton, Edmund Breese, Armand Cortez d Mary Boland. It is in this department that e picture particularly recommends itself since e manner of developing the story impresses us as ing clumsy. It is quite possible however that aring errors in direction, the harsh lightings hich place the players under great handicaps, the ident intention of providing opportunities for the ar to pose will pass unnoticed when the producn reaches the theatre, owing to the fact that the cture gets a good start and develops quite an ement of suspense and an expectation of someing interesting happening from the mysterious tter which the aged millionaire writes and gives his nurse with instructions that it is not to be ad until sixty days after his death. You expect find that this letter outlines a clever scheme to wart the designs of Mary Boland as the "vamp" ho is planning to marry the hero for his money. hat nothing does come of this sequence worth uch, you do not learn until the picture is nearly er.

Acting honors go to Mr. Carleton who makes the ost of a small part. Mr. Breese is handicapped ith a role which permits no opportunities. Mary land is excellent as the "vamp". Armand Cortez es all any one could in a role which has limitans. Miss De Reymer is presented in some very ying scenes. In the first part of the feature, she "out of luck" and much footage is devoted to owing her mental and physical sufferings during is period. In the later sequences she appears in any scenes which contain no drama and are plainpadding.

With such a cast and a title which sounds inresting this ought to get business. How well it ill please depends on the individual. If your dience is critical they are apt to ask you quesns.—*J. S. DICKERSON.*

" Pinto "

(Goldwyn)

INTO'S early life on an Arizona ranch under the guardianship of one of her father's friends whom she was bequeathed upon his death, is just e wild west stunt after another. She rides a rse like Buffalo Bill; throws a lasso like Will ogers; throws the bones in universal fashion, and a pest around the place generally. All of these complishments come in handy when she is sudenly transplanted into a millionaire New York mosphere, where she goes to spend a year under e tutelage of another guardian known as Pop udry. Her western education is made the mainstay of a lawn fete entertainment that she pulls off for an Orphan Benefit, on Audry's place, when his wife withdraws from the household as a sign of her disapproval of the appearance of Pinto. Pinto, however, learns inadvertently that this disapproval is only a cloak to hide an intrigue with a young society idler. And it is this society idler who puts a crimp in the lawn fete by feeding firewater to Looey, Pinto's faithful old Arizona attendant. The firewater, and a few words of gossip makes Looey flourish his gun and break up the entertainment. When the atmosphere clears, Looey tells who it was who fed him the 'pison' and Pinto reveals Mrs. Audry's faithlessness.

Robert De Witt, the boy who lives next door to Audry, has shown a lively interest in Pinto, to his father's intense disapproval, so he delivers to his son the ultimatum of leaving for the west within forty-eight hours, or be forever separated from the De Witt millions. At the Grand Central Station he meets Audry, Pinto and Looey who have determined to shed the dust of New York and take up their lives again on the Arizona ranch. Papa De Witt is foiled, for by obeying the parental instructions and going west, Bob's friendship with Pinto ripens in love as revealed in the tight embrace with which the picture ends.

"Pinto" is a great picture. It's a western and it's a society picture. It has the free atmosphere of the great out-doors, and it has the artificial atmosphere of a millionaire's hot house. It has the false friendship bred of idleness, and the staunch loyalty born of honesty. There's something to please everybody.

Cast: Pinto, Mabel Normand; Bob De Witt, Cullen Landis; Looey, Edward Jobson; Pop Audry, George Nichols; Mrs. Audry, Edith Chapman; Armand Cassel, the villain, Hallam Cooley.—*ELSIE LOEB.*

**Reviewed at the Metropolitan,
Cleveland, Ohio.**

" Even as Eve "

(First National)

"EVEN AS EVE" is another illustration of the fact that a good story between the covers of a book does not readily lend itself to adaptation for the screen. Robert W. Chambers, who wrote it under the title of "The Shining Band" might not like it at all, but from the standpoint of the average audience the piece provides excellent entertainment and it has been photographed, acted and directed in splendid fashion.

It is not always possible to carry to the screen every scene and every long-winded belief of the author on certain phases of American social life. For that reason in "Even as Eve" the story has been cut in part, and augmented elsewhere, but it is easily recognizable and it will pass muster with those who have read the novel as well as countless others who seek merely to be amused.

The plot deals with an unusual theme and while in less careful hands the story might prove objectionable it has been so carefully directed and acted as to preclude a hint of vulgarity. Eileen O'Hara (Grace Darling) whose parents are members of a religious cult that objects to marriage and regards it as a sin, breaks the law of the community sufficiently to make the acquaintance of outsiders. She is immediately persecuted by the leader of the sect who tries to bring about her downfall but after a series of sensational episodes she wins happiness. Grace Darling, Ramsaye Wallace, E. J. Ratcliffe, Sally Crute, Marc MacDermott are the principal players.—*FRED T. GRENELL.*

**Reviewed at the Adams Theatre,
Detroit, Mich.**

" Ruined by Love "

(Gaiety Comedy Starring George Ovey—Directed by James Clemens from a Story by Frank R. Conklin)

THE plot of Georve Ovey's latest comedy "Ruined by Love" is contained in mistaking the meaning of the word "Chlorine," same referring to the maiden name of a beach vampire. Lillian thought that it meant the deadly drug instead of a deadly female.

The picture opens with the eccentric comedian seeking divers ways of committing suicide because his sweetheart has given him the mitten. While attempting to find a painless way of ending his life he encounters a bathing girl by the name of Chlorine who soon makes him change his mind about wishing to leave this wicked world. Just to relieve his former sweetheart's mind he sends her a wire which reads that he is changing his mind and taking chlorine instead.

Then George walks home having in his despondency given away his money to a beggar. Too weary to disrobe he falls asleep on his bed. When Lillian receives the telegram mentioned she though chlorine meant poison, so with a bunch of her girl friends she goes to George's home, to inspect the remains. She finds him "dead to the world" but alive. She wants a doctor so she telephones to a "Dr. Hitchem." While waiting for the physician, Lillian regrets that she hadn't accepted the supposed suicide. Soon the doctor arrives with prayer book in hand, for it is a D.D. instead of an M.D. to which Lillian has telephoned. The wedding is held immediately.

The incidents which have been improvised to fill in about this typical slap-stick plot are well suited to Mr. Ovey's particular talents and with the aid of the girls, a very entertaining piece of nonsense has been produced.—*J. S. DICKERSON.*

" The Star Boarder "

(Mack Sennett—Famous Players-Lasky—Two Reels)

MACK SENNETT'S latest concoction in slapstick is when the laughs are all counted about on an average with the product from this studio. It starts off with promise of being a real hit but later degenerates into the usual stuff from the same old bag of tricks both as to plot and business.

In giving the comedy a good send off, Ben Turpin, a baby and the Mack Sennett dog are mainly responsible. Turpin plays a cigar salesman.—*J. S. DICKERSON.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 4, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7)..........DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7)..........JAN. 17
"Great production of popular play and novel."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13)..........OCT. 25
"Will Rogers scores in quaint comedy."—M. P. News.
Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."
Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23)..........NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days."
Consensus—"Good picture, big puller."

ARE YOU LEGALLY MARRIED (ELK PHOTOPLAYS, INC.) CODY-THEBY (OCT. 5)..........OCT. 4
"Interesting moments on a vital theme."—M. P. News.

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27)..NOV. 1
"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16)..........NOV. 22
"Picture is burdened with too much mystery."—M. P. News.
Exhibitor Comment—"This feature did not come up to expectations. Poor business two days."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14)..........JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14)..........JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6)..DEC. 6
"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19)..........NOV. 1
"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS..........DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1)..........JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) DEC. 6
"Breezy role for Desmond in Western."—M. P. News.

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16)......NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days."
Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (Oct. 5)..NOV. 8
"Wholesome comedy drama is entertaining."—M. P. News.
Exhibitor Comment—"A fair production to average business two days."

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16)..........NOV. 8
Humanities spoiled by illogical climax."—M. P. News.
Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14)....JAN. 3
"Will afford good average entertainment."—M. P. News.

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7)..........DEC. 13
"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD..........JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH..........NOV. 8
"Food for thought in this entertainment."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12)..OCT. 18
"Andersen scores in symphony of darkest Russia."—M. P. News.

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21)..........JAN. 3
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30)..........NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program with another feature to big business two days." "Although this is not Miss Ferguson's best it went over O. K. and satisfied my patrons. In fact, my patrons enjoyed it. It did average business for two days."
Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2)..........NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days."
Consensus—"Pleasing picture, average puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2)..........NOV. 1
"A typical Francis Ford melodrama."—M. P. News.

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9)..........NOV. 1
"Will suitably entertain majority."—M. P. News.
Exhibitor Comment—"A good picture. Big to average business two days." "Business big all week. Story very good, photography excellent throughout. Production as a whole remarkably fine." "Played this feature for one week to big business for three days and average business four days. It pleased my patrons."

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12)..........OCT. 25
"An exquisitely charming comedy."—M. P. News.
Exhibitor Comment—"A good program picture. Fair business." "A very good comedy drama nicely produced. Average business two days." "Played this feature on the program with Zane Grey's Desert Gold to big business every day for one week. My patrons liked it very much and it went over big. An ideal picture."
Consensus—"Average picture, average puller."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5)..........JAN. 17
"Norma Talmadge has story of shadows and sunshine."—M. P. News.

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23)..........DEC. 6
"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) SPECIAL CAST (DEC. 21)..........DEC. 20
"Will entertain average audience."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST..........NOV. 1
"Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big business four days." "Played this feature with the June Caprice picture, 'A Damsel in Distress,' to extra big business for one week. Grey's stories are very popular here. This feature was well liked and went over big."
Consensus—"Good picture, good puller."

DRAGON PAINTER, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (SEPT. 29)..........OCT. 4
"A drama of beauty and artistic values."—M. P. News.
Exhibitor Comment—"Star and story good, photography good. Big business one day, average five days and poor business one day."

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23)..........NOV. 29
"Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell coming fast. This picture and a Sunshine Comedy, 'Footlights,' got the money in spite of shortened hours on account of coal famine. Extra big business one day to big business two days."
Consensus—"Good picture, good puller."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28)..........OCT. 11
"Pleasing light comedy with prize fight punch."—M. P. News.
Exhibitor Comment—"Played this feature with the Arbuckle comedy, 'Hay Seed,' to extra fine business. My patrons were thoroughly pleased. Extra big business first day to average business second day."

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16)....NOV. 2
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20).DEC. 2
"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28)..DEC. 2
"Spectacular appeal in this rich production."—M. P. News.

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).....NOV. 1
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business due to blizzard. Average business two days." "Very good, big business."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27)..........NOV.
"Rollicking farce makes satisfying picture."—M. P. News.
Exhibitor Comment—"A picture that is every bit as good as the play. Titles are funny and stick to the originals. Patrons never stopped laughing from the time the cocktail scene started until the picture was over. First reel rather slow. Big business." "Undoubtedly her best. Picture full of action and laughter and many funny situations. Good business for three days."
Consensus—"Good picture, good puller."

FALSE CODE, THE (KEENAN-PATHE) FRANK KEENAN (SEPT. 21).....OCT.
"Keenan has dominant role in interesting drama."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7)..........DEC. 2
"Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE..........NOV. 2
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11)..........DEC.
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9)..........NOV.
"Conventional story is rich in color."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL..........JAN.
"Gladys Brockwell takes up vampire's burden."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29)..........DEC. 1
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30)..........DEC. 2
"This picture is just pleasantly entertaining."—M. P. News.

Box Office Reports continued on page 1320

"THE CINEMA MURDER"

(COSMOPOLITAN-PARAMOUNT)

Conventional Story Lifted Through Sumptuous Production

NO traditions have been violated in this story by E. Phillips Oppenheim, which has reached the screen after a serial career in the Cosmopolitan Magazine. Not a great deal of nspiration has been utilized in conceiving or executing the idea behind it. The plot and characterization are identically like dozens of others which have found animation on the silversheet the last few weeks. You look upon a beautiful girl who is educated for a stage areer by a moral leper, and when he would ask her to pay and pay and pay, she promptly flaunts an expression of innocence in his face and tells him that she loves a poor and honest playwright.

In cataloguing the characters you may well imagine just how conveniently everything is arranged. The author finds himself in a "pocket" when he has the hero charged with murder, but he gets out of his dilemma by exploiting the long arm of coincidence and uncovering the supposed dead man as very much alive. Indeed concidence is quite a healthy factor in the development of this story. The merest tyro in attending photoplays can guess the outcome rom the moment that the playwright is introduced. He will be hankful that the director showed such discrimination as to spare he usual courtroom scene of colorless dimensions.

The picture takes issue with realities in its characterization, principally because too much is taken for granted. But story aside, the feature overcomes its shortcomings in a measure since it has been given a fine production. Miss Davies is permitted a chance to look attractive and her costumes will surely appeal to feminine eyes. The title is misleading since there is nothing harrowing or grewsome n the contents.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Elizabeth Dalston	Marion Davies
The Fiancee	Peggy Parr
Mrs. Power	Eulalie Jensen
Philip Romilly	Nigel Barrie
Douglas Romilly	W. Scott Moore
Sylvanus Power	Anders Randolf
Power's "Man Friday"	Reginald Barlow

By E. Phillips Oppenheim.
Scenario by Frances Marion.
Directed by George D. Baker.
Photographed by Hal Rosson.

PRESS NOTICE—STORY

Marion Davies, the beautiful young Paramount-Artcraft star, will be seen at the ——— theatre beginning ——— in her latest Cosmopolitan production, "The Cinema Murder." This is a screen adaptation of a story by E. Phillips Oppenheim which first appeared as a serial in the Cosmopolitan Magazine and which later entered the ranks of the best selling novels. The author has made himself famous through his ability to write mystery and romantic stories and "The Cinema Murder" carries enough ingredients o earn him further encomiums. Mr. Oppenheim has prepared a vehicle of the utmost dramatic suspense, dealing as it does with a supposed murder and a girl's fight to maintain her honor.

The heroine, Elizabeth Dalston, is a promsing young actress, who has been educated abroad by a financier named Power. She is returning through rural England to her steamer when she happens to witness a fight between Douglas and Philip Romilly, cousins. Philip is seeking to force Douglas to acknowledge a certain crime and the latter s apparently killed during the scuffle. The young man then utilizes his cousin's passports and is on the same steamer which Elizabeth takes to America. A warm friendship springs up between the two. Elizabeth induces Power to produce Philip's play and the girl makes a great success in the leading role. On the night that Romilly declares his love for her, Power also comes and makes a disreputable proposal. In the meantime Scotland Yard is on the trail of Philip, and at the moment he is about to be arrested on a charge of murder, his supposed victim, Douglas, who had been hiding in England, appears and clears him. Thus Power is foiled and Elizabeth and Philip are made happy. Miss Davies appears to good advantage in all her emotional scenes and is surrounded by a cast of exceptional merit.

CATCH LINES

She was beautiful and talented. She had two suitors—one a rich and powerful man of affairs, the other a young and ambitious playwright. One educated her for a career. The other could offer only his youth and devotion. Which one did she accept? See "The Cinema Murder."

Nigel Barrie and Marion Davies in "The Cinema Murder," a Cosmopolitan production released by Famous Players-Lasky

Neither of her two suitors were perfect. One had come perilously near to a moral wrong; the other to a criminal act. Both loved her. How did she decide? See "The Cinema Murder."

See "The Cinema Murder," with beautiful Marion Davies as the star. A picture made from E. Phillips Oppenheim's powerful story of the same name. Don't miss it.

A vivid, intimate story of life and love behind the footlights. That is "The Cinema Murder. From E. Phillips Oppenheim's stirring novel in the Cosmopolitan. It will fascinate you.

PROGRAM READER

Marion Davies, the beautiful Paramount-Artcraft favorite, will shortly be seen at this theatre in her latest Cosmopolitan production entitled "The Cinema Murder." This is an adaptation of E. Phillips Oppenheim's story which appeared serially in the Cosmopolitan Magazine, and reveals an absorbing line of action about a young girl who is courted by two suitors, one of whom is an experienced man of affairs while the other is an ambitious young playwright. The former educates the girl abroad for the stage and starts her on a career. The latter can only offer her his love and devotion. Elizabeth Dalston is undecided which one to marry. Is love the strongest factor in a

(Continued on page 1321

"BLIND LOVE"

(GERALD BACON-AYWON)

A Well Constructed Drama

THIS feature will score on its merits, for it contains all the ingredients from which pleasing screen drama is constructed, heart interest, romance suspense and a well constructed story. Photography and direction are to the standard and the titles are well written and to the point.

Lucy Cotton is adequate in the leading role and the supporting cast contains such well known players as George Le Guere, Thurlow Bergen and Frank O'Connor.

A young heiress and her guardian have taken a trip to one of our well known summer resorts. While there she visits its gambling rooms, becomes fascinated with the game and with a young man of good family who has become desperate in the game of chance. A crafty broker who is in financial difficulties appears upon the scene and observing her interest in the young man induces him to sign a note agreeing to pay a certain sum of money provided a marriage takes place through his introduction.

Although the broker succeeds in his schemes he does not obtain the money, for the young man on learning that he has been duped, refuses to pay, the result of which leads the story up to many exciting and dramatic situations and causes the death of the girl's guardian, who is shot in a scuffle while trying to obtain possession of a revolver, a scene in which all three men participate.

Our heroine, who has become highly incensed because circumstances lead her to believe that she has been "tricked" into marriage for her money, begins to despise her husband.

This tragedy, however, leads to the "villain's" confession of his scheme and reinstates the hero in his wife's affections.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Josephine Burden, heiress	Lucy Cotton
Herbert Whitmore, her guardian,	Thurlow Bergen
George Collins, New York broker,	Frank O'Connor
Kate Collins, his wife	Lillian Bacon
Simons, secretary	Morgan Coman
Rene Bouchard	Edouards Durand
Dr. Holmes	Bert Leigh
Lieut. Arnes	James Cullen

PRESS NOTICE—STORY

"Blind Love," the Gerald F. Bacon production, starring Lucy Cotton, will be presented at the ——— theatre for a ——— beginning ———.

It is a story of the present moment, containing love interest, intrigue and many highly dramatic situations.

It shows the love of a young girl for the young man of her choice, who, although coming from a good family, is a desperate gambler. When in a state of drunkenness he is "tricked" by the older man, who is a broker by trade, into signing a check which promises to pay to the older and wiser one $50,000 in case an introduction and marriage is brought about by him.

Although he succeeds in his schemes, he does not obtain the money for the young man, on being confronted with the note, declares it a forgery, the following scenes leading up to many highly dramatic situations which are bound to keep an audience at tension point, the climax of which sees three men struggling for the possession of a revolver which explodes, killing one of them, who is the girl's guardian.

Interwoven between these scenes is another story which shows the love of a strong man for the woman he has been deprived of. Years before the heroine's guardian had loved and lost. His sweetheart had married another man, who is none other than the crafty broker. But he had never forgotten her and many touching moments occur when he is seen in her presence again.

And it is in her home that the struggle takes place between the three men for possession of the pistol, a shot from which fatally wounds him. He is carried home and dies declaring that he had shot himself, because of an incurable disease.

This tragedy leads to the "villain's" confession of his scheme and reinstates the hero in his wife's favor.

CATCH LINES

She loved a desperate gambler and married him. How did it turn out. See "Blind Love."

Three men struggle for possession of a revolver. Which one is killed. "Blind Love" will tell you.

He was a crafty schemer and succeeded in getting the young man to sign a check promising to pay a large sum of money to him provided he was successful in bringing about the marriage of the young man and an heiress. How did his schemes turn out? See "Blind Love."

He loved a woman all his life, but lost her to another man. And it was in her home that he was killed. Was he right in going there. See "Blind Love."

PROGRAM READER

Manager ——— announces that "Blind Love," Gerald F. Bacon's wonderful story of American life, will play this theatre on ——— of ——— week.

The production has as its star Lucy Cotton, who is known to the screen as one of its prettiest women, and also one of its most capable actresses. In this picture, according to the reviewers, Miss Cotton is superb, the story requiring as its feature player one who is skilled in the handling of light and shade.

But Miss Cotton has taken the painter's brush in her hand and has drawn a picture which will give pleasant entertainment to those who see it.

Many well known screen favorites are in the cast, among whom are George Le Guere, Frank O'Connor, Thurlow Bergen, Morgan Coman, Charles Butler and Edouards Durand.

Josephine Burden, an heiress, has become interested in a young man of good family who is known to be a desperate gambler. While in a drunken condition he signs a check agreeing to pay a large sum of money to a crafty scheme, provided the latter can bring about a marriage between the two.

The marriage takes place, but the young man refuses to pay, realizing that he has been duped, the result of which leads the story up to many exciting and dramatic situations and causes the death of the girl's guardian.

This tragedy leads to the schemer's confession of his guilt and reinstates the hero in his wife's affections, which were somewhat strained.

SUGGESTIONS

..When you book this feature mention that it has a wonderful story, one that is bound to grip any audience and hold their attention throughout. But above all do not fail to play up the star, who, although she has a very difficult role to portray, plays it to perfection, handling the lighter and heavier parts with the skill of a true artiste and never once letting up in any scene throughout the picture.

Also mention that Miss Cotton is coming to the fore very rapidly and is beginning to be known as one of the screen's most popular actresses through her wonderful work as an artist and for the beauty which she possesses.

Do not fail to mention that Miss Cotton is supported by a cast of prominent players who are also perfect types in the parts they are cast for.

(Continued on page 1323)

Exhibitors' Own Box Office Reports

(*Continued from page 1318*)

PICTURE BRAND STAR RELEASED PLAN BOOK

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16) ....NOV. 22

"One of the most human pictures ever shown."—M. P. News.

Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day."

Consensus—"Average picture, average puller."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30) ....NOV. 15

"Satisfactory entertainment for majority."—M. P. News.

Exhibitor Comment—"Not up to standard. Poor business." "The star, Peggy Hyland, was good, but the picture, in my estimation, was poor. Average to poor business two days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16) ....NOV. 22

"Pleasing picture with many comedy touches."—M. P. News.

Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'"

Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19) ....NOV. 15

"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30)...DEC. 27

"Better than average entertainment."—M. P. News.

Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE....OCT. 25

"Gladys Leslie in mystery melodrama."—M. P. News.

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28) ....JAN. 17

"Sensational picture of Aeroplane Feats."—M. P. News.

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18) ....JAN. 24

"Mediocre picture made from pot-boiler story."—M. P. News.

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ....JAN. 10

"Photoplay of sadness, artistically produced."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ....DEC. 6

"Not enough action for Carey here."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24

"H. B. Warner has a winner here."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) ....NOV. 29

"Elaborately presented, affording enjoyment."—M. P. News.

Exhibitor Comment—"A dandy picture which was liked by all my patrons. Extra big business one day to big business two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ....DEC. 13

"Mary Pickford has dramatic role here."—M. P. News.

Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days."

Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6)....DEC. 13

"Obvious story of a Romany romance."—M. P. News.

Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)....JAN. 17

"Hodge podge of sentiment and melodrama here."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19)....OCT. 25

"Florence Reed's latest is shown."—M. P. News.

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17)....JAN. 24

"Contains many thrills and exciting moments."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..NOV. 15

"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26) ....OCT. 18

"Vivian Martin comes forward with a captivating comedy."—M. P. News.

Exhibitor Comment—"A splendid production which sent my patrons away pleased. Extra big business three days."

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)....NOV. 8

"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2) ....NOV. 22

"High class drama should completely satisfy."—M. P. News.

Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5) ....OCT. 18

"This comedy will entertain generally."—M. P. News.

Exhibitor Comment—"A fair picture to poor business two days."

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY....NOV. 15

"Morey in conventional satisfactory story."—M. P. News.

Exhibitor Comment—"Best picture with this star in some time. Average business two days." "A very good picture but didn't draw on account of the name. Average business."

Consensus—"Good picture, good puller."

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5) ....OCT. 25

"Augustus Thomas' play effectively picturized."—M. P. News.

Exhibitor Comment—"Just a pleasing picture to average business three days." "A fair picture to average business."

Consensus—"Average picture, average puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JAN. 3

"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19)....OCT. 25

"A good average comedy drama."

Exhibitor Comment—"A poor picture to poor business." "Big business three days." "Exceptional heart interest. Extra big business three days, big business four days."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)....NOV. 22

"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13)....DEC. 27

"Mabel Normand appears in eccentric comedy."—M. P. News.

Exhibitor Comment—"A light picture but drew well. A picture the children will enjoy. Extra big business two days."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)....NOV. 15

"Hart is humorous as well as human here."—M. P. News.

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC. 27

"Kerrigan picture has interesting moments."—M. P. News.

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)....DEC. 20

"Will Rogers scores in charming picture."—M. P. News.

Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days."

Consensus—"Excellent picture, big puller."

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12) ....OCT. 18

"Right material for Bessie Barriscale's talent."—M. P. News.

Exhibitor Comment—"Bessie Barriscale not up to standard in this one. Extra big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DEC. 20

"Dalton finds expression in dual role."—M. P. News.

Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)....NOV. 29

"Famous poem makes fairly pleasing picture."—M. P. News.

Exhibitor Comment—"A fine picture to average business."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DEC. 27

"Lewis has characteristic role here."—M. P. News.

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5)....OCT. 11

"Most excellent entertainment of great merit."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..JAN. 10

"Russell has entertaining mystery melodrama."—M. P. News.

LOMBARDI, LTD. (METRO) BERT LYTELL (OCT. 12)....OCT. 4

"Lytell scores as modiste in unique picture."—M. P. News.

Exhibitor Comment—"A real production splendidly acted by the star and exceptionally good entertainment. Pleased our patrons immensely. Big business one day to average two." "Just a fair offering. Full of gestures and foreign sub-titles that were only fair. Picture draggy in spots and not much action. Average business three days." "A good picture to average business three days."

Consensus—"Good picture, average puller."

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) LOUISE GLAUM (DEC. 14) ....DEC. 20

"A stirring melodrama that will register."—M. P. News.

LONG ARM OF MANNISTER (NATIONAL FILM) HENRY B. WALTHALL (NOV. 16)....NOV. 8

"Good dramatic production should satisfy."—M. P. News.

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)....OCT. 11

"Aristocratic story of blue bloods and horses."—M. P. News.

Exhibitor Comment—"Pleasant screen entertainment. Well produced; no fault to find." "Better than we expected. Average business." "Not as good as previous Tom Moore productions. Big business one day, average one."

Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ....DEC. 27

"Melodrama and humor in this Kerrigan film."—M. P. News.

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)....DEC. 13

"This photoplay will undoubtedly satisfy."—M. P. News.

Exhibitor Comment—"A fair picture to average business two days."

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19)....NOV. 8

"May slightly amuse average audience."—M. P. News.

Exhibitor Comment—"A fine little picture but went over their heads. Subtitles full of modern wit that they could not appreciate. Average business." "Good program picture. Good business."

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12)....OCT. 25

"Entertaining farce, lavishly mounted, has charm."—M. P. News.

Exhibitor Comment—"Everybody delighted with this pleasing picture. Reid's best. Extra big business." "A very good feature which was well liked by my patrons, doing extra big business the first day and big business the second day."

Consensus—"Good picture, big puller."

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12) ....OCT. 18

"Pronounced an average program picture."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)....NOV. 22

"Feeble entertainment from old-fashioned theme."—M. P. News.

Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16) ....DEC. 6

"Lavish and spectacular production."—M. P. News.

Exhibitor Comment—"Name against it: otherwise big. Big business for a week."

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)....DEC. 27

"This is a mighty good picture."—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)....NOV. 15

"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10) ....DEC. 6

"Star's admirers should enthuse over this."—M. P. News.

Exhibitor Comment—"Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days."

Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23) ....JAN. 3

"Strong flavor of romance in picture."—M. P. News.

Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16) ....NOV. 22

"Louis Bennison scores in a humorous story."—M. P. News.

MISS CRUSOE (WORLD) VIRGINIA HAMMOND (SEPT. 29)....OCT. 4

"An average World program picture."—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19) ....NOV. 1

"Will entertain in many localities."—M. P. News.

Exhibitor Comment—"This is a very nice picture but it was hit by coal shortage restrictions with the result that it did only average business for two days. It pleased all who saw it."

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)....DEC. 20

"Ethel Clayton scores as polite vampire."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)....DEC. 27

"Satisfying offering on a marital theme."—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19) ....NOV. 1

"Absorbing mystery melodrama defies solution."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27) ....JAN. 24

"Nothing wonderful, but will entertain."—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12) ....OCT. 25

"Novelty quite apart from general run."—M. P. News.

Exhibitor Comment—"A poor picture to poor business."

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1) ....JAN. 24

"Crauford Kent seen in dual role."—M. P. News.

Box Office Reports continued on page 1322

"THE CYCLONE"

(FOX

Familiar Formula Makes Fair Picture for Mix

THE subject matter of Tom Mix's newest picture, "The Cyclone," doesn't present him at his best if one accepts the name of the Fox star as synonymous with the element known as punch. While his products are generally alike insofar as they permit him to exploit his horsemanship, this talent is wasted unless it is presented in an original manner. And it cannot be said that Mr. Mix offers anything new in the present material.

The theme belongs to formula (Number Six) since it gives us one of the oldest characters in screen stories, namely, the Northwest Mounted Policeman. And to qualify as one of those riding minions of the law, you must be sure of getting your man. There is the plot in a nutshell. No variation on a familiar pattern is revealed which might lift it out of an obvious rut. It travels its orb with all the customary trimmings and trappings. You know for a certainty that the dangers attached to the job of getting his man will accumulate for the customary climax. Such a formula scenarists invariably follow when bereft, temporarily, of their imaginations.

Either the star or his director has taken liberties with truth in several instances. The former would have us believe that he can recover from a brutal assault in a few seconds as if he had received no greater injury than to be kissed by a butterfly. And again he plunges his horse through three stories without incapacitating the animal. It is the climax which presents the customary Mix—the Mix of supreme horsemanship. It contains a number of mild thrills. The Northwest Mounted formula is becoming a little too old-fashioned.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Sergeant Tim Ryerson	Tom Mix
Sylvia Sturgis	Colleen Moore
Ferdinand Baird	Henry Hebert
Silas Sturgis	Wm. Ellingford

By Col. Todhunter Marigold.
Scenario by J. Anthony Roach.
Directed by Cliff Smith.
Photographed by Frank Goode.

PRESS NOTICE—STORY

Tom Mix, interpreter of Western characters, will be seen at the ——— theatre on ——— of ——— week. His latest picture is "The Cyclone," and it presents him in the role of a Northwest mounted policeman. From the very opening scene until the final close-up the action mingles thrills and romantic incidents in such alluring proportions that the interest is never once allowed to drop. The story for "The Cyclone" was written by Col. Todhunter Marigold and produced under the direction of Cliff Smith, one of the leading directors of this type of motion picture. He has kept the action always spontaneous and the original way he has of doing things makes the story appear in a refreshing light.

Mr. Mix assumes the character of Sergeant Tim Ryerson, who is commissioned to get his man (the Northwest mounted police always get their men). It doesn't take him long to get on the trail of the criminal, who is not only guilty of murdering one of the Mounted, but is the ringleader in smuggling Chinese across the boundary into the United States. Sergeant Tim meets with an accident which permits his enemy to overpower him. Undaunted, he follows his trail to the Chinese district of Vancouver, and he captures him after a series of exciting events. Sergeant Tim rides his horse right into a notorious den, and taking him to the roof, plunges to the cellar, and when the action is cleared away there he stands smiling and the bandit is in the hands of the police. Be it said that Tim finds the girl there—she having been kidnapped by the criminal. It is a familiar story, but so plentiful are the actionful scenes, and so well does Mr. Mix acquit himself that it never appears obvious. The star is supported by a competent cast.

CATCH LINES

They called him the "Cyclone" because his trigger finger was steady and his bullets were true. And how he could ride that horse! See "The Cyclone" with Tom Mix.

Tom Mix always does the unusual in his Western pictures. Come to the ——— theatre next ——— and see him execute some new feats. His new picture is endowed with plentiful action and thrills. Don't fail to see it.

He belonged to the Northwest Mounted Police, that picturesque body of men who never fail in the execution of their duty. See Tom Mix get his man in a picture of action and thrills.

Was he a Cyclone? You bet he was. He tore along the road like a demon. He could ride and shoot. And when he started a fight his opponents realized that they were in a cyclone sure enough.

PROGRAM READER

A member of the Northwest Mounted Police was killed in the execution of his duty. Sergeant Tim Ryerson was commissioned to get the criminal dead or alive. And you know that a man who belongs to this body of policemen never fails. Well Sergeant Tim came across a clue which led to the very home of his sweetheart, and there he found that the foreman of the ranch was the very man he wanted. In following him he came upon a plot to smuggle Chinese across the boundary into the United States. So the criminal had two scores to settle for himself. How Tim was frustrated at first, how he got his man after a troublesome search, is told in a highly exciting manner in "The Cyclone," the latest picture to present Tom Mix, the star of Western stories. Sounds pretty interesting, doesn't it? It is one of the most exciting pictures in this actor's series. You will see Mr. Mix execute some new and daring stunts.

SUGGESTIONS

You should have no trouble in bringing the crowds in for this picture, provided you played the other Mix features. He is his own best advertiser. When a patron sees him he immediately advertises him by word of mouth. Reports indicate that his pictures are the most popular Westerns shown. Why? Because the star is always in there trying. He never duplicates his stunts. One is always assured of something new, notwithstanding that the material is often familiar. You can bill him here as an exponent of the Northwest.

Rather a good looking "Canadian Mounted" Tom Mix makes in "The Cyclone," released by William Fox

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"THE BEAUTY MARKET"

(FIRST NATIONAL

Plot Ancient, But Intelligently Treated

THOSE who direct their photoplay entertainment will recognize in this production the rather ancient and always somewhat sordid plot of the society butterfly who is willing to sell herself to the highest bidder, but who through the intervention of fate finally wins a husband she can love and at the same time does quite well financially too. They may also complain that the story advances only when titles are used and call some of these by their true names, platitudes.

On the other hand most people go to the theatre to be entertained and they seem to like the old standbys providing the director dresses them up in new clothes, which is what has been done in "The Beauty Market." Miss MacDonald is a somewhat unusual type of "beauty on the market," in that she is quite frank in admitting her ambition to marry well. Roy Stewart is also a bit out of the usual run of heroes in that he is not poor and has no illusions concerning Miss MacDonald's willingness to be purchased. Winter Hall is not a rogue who selects a wife as a last resort in the hope of having a home for his senility. He is a very dignified and acceptable would-be purchaser. All in all this is the sort of a society picture which most people approve. It gives them a chance to sit back in their seats with a "holier than thou" attitude, shows them a lot of nice clothes and handsome sets and comes out just the way they knew it would. Even the villainess repents when she gets found out and decides to marry for love, having nothing better in prospect anyway. A very orthodox play is this, given a very good production with correct types in all the roles.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Amelie Thorndike	Katherine McDonald
Captain Kenneth Laird	Roy Stewart
Christine Appleby	Kathleen Kirkham
Hobie Flagg	Wedgewood Noel
Amelia's Uncle Isaacs	Robert Brower

PRESS NOTICE—STORY

"The American Beauty," as Katherine MacDonald, newest of leading film stars has been called will be seen in her latest photoplay, "The Beauty Market," beginning ——— at the ——— theatre.

Coming close on the heels of "The Thunderbolt," a First National picture which established Miss MacDonald firmly in the minds of the public as a talented actress as well as a real beauty, "The Beauty Market," can not fail to please. It is a typical vehicle for this star since the theme is one which particularly fits her. She is shown as a society butterfly who is deliberately placing herself on the matrimonial market in the hope of selling her beauty to a rich man who can and will give her the luxuries she thinks essential to her happiness. However unlike the usual story of this sort she does so without compunction and with no misgivings. The plot is unusual in this respect. In support of Miss MacDonald is Roy Stewart a star in his own right and other well known players including Robert Brower and Kathleen Kirkham. The production is one of the most notable of the season.

PROGRAM READER

Almost overnight Katherine MacDonald "The American Beauty" has established herself as a film star of first magnitude. The picture in which she accomplished the seemingly impossible was "The Thunderbolt," in which she dividing acting honors with Thomas Meighan. In "The Beauty Market," which is the title of her latest production the beautiful First National star has a role which gives her full opportunity and which fits extremely well her personality. "The Beauty Market" is a story of a beautiful young society girl who has placed herself on the matrimonial market hoping to marry a man who could provide the luxuries she craved. How after bargaining with an old man whom she did not love, fate intervenes and brings her the man of her choice makes an interesting photoplay. The picture has been wonderfully produced, and shows society with all its shams, and intrigues.

SUGGESTIONS

Besides the usual methods of advertising this picture and which will be apparent when you see it, there is presented an opportunity of staging a style show in connection with your engagement. Pretty gowns and evening clothes are the background of this picture. Make arrangements for displaying the latest spring fashions in women's lingerie as a prologue number. Play up the "clothes" angle of the picture and Miss MacDonald's beauty. Offer a prize to be awarded by vote of your audiences for the prettiest and tastiest dressed girl who will act as one of the mannequins at your fashion show. Describe the gowns they will year. Work in conjunction with the women's apparel stores of your city. They will be anxious to have a pre-season showing for their Spring fashions. Get competition into the style show if you can.

The problem of "The Beauty Market" is age old. How far is a woman justified in looking out for a material welfare? Suppose she has been brought up in luxury. Is she justified in marrying for money providing the man is a "good catch" otherwise? Asking questions along this line in your exploitation will excite the interest of women.

Another line of query is: Is all fair in love and war? Is a woman justified in exposing her rival when both want to marry a man for his money? Can she use methods which would be wrong in a business deal? The "beauty market" idea presents unlimited angles of exploitation.

CATCH LINES

"The American Beauty" in "The Beauty Market."

"Her body for sale to the highest bidder without scruple: That was the bargain which society's most beautiful girl was willing to conclude."

The love of luxury, the instinctive desire for the good things of life, the training of the society of which she was a part, all told her to marry a man who could and would give her the good things of life. She married such a man—but not the one for whom she had "set her cap," fate intervened—how is told in the story.

From time immemorial men have bought their women—in one way or another. They are still doing it and that is the plot of this wonderful picture in which "The American Beauty," Katherine MacDonald, placed herself on the auction block of the matrimonial market.

"The Cinema Murder"

(Continued from page 1319)

woman's heart? Does it overwhelm gratitude for the past and ambition for the future? These questions are answered in a dramatic manner in "The Cinema Murder," a picture tense with conflict and mystery and filled with absorbing episodes. Miss Davies receives splendid support.

SUGGESTIONS

In presenting Marion Davies pictures you cannot dwell with two great stress on the beauty of the star. Superlatives may be used in emphasizing her charm and attractiveness. For the benefit of your feminine patrons you should mention the wonderful array of gowns worn by the star. This picture is being advertised on an extensive scale. Prizes are being offered to the extent of $1,000.00 for the best answer to the problem presented in the story. You might [illegible] that the picture is arousing considerable curiosity throughout the country.

The Index to The Complete Plan Book

(Continued from page 1320)

PICTURE BRAND STAR RELEASED PLAN BOOK

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)..................JAN. 3
"Excellent entertainment for majority."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18)..........................JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....OCT. 25
"Plenty of mystery and suspense here."—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)............OCT. 25
"Sets off Viola Dana's personality."—M. P. News.
Exhibitor Comment—"Dana well liked; her work in this great. Extra big business two days." "A fair picture to average business." "Star well liked and drew well."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..DEC. 13
"May please the MacLaren admirers."—M. P. News.

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16)..............NOV. 22
"Novel characterization in Elvidge's latest."—M. P. News.

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18) ....JAN. 24
"The supreme effort of true artists."—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) FLORENCE VIDOR (OCT. 26) ....NOV. 1
"Carries a few entertaining moments."—M. P. News.

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ....DEC. 20
"Desmond appears in comic opera plot."—M. P. News.

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23)....JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ....JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days."

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........OCT. 25
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NOV. 29
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19)....JAN. 10
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NOV. 8
"Dramatic meat in heart interest story."—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)..............OCT. 25
"Dramatic story of army life entertains."—M. P. News.
Exhibitor Comment—"Average business." "Pleased very much. Big business." "A pleasing picture to big business one day."
Consensus—"Good picture, good puller."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST......JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NOV. 15
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him." "This feature has only an ordinary story, and in my opinion O'Brien should be given better stories or I am afraid he will not be popular. Robert Edeson seemed to have the principal part. Average business for one week." "A fair production to big business for one day."
Consensus—"Average picture, good puller."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) ....NOV. 22
"Splendid melodrama of olden golden West."—M. P. News.
Exhibitor Comment—"This picture pleased to big business for one week."

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........OCT. 25
"This picture stuns the reviewer."—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18)..........................JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.

SHE LOVES AND LIES (SELECT) NORMA TALMADGE...................JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..NOV. 1
"Conglomeration of plots looks like a serial."—M. P. News.
Exhibitor Comment—"The best picture of Fox's for big productions. Story is very interesting; business only fair three days."

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ....JAN. 3
"Star and director put picture over."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE..........................JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4)....JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)..........OCT. 18
"A typical Madlaine Traverse picture."—M. P. News.
Exhibitor Comment—"An average picture to average business two days."

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV. 22
"Sure fire at box office end as entertainment."—M. P. News.

SOMEONE MUST PAY (ABRAMSON-GRAPHIC) SPECIAL CAST (SEPT. 28) ....OCT. 4
"The best Abramson picture to date."—M. P. News.

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)...........................OCT. 4
"Topsy-turvy story offers mild entertainment."—M. P. News.
Exhibitor Comment—"Plenty of speed in this picture. Big business one day, average two."

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT. 4
"A very good Olive Thomas picture."—M. P. News.
Exhibitor Comment—"This is a good feature, but it played to only average business."

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24) ....DEC. 6
"Will satisfactorily entertain generally."—M. P. News.

STEPPING OUT (PARAMOUNT-ARTCRAFT) ENID BENNETT (SEPT. 21) ....OCT. 4
"Pleasingly planting a good thought."—M. P. News.
Exhibitor Comment—"Pleased but did not draw." "This is the best picture Bennett has ever been in. It pleased all classes. Extra big business three days." "A very good feature. Extra big business two days, average one."
Consensus—"Good picture, good puller."

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19) ....OCT. 18
"Madge Kennedy has a charming role in unique comedy."—M. P. News.
Exhibitor Comment—"Poor business." "Pleased. Big business."
Consensus—"Pleasing picture, good puller."

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ....JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ....DEC. 20
"A high class mystery story with thrills."—M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus—"Good picture, good puller."

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)............................NOV. 8
"Gladys Brockwell stars in crook melodrama."—M. P. News.
Exhibitor Comment—"They liked the star, Gladys Brockwell, here and this production was the type that seemed to fit her. I played it with a Sunshine Comedy, 'School House Scandal,' and it certainly was a crackerjack program. Extra big business one day to big business two days."

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ....NOV. 22
"Powerful strokes in this vital drama."—M. P. News.
Exhibitor Comment—"This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days."

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)......JAN. 10
"License taken with truth in this sentimental tale."—M. P. News.

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20).........................DEC. 27
"A very entertaining photoplay."—M. P. News.

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)...DEC. 20
"Hayakawa in different role that scores."—M. P. News.
Exhibitor Comment—"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days."

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ....JAN. 24
"Kathryn Williams runs away with the show."—M. P. News.

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)...NOV. 1
"Well knit drama of crooks and mystery."—M. P. News.
Exhibitor Comment—"A pleasing picture to extra big business one day." "A very good picture. Extra big business." "Average picture to poor business two days."
Consensus—"Good picture, good puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12)............JAN. 17
"Will afford very pleasing entertainment."—M. P. News

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16) ....NOV. 15
"Farce will agreeably entertain majority."—M. P. News.
Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program."
Consensus—"Good picture, good puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)......................JAN. 3
"Heavy drama with a mystery element."—M. P. News.

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16) ....NOV. 8
"Best comedy offering of the season."—M. P. News.
Exhibitor Comment—"Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week." "Excellent picture, good action and comedy. Big business two days, average one." "A very good picture, pleased my patrons. Big business three days." "Two news stars made quite a hit in this popular story. Comedy was clean and easily appreciated by all. Everyone delighted with picture that drew more business every night and week finished strong, as people started to talk about it." "A phenomenal feature which did phenomenal business for me and pleased my patrons. I played it one week to extra big business every day."
Consensus—"Excellent picture, big puller."

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28)..........................OCT. 11
"This will be generally acceptable."—M. P. News.

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23)...........NOV. 22
"[illegible] entertain generally."—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23)............NOV. 29
"Patriotic note may carry this picture by."—M. P. News.
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16)..............................NOV. 29
"Heart interest and atmosphere here."—M. P. News.
Exhibitor Comment—"Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11)...JAN. 17
"William Russell in story of vengeance and love."—M. P. News.

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE........NOV. 15
"Good suspensive dramatic photoplay."—M. P. News.
Exhibitor Comment—"Extra good. Extra big to big business two days." "Story weak, photography good, star better than her last two releases. Average to poor business all week." "My patrons liked the star and they liked the story. It certainly was a great production and shows careful preparation. Big business two days to average one."
Consensus—"Good picture, good puller."

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30).......DEC. 6
"An absorbing heavy calibre drama."—M. P. News.
Exhibitor Comment—"Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled." "A splendid picture which was well accepted by male attendance. It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week."
Consensus—"Good picture, good puller."

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) ....NOV. 29
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ....DEC. 27
"[illegible] stars in highly amusing comedy."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)............DEC. 27
"Nothing here to cause you worry."—M. P. News.

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ....JAN. 10
"The dual role seen again."—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9)...NOV. 1
"Picturization of an average drama."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business." "A dandy picture. Extra big to big business three days." "This is a little heavy for Enid Bennett, but every one enjoyed it considerably. It held up well as an average picture. Average business two days." "A good feature which did big business for me for one day."
Consensus—"Excellent picture, big puller."

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23)...NOV. 22
"Captivating farce registers high class."—M. P. News.

Box Office Reports continued on page 1324

"THE PHANTOM MELODY"

(UNIVERSAL)

Fantastic Story of Love and Vengeance

AN unusual story as far as the screen is concerned has been revealed in "The Phantom Melody," which serves as Monroe Salisbury's latest expression. The author of it has failed to give credit to Marie Corelli since it is nothing more or less than a visualization of her fantastic tale "The Vendetta." However, it has been brought up to date by transplanting the action as centering around the lately deceased war. In developing the romance between a suitor of middle age and his sweetheart, more concentrated situations are unfolded than take place in a half-dozen ordinary features.

It is remarkable how the dead return to life here. You see a soldier come back from the grave, but the most uncanny revelation of "Life After Death" comes in the climax, when the villain buries the hero alive in order to capitalize on the "deceased's" fortune and romance. It will make a sensitive spectator's skin creep to see Salisbury fight for life, rise from his coffin, break the window of his vault and escape. That scene is the outstanding feature in this weird concoction. It is positively harrowing to watch.

The whole fabric of the story is not calculated to enlist one's sympathies since it is outrageously false and fantastic. The hero's hair turns completely white in suffering his horrible experience, and his beloved does not recognize him until he plays his famous composition. Eventually the romance is renewed, but the hero denies his Latin blood in showing such a spirit of forgiveness to his enemy. The picture is rich in suspensive value and the backgrounds are atmospheric and colorful.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Count di Montrone	Monroe Salisbury
Sir James Drake	J. Barney Sherry
His Son, Oliver	Ray Gallagher
Giorgetto Pisani	Charles West
Mary Drake	Jean Calhoun
Antonio Tornelli	Joe Ray
Baron Ferrero	Milton Markwell
Rosa	Lois Lee

By F. McGrew Willis.
Scenario by F. McGrew Willis.
Directed by Douglas Gerrard.

PRESS NOTICE—STORY

Monroe Salisbury, the versatile Universal star, will appear at the ——— theatre on ——— of ——— week in his latest feature entitled "The Phantom Melody." This is an original story by F. McGrew Willis and details a strange fate pursuing the members of a titled British and a wealthy Italian family during war times in Italy. It may be defined as a powerfully dramatic romance—one that carries the utmost in suspense. It concerns Count di Montrone, an Italian nobleman, who is in love with his ward, Mary Drake, the daughter of an English Baronet, who makes his home in Italy. Owing to the difference in their ages the Count does not declare his feelings, believing her to be in love with his cousin, Giorgetto Pisani, who is only wooing her for her vast estate.

The world war has broken out and the Count leaves for the front, but Giorgetto engages in riotous living at Monte Carlo, persuading Mary's brother Oliver, by trickery, to go to the front in his place. Giorgetto, finally, without funds and hounded by an avaricious money lender, returns to the Montrone estate and purloins the family jewels. The Count has returned on a furlough and is struck by lightning, apparently fatally, during a terrific storm. Although knowing him to be alive, Giorgetto buries him in the family vault. Through superhuman effort the Count makes his escape after reaching consciousness and learns that his cousin has succeeded to the title and woos the woman di Montrone loves. The dreadful experience turns the Count's hair completely white. He loses his identity and becomes a music master. He later returns and wins the girl he loves through the power of his phantom melody. This is an unusual story—one filled with startling situations and climaxes. It is capably interpreted.

CATCH LINES

How would you like to be buried alive and wake up to find yourself in a vault with no possible means of escape? Don't you think your hair would turn white? See Monroe Salisbury in "The Phantom Melody."

He came back from the grave and when he played the phantom melody his sweetheart recognized him even though his hair had turned white. See Monroe Salisbury in "The Phantom Melody," a picture of vengeance and love.

Monroe Salisbury in "The Phantom Melody," his latest Universal picture

Buried alive! Think of it! But he found a way out. He came back to find that his sweetheart mourned him. How to convince her that he really lived? See "The Phantom Melody."

PROGRAM READER

He was an Italian nobleman in love with his ward. When he came from the war on a leave of absence he found that his cousin was attempting to usurp his place in her affections. During a terrific storm he was struck by lightning, apparently fatally, and although knowing him to be alive the younger man permitted his burial in the family vault. Think of it, to be buried alive! Now the Count returned to life, escaped from the tomb, and though ignorant of his cousin's perfidy, eventually won the woman he loved by the power of his phantom melody, are events that give rise to a succession of strong scenes that lead to a tremendous climax. The locale of the story being in Italy, the producers have given the production an artistic and colorful background. Make no mistake about it—"The Phantom Melody" is one of the most unusual pictures ever revealed. You will agree with us when you see it with Monroe Salisbury as the star. Remember next ———.

SUGGESTIONS

Emphasize this picture as one of the most unusual that has ever reached the screen. Be sure to bring out that it unfolds a distinctly novel theme—a theme which sounds something new in plot and characterization. Be sure to mention that the versatile star, Monroe Salisbury, appears in the picture, surrounded by a competent cast. What of the title? Surely it suggests itself for exploitation along the catch line angle. Make out that the picture presents a tale founded upon adventure, revenge and romance and that it is dramatic to the core. Mention the star's other releases. Use stills plentifully.

"THE THIRD GENERATION"

(ROBERTSON-COLE)

Fairly Interesting Picture on a Domestic Theme

HENRY KOLKER, who wrote and directed this photoplay, has been fairly truthful in his composition, although in emphasizing its moral he has allowed his action to become a trifle draggy. It carries a theme that does not get out of its groove, consequently there are no balancing highlights of conflict and suspense. He presents us with the theory that the first generation can establish a successful business and that the third generation can bring it to ruin through taking too much for granted and allowing pleasure to take too firm a hold.

The hero realizing that he must maintain the family honor decides to commit suicide rather than face bankruptcy. Though he is prevented from taking his life his wife and friends mourn him as dead. He goes to the boundless West to work out his own salvation and in due time he is back with his self-respect and fortune fully restored. The subject doesn't unfold any sympathetic touch in its characterization since not only the hero but his wife is inclined to trespass. The little dramatic appeal that it contains involves the figures in a mild domestic triangle and certain crooked business arrangements.

Still the picture offers a vein of truth. You follow a theme that COULD HAPPEN in real life, although there is nothing absorbing about its development. It is a colorless picture if you analyze it from the standpoint of dramatic ingredients. Mr. Kolker has concentrated too much effort in his attention to details. The action falters as a result. Mahlon Hamilton and Betty Blythe enact the leading roles and acquit themselves in a capable manner.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Alden Van Deusen	Mahlon Hamilton
Helen Van Deusen, his wife	Betty Blythe
Nancy Jane	Peggy Cartwright
John Barker	Herbert Jones
Col. Butterworth	Joseph Swickard
Bert Caldwell	Edward Cecil
Cuthbert Steele	Jack Pratt

By Henry Kolker.
Scenario by Arthur D. Ripley.
Directed by Henry Kolker.

PRESS NOTICE—STORY

"The Third Generation" is the title of the feature which will appear as the main attraction at the ——— theatre on ——— of ——— week. This is an original story written by Henry Kolker, who also directed the picture, and it tells of a young business man whose firm is compelled to go into bankruptcy because he is more concerned in becoming a social lion than in following the sound business methods of his grandfather, the founder of the firm. Alden Van Deusen, however, has inherited the honesty of purpose of the first generation, and his partners present a scheme which will ultimately allow the firm to recuperate. But when he looks at the painting of his grandfather, he is firmly resolved that death would be more acceptable than bringing any dishonor on the family name.

Steele, a member of the firm, broaches the argument that Mrs. Van Deusen could come to the rescue by enlisting the services of Bert Caldwell, an intimate friend. Which naturally makes Van Deusen suspicious of his wife's conduct. Since he is so deeply involved in financial matters, and believing that Helen doesn't love him any more, Alden resolves to commit suicide. He is prevented and makes his way to the West, though his wife and intimate friends believe him to be dead. After many vicissitudes he finally gains enough courage to face the world. He has worked hard, has Alden, and he eventually brings his business back to a solid basis, and a reconciliation follows with Helen. "The Third Generation" is a picture which presents an interesting line of action. It embodies a wealth of human interest and a plethora of dramatic scenes. A competent cast, headed by Mahlon Hamilton and Betty Blythe, gives the picture a capable interpretation.

CATCH LINES

He belonged to the third generation and the successful business founded by his grandfather was in danger of being destroyed because he merely reflected the old man's views instead of practicing them.

He sought the easiest way out of his dilemma—suicide. Rather than disgrace the family name he would take his life than practice deceitfulness. What happened? See "The Third Generation."

It is an acknowledged truth that the third generation becomes weaker than the first generation unless the same beliefs are practiced. A man cannot live upon the achievements of his grandfather. See "The Third Generation" and discover this truth. A great picture.

A picture of rich dramatic action—a picture of finance and society. His wife cared more for social recognition than that her husband should succeed in business. See "The Third Generation."

PROGRAM READER

Alden Van Deusen belonged to the third generation. He reflected his grandfather's business acumen—a business which had been founded through hard work and sincerity of purpose. He didn't think that the business could possibly go to crash. That is a weakness of the third generation. Those who belong to it believe that it is unnecessary to keep striving for success, since they have a share of it in their possession. But success sometimes falters into failure because the third generation is brought up in the lap of luxury. Take Alden Van Deusen, for instance. While he inherited his grandfather's integrity, he thought more of society and pleasure than he did of his business. How he failed, how he found himself after months of vicissitudes, how he realized that only by keeping his shoulder to the wheel could he possibly succeed is dramatically told in a series of absorbing and suspensive situations. "The Third Generation" is the picture and it will be presented here next ——— with a cast headed by Mahlon Hamilton and Betty Blythe.

SUGGESTIONS

After this picture is booked the fact that two well known screen players of the calibre of Mahlon Hamilton and Betty Blythe should be emphasized. It is a picture which does not lend itself well to lobby display advertising. You might feature the players and scenes in the stills. Bring out that it is a picture showing the weakness of the third generation. The law of averages tells us that the members of the third generation are quite content to bask in the glory of their ancestors—providing these ancestors were great. Bring out that the picture reveals how a rich young man of the third generation allowed his business to go to ruin because he thought more of social pleasures. You might feature it in teasers—such as "Even Unto the Third Generation." No more than that expression is necessary, and it will arouse curiosity. Keep before the public that the picture unfolds a dramatic story that holds the interest to the end.

"Blind Love"

(Continued from page 1319)

Among these players are George Le Guere, Frank O'Connor, Thurlow Bergen, Morgan Coman, Charles Butler and Edouards Durand.

And again do not be afraid to play up the story for all it is worth, for it is one that can play any house and get by on its merits. It has the necessary ingredients, love interest, suspense, dramatic moments and a tragedy.

The Index to the Complete Plan Book

(*Continued from page 1322*)

PICTURE BRAND STAR RELEASED PLAN BOOK

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2)......OCT. 25
"Should register big with majority."—M. P. News.
Exhibitor Comment—"A fairly good picture. Big business two days." "Pleased; big business two days."
Consensus—"Pleasing picture, good puller."

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)..........JAN. 10
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"The fastest, funniest picture the star ever made. Better than his last one and has more action packed into it than any other film of its size. Fairbanks at his best and that's going some. Broke all house records for business. Flood scene was a masterpiece that put them all in the shade." "A splendid feature which pleased my patrons. I played it for one week and it did big business for me every day."
Consensus—"Splendid picture, good puller."

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19)..........OCT. 25
"Meritorious farce amusingly entertaining."—M. P. News.
Exhibitor Comment—"Big business three days." "Pleased more patrons than any picture I have shown in a year. Extra big business three days."

WIDOW BY PROXY (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK (SEPT. 28)..........OCT. 4
"Should captivate star's followers."—M. P. News.
Exhibitor Comment—"Played this one a full week with Sennett's 'Salome vs. Shenandoah' to extra big business all week." "Broke all records with Arbuckle comedy on bill. Extra big business four days, big business three days.'
Consensus—"Good picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11)..........JAN. 17
"An original and fantastic tale of Japan."—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE..........NOV. 1
"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24)......DEC. 6
"Farnum followers will like this one."—M. P. News.
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days." It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day."

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18)..........JAN. 24
An unusual picture from every angle."—M. P. News.

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13)..........OCT. 25
"Presents Elvidge in an unsympathetic role."—M. P. News.
Exhibitor Comment—"Pleased to average business two days."

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26)..........NOV. 22
"Should exploit as a big production."—M. P. News.
Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days."

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16)..........NOV. 29
"Entertaining production, should satisfy."—M. P. News.

"Flashbacks" on Earlier Releases

"The Haunted Bedroom" (Paramount)—"New star for our house. The picture was extra good and pleased our patrons. It played to big business two days, average four days and poor business two days."

"Human Desire" (First National)—"This feature is considered by my patrons and myself to be an ordinary Stewart picture. It played to average business."

"Almost a Husband" (Goldwyn)—"A fair picture to average business one day."

"Third Kiss" (Paramount-Artcraft)—"A good feature to average business one day."

"The Beast" (Fox)—"This feature went over big although it was a re-issue. Played it with a comedy to extra big business one day and big business two days."

"Captain Kidd's Kids (Pathe)—"Played this comedy on the program with the Fox feature, 'The Feud,' and it proved to be a great combination. It did extra big business for me for the first two days and big business the following two."

"Upside Down" (Triangle)—"Ran this picture in as a filler for two days and was surprised at its popularity. My patrons 'ate' it up. Big to extra big business for two days."

'Why Smith Left Home" (Paramount-Artcraft)—"This is a fast, good, clean comedy, with plenty of laughs. Several big scenes during picture proved attractive as thrilers. Every one satisfied."

"Her Game" (United)—"This production pleased and did average business for me for two days."

"Woman" (State Rights)—"A splendid feature which played my house to a big, satisfied crowd. It has splendid lobby displays. Big business four days."

"Price of Innocence" (First National)—"One of the poorest First National pictures we ever played. Our patrons did not seem to like it and many seemed to criticise it. Poor business for three days."

"I'll Get Him Yet" (Paramount-Artcraft)—"One of Dorothy Gish's best. It played to good business for two days."

"Fifty-Fifty (Triangle) Reissue—"For an old picture, it is a very good one. It did good business for me for two days."

"Upstairs and Down" (Select)—"I do not believe this picture is strong enough for a week's run. Played it a week to average business daily."

"Quickening Flame" (World)—This feature pleased to average business for two days."

"Woman There Was" (Fox)—"My patrons seemed to have many complaints to make about this one. Played it two days to poor business."

"Trembling Hour" (Universal)—"An ordinary picture to poor business two days."

"Woman Under Cover" (Universal)—"An average picture to average business two days."

"Brute Breaker" (Universal)—"An average picture to average business two days."

"Snares of Paris" (Fox)—"Played this feature to average business for one day."

"Nearly Married" (Metro)—"This is a splendid picture which did average business."

"Struggle Everlasting" (State Rights)—"An average picture which did poor business for two days."

"Devil's Trail" (Republic)—"A good picture to good business two days."

"Last of the Duanes" (Fox)—"A very good picture which did big business for two days."

"Sundown Trail" (Universal—"An average picture which did average business for two days."

"Bonnie, Bonnie Lassie" (Universal)—An average picture which did average business for two days."

"La Belle Russe" (Fox)—"A good picture to big business for two days."

"Shadows of the Past" (Vitagraph)—"This is an ordinary picture which did average business for me for two days."

"Beating the Odds" (Vitagraph)—"An average picture to average business for two days."

"Rose of the West" (Fox)—"This feature did average business for one day."

"Fires of Hope" (Metro)—"This picture satisfied my patrons and did big business for two days."

"The Jungle Trail" (Fox)—"A good picture which pleased my patrons, but believe the title is a poor one for getting business. Big business one day to average two days."

"Coax Me" (Republic)—"This feature pleased and did good business."

"Lasca" (Universal)—"A fine picture to average business for two days."

"Heart of a Gypsie" (Hallmark)—"An average picture to average business for two days."

"Flame of the Yukon" (Triangle)—"This feature did big business for me for two days."

"Lost Money" (Fox)—"Did average business for one day."

"Checkers" (Fox)—"A good production to good busines for four days."

"Weaker Vessel" (Universal)—"This feature did poor business for me for two days."

"This Ice" (Vitagraph)—"An average picture to average business for one day."

"Spitfire of Sevile" (Universal)—"This feature did average busines for me for two days."

"The Trap" (Universal)—"Average business for two days."

New Theatres Building

NORTH CAROLINA

Charlotte—Rumple Sherrill is to construct a new picture house at 402 East Second street.

DELAWARE

Selbyville—L. C. Hudson is constructing a new picture theatre here.

Wilmington—E. G. Ryon has acquired the People's theatre, corner Market street and Railroad avenue and will erect a new picture theatre on the site.

IDAHO

Caldwell—A new $60,000 picture theatre with a seating capacity of 800 is to be constructed on Arthur street. Local men are interested in the venture.

ILLINOIS

Chicago—Jones, Linick and Schaefer have announced that they will build a new picture theatre at State and Jackson boulevard adjoining the Maurice Rothschild building on the south. It will be named the "Unique."

Wood River—A new picture theatre is to be constructed here. Peoria amusement men are the promoters of the enterprise.

Joliet—The Princess Company is having plans drawn for the erection of a new picture theatre and hotel to be located between Clinton and Van Buren streets. The theatre will seat about 3,000.

LOUISIANA

New Orleans—J. M. Heard, an exhibitor of De Ridder, is to erect a new 800 seat house, it is said, in the near future.

MAINE

Portland—H. J. Gilman is to construct a picture theatre on the site of Hoegg Hall.

MASSACHUSETTS

Holyoke—The new "Victory" theatre is being constructed at Chestnut and Suffolk streets.

MICHIGAN

Port Huron—H. L. Warwick and Herman Appel may construct a new picture house on the southwest corner of Huron avenue and Beers street.

Petoskey—The Palace Theatre Company has purchased land in the center of the business district and will construct a new picture and vaudeville theatre with a seating capacity of 1,000.

NEW YORK

Bronx—William Fox is to construct a new $1,000,000 theatre on Tremont avenue, between Washington and Park avenues. It will have a seating capacity of 3,500.

Lyons—Mrs. Gertrude Richtey is to erect a new theatre on the site of the Park Hotel on Pearl street. It will be equipped for theatrical performances and pictures and will seat about 1,000.

Bay Ridge—Marcus Loew is to construct a new theatre on 5th avenue and 69th street.

Brooklyn—Chauncey G. Cozine is to construct a 3,500 house at a cost of $400,000 on Fulton and Crescent streets.

White Plains—A new picture theatre is to be constructed on the site of the Hoose and Young properties on Main street. Richard S. Hayes is to be manager.

Geneva—J. R. Cadoret of Boston may erect a new picture and vaudeville theatre on the site of properties owned by Miss Crawford and D. E. Dempsey in Castle street.

Geneva—Louis G. Brady, formerly connected with the Regent and Strand theatres is said to be back of a plan to erect a new picture house.

Batavia—Nikitas E. Dipson, proprietor of two picture houses here, is to construct a new $125,000 theatre on the north side of Main street.

Caulsteo—Hugh Slawson and Henry Walker may construct a new picture house on the site of the Bennett Hotel.

Brooklyn—A. H. Schwartz, who controls a number of picture houses in this city, has acquired property at Coney Island and Kings Highway and will build a theatre with a seating capacity of 3,000.

"A MODERN SALOME"

(HOPE HAMPTON—METRO)

Satisfies from All Angles

HERE'S a picture which should satisfy any audience.

First, it has the story which is strong, full of suspense and enough action to keep patrons at attention throughout; second, it was directed by Leonce Perret, who gave it the attention a master artist would to a great painting, paying special attention to the little things which, when taken as at whole, are fifty per cent of any feature. Third, it has the star, Hope Hampton, who is as well known for her acting ability in handling the light and shade of difficult situations, as she is for her appearance, and she certainly will attract the eyes of the feminine folks in this production with the beautiful gowns she wears, and the way she sets them off. And last, the cast which, although small is composed of some of our best screen artists. They are Sidney L. Mason, Percy Standing, Arthur Donaldson, Wyndham Standing and Agnes Ayers.

The photography is to standard, and the sets, amongst which were many sumptuous and expensive ones, could not have been arranged better.

A young girl struggling for an existence as an illustrator marries a millionaire after a disagreement with her fiance. After her marriage she discovers that her former fiance is a cad. Using love letters she has written during their engagement he obtains large loans from her. When she refuses to lend him more he threatens to show these letters to her husband. She resents this and a struggle takes place in which she is slowly being overcome, when her husband's secretary appears on the scene, tears the frantic schemer away and is about to throw him out when the husband appears. He questions his wife and she, still fearing the imposter, accuses the unfortunate secretary who is ordered from the house, the result of which leads to his losing his wife, child and home. He now becomes a wanderer drifting hither and thither, until arriving at the lowest depths he is discovered by his accuser who confesses to his wife the true facts. Thus matters are arighted again and the "villain" duly punished. —Length, 6 reels.—*Frank Leonard.*

THE CAST

Virginia Hastings	Hope Hampton
Roberto Monti	Sidney L. Mason
James Vandan	Percy Standing
Walter Greene	Arthur Donaldson
Harry Torrence	Wyndham Standing
Helen Torrence	Agnes Ayres

Written by Leonce Perret.
Directed by Leonce Perret.
Photographed by Alfred Ortlieb.

CATCH LINES

She married a millionaire because he loved her. Was her marriage a success? See "A Modern Salome."

Girls, what would you do if you were infatuated with a man and he "turned you down?" Come and see what "A Modern Salome" did, it may interest you.

All marriages do not turn out right when the poor young girl marries the millionaire. But this one did. Come and see "A Modern Salome," it may interest you.

Girls, come and see how easily some men are frightened into being discouraged, by a wrong accusation. "A Modern Salome" shows you this.

PRESS NOTICE—STORY

Hope Hampton in the charming modern production, "A Modern Salome," will be seen at the ——— theatre on ——— of ——— week. This is a feature which contains all the necessary ingredients to make it one of the most popular pictures of the present time. It contains a wonderful story which is full of intrigue, dramatic situations and suspense. The production was written and produced by Leonce Perret, one of our best known directors who could not have done better work in telling the story and bringing out the important points in order that they might score. Mr. Perret has also given special attention to detail and must be given special credit for the way he has taken the artist's brush in his hand and drawn the colors so lifelike.

After the death of her father, a well-known but improvident artist, Virginia Hastings, known to friends as "Salome," attempts to make her own way as an illustrator. But the struggle is an unequal one and she revolts at the poverty she is forced to endure. She is engaged to Roberto Monti, a young broker, but is sought by James Vandan, a multi-millionaire whom she loves and can supply her with every comfort and luxury.

After she has married Vandan, she discovers that Monti, her former fiance, is a "cad." Using the love letters she has written during their engagement, he obtains large loans from her to gamble with in "the street." Salome plunges lavishly into the frivolities of society in New York and Newport. Her entertainments become famous for their reckless splendor.

She has many admriers and lives on adulation. Harry Torrence, her husband's secretary, alone is not moved to worship her and she is angered by his indifference when all the rest of the world is at her feet. A ball is to be given by her husband and she insists that the Torrences be invited. On the evening of the entertainment she meets the secretary and is much disappointed at his remarkable coolness, which arouses her hate.

The next evening Monte calls upon her and demands more money. She refuses and he threatens to expose her to her husband. This incites a struggle in which she is gradually being overcome when the secretary appears upon the scene, overcomes the impostor and is about to throw him out when the husband appears. He questions his wife and she still fearing the schemer accuses the unfortunate secretary, who is ordered from the house.

But instead of going home to his wife and child, the secretary choses as many men do the wrong road. Depression has taken hold of him and he resorts to the saloon where he drinks his fill. His wife becoming nervous at his absence telephones his employer who informs her of the unfortunate state of affairs. When the secretary returns home the next morning he is accused wrongfully by his wife. He tries to explain but to no avail. That night she leaves him and he, discouraged and despondent, becomes a wanderer going from bad to worse until finally one day weak and weary he arrives at an artist's studio where his sunken cheeks and grown beard have become an asset to him and he is engaged to pose. While in this position he is discovered by his accuser who seeing his unfortunate position, is softened in heart by her conscience.

She immediately goes to his wife and confesses the real truth of the situation. Thus things are righted again and the "villain" who makes his appearance in the home of his former fiance with the expectation of obtaining more money is seen by the husband who throws him from the house and to make matters worse as a final parting drops him into a running fountain of water which wets and humiliates him properly.

SUGGESTIONS

When you book this feature play up the

(Continued on next column)

star and story as strong as you can. Mention some of her past performances and let your patrons know that she is rapidly coming to the fore as one of our most popular stars. And do not forget to mention that the story was written and direced by Leonce Perret who is considered one of our most modern directors. Mr. Perret could not have handled the scenario better giving special attention to detail and the arranging of the sets which are beautiful to look at. Do not forget also to mention that Miss Hampton wears many beautiful gowns during the showing of the picture.

And last but not least let your patrons know that Miss Hampton is supported by a very prominent supporting cast, among whom are Sidney Mason, Percy Standing, Arthur Donaldson, Windham Standing and Agnes Ayers.

You need not be afraid to exploit this feature to the limit for it will surely give satisfaction to your patrons.

"THE PEDDLER OF LIES"

(UNIVERSAL)

Good Production of Mechanical and Unreal Plot

"WE can't make a silk purse out of a sow's ear," sums up this production. Director and continuity writer have evolved a very fine example of the cut and dried picture. From their bag of technical tricks they have selected such standard and dependable situations and bits of business as could be used and with great skill fitted them to the picture, with a result quite satisfactory if it were not for the artificiality of the basic idea. It seems a shame that so much that is good should be wasted on so ancient a theme.

The characters are carefully and painstakingly involved in a series of complications and are guided through multitudinous channels until it is time to clear up all matters and mark "finis" on the picture.

There has been supplied first-class direction, an excellent continuity considerable action, wonderful photography and some very beautiful exteriors. The cast is very good. The star is handsome, debonair and adequate to the requirements of the role. Nothing has been left undone after orders were given to begin shooting. Much was neglected before that; the selection of a story which would be worthy the amount of effort required to make a good picture. All of which leads us to reaffirm an opinion conveyed in our opening sentence. When all is said and done the picture is just "movie." It may please quite a lot of people. It may keep some more amused, but it will never be called a hit.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Clamp	Frank Mayo
Diana	Ora Carew
Leontine De Vallignac	Ora Devereaux
James Kirkland	Harold A. Miller
Patricia	Nell Craig
Marquise D'Irancy	Bonnie Hill

By Henry C. Rowland.
Scenario by Phillip Hurn.
Directed by William C. Dowlan.

Ora Carew appearing with Frank Mayo in "The Peddler of Lies," a Universal picture

PRESS NOTICE—STORY

Those who like the mystery picture, which is most people, are going to enjoy "The Peddler of Lies," the latest Universal picture starring Frank Mayo, which comes to the ——— theatre for a ——— days' engagement beginning ———.

The picture is the story of a stolen gem with a young man falsely suspected of being guilty. The mystery is unraveled by Frank Mayo as "Clamp." It is a congenial role for this star, who is daily growing in favor because of his engaging personality and ability to put over his scenes in a convincing manner. As his leading woman Mr. Mayo has Ora Carew and the whole supporting cast is exceptionally capable. William C. Dowlan directed.

In addition to a splendid and novel plot this feature has been photographed amid some very beautiful scenic backgrounds and also offers handsome gowns and much that is interesting in the way of "society stuff." To tell you more of the story would be to take away some of your enjoyment since this is the sort of picture which patrons of the theatre like to try to "guess out."

PROGRAM READER

Frank Mayo, handsome and talented Universal star, will be the star headlined in "The Peddler of Lies," a mystery melodrama which comes to this theatre for a ——— run beginning ———.

Some one is stealing the valuables of the guests at a house party. Among the missing articles is a valuable diamond. Like all well constructed pictures of this sort you suspect everyone but the right person. Especially do you suspect several people who have need of funds. Circumstantial evidence also enters into your guess as to who is guilty. But to tell you more would be to take from your pleasure in attempting to fathom the mystery.

Ora Carew is the talented leading woman who plays opposite Mr. Mayo. She too has a good role, in fact quite the equal of the star's. The balance of the cast are all well known and capable players, each especially selected for the role in which he appears.

The picture is in five reels and was directed by William C. Dowlan, a master at producing this sort of an offering.

SUGGESTIONS

Bill this as a mystery story emphasizing the stealing of the diamond episode. Ask your patrons if they believe in circumstantial evidence. Assert that the Courts hold that circumstantial evidence is the best of evidence, providing a motive can be proven. Then state that in this picture a motive is proven and all the evidence points to a certain young man being guilty, but he is innocent.

In the diamond mentioned supposed to be worth fifteen thousand dollars. you will have an opportunity to tie up in window displays with jewelry stores. You will also have a chance to get over press stories on the famous diamonds of the world and their value. You could also get some valuable publicity in a history of the most valuable diamonds owned in your city. In these stories make mention of the "Sahara" stone of the picture. For instance, as a leader start off with a description of the most famous diamond in the world and then claim that the plot of "The Peddler of Lies" was founded on an attempt to steal a diamond nearly as large, the very methods used in the picture being those almost successful in real life. Look up the history of any unusual jewelry thefts in your city and weave your press stories around their instances.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)..............5
July 27—The Tiger Lily (Margarita Fisher)..........5
July 13—Yvonne from Paris (Mary Miles Minter).....5

"FLYING A" SPECIALS

Valley of Tomorrow (William Russell)...............6
Jan. 15—Eve in Exile (Charlotte Walker)............7
Oct. 5—Six Feet Four (Wm. Russell).................6
The Hellion (Margarita Fisher)......................5

ARROW FILM CORPORATION

The Desert Scorpion (Cobb-Johnson)..................5
The Wolves of Wall Street (Cobb-Johnson)............6
Viligantes (Special Cast)..............................7
Fools' Gold (Mitchell Lewis).........................6
The Law of Nature (Coleman-NeMoyer-Lee).............7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence)..............2
The Northwoods Dramas (Edgar Jones-Evelyn Brent)..2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera)....................1
Hank Mann (Hank Mann).................................1
Sunbeam (Fatty Filbert-Bert Tracey)..................2
Hank Mann (Hank Mann-Madge Kirby)...................2

CHRISTIE FILM COMEDIES

(*At State Right Exchanges*)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)......................2
Dec.—Go West Young Woman (Fay Tincher)...........2
Nov.—A Roman Scandal (Colleen Moore)..............2

SINGLE REEL COMEDIES

Kidnapping Caroline 1
Two A. M. 1
All Jazzed Up...1
Settled Out of Court.....................................1
Bobby's Baby 1

GAYETY COMEDIES

Fireman, Save My Gal (Geo. Ovey)....................1
Ladies Must Dance (Geo. Ovey).......................1
Bounced (Geo. Ovey).....................................1
A Saphead's Sacrifice (Bletcher-Reynolds)..........1
Ruined By Love (Geo. Ovey)...........................1
Twin Bedlam (Bletcher-Reynolds).....................1
His Fatal Bite 1
Cursed by His Cleverness...............................1
Are Floorwalkers Fickle? 1
Calling His Bluff 1
Love Sick at Sea..1

CANYON PICTURES CORP.

(*Twelve Two-Reel Westerns Featuring Franklyn Farnum*)

Twelfth, The Cowboy and the Rajah.....................2
Eleventh, Cupid's Roundup...............................2
Tenth, "Breezy" Bob.......................................2
Ninth, Brother Bill..2
Eighth, When Pals Fall Out..............................2
Seventh, Shackles of Fate...............................2
Sixth, The Puncher and the Pup.........................2
Fifth, The Uphill Climb...................................2
Fourth, Vengeance and the Girl.........................2
Third, Hell's Fury Gordon................................2
Second, The Two Doyles..................................2
First, The Desert Rat......................................2

EDUCATIONAL FILM CORP.

(*Through State Right and Educational Exch.*)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1

RED CROSS TRAVEL SERIES

The Relief of Poland.......................................1
Constantinople, the Gateway of the Orient..............1
America's Watch on the Rhine............................1
Belgium, the Broken Kingdom.............................1
Marie, Queen of Rumania 1
Archangel, City of Snow..................................1
The Tiny Kingdom of Montenegro........................1

BRUCE SCENICS

The Chilkat Cubs 1
Wanderlust 1

SPECIALS

The Why of a Volcano....................................1
The Second Chance 1
War Spruce 1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).........6
Silk Husbands and Calico Wives (House Peters).......6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Feb.—Young Mrs. Winthrop (Ethel Clayton)...........5
Feb.—Huckleberry Finn (Special Cast)..................6
Feb.—Mary's Ankle (MacLean-May)......................5
Feb.—Black Is White (Dorothy Dalton).................5
Feb.—The Amateur Wife (Irene Castle).................5
Feb.—On With the Dance (Special Cast)................7
Feb.—The Six Best Sellers (Bryant Washburn)........5
Feb.—All-of-a-Sudden-Peggy (Marguerite Clark)........5
Feb.—Double Speed (Wallace Reid).......................5
Jan.—The Copperhead (Lionel Barrymore)..............6
Jan.—What's Your Husband Doing? (MacLean-May)...5
Jan.—The Tree of Knowledge (Robert Warwick).......5
Jan.—The Thirteenth Commandment (Ethel Clayton)...5
Jan.—Too Much Johnson (Bryant Washburn)...........5
Jan.—The Woman in the Suitcase (Enid Bennett).....5
Dec. 30—Everywoman (Special Cast) 7
Dec. 28—Red Hot Dollars (Charles Ray)...............5
Dec. 28—Wanted, a Husband (Billie Burke)............5
Dec. 21—A Girl Named Mary (Marguerite Clark).......5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)...5
Dec. 21—His Wife's Friend (Dorothy Dalton)..........5
Dec. 14—Behind the Door (Ince Special)...............5
Dec. 14—The Cinema Murder (Cosmopolitan)...........5
Dec. 7—More Deadly Than the Male (Ethel Clayton)..5
Dec. 7—Victory (Maurice Tourneur) 5
Dec. 7—An Adventure in Hearts (Robert Warwick)...5
Nov. 30—Scarlet Days (D. W. Griffith)..................7
Nov. 30—Counterfeit (Elsie Ferguson) 5
Nov. 23—The Miracle of Love (Cosmopolitan)..........5
Nov. 23—It Pays to Advertise (Bryant Washburn).....5
Nov. 23—The Invisible Bond (Irene Castle).............5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May) 5
Nov. 16—Male and Female (DeMille Special)...........9
Nov. 9—What Every Woman Learns (Enid Bennett)..5
Nov. 9—Crooked Straight (Charles Ray) 5
Nov. 9—Lunch in Pawn (Marguerite Clark)............5
Nov. 2—L'Apache (Dorothy Dalton) 5
Nov. 2—Turning the Tables (Dorothy Gish)...........5
Oct. 26—The Teeth of the Tiger (Special Cast).........5
Oct. 26—His Official Fiance (Vivian Martin)............5
Oct. 19—Sadie Love (Billie Burke)......................5
Oct. 19—Why Smith Left Home (Bryant Washburn)....5
Oct. 12—The Grim Game (Houdini) 5
Oct. 12—The Lottery Man (Wallace Reid)...............5
Oct. 5—In Mizzoura (Robert Warwick) 5
Oct. 5—The Life Line (Maurice Tourneur)..............5
Sept. 28—The Egg Crate Wallop (Charles Ray).........5
Sept. 28—Widow by Proxy (Marguerite Clark).........5
Sept. 21—Stepping Out (Enid Bennett)..................5
Sept. 21—Told in the Hills (Robert Warwick)...........5
Sept. 14—The Miracle Man (Special Cast)..............5
Sept. 14—The Third Kiss (Vivian Martin)...............5
Sept. 7—The Market of Souls (Dorothy Dalton)........5
Sept. 7—The Misleading Widow (Billie Burk)...........5

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage..2
Nov. 16—The Hayseed 2
Sept. 7—Back Stage..2

PARAMOUNT-SENNETT COMEDIES

Feb. 15—Ten Dollars or Ten Days........................2
Jan. 18—The Star Boarder..................................2
Dec. 21—Love, Honor and Behave 2
Dec. 7—A Lady's Tailor 2
Nov. 23—Down on the Farm 2
Nov. 9—His Last False Step 2
Oct. 26—Salome vs. Shenandoah..........................2
Oct. 12—Up in Alf's Place..................................2
Sept. 14—Back to the Kitchen..............................2
Aug. 31—Uncle Tom Without the Cabin..................2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1
Nov. 30—Oh, Man 1
Nov. 23—Wonder What a Baby Thinks About..........1
Nov. 16—Burglars 1
Nov. 9—Company 1
Nov. 2—The City Dude 1
Oct. 26—A Handy Man Around the House.............1
Oct. 19—Fire, Fire..1
Oct. 12—Secret S'ciety.......................................1
Oct. 5—Saturday 1
Sept. 28—The Fotygraft Gallery............................1
Sept. 21—A Rainy Day.......................................1
Sept. 14—S'prise Party N'Everything.....................1
Sept. 7—Skinny, School and Scandal....................1

PARAMOUNT-DE HAVEN COMEDIES

Feb. 22—Hoodooed 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 29—The Yankee Watch on the Rhine...............1
Feb. 22—Oriental College Boys and Co-Eds.............1
Feb. 15—Parisian Faces and Figures.....................1
Feb. 8—Filming Ferocious Formosans....................1
Feb. 1—Belgium Smiles Again.............................1
Jan. 25—From Blarney to Broadstairs....................1
Jan. 18—The Royal Ballet of Bangkok...................1
Jan. 11—Mirrors of Nature..................................1
Jan. 4—Gaping Gullets of Gifu............................1
Dec. 28—King Rama at the Royal Wat...................1
Dec. 21—In Brittany 1
Dec. 14—A Scenic Classic 1
Dec. 7—Push Car Trails in Formosa......................1
Nov. 30—In the Basque Country...........................1
Nov. 23—The Salt of Anping...............................1
Nov. 16—Uncle Sam, Salvager 1
Nov. 9—The White Elephant Militant 1
Nov. 2—Roiling Down the Rio 1
Oca. 26—Lawmakers of the Philippines..................1
Oct. 19—A Day in Florence.................................1
Oct. 12—Teak Logging With Elephants...................1
Oct. 5—Around About London.............................1
Sept. 28—Taihoku, Metropolis of Formosa..............1
Sept. 21—The Doughnut That Did It......................1
Sept. 14—Up-to Date Manila................................1
Sept. 7—Paris, the Magnificent............................1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz......................1
Dec. 14—Down the Strand in London....................1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle........................1
Dec. 7—Memory Lane 1
Nov. 23—Sunshine and Shadows 1
Nov. 9—A Night in June.....................................1
Oct. 26—Midst Peaceful Scenes.......... 1
Oct. 12—Rainfrops. 1
Sept. 28—When Nature Smiles.............................1
Sept. 14—The Voice of Gladness..........................1

PARAMOUNT MAGAZINE

Feb. 29—The Growth of the North American............1
Feb. 22—On the Job With Grandma.......................1
Feb. 15—The Lure of Fashion..............................1
Feb. 8—Museum Mysteries..................................1
Feb. 1—Famous Women in World's Work................1
Jan. 25—Nature's Beauty Parlor...........................1
Jan. 18—Reeling in the Big Ones..........................1
Jan. 11—A Matter of Form.................................1
Jan. 4—The Dream Weavers................................1
Dec. 28—Camera Surf Studies..............................1
Dec. 21—In the Canadian Wilds...........................1
Dec. 14—Clouds and Sunsets 1
Dec. 7—A South American Niagara.......................1
Nov. 30—Camera Surf Studies.............................1
Nov. 23—Land of the Midnight Sun.......................1
Nov. 16—Evolution of a Spring............................1
Nov. 9—A Forest Kingdom..................................1
Nov. 2—Scientific Spending 1
Oct. 26—The How and Why of Your Transmission....1
Oct. 19—The Four Seasons.................................1
Oct. 12—World-Famous Bridges...........................1
Oct. 5—Trout Streams of the Adirondacks..............1
Sept. 28—At Work With the Tire Builders...............1
Sept. 21—Afield With Dog and Gun......................1
Sept. 14—Forty Minutes to France.......................1
Sept. 7—On With the Dance-Smart Set Wit...........1

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex).........2
Dec. 14—Speed (Al St. John)...............................2

FILM MARKET, INC.

(*At State Rights Exchanges*)

The House Without Children...............................7
The City of Purple Dreams.................................6
Who Shall Take My Life? 7
Zongar, the Dare Devil of Romance.......................5
The Natural Law 6
The Grain of Dust 6
The Lust of the Ages.......................................6
Has a Man the Right to Kill? 5
Beware of Strangers 5
Persuasive Peggy 6
The Spoilers 9
The Ne'er Do Well..8
The Garlen of Allah...8

FIRST NATIONAL EXCHANGES

Jan. 5—A Daughter of Two Worlds (Norma Talmadge).6
Dec. 29—The Greatest Question (D. W. Griffith's)......6
Dec. 15—In Old Kentucky (Anita Stewart)...............7
Dec. 1—The Beauty Market (Katherine MacDonald)...6
Nov. 17—Heart o' the Hills (Mary Pickford)............6
Nov. 10—Mind the Paint Girl (Anita Stewart)..........6
Nov. 3—A Virtuous Vamp (Constance Talmadge)......6
Oct. 20—In Wrong (Jack Pickford).......................5
Oct. 6—The Thunderbolt (Katherine MacDonald)......5
Dec. 22—A Day's Pleasure (Charlie Chaplin)...........2
Dec. 22—A Twilight Baby (Henry Lehrman).............3
Sept. 15—Her Kingdom of Dreams (Anita Stewart).....7
Sept. 8—A Temperamental Wife (Constance Talmadge).6
Sept. 1—The Hoodlum (Mary Pickford)..................7
Aug. 25—Burglar by Proxy (Jack Pickford).............6

FLORIDA FILM CORPORATION

(*At State Right Exchanges*)

A Dumbwaiter Scandal 2
A Pool of Peaches...2
Fabulous Fortune Fumblers 2
His Conscience His Guide..................................2
Fred's Fictitious Foundling 2
Work and Win 'Em 2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)..............7
Evangeline (Special Cast) 7
Kathleen Mavourneen (Theda Bara).....................6
Checkers (Special Cast) 7

WILLIAM FARNUM SERIES

The Adventurer 7
Heart Strings 6
Wings of the Morning.......................................6
The Last of the Duanes.....................................7
Wolves of the Night..7

THEDA BARA SERIES

Lure of Ambition 5
La Belle Russe...6

TOM MIX SERIES

Three Gold Coins..5
The Daredevil 5
The Cyclone 5
The Feud 5
The Speed Maniac..5
Rough Riding Romance.....................................5

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse).......................5
Her Elephant Man (Shirley Mason).......................5
Tin Pan Alley (Ray and Fair)..............................5
The Square Shooter (Buck Jones)........................5
Flames of the Flesh (Gladys Brockwell).................5
Shod With Fire (William Russell)........................5
The Shark (George Walsh).................................5
The Devil's Riddle (Gladys Brockwell)...................5

Release Information continued on page 1327

Advance Information on All Film Releases

(Continued from page 1326)

The Lincoln Highwayman (William Russell)	5
Thieves (Gladys Brockwell)	5
Eastward Ho. (William Russell	5
The Winning Stroke (George Walsh)	5
Chasing Rainbows (Gladys Brockwell)	5
Sacred Silence (William Russell)	5
From Now On (George Walsh)	5
Broken Commandments (Gladys Brockwell)	5
The Winning Stroke (George Walsh)	5
The Seventh Person (George Walsh)	5
The Sneak (Gladys Brockwell)	5
The Web of Chance (Peggy Hyland)	5
Snares of Paris (Madlaine Traverse)	5
The Lost Princess (Ray-Fair)	5
The Merry-Go-Round (Peggy Hyland)	5

SUNSHINE COMEDIES

Training for Husbands	2
A Light Weight Lover	2
The Great Nickel Robbery	2
The Heart Snatcher	2
Her Private Husband	2
Her Naughty Wink	2
Sheriff Nell's Comeback	2
Hungry Lions and Tender Hearts	2
Chicken a la Cabaret	2
The Roaming Bath Tub	2
Back to Nature Girls	2
The School House Scandal	2
Footlight Maids	2
The Yellow Dog Catcher	2
Wild Waves and Women	2
His Naughty Wife	2
Dabbling in Society	2

MUTT AND JEFF CARTOONS

Chewing Gum Industry	½
The Price of a Good Sneeze	½
Putting on the Dog	½
The Pawnbrokers	½
The Chemists	½
The Rum Runners	½
The Mint Spy	½
The Sour Violin	½
Dead Eye Jeff	½
Fishing	½
I'm Ringing Your Party	½
The Plumbers	½
How Dry I Am	½
Shaking the Shimmy	½
On Strike	½
He Ain't Done Right by Our Nell	½
For Better of For Worse	½
Cutting Out His Nonsense	½
Iceland	½
The Plumbers	½
Confessions of a Telephone Girl	½
Window Cleaners	½
In the Movies	½
Bound in Spagetti	½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill	2
The Boss of the Rancho	2
The Spirit of Cabin Mine	2
The Heart of Texas	2
The Call of Bob White	2
The Sacrice	2

MACK SWAIN SERIES

Nimrod Ambrose	2
Ambrose and the Bathing Girls	2
Ambrose in Bad	2
Ambrose's Winning Ways	2
Ambrose Visit	2
All Wrong Ambrose	2
Gemini Ambrose	2
Ambrose in Turkey	2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin	6
Mickey	7
Birth of a Race	10
The Bargain (Wm. S. Hart)	6
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
How Molly Made Good	6
The Birth of Man	5
Heart of New York	5
The Salamander	5
The Birth of Democracy	6
Custer's Last Fight	3
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode)	2
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast	
Series of 42 Fatty Arbuckle comedies, released one each week	
Series of 29 Charlie Chaplin comedies, released one each week	
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week	
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week	
Series of 24 Billy West two-reel comedies	
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week	
Series of 18 Wm. S. Hart two-reel Westerns, released one each week	
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week	

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial, ten two-reel episodes)	

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Flame of the Desert (Geraldine Farrar)	7
The Loves of Letty (Pauline Frederick)	5
Jubilo (Will Rogers)	6
The Gay Lord Quex (Tom Moore)	5
Jinx (Mabel Normand)	5
Bonds of Love (Pauline Frederick)	5
Strictly Confidential (Madge Kennedy)	5
Almost a Husband (Will Rogers)	5
The World and Its Woman (Geraldine Ferrar)	7
Lord and Lady Algy (Tom Moore)	5
The Girl from Outside (Rex Beach)	7
Heartsease (Tom Moore)	5
Upstairs (Mabel Normand)	5
The Peace of Roaring River (Pauline Frederick)	6
Through the Wrong Door (Madge Kennedy)	5
The City of Comrades (Tom Moore)	5
The Fear Woman (Pauline Frederick)	5
When Doctors Disagree (Mabel Normand)	5

GREAT AUTHORS PRODUCTIONS

The Cup of Fury (Rupert Hughes)	
The Girl From Outside (Rex Beach)	7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)	**5**
Aug. 15—High Pockets (Bennison)	**5**
May 11—The Road Called Straight (Bennison)	**5**
Mar. 23—Speedy Meade (Louis Bennison)	**5**
Jan. 5—Oh, Johnny (Louis Bennison)	**5**

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)	2
Dec. 28—Two Dollars, Please	2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)	2
Nov. 30—A Much Needed Rest (Parsons)	2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)	2
Nov. 2—His Own Medicine (Parsons)	**2**
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven)	2
Oct. 5—Oh, Bill, Behave (Parsons)	2
Sept. 21—Honeymooning (Mr. and Mrs. De Haven)	2
Sept. 7—He Did and He Didn't (Parsons)	2
Close to Nature (Mr. and Mrs. De Haven)	2
They're Off (Parsons)	2
After the Bawl (Mr. and Mrs. De Haven)	2
Chasing Rainbeaux (Parsons)	2
Their Day of Rest (Mr. and Mrs. De Haven)	2
A Wonderful Night (Parsons)	2
In a Pinch (Mr. and Mrs. De Haven)	2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making	1
Nov. 16—Nature's Echo	1
Nov. 9—Net Profits (Catching Salmon in Skeena River)	1
Nov. 2—Rocks of Ages (Granite Quarries)	1
Little Bo Peep (Wool Industry)	1
By the Sea (Seeing Atlantic City)	1
Panama Canal	1
Town Topics (Panama Under Uncle Sam)	1
Snapping Snappers (Fishing in the Gulf of Mexico)	1
Animal Antics (Pictures of Animals in Zoo	1
Going South (New Orleans and St. Augustine)	1
The Anglers (Trout Fishing on the Ausable)	1
Home Made (Ready-Made House Building)	1
Days of Real Sport (A Boy Scout Picture)	1
Caught (Landing Some Big Ones in the Canadian Northwest	1
God's Handiwork (Scenic Wonders in Canadian Rockies)	1
A Genuine Panama (Journey to Capitol of Panama)	1
Sweetness (A Taste of the Sugar Industry)	1

GOLDWYN-BRAY PICTOGRAPHS

Feb. 8—All Aboard for the Moon	1
Feb. 1—Marvels of the Universe	1
Jan. 25—Hello, Mars	1
Jan. 18—Behind the Signs on Broadway	1
Jan. 11—Woman's Crowning Glory	1
Dec. 6—Reformed Saloons	1
Nov. 30—Passing of the Old West	1
Nov. 23—Department Stores on Wheels	1
Nov. 16—How Time Flies	1
Nov. 9—Ponchos from Peru	1
Nov. 2—A City of Kings	1
Oct. 26—Gold Mining in the Heart of a Great City	1
Oct. 19—Three Men in a Boat and a Turtle	1
Oct. 12—Amazon Trails	1
Oct. 5—Bird Cliff Dwellers	1
Sept. 28—Women Fire Fighters	1
Sept. 21—The Uncrowned King of Brazil	1
Sept. 14—Meet Nick Carter	1

HALL ROOM BOYS PHOTO PLAYS

Dec.29—The Lovable Scamps	2
Dec. 15—Taming the West	2
Dec. 1—The Chicken Hunters	2
Nov. 17—Pretty Soft	2
Nov. 3—A Howling Success	2
Oct. 20—Nothing But Nerve	2
Oct. 6—Almost Heroes	2
Sept. 22—They Do It On $8 Per	2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)	5
The Heart of a Gypsy (Florence Billings)	5
The Phantom Honeymoon (Marguerite Marsh)	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt	2
A House Divided (Sylvia Breamer)	6
The Littlest Scout (Violet Blackton)	6
Wanted for Murder (Elaine Hammerstein)	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)	6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber)	15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)	15 Episodes

CHAPLIN CLASSICS

Dec. 28—The Vagabond	2
Nov. 16—The Fireman	2

HODKINSON CORP., W. W.

(Releasing Through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)	**7**
The Westerners (Stewart Edward White's)	**7**

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)	**6**

J. PARKER READ JR. PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)	**7**

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)	**6**

ARTCO PRODUCTIONS

The Capitol (Leah Baird)	6
Cynthia of the Minute (Leah Baird)	**6**

ROBERT BUNTON PRODS.

The Lord Loves the Irish (J. Warren Kerrigan)	**5**
The Joyous Liar (J. Warren Kerrigan)	**5**

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)	**6**

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JANS PICTURES CORP.

Love Without Question (Olive Tell)	**6**

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)	**5**
Efficiency Edgar's Courtship (Taylor Holmes)	**5**
The Misleading Lady (Henry B. Walthall)	**5**
Open Places (Jack Gardner)	**5**
The Little Shepherd of Bargain Row (R. Traverse)	**5**
The Range Boss (Jack Gardner)	**5**
The Alster Case (Bryant Washburn)	**5**
The Man Trail (Richard Traverse)	**5**
Men of the Desert (Jack Gardner)	**5**
Little Shoes (Henry B. Walthall)	**5**
Broncho Billy Dramas	**1**
Snakeville Comedies	**1**
Fables in Slang (George Ade)	**1**
Stripped for a Million (Crane Wilbur)	**5**
Strife (George Le Guere)	**5**

CHAPLIN REISSUES

A Burlesque on Carmen	**4**
Feb. 1—The Champion	2
Mar. 1—Jitney Elopement	2
Apr. 1—Work	2
May 1—By the Sea	1

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May	—A Daughter of the Snows (Mitchell Lewis)	6
May	—The Temple of Dawn (Bert Lytell)	6
May	—The Marriages of Mayfair (Special Cast)	6
May	—Four Horsemen (Special Cast)	6
Apr.	—Burning Daylight (Mitchell Lewis)	6
Apr.	—The Skylark (Bert Lytell)	6
Apr.	—Fine Feathers (May Allison)	6
Apr.	—Parlor, Bedroom and Bath (Viola Dana)	6
Mar.	—The Hope (Special Cast)	6
Mar.	—Alias Jimmy Valentine (Bert Lytell)	6
Feb.	—Juda (May Allison)	6
Feb.	—Eliza Comes to Stay (Viola Dana)	6
Feb.	—Shore Acres (Alice Lake)	6
Feb.	—Old Lady 31 (Emma Dunn)	6
Jan.	—The Walk-Offs (May Allison)	6
Jan.	—The Right of Way (Bert Lytell)	6
Jan.	—The Willow Tree (Viola Dana)	6
Dec.	—Should a Woman Tell? (Alice Lake)	6
Dec.	—The Best of Luck (Special Cast)	6
Nov.	—Fair and Warmer (May Allison)	6
Nov.	Please Get Married (Viola Dana)	6
Nov.	Lombardi, Ltd. (Bert Lytell)	6

NAZIMOVA PRODUCTIONS

Mar.	—The Heart of a Child (Nazimova)	7
Jan.	—Stronger Than Death (Nazimova)	7

Release Information continued on page 1328

Advance Information on All Film Releases

(Continued from page 1327)

The Brat (Nazimova)..........7
The Red Lantern (Nazimova)..........7
Out of the Fog (Nazimova)..........7
Eye for Eye (Nazimova)..........7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)..........6
Mar. —The Very Idea (Taylor Holmes)..........6
Dec. —Nothing but the Truth (Taylor Holmes)......6

MISCELLANEOUS

(State Right Features)

Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co. ....
The Blindness of Youth (Foundation Film Corp.).......
The Confession (Henry Walthal) National Film Corp....
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures Inc. ....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions..........
The Whirlwind-Serial (Chas. Hutchison) Allgood Pictures Corp. ....
Before the White Man Came (Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Sell) Serico Prod. Co..........
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co. ....
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk ....
Sky Eye (Sol Lesser)..........
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises ....
Forced to Wed (Lois Wilson) J. Frank Hatch Enterprises ....
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.)........
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features)..........
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture. ....
The Adventures of Helen Series (Helen Holmes) Ayon Film Corp. ....

COMEDIES

Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. ....
Jolly Comedies (Film Specials)..........2
Bobby Burns Comedies (Jaxon Film Corp.)..........2
Jester Comedies (Territorial Sales Corp.)..........2
Ham and Bud (Jans Prods., Inc.)..........1

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Balsing Over the Bounding Blue..........1
Korearing Around Korea..........1
Moosing Through Kipawa..........1
Broadway Will Be Broadway..........1
Pilgrimage Through the Clouds..........1
Mr. Outing Gets a Pipe Dream..........1
The Simple Life..........1
The People in White..........1
No Coma in Acoma..........1
Temple Bells and Wayside Shrines 1
Considering Posey..........1
The Fifteen Million..........1

SCREENINGS

Feb. 7—The Great American Yawn and Getting His Angora 1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings..........1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil..........1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks 1
Jan. 14—Hattie's Hoodoo and Is Prohibition a Dry Subject 1

PATHE EXCHANGES

Feb. 1—Other Men's Shoes (Craufurd Kent)..........7
Jan. 18—The Web of Deceit (Dolores Cassinelli)......6
Jan. 11—Fighting Cressy (Blanche Sweet)..........6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) 5
Dec. 14—The A-B-C of Love (May Murray)..........6
Dec. 7—Brothers Divided (Frank Keenan)..........5
Nov. 16—The Right to Lie (Dolores Cassinelli)..........7
Nov. 9—A Woman of Pleasure (Blanche Sweet)......7
Nov. 2—The Gay Old Dog (John Cumberland)......6
Oct. 12—A Damsel in Distress (Caprice-Hale)..........5
Oct. 5—Impossible Catherine (Virginia Pearson)....5
Sept. 28—The Twin Pawns (May Murray)..........5
Sept. 21—The False Code (Frank Keenan)..........5

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).

Feb. 15—Fifteenth, The Secret Host..........2
Feb. 8—Fourteenth, The Hidden Way..........2
Feb. 1—Thirteenth, Wings of Mystery..........2
Jan. 25—Twelfth, The Chance Trail..........2
Jan. 18—Eleventh, The Death Studio..........2
Jan. 11—Tenth, The Inn of Dread..........2
Jan. 4—Ninth, Webs of Deceit..........2
Dec. 28—Eighth, A Crippled Hand..........2
Dec. 21—Seventh, The Betrayal..........2
Dec. 14—Sixth, The Unknown..........2
Dec. 7—Fifth, The Acid Bath..........2
Nov. 30—Fourth, Below the Water Line..........2
Nov. 23—Third, The Gas Chamber..........2
Nov. 16—Second, Marked for Death..........2
Nov. 9—First, The Great Secret..........2

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)

Dec. 28—Tenth, Hopley Takes the Liberty 2
Dec. 21—Ninth, A Homeless Princess 2
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2
Nov. 30—Sixth, Out Again, In Again..........2
Nov. 23—Fifth, Held for Ransom..........2
Nov. 16—Fourth, An Unwilling Princess..........2
Nov. 9—Third, Snared 2
Nov. 2—Second, Overboard..........2
Oct. 26—First, The Wager..........2

THE ADVENTURES OF RUTH

(Fifteen Two-reel Episodes Starring Ruth Roland, William Human and Herbert Heyes)

Feb. 15—Eighth, The Harlem Model..........2
Feb. 8—Seventh, The Substitute Messenger..........2
Feb. 1—Sixth, The Border Fury..........2
Jan. 25—Fifth, The Bank Robbery..........2
Jan. 18—Fourth, The Stolen Picture..........2
Jan. 11—Third, The Bewitching Spy 2
Jan. 4—Second, Kidnapped..........2
Dec. 28—First, The False Countess..........2

DAREDEVIL JACK

(Fifteen Two-Reel Episodes Featuring Jack Dempsey)

Feb. 15—First, The Mysterious Bracelets..........3

ROLIN COMEDIES

Feb. 8—Getting His Goat (Snub Pollard)..........1
Feb. 1—All Lit Up (Snub Pollard)..........1
Jan. 25—The Dippy Dentist (Snub Pollard)..........1
Jan. 18—Slippery Slickers (Snub Pollard)..........1
Jan. 11—Why Go Home (Snub Pollard)..........1
Jan. 4—Red Hot Hottentots (Snub Pollard)..........1
Dec. 28—The Floor Below (Snub Pollard) 1
Dec. 21—Tough Luck (Pollard—Davis) 1
Dec. 14—Looking for Trouble (Snub Pollard)..........1
Dec. 7—How Dry I Am (Pollard-Davis)..........1
Nov. 30—It's A Hard Life (Pollard-Davis)..........1
Nov. 23—Order in the Court (Pollard-Davis)..........1
Nov. 16—Giving the Bride Away (Pollard-Davis)......1
Nov. 9—Call for Mr. Cave Man (Pollard Davis).....1
Nov. 2—All At Sea (Pollard-Davis)..........1

ROLIN TWO REELERS

Feb. 8—His Royal Slyness (Harold Lloyd—Mildred Davis) 2
Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis) 2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels) 2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels) 2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)......2
Oct. 12—Daddy Number Two (Baby Marie Osborne)..2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face..........2
July 20—Fourteenth, At the Pistol's Point..........2
July 13—Thirteenth, The False Idol..........2
July 6—Twelfth, The Two Amazons..........2

BLACKTON PRODUCTIONS

Feb. 15—Respectable by Proxy (Breamer—Gordon)....6
Jan. 4—My Husband's Other Wife (Breamer—Gordon).6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)......6
Oct. 19—The Moonshine Trail (Breamer-Gordon)......6

NEWS REELS

Sundays—Topics of the Day..........
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall)..........
Virtuous Sinners (Wanda Hawley)..........
Sins of the Children (Alma Hanlon)..........
Wives of Men (Florence Reed)..........

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)..........7
The Mystery of the Yellow Room (Chautard's)........6

STAR PRODUCTIONS

The Fear Market (Alice Brady)..........5
Anne of Green Gables (Mary Miles Minter)..........6
Erstwhile Susan (Constance Binney)..........5

REPUBLIC DIST. CORP.

Feb. Trilby (Clara Kimball Young)..........5
Jan. —The Blue Pearl (Edith Hallor)..........6
Jan. —The Amazing Woman (Ruth Clifford)........5
Jan. —Twelve-Ten (Marie Doro)..........5
Nov. 24—The Steel King (Elvidge-Love)..........5
Nov. 17—You Never Know Your Luck..........5
Nov. 10—The Poison Pen (June Elvidge)..........5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)......5
Oct. 27—Arizona Cat Claw (Edythe Sterling)..........5
Oct. 20—The Black Circle (Creighton Hale)..........5

SPECIALS

Mar. 16—The Better 'Ole 5
Feb. 10—What Shall We Do With Him?..........5

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Seeing it Through (ZaSu Pitts)..........5
The Luck of Geraldine Laird (Bessie Barriscale).....5
The Beggar Prince (Sessue Hayakawa)..........5
The Third Generation (Brentwood)..........5
Haunting Shadows (H. B. Warner)..........5
Beckoning Roads (Bessie Barriscale)..........5
The Tong Man (Sessue Hayakawa)..........5
Heart of Juanita (Beatriz Michelena)..........5
A Fugitive from Matrimony (H. B. Warner)..........5
The Blue Bandanna (William Desmond)..........5
The Illustrious Prince (Sessue Hayakawa)..........5

SPECIALS

The Beloved Cheater (Gasnier's)..........5
The Broken Butterfly (Tourneur)..........5

SUPREME COMEDIES

A Four Cylinder Frame-Up..........1
Mollie's Millions 1
Her Nearly Husband..........1
Hearts and Diamonds 1
Their Little Wife..........1
Pass the Apples, Eve..........1
Are Honeymoons Happy?..........1
Struck Out..........1
Good Night Judge..........1

MARTIN JOHNSON PICTURES

Marooned in the South Seas..........1
The City of Broken Old Men..........1
Recruiting in the Solomons..........1
Lonely South Pacific Missions..........1
Domesticating Wild Men..........1
Cruising in the Solomons..........1
Saving Savages in the South Seas..........1
The Home of the Hula Hula..........1
Through the Isles of the New Hebrides..........1
Tulagi, A White Spot in a Black Land..........1

ADVENTURE SCENICS

Sons of Salooskin..........1
Sheep O' Leavenworth..........1
Flaming Ice..........1
The Last Resort..........1
The Forbidden River..........1
I and the Mountain 1
Just Over Yonder 1

SELZNICK ENTERPRISES (LEWIS)

SELZNICK PICTURES

(Distributed through Select Exchanges)

The Woman God Sent (Zena Keefe)..........5
His Wife's Money (Eugene O'Brien)..........5
Footlights and Shadows (Olive Thomas)..........5
The Imp (Elsie Janis 5
Sooner or Later (Owen Moore)..........5
Greater Than Fame (Elaine Hammerstein)..........5
The Broken Melody (Eugene O'Brien)..........5
Out Yonder (Olive Thomas)..........5
A Regular Girl (Elsie Janis)..........5
Piccadilly Jim (Owen Moore)..........5
The Glorious Lady (Olive Thomas)..........5
Sealed Hearts (Eugene O'Brien)..........5
The Country Cousin (Elaine Hammerstein)..........5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge)..........6
The Last of His People (Mitchell Lewis)..........5
The Undercurrent (Guy Empey)..........7
A Scream in the Night (Special Cast)..........6
Faith of the Strong (Mitchell Lewis)..........6
The Isle of Conquest (Norma Talmadge)..........6

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast)..........5
Just a Wife (Special Cast)..........5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Trilby (Reissue) Tourneur Production with Clara Kimball Young 5
Girl of the Sea (Williamson Submarine Prod.)..........6
The Amazing Woman (Ruth Clifford)..........5
The Blue Pearl (Edith Hallor)..........5
Twelve-Ton (Herbert Brenon Prod.), Marie Doro........5

KINOGRAMS

Every Tuesday and Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover ....
Public Defender ....
Carmen of the Klondike..........
The Grain of Dust..........
Hearts of the World..........
The Crucible of Life..........
Nine-tenths of the Law..........

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married (Lew Cody—Rosemary Thebe).
Reclaimed (Niles Welch—Juvenile Scott)..........
Window Opposite (Leah Baird—James Morrison).....
Once to Every Man (Jack Sherrill)..........

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)..........
The Profiteer (Jack Sherrill—Alma Hanlon)..........
When the Desert Smiled (Neal Hart)..........
Miss Arizona (Gertrude Bondhill)..........
His Daughter Pays (Gertrude McCoy)..........
Denny from Ireland (Shorty Hamilton)..........5
Pen Vulture (Shorty Hamilton)..........5
The Snail (Shorty Hamilton)..........5
The Ranger (Shorty Hamilton)..........5
When Arizona Won (Shorty Hamilton)..........5
Gale Henry Comedies (2 reels—one every two weeks....
Bull's Eye Comedies (2 reels—one every two weeks)...
Original Billy West Comedies (2 reels—one every two weeks) ....
Neal Hart (2 reel dramas—one every two weeks) ......
Al Jennings (2 reel dramas—one every two weeks).....
Napoleon and Sally (one reel comedies) ....
Tom Mix (one reel dramas, re-issues)..........
Ann Little (2 reel Western dramas, re-issues) ....
Lightening Bryce (Fifteen Episode Serial) ....

Release Information continued on page 1329

Advance Information on All Film Releases

(Continued from page 1328)

ragon's Den	
he Neuse	
erilous Trails	
olf Nights	
he Scarlet Moon	

RIANGLE EXCHANGES

eb. 15—Tiger Girl (Lillian Gish-Roszika Dolly)	5
an. 25—A Gamble in Souls (Dorothy Dalton)	5
an. 4—The Clodhopper (Charles Ray)	5
ec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)	5
ov.-23—The Flame of the Yukon (Dorothy Dalton)	5

ACK SENNETT KEYSTONE COMEDIES

eb. 8—The Dancing Master (Alice Lake)	2
an. 25—She Loved a Nut (Mary Thurman-Ray Griffith)	5
an. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)	1
an. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)	1
an. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)	1
ec. 28—Fast Trains and Slow Women (Syd. Chaplin)	1
ec. 21—Keystone Babies	2
ec. 14—Crashing Through (Ford Sterling)	1
ec. 7—The Life of Reilly (Ford Sterling)	2

RIANGLE COMEDIES

eb. 22—The Love Riot	2
eb. 1—His Baby Doll	1

YRAD PICTURES, INC.

roken Hearts	5
t Happened in Paris	5
uman Passions	5

NITED ARTISTS CORPORATION

an. 18—Pollyanna (Mary Pickford)	6
ec. 29—When the Clouds Roll By (Douglas Fairbanks)	6
ct. 20—Broken Blossoms (D. W. Griffith)	6
ept. 1—His Majesty the American (Douglas Fairbanks)	8

NITED PICTURE THEATRES

he Eternal Mother (Florence Reed)	5
he Corsican Brothers (Dustin Farnum)	5
Man's Fight (Dustin Farnum)	5
er Game (Florence Reed)	5

UCKOO COMEDIES

he Sultan of Djazz (Bobbie Burns-Jobyna Ralston)	2
he Shimmy Jim (Burns-Ralston)	2

ISSY FITZGERALD COMEDIES

issy's Financial Flivver	2
issy's Sassy Stockings	2

NIVERSAL EXCHANGES

PECIAL ATTRACTIONS

ouge and Riches (Mary MacLaren)	5
arked Men (Harry Carey)	5
he Triflers (Edith Roberts)	5
he Day She Paid (Francelia Bilington)	5
he Pointing Finger (Mary MacLaren)	5
Gun Fightin' Gentleman (Harry Carey)	5
asca (Edith Roberts-Frank Mayo)	5
nder Suspicion (Ora Carew-Forrest Stanley)	5
is Divorced Wife (Monroe Salisbury)	5
he Trembling Hour (Helen Eddy-Kennth Harlan)	5
he Rider of the Law (Harry Carey)	6
he Brute Breaker (Frank Mayo-Kathyrn Adams)	6
onnie Bonnie Lassie (Mary MacLaren)	6

EWEL PRODUCTIONS, INC.

eb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)	6
ov. 17—Blind Husbands (Eric Van Stroheim)	6
ct. 13—The Right to Happiness (Dorothy Phillips)	8
ept. 1—Forbidden (Mildred Harris)	6
ept. 1—Paid in Advance (Dorothy Phillips)	6

EWEL COMEDIES

eb. 9—Over the Transom (Mrs. Joe Martin-Adams)	1

ENTURY COMEDIES

eb. 11—Good Little Brownie (Century Wonder Dog)	2
an. 28—Brownie's Busy Day (Century Wonder Dog)	2
an. 14—Naughty Lions and Wild Men (Century Lions)	2
ec. 22—Weak Minds and Wild Lians (Adams-Nelson-Engel and Lions)	2
ec. 8—A Lucky Dog's Day (Century Wonder Dog)	2
ov. 3—Brownie's Doggone Tricks (Dog and Girls)	2

TAR COMEDIES

eb. 9—Non-Skid Love (Lyons-Moran)	1
eb. 2—Ain't Nature Wonderful (Lyons-Moran)	1
an. 26—Bungled Bungalows (Lyons-Moran)	1
an. 19—The Sweet Dry and Dry (Lyons-Moran)	1
an. 12—Some Shimmiers (Lyons-Moran)	1
an. 5—Sweet Patootie (Lyons-Moran)	1
ec. 22—In the Good Old Days (Lyons-Moran)	1
ec. 8—Woes of a Woman (Lyons-Moran)	1
ov. 24—Ten Nights in a Tea Room (Lyons-Moran)	1
ov. 10—The Tick Tick Man (Lyons-Moran)	1
ct. 27—Who's Her Husband? (Lyons-Moran)	1
ct. 13—Regular Cut Ups (Lyons-Moran)	1

KEH KOMEDIES

an. 12—Bill's Wife (Ben Wilson)	1
ec. 29—Seeing Things (Neal Burns)	1
ec. 15—His Lucky Blunder (George Ovey)	1
ec. 1—Tailor Maid (Neve Gerber)	1
ov. 17—Babies Is Babies (Neal Burns)	1
ov. 3—Bill's Anniversary (Ben Wilson)	1

AINBOW COMEDIES

eb. 4—Over the Ocean Wave (Charlie of the Orient)	2
an. 5—Adam and Eve a la Mode (Bathing Beauties)	2
ec. 1—A Barnyard Romance (Charlie of the Orient)	2
ct. 27—A Popular Villain (Charlie of the Orient)	2

TAGE WOMEN'S WAR RELIEF SERIES

eb. 2—Tom's Little Star (Constance Binney-Otis Skinner)	2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)	2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jimmy Adams)	2
Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)	2
Dec. 22—She's Everywhere (Enid Markey-Montague Love)	2
Dec. 15—The Good Ship Rock 'N Rye (Mrs. Jow Martin-Jimmy Adams)	2
Dec. 8—The Mite of Love (Mabel Taliaferro-Robt. Edeson)	2
Nov. 17—An Honorable Cad (Shelly Hull-Julia Dean)	2
Oct. 27—Fighting Mad (Maclyn Arbuckle)	2

WESTERN AND RAILROAD DRAMAS

Feb. 14—Kaintuck's Ward (Burns-O'Dare)	2
Feb. 7—The Prospector's Vengeance (Field-Moore)	2
Jan. 30—Blind Chance (Bob Burns-Peggy O'Dare	2
Jan. 17—West Is Best (Hoot Gibson-Josephine Hill)	2
Jan. 10—The Jay Bird (Hoot Gibson-Josephine Hill)	2
Jan. 3—The Line Runners (Arnold Gregg-Helen Howard)	2
Dec. 27—The Counterfeit Trail (Magda Lane-Ed Hennessey)	2
Dec. 20—The Double Hold-Up (Hoot Gibson-Josephine Hill)	2
Dec. 13—The Lone Hand (Hoot Gibson-Josephine Hill)	2
Dec. 6—The Kid and the Cowboy (Mildred Moore-Art Accord)	2
Nov. 29—The Trail of the Hold-Up Man (Hoot Gibson-Magda Lane)	2
Nov. 22—The Fighting Line (Art Accord-Mildred Moore)	2
Nov. 15—The Face in the Watch (Hoot Gibson-Josephine Hill(	2
Nov. 8—The Wild Westerner (Art Accord-Magda Lane)	2
Nov. 1—The Tell Tale Wire (Hoot Gibson-Josephine Hill)	2

THE MIDNIGHT MAN

Dec. 29—Eighteenth, A Wild Finish	2
Dec. 22—Seventeenth, The Cave of Destruction	2
Dec. 15—Sixteenth, Hurled from the Heights	2
Dec. 8—Fifteenth, The Wheel of Terror	2
Dec. 1—Fourteenth, Flames of Fury	2
Nov. 24—Thirteenth, A Figh tto a Finish	2
Nov. 17—Twelfth, The Tunnel of Terror	2
Nov. 10—Eleventh, The Death Ride	2
Nov. 3—Tenth, The Blazing Torch	2
Oct. 27—Ninth, A Society Hold-Up	2
Oct. 20—Eighth, The Shadow of Fear	2
Oct. 13—Seventh, The Electric Foe	2

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames	2
Feb. 2—Seventeenth. The Wheels of Death	2
Jan. 26—Sixteenth, Over the Cataract	2
Jan. 19—Fifteenth, The Faming Arrow	2
Jan. 12—Fourteenth, Hemmed In	2
Jan. 5—Thirteenth, The Scalding Pit	2
Dec. 29—Twelfth, Shackled	2
Dec. 22—Eleventh, Perils of Doom	2
Dec. 15—Tenth, Creeping Flames	2
Dec. 8—Ninth, The Roaring Road	2
Dec. 1—Eighth, In the Clutches of a Madman	2
Nov. 24—Seventh, A Flash in the Dark	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Feb. 9—Seventh, Doomed	2
Feb. 2—Sixth, In the House of Horrors	2
Jan. 26—Fifth, In the Lion's Den	2
Jan. 19—Fourth, A Devilish Device	2
Jan. 12—Third, The Kidnappers	**2**
Jan. 5—Second, The Rope of Death	2
Dec. 29—First. The Flames of Hate	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Feb. 9—First, the Wreck of the Santiam	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

Deadline at Eleven (Corinne Griffith)	5
The Juggernaut (Anita Stewart)	5
The Birth of a Soul (Harry T. Morey)	6
Human Collateral (Corinne Griffith)	6
The Midnight Bride (Gladys Leslie)	6
The Sins of the Mother (Anita Stewart)	6
When a Man Loves (Earle Williams)	6
Pegeen (Bessie Love)	6
The Darkest Hour (Harry Morey)	6
The Tower of Jewels (Corinne Griffith)	5
The Golden Shower (Gladys Leslie)	5
The Combat (Anita Stewart)	5
The Black Gate (Earle Williams)	5
A Fighting Colleen (Bessie Love)	5
In Honor's Web (Harry T. Morey)	5
The Winchester Woman (Alice Joyce)	6

VITAGRAPH SPECIALS

The Fortune Hunter (Earle Williams)	7
Slaves of Pride (Alice Joyce)	6
The Vengeance of Durand (Alice Joyce)	7
The Climbers (Corinne Griffith)	6
The Wolf (Earle Williams)	6

BIG V SPECIAL COMEDIES

Maids and Muslin (Jimmy Aubrey)	2
Knights and Knighties (Montgomery and Rock)	2
Pipe Dreams and Prizes (Harry Mann)	2
Dames and Dentists (James Aubrey)	2
Throbs and Thrills (Montgomery and Rock)	2
Switches and Sweeties (James Aubrey)	2
Rubes and Robbers (Montgomery and Rock)	2
Bungs and Bunglers (James Aubrey)	2
Caves and Coquettes (Montgomery and Rock)	2

O. HENRY (TWO REELERS)

A Philistine in Bohemia (Edna Murphy)	2
The Call Loan (Jay Morley)	2
The Dream (Alice Calhoun)	2
Telemachus, Friend (Kate Price)	2
While the Auto Waits (Ethel Fleming-Regan Stewart)	2
The Church With an Overshot Wheel (Ethel Fleming)	2
The Roads We Take (Jay Morley)	2
The Day Resurgent (Campbell-O'Brien)	2
The Friendly Call (Walter Miller-Julia Gordon)	2
The Guardian of the Accolade (Agnes Ayers)	2
A Ghost of a Chance (Earle-Ayers)	2
Shocks of Doom (Earle-Ayers)	2
The Buried Treasure (Earle-Ayers)	2

(At State Right Exchanges)

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)	2
The Trials of Texas Thompson (Nell Shipman)	2
Switches and Sweeties (James Aubrey)	2
Rubes and Robbers (Montgomery and Rock)	2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

First, Setting the Snare	3
Second, T N T	2
Third, Winged Death	2
Fourth, Gassed	2
Fifth, Dodging Disaster	2
Sixth, The Closing Jaws	2
Seventh, The Submarine Cave	2
Eighth, Outwited	2
Ninth, A Heather Sacrifice	2
Tenth, The Fender of Flesh	2
Eleventh, Flirting With Death	2
Twelfth, The Dungeon of Despair	2
Thirteenth, The Plunging Peril	2
Fourteenth, A Modern Mezeppa	2
Fifteenth, Closing the Net	2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)

Fifteenth, The Human Chain	2
Fourteenth, Trapped Like Rats	2
Thirteenth, The Deadfall	2
Twelfth, Explosive Bullets	2
Eleventh, The Den of Deviltry	2
Tenth, Overpowered	2
Ninth, The Dynamite Tree	2
Eighth, The Murder Car	2
Seventh, The Fatal Flight	2
Sixth, Downward to Doom	2
Fifth, The Living Grave	2
Fourth, The Deed of a Devil	2
Third, The Tree Hut of Torture	2
Second, The Plunge of Death	2
First, The Test of Courage	2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict	2
Fourteenth, The Hut of Disaster	2
Thirteenth, The River of Dread	2
Twelfth, The Rushing Horror	2
Eleventh, In the Ocean's Grip	2
Tenth, The Flaming Sacrifice	2
Ninth. Prisoner of the Deep	2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)	7
Everybody's Business (Richmond-Calhoun)	6
Mickey (Mabel Normand)	7
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Bessie Barriscale)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5
The Superman (Sansonia)	5
Custer's Last Fight (J. Barney Sherry)	3
The Bargain (Wm. S. Hart)	6
Tillie's Punctured Romance (Dressler)	6
The Mystery of 13 (Ford-Theby) 15 Episode Serial	
The Hawk's Trail (King Baggot) 15 Episode Serial	

ONE AND TWO REELERS

W. S. Hart Dramas	2
Shorty Hamilton Comedy Dramas	2
Keystone Comedies (Liberty Brand)	1
Kay Bee Dramas (Union Brand)	2
Kay Bee Dramas (Cloumbia Brand)	2
Arbuckle Comedies	1
Chaplin Comedies	1 & 2
Sennett Keystone Comedies	2
Some Nerve (Charlie Chaplin)	1
Lord Helpus (Charlie Chaplin)	1
Keystone and Arbuckle Comedies	1 & 2
Keystone Kid Comedies	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity	5
The Trap	5
A Woman Alone	5
Darkest Russia	5
The Dancer's Peril	5
A Gilded Cage	5
La Boheme	5
The Rack	5
The Divorce Game	5
Spurs of Sybil	5
Miss Petticoats	5
Self-Made Widow	5
The Hungry Heart	5

ROBERT WARWICK FEATURES

Man of the Hour	5
Stolen Voice	5
Friday the 13th	5
Human Driftwood	5
The Man Who Forgot	5
Family Honor	5
Face in the Moonlight	5
All Man	5
A Girl's Folly	5
Sudden Riches	5
False Friend	5

The Fiction Mart

A Service Department for Producers and Studio Executives

In Her Happiest Hour

By Carolyn Wells

Character of Story: Mystery.

Theme: Revenge.

Characters: Owen Prall, detective; Marybelle Moss, widow; Janet Field, her companion; Frank Wesley, her heir; Edith Wesley, his wife; Cissy Carreau, a friend; Rock Bellamy, another friend; Lord Herringdean, fiance of Mrs. Moss.

The Plot: The story revolves around the murder of Mrs. Moss in a room in which the door and all of the windows were locked. The victim is found asphyxiated in such a manner that it is apparent she did not commit suicide—the gas burner, long disused, being of such a height that it could not be turned on by accident. This occurs on the eve of Mrs. Moss's wedding to Lord Herringdean. The final solution of the mystery proves to be that Miss Field, the companion, ran a double-threaded needle through the wall with the thread attached to the gas-burner jet and turned the jet after the victim had gone to bed, sitting on the stair and pulling on the thread. The plot underlying the murder is this: Janet Field, a poor young woman was engaged to marry Frank Moss. She took a position as companion to Marybelle with the understanding that she would resign in a few months to be married. When Moss came to see Janet, Marybelle made up her mind to steal his affections and did so, with the result that he married her instead of Janet. Janet left. Marybelle did not get on well with Moss. He was ill, suffering from consumption, and ordered to a milder climate, but she refused to go with him or to let him go without her. As a consequence he died. Marybelle then sent for Janet to come and be her companion. Janet, who had a certain amount of Indian blood in her veins, came with the fixed idea of revenging herself upon the woman who had destroyed her happiness. She laid her plans far ahead, bored a hole in the wall at her convenience and then waited for an occasion when she knew where all the members of the household were and that they were all engaged and not likely to disturb her, when she carried out the rest of her arrangements. Prall, the detective learns from Vida, one of the maids, that Miss Field was sitting on the stairs the night of the murder—or rather early in the morning when the death of the widow occurred. From this and from certain small clues discovered in the apartment of the dead woman, he works out the method of the crime, and having repeated the story in the presence of the members of the household, calls for a confession which is immediately furnished by Miss Field. Having heard her story, the others decide that she shall be allowed to go without being prosecuted.

Locale: Any city.

Picture High Lights: The characters in the story as it stands lack sympathy with the exception of Janet, and she can hardly hold it at the end; a minor love interest with a second attempt to steal another woman's man might form a basic introduction to the theme for an actress content to be regarded as a "vamp" without sympathy and meeting her just deserts.

The Rider of King Log

By Holman Day

Character of Story: Western.

Theme: Progress. Love and adventure.

Characters: Old X. K. Kavanagh, lumber king; Clare, his daughter; Colonel Marthorn, financier and paper pulp king; Cora Marthorn, his daughter; Kenneth, his son; Abner Kezar, manager for Kavanagh; Donald Kezar, his grandson; Romeo Shank, fire warden; Dr. Archaleus March; Father Pierre; Lola Hebert, French half-breed; Paul Sabatis; Noel, Indian chief; Old Joel; Benson Nute.

The Plot: Old X. K. Kavanagh, ruler of the Toban country and head of the X. K. Lumber Company decides to give his daughter an education equal to that of "the best of 'em." He sends her to the same school where the daughter of the Temiscouata Paper Company is being educated. Cora Marthorn does not make Clare's experience at school any easier by telling that she is the daughter of some sort of "woodchopper." Old X. K. gets word that graduation has been advanced a month on the request of Marthorn's daughter and that to get to the school in time to see his daughter graduate he must start his drive down the river a month early. In spite of difficulties he does this and in so doing dynamites the river's tributaries, thus robbiing the paper company's drive of water and making it difficult for them to follow with their pulp timber. Marthorn sends Donaldson, a vice-president of his company, to remonstrate with Kavanagh but with no result. At the graduation the two men meet and when Marthorn insinuates that Clare has no business in a school with gentlewomen, Kavanagh knocks him down. Shortly after their return North, Kavanagh dies leaving his interests in the hands of his daughter, who selects as her first aid Donald Kezar, a smooth young villain who has betrayed Lola Hebert, the daughter of a French Canadian and granddaughter of Noel, an Indian chief. This girl is loved by Paul Sabatis, a half breed, who devotes himself to her though he knows she loves Donald. Kenneth Marthorn, about the time of the graduation marries a widow only to find that she has a husband already living in the West—an old man who indulges her in everything. Donald takes her home to her husband and to protect her refuses to explain to anyone the truth about his rumored marriage. Kenneth goes North as the chief engineer of his father's company and threatens to resign when he learns that the company plans to take unfair advantage of X. K. and other independent operators. Clare, who is a true daughter of old X. K., defies the Temiscouata company to do its worst, and though she has heard the scandal about Kenneth is finally convinced that he is trying to save her from the treachery of her competitors. Kezar endeavors to turn Clare against Kenneth and, failing this, sells out to Donaldson who secures the authority to take supreme command of the company operations. Kenneth thereupon resigns in earnest and starts out to enlist volunteers in the X. K. camps to combat the designs of the paper company. Clare learns of this and is convinced of Kenneth's good intentions. They become friends and he becomes her lieutenant. Kezar, who has been trailed by old Noel on his refusal to marry Lola, is caught in a bear trap while trying to shoot Kenneth. Kenneth and Clare are married and the Temiscouata company comes to the conclusion it has been going about matters the wrong way. A compromise and combination are brought about.

Locale: Far Northwest.

Picture High Lights: Very good material for feature picture. More action and incident than can be included in synopsis. Good atmosphere, strong love interest; suspense.

BOOK AND MAGAZINE STORIES RECENTLY BOUGHT FOR THE SCREEN

THE LAST WOMAN, by Frederick Van Rensselaer Dey; Vitagraph.
Burning Daylight, by Jack London; C. E. Shurtleff.
The Prodigal Judge, by Vaughn Kester; J. Stuart Blackton.
Mary Minds Her Business, by George Weston; National Film.
The Son of Tarzan, by Edgar Rice Burroughs; National Film.
Simple Souls, by John Hastings Turner; Jesse B. Hampton.
The Harvest, by Pearl Doles Bell; Fox.
Forbidden Trails, by Charles Alden Seltzer; Fox.
A Smart Aleck, by Irvin Cobb; Exception Pictures.
Law Bringers, by G. B. Lancaster; Ralph Ince Productions.
Her Elephant Man, by Pearl Doles Bell; Fox.
Cynthia of the Minute, by Louis Joseph Vance; Gibraltar Pictures.
The Girl with the Jazz Heart, by Robert Shannon; Goldwyn.
King Spruce, by Holman Day; Robert Brunton.
In Search of a Sinner, by Charlotte Thompson; Selznick.
The Little Shepherd of Kingdom Come, by John Fox, Jr.; Goldwyn.
The Street Called Straight, by Basil King; Goldwyn.
The City of Masks, by George Barr McCutcheon; Lasky.
Humoresque, by Fanny Hurst; International Film.
The Restless Sex, by Robert W. Chambers; International Film.
Kazan, by James Oliver Curwood; Selig-Polyscope.
Judy of Rogue's Harbor, by Grace Miller White; Realart.
The Iron Rider, by Frank L. Packard; Fox.
The Four Horsemen of the Apocalypse, by Blasco Ibanèz; Metro.
The Mask, by Arthur Hornblow; Selig Polyscope.

The Man Who Saw Wrong

By Jacob Fisher

Character of Story:

Theme:

Characters: Morton Payne, an artist; Adrea Varrick, a model; Allan Lawrence, a friend of Morton; Julius Lavigne, another artist; Aunt Margaret, Adrea's aunt and chaperone; Charles J. Wostenholm, head of the Wostenholm Foundation.

The Plot: The Wostenholm Foundation has offered a prize of $10,000 for the best picture offered for the exhibit of the year. Lavigne and Payne are the two principal contestants. Payne sees a remarkably beautiful young woman acting as a saleswoman in a shop and desires to use her for a model. At first she refuses but is finally persuaded by Lavigne to come to the country with her aunt with the understanding that she is to pose alternately for Lavigne and for Payne. A cottage is provided for her but they are hardly more than settled when the cottage takes fire and the two women narrowly escape with their lives, being rescued by Payne. It is suspected that the fire is incendiary but the suspicion attaches to nobody in particular. With the destruction of the cottage, Lavigne tries to persuade the girl to come to his house, but she and her aunt prefer to go to Payne's house. Payne meanwhile is falling in love with his model but has not mentioned this to her. Payne is painting a beautiful picture of her showing her as a young girl who is transfigured by a great love, holding a letter from her lover in her hand. Lavigne has a devilish genius for bringing out the evil in everyone and for making the most innocent woman wear a look of evil in his pictures. Lavigne, who has gambled in the stock market, sees Payne's picture and fears that Payne may win the prize. His own picture he has not shown to anyone. He contrives to get some wood alcohol into some liquor which Payne drinks with the result that Payne awakes the next morning stone blind. Adrea goes to Lavigne's house and catches a glimpse of the picture which shows her a wicked woman. She is shocked by this and rushes to Payne to tell him of this outrage. There she learns of the blindness which has come upon him. She hastily sends for Lawrence, who comes and brings a surgeon, but it is found that the optic nerve has been destroyed and that nothing can be done to restore Payne's sight. Lavigne disappears, taking his picture with him. Later they find that the picture has been entered for the prize. Lawrence persuades the committee to hang Payne's unfinished picture, but is informed that there is no chance of this picture winning the prize since it is still in an unfinished state. Lawrence, indignant that Lavigne should be given the prize after his plot against Payne and his treatment of the model, gets the head of the Foundation, Charles J. Wostenholm, to view the two pictures. Wostenholm is terribly shocked at the picture which Lavigne has painted, for it is apparently a picture of his wife, from whom he was separated through a misunderstanding. Explanations proved that Adrea is his daughter. Lavigne, coming to claim the prize, is forced to sign a confession and to leave the country. Payne, who has turned to authorship, learning that Adrea loves him, declares his own love and they are married.

Locale: New York and neighboring country.

Picture High Lights: Strong picture for small cast.

Lynch Lawyers

By Wm. Patterson White

Character of Story: Western.

Theme: Love and adventure.

Characters: Red Kane; Dot Lorimer; Ben Lorimer; her father, a nester; Tom Kane, Red's brother; Kansas Casey, deputy sheriff; Saltoun, owner of the Bar S; Buck Saylor, express agent; Lanpher, manager of the Double 8; Bruff and Lumley, Colorado deputies; Bradley Usher; Jakes Rule, sheriff; Judge Dolan; cowboys, gamblers and others.

The Plot: An express robbery occurs in the town of Farewell, Oklahoma, the robbers taking not only the money but the fifteen hundred pound safe as well; they also steal a number of horses. Suspicion settles on a "nester" named Lorimer, who has recently come to the country and settled at an abandoned ranch house. While searching for the robbers, Red Kane and his brother Tom come to the place and are driven away by Dot Lorimer, the nester's daughter, with a shot-gun. Red admires her spirit and falls in love with her. Following the nester from town Red and Tom find him injured by a tree which has fallen across the road and pinned him to the wrecked seat of his buckboard. They carry him home and bind up his wounds. While Red is still there a lynching party led by Lanpher, of the Double 8, arrives and Red is shot in defending the girl and her father. One of the men in the ranch party takes Red's side and saves him from being killed. Red is nursed by the girl. It develops that a Colorado sheriff from Flipup, Colorado, have come with a warrant to arrest Lorimer, charged with the murder of his own brother. Dot warns Lorimer with a smudge in the stove while talking with the posse in their house. Dot explains to Red that the brother made a drunken attack on her father just after their mine had been sold, the brother declaring that Ben Lorimer should not have more than a fourth of what was paid for the mine. Lorimer Lorimer took his half and left his brother in a drunken stupor. After Lorimer left someone killed the brother and stole his share of the money. Lorimer and Dot have heard of the murder but did not dare go back because the town of Flipup was run by scoundrels and thieves and they knew they would stand no chance of justice there. Lorimer is finally apprehended and put in jail at Farewell. Red engineers a jail break and gets him out. Red and his brother Tom then journey to Flipup, where they are hired as gunmen by Bradley Usher, the chief citizen of the town and also the leading bad man. Owner of two saloons, the hotel and a gambling den, he is also a money lender. Investigation in Flipup is not without its perils and after several gun-plays Red and his brother come into possession of evidence sufficient to convict the real murderers of

Lorimer's brother. Usher, moved by a story of Reds' to the effect that the sheriff and his deputies had started on a spree in Farewell, has gone on to Farewell. Red returns to find a warrant out for his arrest for the jail break. He has the evidence, however, to convict his enemies and this is done in short order, after which Red and Dot are reunited.

Locale: Oklahoma.

Picture High Lights: Plenty of gunplay and local color. Sufficient plot to form the basis for a good Western feature.

The Great Impersonation

By E. Phillips Oppenheim

Character of Story: Intrigue; melodrama.

Theme: Impersonation and regeneration.

Characters: Sir Everard Dominey; Baron Leopold Von Ragestein; Lady Dominey; Princess Eiderstrom; Baron Terniloff, German Ambassador; Seaman; The Duke; the Duchess; Mrs. Unthank; Roger Unthank, her son; Doctor Harrison, Dr. Schmidt, of South Africa; Wolff, a secret agent; Eddy Pelham, of the English secret service.

The Plot: Everard Dominey, returning to his home one night, was set upon and nearly killed by a half-crazed disappointed suitor for the hand of his wife—a Roger Unthank, who was the son of the woman with whom Lady Dominey grew up. Staggering into his house covered with blood Dominey gives his wife such a shock that her reason is temporarily upset and thinking that he is a murderer, she will have nothing to do with him and declares that if he remains under the same roof with her, she will kill him. She is left in the care of Mrs. Unthank and Dominey sails for South Africa, leaving everyone with the impression that he killed Roger Unthank in the Dark Woods. In exile Dominey drinks more than is good for him, wastes his money and finally loses himself on a lion hunting trip near German East Africa. He stumbles into the camp of Baron Ragestein, a Major General in the Prussian army and sort of local governor. He turns out to be an Oxford friend—one Sigismund Devinter who had not, in college days, inherited his title. This Ragestein bears a very striking resemblance to Dominey; indeed their looks are almost identical except that Ragenstein is the better preserved and better set-up. Ragestein plans to murder Dominey and go to England as a spy in the character of Sir Everard Dominey. When Dominey overhears this plot he determines to defeat it. He manages to kill Ragestein and meets the German agent who was to have met Ragestein. Dominey returns to England, letting the Germans think that he is Ragestein and acting in their interest. Being an accomplished linguist, there is nothing in his speech to betray him. He finds that his house is haunted by a ghost, which howls under the windows at night. He is told that if he sleeps there his wife will kill him. She does come to his room with a knife but drops it. She soon displays a fondness for him but declares that she knows he is not her husband; that he is another man taking her husband's place. Princess Eiderstrom, whose husband was killed in a duel by Ragestein, tries to renew her romance with the supposed Ragestein. Dominey finds that he is supposed to stay on and take the place of Baron Terniloff when the declaration of war comes. Terniloff has been deceived by the German government and led to believe that Germany has only the most kindly feeling toward the British. Dominey, as Ragestein, is told that war may come at any time. Dominey discovers that Roger Unthank is not dead, but living in the wood; that he comes to the house and howls for his mother to bring him food. The man is put in an asylum and his mother sent away. Lady Dominey rapidly recovers her senses when removed from this influence. Dominey captures the German spies with whom he is working and enlists.

Locale: South Africa and England.

Picture High Lights: Very good picture material with strong dramatic plot. Considerable action and interest will be found in the story which could not be included in this brief synopsis.

The Builders

By Ellen Glasgow

Character of Story: Character study.

Theme: Selfishness.

Characters: Caroline Meade; David Blackburn, Angelica Blackburn, his wife; Roane Fitzhugh, her brother; Charles Colfax, Mrs. Colfax; Letty Blackburn, David's child; Mary Blackburn, his sister; Alan Wythe, fiance of Mary; Mrs. Timberlake, housekeeper.

The Plot: Though this story deals ostensibly with the reactions of the modern South toward the European war and the demand for unity of thought and action upon the part of all Americans, it is much more intimately related to the study of the character of a single woman, Angelica Blackburn. Caroline Meade, born of a good Southern family which has lost all the money it once had, is a trained nurse. Through a friend she secures a position as governess to Letty Blackburn, who is a beautiful child but suffering from a spinal affliction. When she first comes to the house of the Blackburns, Caroline agrees with the general report that Mrs. Blackburn is a much abused woman and that her husband fails to understand her. David is a dreamer rather than a doer. He believes in a united country in which old party political lines shall be wiped out. To this end he labors in politics, but his idealism and ambitions suffer a blighting influence in his wife. This woman is virtuous in the strictest sense of the word, but selfish throughout. She allows nothing to stand in the way of gaining what she wants. She makes a point of posing as a martyr. She declares that her husband is cruel when he will not encourage the presence of her brother, Roane Fitzhugh, who is a drunken scapegrace of the gallant type, who must make love to every woman whether she likes it or not. Caroline learns that Angelica has been telling her husband that Caroline is in love with Roane. The next thing she learns is that Angelica has encouraged Mary's fiance, Alan Wayte, to fall in love with Angelica. He reads her plays and takes her opinion rather than that of Mary. Mary is wretched and finally tells David the cause of her trouble. When David remonstrates with his wife she cries out that he is cruel to her and screams as if she had been attacked. Returning late from a call to a sick woman's side, Caroline meets David in the hall and Angelica orders her from the house, pretending that she believes David has been making love to her. David tries to persuade her not to go, but Caroline will not stay. Angelica then leaves David, but does not care enough for Alan to marry him when she has the chance. David, believing that she has gone forever, is in hopes that he can marry Caroline, for by now he is in love with her, but when Angelica begins to grieve for her child he feels that it is his duty to let her return, though this will cost him his only chance of happiness. This brings the story to a close with Roane fighting in Europe, where the war has brought out the best that is in him; Caroline on her way to France; Mary already there—her romance shattered; Angelica back home as a martyr.

Locale: Virginia.

Picture High Lights: If it were possible to dispose of Angelica at the finish, thus clearing the way to a happy ending, this would make a very good picture, depicting a type too often met with in real life.

Mist of Morning

By Isabel Ecclestone Mackay

Character of Story: Drama.

Theme: Heredity.

Characters: David Greig; Rosme Selwyn; Angus Greig, David's foster father; Cousin Mattie; Clara Sims; William Carter Fish; Murray Willard; Bunny Weeks; Madame Rameses; Mrs. Carr; John Baird; Herr Stumpf.

The Plot: David Greig, who has been brought up as the son of Angus Greig, learns when a lad that Angus is not his real father; that his real father was cruel and selfish. David fears that this may be inherited by himself and for a time is greatly troubled by the thought. As a child he makes the acquaintance of Rosme Selwyn but loses sight of her in later years. David, grown to manhood, goes to college in Montreal, where he becomes a friend of Murray Willard, a charming scapegrace, who becomes more and more unscrupulous as he plunges into dissipation on money furnished by his uncle, John Baird, an inventor. David is trapped into an engagement by Clara Sims, a handsome shop girl, who doesn't in the least care for him, and who is, in fact, in love with Murray, but feels that David will one day amount to something and that it is time she was married. She runs to David's room during a thunder storm and declares that there is a burglar in her room. She times her visit so that she is sure to be found in this compromising position by the landlady and trusts to David's chivalry to get her out of an embarrassing situation. This results in the engagement. David, meanwhile, has renewed his acquaintance with Rosme, now copy writer in an advertising agency. Rosme is interested in David and he in her, but the shadow of Clara Sims keeps them apart. David makes the acquaintance of John Baird and works with him in his shop. David hits upon the plan for an improved engine for an airship. Herr Stumpf, a client of the advertising agency in which Rosme works, tries to buy it. John Baird, who fears that Germany is preparing for war, warns David not to sell to a German and David respects John's wishes, although, personally, he does not believe there is any danger of war and moreover feels that he needs the money to carry on other experiments. Stumpf holds many of Willard's promissory notes, won in card games, and also a check to which Willard has forged his uncle's name. Holding these over Murray Willard's head Stumpf induces Murray to bring pressure to make David sell the engine. David refuses, however, and Stumpf and Willard plan that Willard shall go down to David's native village where David is establishing a workshop and that while David is there with the plans Willard shall steal them. Willard arrives at the village to find Clara there. Clara thinks Willard has followed her because he loves her, but when she finds he is interested in the plans, she begins to doubt this. It has been arranged that after the plans are stolen Willard is to fire a shot and give the alarm, a confederate making it appear that the safe in the workshop has been forced. Clara surprises Willard at work and to quiet her he promises to marry her. Stumpf's emissary shoots Willard and fatally wounds him. Clara declares her love for Willard as he is dying. She also betrays her knowledge that Willard stole the plans. Willard turns out to be half brother of David—a younger son of the father. With Willard dead, John tells David he had substituted a false set of plans for the real fearing theft. David and Rosme are married.

Locale: Toronto and Canadian village.

Picture High Lights: Good melodrama.

The Fire of Green Boughs

By Mrs. Victor Rickard

Character of Story: Society drama.

Theme: Character study.

Characters: Sylvia Tracy, niece of Lady Royden; Sir Jasper Royden, her uncle; Dominick Royden, her cousin; Adrianna Hendred; Lord Carfax, her fiance; Willie Kent, M. P. Ambrose Boyne, head of the Irish Constabulary; Gallagher, his lieutenant; Mrs. Tracy, caretaker at Royden Lodge.

The Plot: At the death of her aunt, Sylvia Tracy is left without any means and with no relatives but her uncle, Sir Jasper, who cares nothing at all for her, and her cousin, Rev. Dominick Royden, a very clever young clergyman who has a large personal following. Sylvia is a flighty person, who has no sense in money matters and who is too much given to speaking her mind to hold a position long in the commercial world, although she attempts this on her aunt's death, refusing the offer of Sir Jasper, to put her in charge of Royden Lodge. While she is in one of her destitute spells she enters a restaurant in London intending to have a splendid feast and hoping that an air raid will come to distract the attention of the waiters and the proprietor when it comes time to pay her bill. She is spared the necessity of this, however, because Willie Kent, M.P., happens to sit at her table, and although he is a stranger when he sits down, he soon becomes acquainted. When she finds that Willie Kent is from the very section of Ireland where Royden Lodge is situated, Sylvia, taking a fancy to Kent, decides that she will, after all, accept the invitation of her uncle and go to Royden Lodge. She does so and there makes the acquaintance of Ambrose Boyne, in charge of the Irish Constabulary. The Constabulary are guarding the Irish Coast from German invasion and, at the same time, keeping one eye open for Sinn Fein uprisings. Boyne becomes quite devoted to Sylvia. One night there is a big storm off the coast and a German submarine is sunk. It is thought that some of the crew may have escaped. Sylvia hears a scratching at the window and finds an exhausted German sailor seeking refuge from the elements. He has dragged himself up from the beach, where he was cast by the storm. Her heart is touched and she does not wish to turn him over to the authorities, although she knows this is her duty. She thinks that the man will die, and in this she is correct, for he does die. The servants are preparing a grave for him when Gallagher searches the house and discovers the body. Boyne then accuses Sylvia of being a spy and puts her under arrest. Sylvia smuggles out a telegram to Kent signed with Boyne's name, stating that Sylvia is in trouble and needs him. Kent comes and persuades Boyne to let her go. She goes to London and Dominick secures her a position as secretary to Adrianna Hendred. Lord Carfax falls in love with Sylvia to Adrianna's disgust. Boyne is invited to the house and without mentioning names tells of the experience at Royden Lodge. Adrianna plans a trap. She introduces Sylvia to Boyne who will not shake hands. Adrianna insists upon an explanation. The story of the German sailor comes out, and Sylvia is disgraced with everyone but Kent, who insists that she marry him at once. Carfax returns to Adrianna.

Locale: London and coast of Ireland.

Picture High Lights: A good deal of action. Sylvia is type which is harmless and humorous, but always in trouble. Needs snap at finish.

CURRENT RELEASES BASED UPON BOOKS AND STORIES

THE BLOOMING ANGEL, by Wallace Irwin.
The Cup of Fury, by Rupert Hughes.
The Mystery of the Yellow Room, by Gaston Leroux.
A Daughter of Two Worlds, by Leroy Scott.
She Loves and Lies, by Wilkie Collins.
Huckleberry Finn, by Mark Twain.
Desert Gold, by Zane Gray.
The Heart of the Hills, by John Fox, Jr.
High Speed, by Clinton Stagg.
Soldiers of Fortune, by Richard Harding Davis.
An Adventure in Hearts, by Anthony Hope.
Even as Eve, by Robert W. Chambers.
Anne of Green Gables, by L. M. Montgomery.
Behind the Door, by Gouverneur Morris.
A Girl Named Mary, by Juliet Wilbur Tompkins.
The Six Best Cellars, by Holworthy Hall and Hugh Kahler.
The Sea Wolf, by Jack London.
Checkers, by Henry Blossom.
The Miracle Man, by Frank L. Packard.
The Miracle of Love, by Cosmo Hamilton.
The Sagebrusher, by Emerson Hough.
Piccadilly Jim, by P. G. Wodehouse.
A Woman in Gray, by C. N. and A. M. Williamson.
Pollyanna, by Eleanor Porter.
The Paliser Case, by Edgar Saltus.
Other Men's Shoes, by Andrew Soutar.
Fighting Cressy, by Bret Harte.
Back to God's Country, by James Oliver Curwood.
The River's End, by James Oliver Curwood.
The Girl From Outside, by Rex Beach.
The Forbidden Woman, by Lenore J. Coffee.
The Cinema Murder, by E. Phillips Oppenheim.
The Triflers, by Joseph Franklin Poland.
The Black Secret, by Robert W. Chambers.

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Music Cues in Current Features

Continued from Page 1316

"THE BEACH COMBERS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Evening Breeze (Allegretto), by Langey (3 minutes and 10 seconds), until—S: At screening.

2—Dramatic Agitato (for general use), by Hough (2 minutes and 5 seconds), until—T: "Tell Timmers if he can't."

3—Theme (1 minute and 40 seconds), until—T: "Calm and contentment."

4—Half Reel Furioso, by Levy (6 minutes and 10 seconds), until—T: "A secret conference."

5—Intermezzo (Moderato), by Huerter (1 minute and 15 seconds), until—T: "Morning and gentle."

6—Lullaby (Andante), by Kjerulf (1 minute and 45 seconds), until—T: "An almost forgotten strain."

7—Theme (2 minutes), until—T: "If any water had."

8—Dramatic Suspense, by Winkler (1 minute and 55 seconds), until—S: Woman at piano.

9—Agitato (for scenes of tumult), by Minot (3 minutes and 15 seconds), until—T: "We've got to take the.".

Note—Watch shot.

10—Dramatic Fantasy, by Bach (6 minutes and 20 seconds), until—T: "With her cargo."

11—Crafty Spy, by Borch (1 minute and 45 seconds), until—T: "Having established himself."

12—Tragic Theme (for fatal or mournful news), by Vely (2 minutes and 15 seconds), until—T: "In the prison."

13—Continue to action (1 minute and 35 seconds), until—T: General Ramon's filled."

14—Hurry (for pursuit and races), by Minot (1 minute and 55 seconds), until—S: Fight with guard.

Note—Watch shot.

15—Weird Oriental Theme, by Levy (3 minutes and 5 seconds), until—T: "The Beach Combers."

16—Ole Padrida (Mexican Characteristic), by Puerner (3 minutes and 10 seconds), until—T: "While across the bay."

17—Allegro Agitato (for disputes and excitement), by Andino (45 seconds), until—S: The fight.

18—Dramatic Tension (for general use), by Levy (2 minutes and 40 seconds), until—T: "You all hear what the."

19—Continue pp. (40 seconds), until—T: "Langorous days merge into."

20—Zacatcess (Mexican March), by Val Verde (1 minute and 55 seconds), until—T: "At Ramos camp."

21—Half Reel Military Hurry, by Levy (40 seconds), until—T: "The descent on Puerto Cortez."

Note—Watch shots.

22—Half Reel Hurry, by Levy (2 minutes and 20 seconds), until—T: "To the boats."

23—Theme (1 minute and 30 seconds), until—T: "I guess I'm done for."

24—Continue ff. (30 seconds), until T. "The Golden Gate."

THE END.

"JUBILO"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Mel. Rubato), Levy

1—Theme (2 minutes and 20 seconds), until—S: At screening.

Note—"With railroad effects."

2—Allegro Agitato (for general use), by Kiefert (55 seconds), until—S: Scene of hold up.

3—Intermezzo (Allegretto), by Pierne (4 minutes and 25 seconds), until—T: "Twilight at the Hardy."

4—Eccentric Comedy Theme, by Roberts (1 minute and 25 seconds), until—S: Interior of cow stable.

5—Scherzetto (from Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "He must be a friend of the."

6—Impish Elves (Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "The first meal he had."

7—Theme (3 minutes and 5 seconds), until—T: "After sun-up."

8—Continuous pp (30 seconds), until T: "What do you know of this."

9—Garden of Love (Caprice Mod.), by Ascher (2 minutes and 10 seconds), until—T: "After a week's training.

10—Hurry (for pursuit or races), by Minot (50 seconds), until—T: "I won't let animals."

11—Pathetic Andante (for general use), by Vely (1 minute and 10 seconds), until—T: "I'll feed 'em."

12—Budding Spring (Moderato Romance), by Platzman (1 minute and 50 seconds), until—T: "The proof of genuine."

Note—"Effects of speeding auto."

13—Sparklets (Moderato), by Miles (1 minute and 50 seconds), until—S: Automobile arrives.

14—Characteristic Barcarole, by Conterno (3 minutes and 35 seconds), until—T: "The hustling metropolis.

15—Club Galop, by Laurendeau (1 minute and 15 seconds), until—T: "The homeward trail."

16—Sinister Theme (for scenes of impending danger), by Vely (1 minute and 25 seconds), until—T: "Five hours later."

17—Capricious Annette (Caprice Intermezzo), by Borch (1 minute and 40 seconds), until T: "The appetite for work."

18—Dramatic Tension (for general use), by Levy (3 minutes and 30 seconds), until—T: "Give us a kiss for old."

19—Andante Appassionato (depicting dramatic emotion), by Castill (1 minute and 55 seconds), until—T: "Midnight."

20—Agitato (for scenes of tumult), by Minot (1 minute and 40 seconds), until—T: "Tell them you lied."

21—Misterioso Dramatico (depicting mystery and agitation), by Borch (3 minutes and 50 seconds), until—S: Train pulls into station.

22—Dramatic Conflict (Hurry Heroique), by Levy (2 minutes and 35 seconds), until—T: "Do I understand that you."

Note—"Watch shots."

23—Theme (2 minutes and 5 seconds), until—T: "Son, you dry up."

THE END.

"THE WOMAN OF LIES"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "One Sweet Day" (Ballad Sentimentale), Zamecnik

1—"Wedding March" by Sousa (2 minutes), until—S: At Screening.

2—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—S: When ceremony ends.

3—"A La Mode" (Popular one-step), by Rosey (1 minute), until—T: "Nothing's wrong with me."

4—Theme (1 minute), until—T: "Lillian Marrish, whose."

5—"Hurry No. 33," by Minot (1 minute and 15 seconds), until—S: When derelict enters house.

6—"Simplicity" (Characteristic Moderato), by Lee (2 minutes), until—S: When Tracey phones.

7—Theme (1 minute), "What's the use, I am done."

8—"Western Rodio" (Allegro), by Minot (1 minute and 30 seconds), until—S: When derelict sees police.

9—"Dramatic Tension," by Andino (2 minutes and 15 seconds), until—T: "There's somethin' funny."

10—Theme (1 minute and forty-five seconds), until T: "In the days that follow."

11—"Dramatic Narrative," by Pement (1 minute and fifteen seconds), until T: "Olive it's time we had."

12—"Silent Sorrow" (Andante Pathetique), by Borch (1 minute), until T: "The someone who cares."

13—"Valise Bluette" (Air deBallet), by Drigo (2 minutes and 15 seconds), until T: "Forced to support herself."

14—"Remembrance" (Andante Moderato), by Deppen (1 minute), until T: "The police have never been."

15—"Moon Glow" (Andante Moderato), by Barth (2 minutes and forty-five seconds), until T: "The society column."

16—"Reve D'Amour" (Andante Moderato), by Zamecnik (4 minutes), until T: "So Olive leaves town."

17—"Norma" (Melodious Waltz), by Luz (3 minutes and 15 seconds), until T: "And a little later all."

18—"Hunkatin" (Popular one-step), by Levy (3 minutes and 30 seconds), until S: "When Olive starts to dance."

19—Theme (4 minutes), until T: "While waiting for the."

20—"Souvenir" (Andante Grazioso), by Geehl (1 minute and 30 seconds), until T: "A few days later."

21—"Serenade" (Andante Characteristic), by Geehl (3 minutes and 30 seconds), until T: "Who sent that note."

22—"Andante Pathetique," by Borch (2 minutes and 15 seconds), until T: "Thursday evening." ......

23—Theme (1 minute and 15 seconds), until S: "When Tracy sees Olive."

24—"In Flowerland" (Valse Intermezzo), by Golden (1 minute and 15 seconds), until T: "You'd better call on me."

25—Theme (2 minutes and 15 seconds), until T: "On the trail of Smooth."

26—"Dramatic Andante," by Borch (3 minutes and 45 seconds), until S: "When Jim leaves Olive" (telephone bell).

27—Theme (4 minutes), until T: "Precious hours with Olive" (train effects glass crash).

28—"Andante, From Sonate, Op 7," by Grieg (1 minute and forty-five seconds), until T: "As the wedding days draw."

29—"Melancolie" (Adagio), by Napravnik (5 minutes), until S: "When Tracy leaves."

30—"Gruesome Misterioso," by Borch (2 minutes and 30 seconds), until T: "That is the answer."

31—Theme (30 seconds), until T: "When I answered you I."

THE END

"THE LAST OF HIS PEOPLE"

Specially selected and compiiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Theme" (for general use), Lee

1—"Slumbering River" (Dramatic), by Kempinsky (3 minutes and 30 seconds), until S: "At Screening."

2—Continue ff (1 minute and 10 seconds), until T: "Anthony Briggs whose"

Note: Watch steam whistle.

3—"Indian Lament," by Herbert (3 minutes and 30 seconds), until T: "Alone in the Forest."

4—"Indian Love Song," by Herbert (1 minute and 15 seconds), until T: "Then with the morning dawn."

5—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (2 minutes and 30 seconds), until T: "Through the passing years."

6—Theme (1 minute and 10 seconds), until T: "The Indian boy known as."

7—"Madriola" (Spanish song one-step), by Levy and Samuels (1 minute and forty-five seconds, until T: "In that spot of the."

8—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 35 seconds), until S: "Close up of Orchestra."

9—Popular rag (1 minute and 20 seconds), until T: "Midnight mad folly."

10—Theme (2 minutes and 15 seconds), until T: "Through the patient."

11—"Intermezzo Francaise," by Hammer (1 minute and 30 seconds), until T: "The Hunting Lodge."

12—"Andante Appasionato" (depicting dramatic emotion), by Castillo (2 minutes and 30 seconds), until T: "Homeward bound through."

13—"Lento Allegro" (from symphonette suite), by Berge (3 minutes and 30 seconds), until T: "Through the lagging hours."

14—"Forest Whispers" (Characteristic), by Losey (4 minutes and 5 seconds), until T: "Hunters of game."

15—Theme (3 minutes and 45 seconds), until T: "Through speeding hours."

16—Valse Divine (2 minutes and 15 seconds), until T: "In time all thiings must."

17—"Dramatic Reproach," by Berge (1 minute and 35 seconds), until T: "I win the wager."

18—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes and 25 seconds), until T: "Out of the heart of love."

Note: Watch shots.

19—"Bleeding Hearts" (a floral poem), by Levy (3 minutes and 30 seconds), until T: "And Lacey shot her."

20—Organ solo (35 seconds), until T: "And so before Yvonne."

Note: Improvise to action wedding ceremony.

21—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (2 minutes and 40 seconds), until T: "If any man can show just."

22—Half Reel Harry (2 minutes and 15 seconds), until S: "Lacey escaping through window."

Note: To action pp or ff.

23—"Ava Maria," by Gounod (1 minute and 50 seconds), until T: "Back from the clutch."

24—"Heart Wounds" (dramatic), by Grieg (5 minutes and 5 seconds), until T: "The early dawn."

25—"Dramatic Tension" (for strong, tense emotional scenes), by Shephard (4 minutes and 25 seconds), until T: "The trails."

26—"Dramatic Conflict" (Hurry Heroique), by Levy (35 seconds), until S: "The fight."

THE END

THE WILLIAMS PRINTING COMPANY, NEW YORK

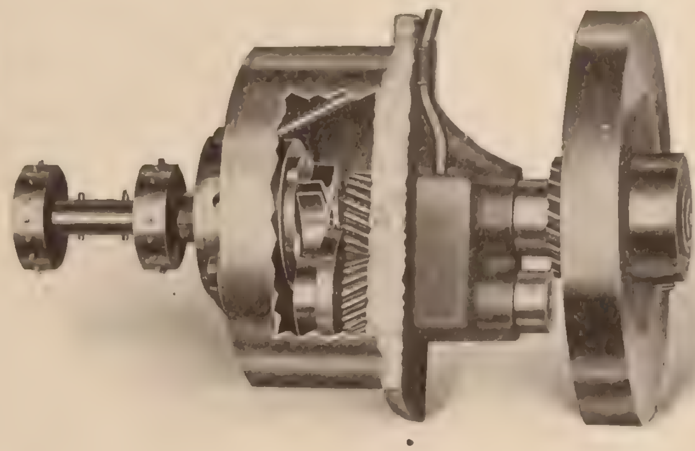
Simplex

A TRIUMPH!!

for the

Simplex

TRADE MARK PAT'D



INTERMITTENT MOVEMENT

During a series of tests conducted by competent and reputable Motion Picture Engineers in the presence of

MR. F. H. RICHARDSON
of the
"MOVING PICTURE WORLD"
and
A Representative of
"MOTION PICTURE NEWS"

We proved to their entire satisfaction ***By Actual Demonstration*** that the Geneva Movement, as used in the **SIMPLEX,** provides for a **Longer Period of Exposure** and a **Faster Period of "Cut-Off"** than the other type of Intermittent Movement under test.

We make this announcement in order to refute the claims contained in the following line which appeared in a competitor's advertisement in the trade press of Dec. 13:—

"We prove that the wonderfully efficient Intermittent Movement of Powers Cameragraph puts eighteen per cent more light and picture on the screen than any other projector."

THE TRADE IS ENTITLED TO KNOW

NOTICE!
A Richardson Lens Chart is now included with every Simplex Equipment.

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

Marshall Neilan

"The River's End"—
James Oliver Curwood
At his best—
A *wonderful* story.

"The River's End"—
Marshall Neilanized
For the screen—
A Neilan triumph.

"The River's End"—
First National exploitation,
First National presentation—
Rothacker Prints.

Rothacker
FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

Established 1910

FEBRUARY 7, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Take Their Word!

¶ Here's a letter dated January 21st—"Herewith check for 1920 subscription. Couldn't get along without *The News*. You tell the world she covers the field. And it's a good thing you use good paper otherwise she wouldn't stand all the use I give her. Looks kind of dilapidated even now by the time I file her away for future reference."
—Earle S. Nesbitt, Linwood Theatre, Tarkio, Mo.

¶ And here's another one dated January 21st—"*The News* would be cheap at double the price. *The News* sure covers the field."
—James A. Cheek, Strand, Matoon, Ill.

¶ And another dated January 21st—"The motto you have, 'It covers the field,' is very good. I wish to add that it covers all the necessary hints to exhibitors."
—Benj. H. Green, Strand Theatre, Chelsea, Mass.

¶ Three in one day—selected from a dozen of a "testimonial" nature—just to show you what the boys in the field say about our statement that—

The News Covers The Field

OL. XXI No. 7

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 15 CENTS

Published Weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

KLUTHO STUDIO

JACKSONVILLE
FLORIDA

Interior of Inner Studio
Showing Cooper Hewitt
Lighting
Size 60 X 60

Bird's-eye view showing expansive width of Outdoor Stage.

Open Air Stage with Diffusers
down. Observe Dressing
Rooms on Balconies between
Hammer-beam trusses.

howing Heavy Ship's Canvas Roll for protection from rain. Sets can be left up for weeks at a time.

A glimpse of the 400 K. W. Motor-Generator set supplying Direct-Current to Cooper-Hewitt and carbon lamps.

IN FLORIDA

NO ICE—NO SNOW—FOLIAGE ALL THE YEAR

LARGEST FOR-RENT PLANT OUTSIDE NEW YORK AND WEST COAST. WILL ACCOMMODATE FOUR COMPANIES. COOPER-HEWITT'S AND PLENTY OF CARBON LIGHTS

A

BIG MONEY

MAKER

IF KEPT BUSY

9 MONTHS

OUT OF 12

A

GOOD

MANAGER

CAN DO THIS

This plant needs a Manager. One who understands the requirements of the producers and can bring them down.

Such a party can keep the place filled nine months out of twelve.

To such a party I want to sell a half interest in the plant reasonably low.

The plant cost $70,000.00. The owner has his time taken up with other business and so cannot give same the attention it requires.

H. J. KLUTHO, Owner

ST. JAMES BLDG.
JACKSONVILLE FLORIDA

A

SOUTHERN

STUDIO

IS

BADLY

NEEDED

BY THE

PRODUCERS

OPERATING

IN THE

NORTH

HERE IS ONE

ALREADY BUILT

The question
that's an
answer !

Remember —
"DON'T CHANGE
YOUR HUSBAND"
that perfect
production ?

Here's it's answer—

"WHY CHANGE YOUR WIFE ?"

Another
CECIL B.
DeMILLE
production

A pluperfect
knockout !

PHOTOPLAY BY
WILLIAM DeMILLE
PRESENTED BY
JESSE L. LASKY

*A
Paramount
Artcraft
Picture*

"WHY CHANGE YOUR WIFE?"

A Paramount Artcraft Picture

THE husband speaks: "All right—I'll take *my* share of the blame—but how about yours? All you do to make me happy is to improve my mind. All you talk about is the virtues I haven't got and the faults I have. Well I married a *woman*—not a governess! I want to live in a *home*, not in a convent! I want a *sweetheart*, not a judge!"

FOR sheer entertainment value "Why Change Your Wife?" has never been surpassed. It's as up-to-date as tomorrow's newspaper and yet it has a theme as old as life and love itself—a theme more entertaining than any story the mind of man has yet conceived. But above and beyond all that, its one biggest and greatest asset is in the fact that it's

Another **CECIL B. DEMILLE** Production

Scenario by Sada Cowan
and Olga Printzlau

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

From an original story by
William DeMille

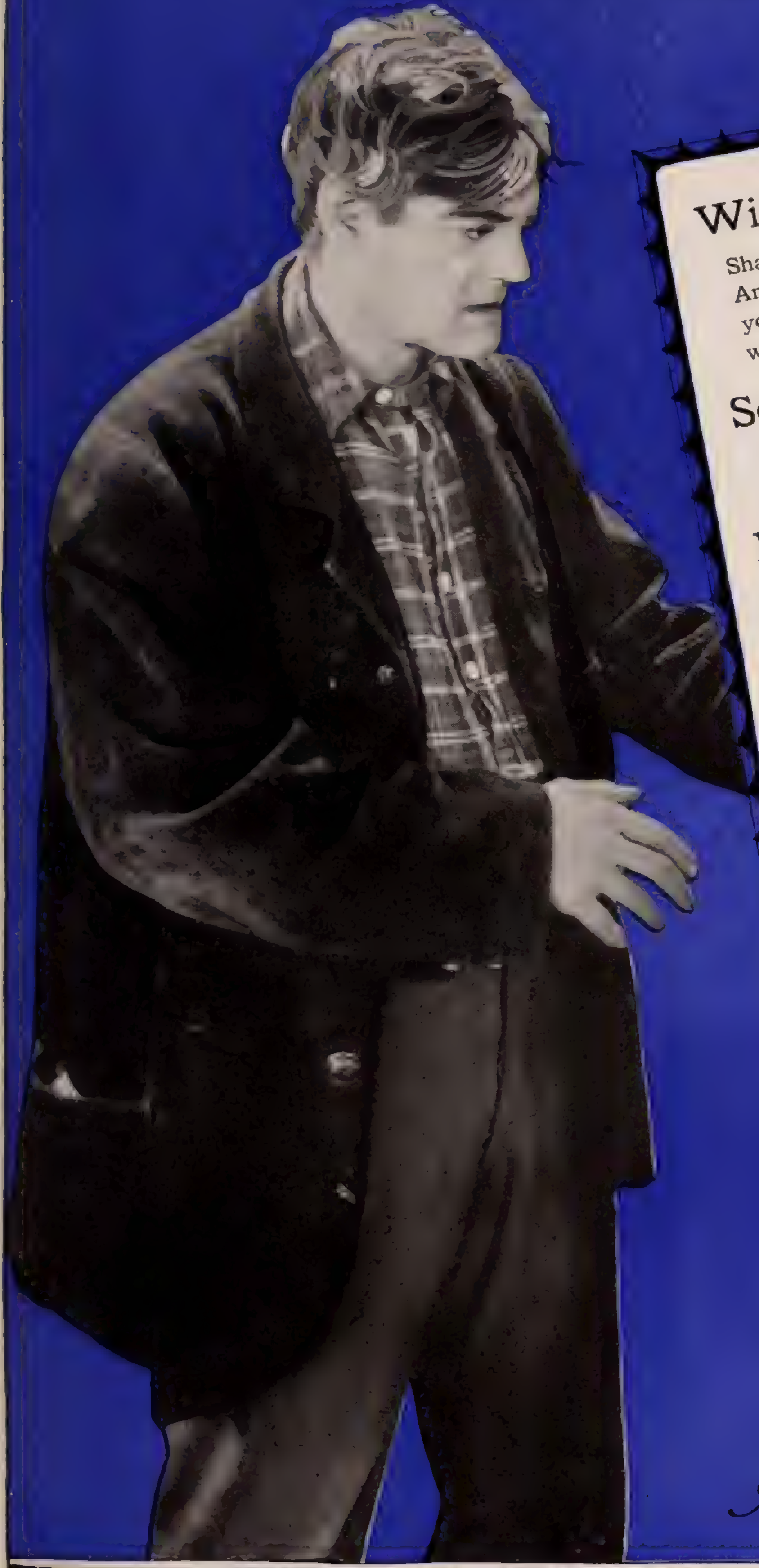
It's punch is a thousand heart throbs !

ADOLPH ZUKOR presents

"THE COPPERHEAD"

WITH

LIONEL BARRYMORE



Wife "If you got anything to say fer yourself—fer God's sake Milt Shanks!"
And the Copperhead said: "God bless you [Ma! You're like the wonderful women who put the stars in the flag!"

Son "Don't let him see me even in my coffin."
And the Copperhead said: "But Newt, it's my boy—Joey! I just want to look at him!

Neighbors "We'll hang Milt Shanks to a sour apple tree."
And the Copperhead said: "Mine eyes have seen the glory of the coming of the Lord!"

Comrades "But Milt! Milt! In all these years we've despised you, why haven't you told?"
And the Copperhead said: "Who was there left to tell? Ma and Joey—gone?"

Daughter of his daughter: I've always felt that way down in your heart there was something glorious and that some day you would tell."
And the Copperhead said: "Everything is all right now, sweetheart, and we can go—Home!"

* * *

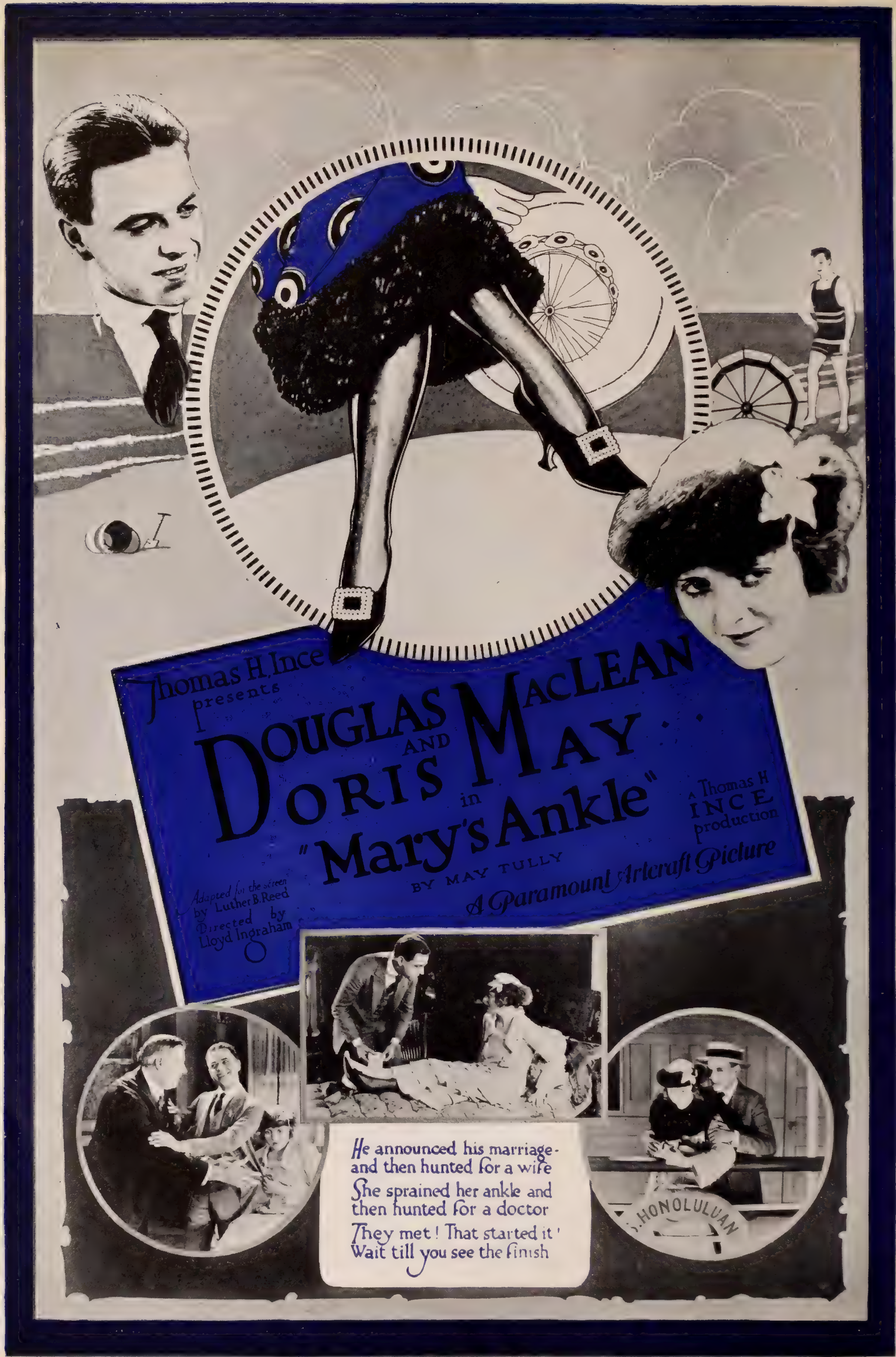
Who cannot feel the divine power of "The Copperhead"; who cannot thrill to its superb tug of emotion; who cannot leave its viewing a better man or woman, boy or girl, has no heart nor mind, nor soul—and never will have.

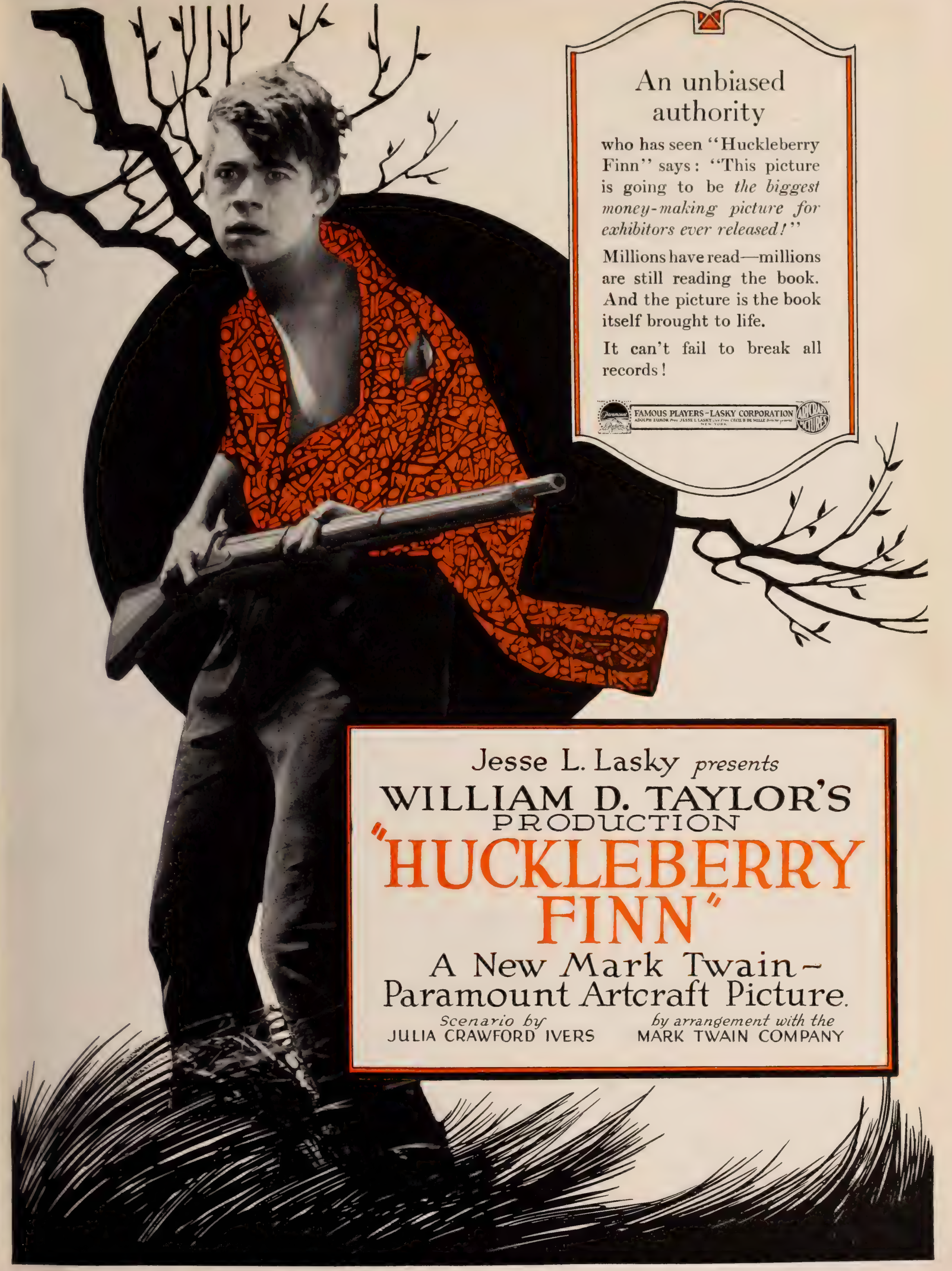
From the play by Augustus Thomas
Story by Frederick Landis
Adapted and directed by Charles Maigne

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK

A Paramount Artcraft Picture

The greatest piece of character acting ever seen on the screen !


Thomas H. Ince presents
DOUGLAS MacLEAN
AND
DORIS MAY
in
"Mary's Ankle"
BY MAY TULLY
A Thomas H INCE production
A Paramount Artcraft Picture
Adapted for the screen by Luther B. Reed
Directed by Lloyd Ingraham
He announced his marriage - and then hunted for a wife
She sprained her ankle and then hunted for a doctor
They met! That started it!
Wait till you see the finish
HONOLULUAN



An unbiased authority

who has seen "Huckleberry Finn" says: "This picture is going to be *the biggest money-making picture for exhibitors ever released!*"

Millions have read—millions are still reading the book. And the picture is the book itself brought to life.

It can't fail to break all records!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director general*
NEW YORK

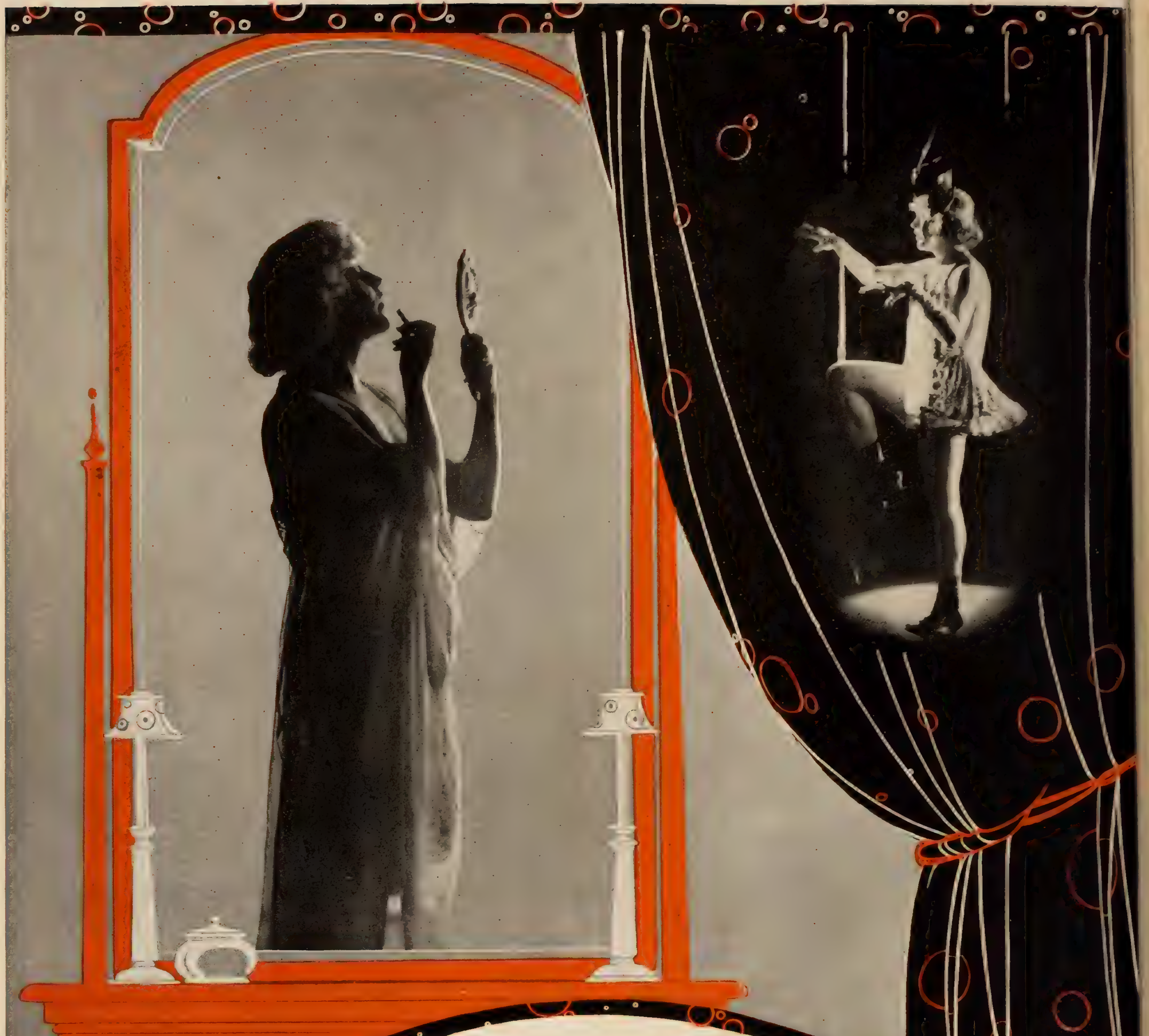
Jesse L. Lasky *presents*
WILLIAM D. TAYLOR'S
PRODUCTION

"HUCKLEBERRY FINN"

A New Mark Twain–
Paramount Artcraft Picture.

Scenario by
JULIA CRAWFORD IVERS

by arrangement with the
MARK TWAIN COMPANY



ADOLPH ZUKOR *presents* A

GEORGE

FITZMAURICE

PRODUCTION

"ON WITH THE DANCE"

With **MAE MURRAY** *and* **DAVID POWELL**

A Paramount Artcraft Picture

—masks, music, money! the soul story of a Slavic temperament, lassoed by a wedding ring. The tale of what New York did to four persons tossed in its bitter-sweet caldron!

—beautiful girls! the click-clack of high heels on polished floors to the soft throbbing of music and the swish of incredible gowns!

—and Manhattan! the entire vanity box of the world's wonder city turned over and spread out for the delectation of those who've seen and those who've never seen New York!

FAMOUS PLAYERS-LASKY CORPORATION

WILLIAM S. HART

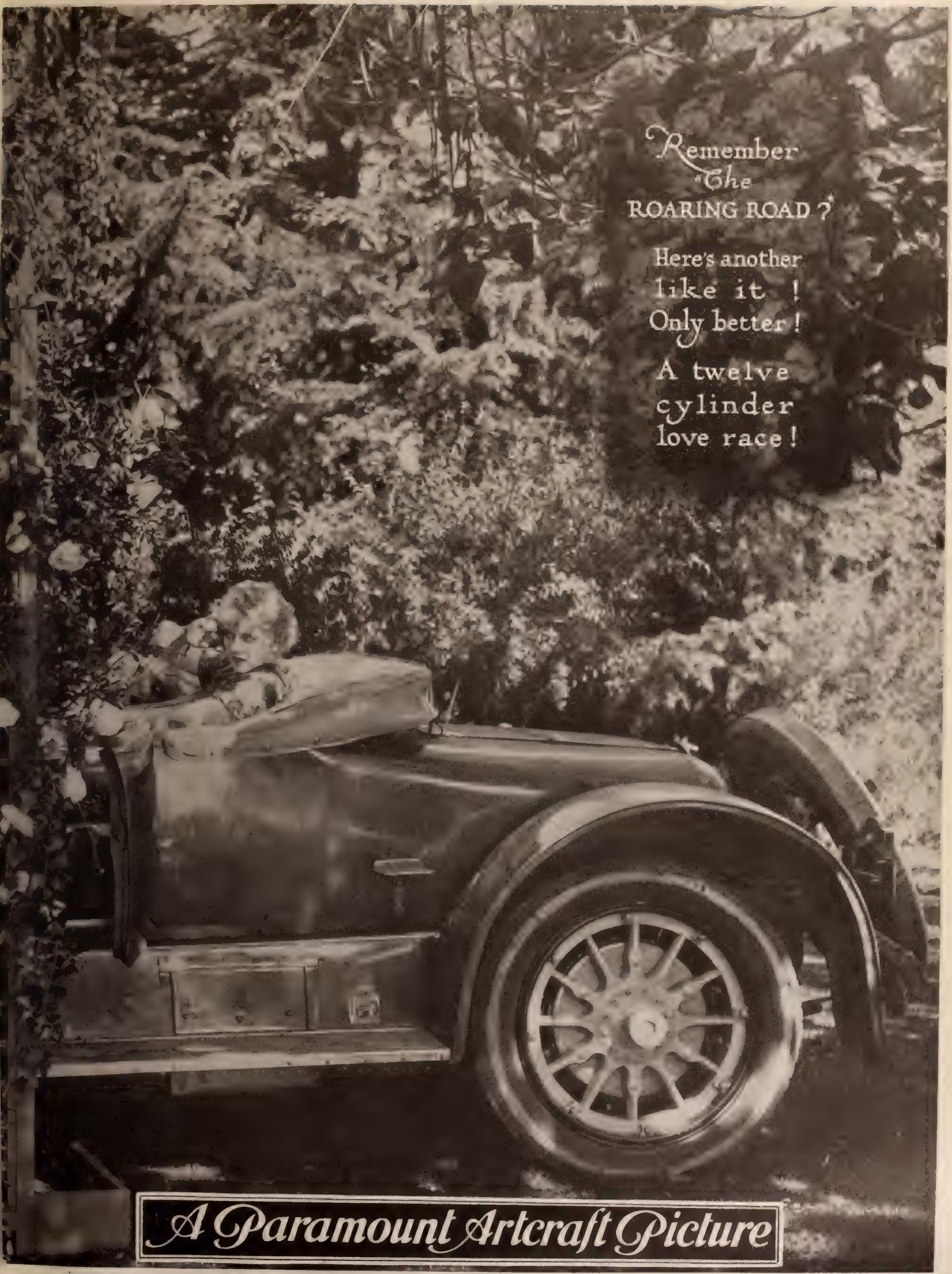
Mr. Hart is now engaged in perfecting the first picture to be made by him individually, at the head of his own producing company. The story was selected by him and adapted for him. Every detail of production has been made under Mr. Hart's personal supervision and direction, associated with his own staff of artists.

For many months the work on this picture has been going forward. It will be an example of the new William S. Hart Productions, as complete and as fine a dramatic entertainment as the motion picture producing world has ever offered to the public. In the making of this first William S. Hart Paramount Artcraft picture, there has been spared neither expense, time, infinite attention to detail nor that artistic energy that makes for supremacy.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount Artcraft Pictures

"DOUBLE SPEED"
Starring
WALLACE REID
Presented by Jesse L. Lasky
By J. Stewart Woodhouse
Directed by Sam Wood
Scenario by Clara G. Kennedy
With WANDA HAWLEY
THEODORE ROBERTS
and TULLY MARSHALL


Remember
"The
ROARING ROAD?
Here's another
like it !
Only better !
A twelve
cylinder
love race!
A Paramount Artcraft Picture

A PICTURE STORY OF WHAT THE WHOLE

JESSE L. LASKY *presents*

Bryant WASHBURN

in

"The SIX BEST CELLARS"

A Paramount Artcraft Picture

UNITED STATES IS TALKING ABOUT !

ORDON
& Cos
DRY GI

A sure-fire hit!

HERE'S the conversation of a nation set in pictures.

And here are the folks who just can't help coming to see it;

1. All those who have a little secret in the cellar. 2. All those whose cellars are bare. 3. All those who know where you can get it. 4. All those who would like to know. 5. All those who wouldn't get it, if they could. 6. All wets. 7. $99\frac{3}{8}$ per cent of the drys.

It's funny; it's clean, it is guaranteed not to offend and it has an ending that they'll talk about for months.

Bryant Washburn in his best role, assisted by Wanda Hawley and Julia Faye.

By Holworthy Hall and Hugh Kahler
Directed by Donald Crisp
Scenario by Elmer Harris

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)

"*Sure fire winner with any audience.*"—*M. P. News.*

Exhibitor Comment—"The fastest, funniest picture the star ever made. Better than his last one and has more action packed into it than any other film of its size. Fairbanks at his best and that's going some. Broke all house records for business. Flood scene was a masterpiece that put them all in the shade."

"A splendid feature which pleased my patrons. I played it for one week and it did big business for me every day."

Consensus—"*Splendid picture, good puller.*"

from
Exhibitors' Own Box-Office Reports
published in the Motion Picture News
January 31, 1920

Making good all the way!

You buy capacity houses
when you book

DOUGLAS FAIRBANKS'

newest picture

"WHEN THE CLOUDS ROLL BY"

United Artists Corporation
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

Ten Consecutive Weeks at Tremont Temple
Boston.

Four Weeks at Clune's Auditorium, Los Angeles.

Four Weeks at the Wizard Theatre, Baltimore.

Two Weeks at The Rivoli and The Rialto, New York

and a host of other houses, playing it for one, two and three weeks engagements.

Mary Pickford
in
"Pollyanna"

From Eleanor H. Porter's Famous Novel,
"Pollyanna," published by the Page Company
And the Four Act Comedy by
Catherine Chisholm Cushing
Screen Adaptation by Frances Marion.
Photographed by Charles Rosher.

"Nothing quite so delicate has ever been done. It stands a production with which no comparisons can be made, the supreme effort of a true artist."
—*Motion Picture News*

"Must be ranked as a gem and entitled to a place of honor among the classics of the screen."
—*Moving Picture World.*

"Mary Pickford rises to a new high level in 'Pollyanna'; it is a photoplay that will live while memory lasts."
—*Exhibitors Trade Review.*

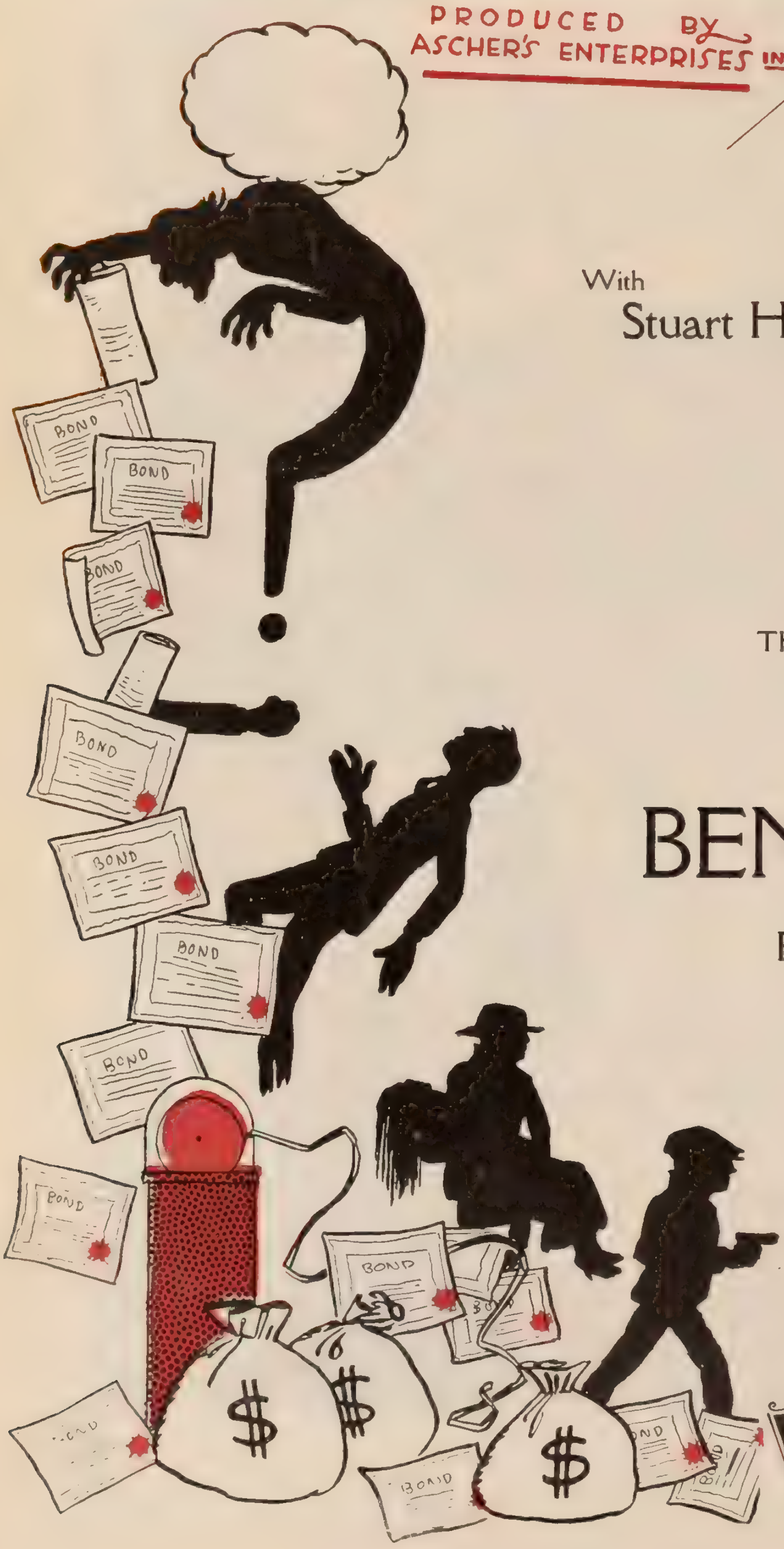
"In the annals of filmdom, 'Pollyanna' will doubtless go down as the big picture of 1920."
—*Exhibitors Herald.*

"THE EVIL EYE"

FRANK G. HALL PRESENTS
ROY L. MC CARDELL'S
SENSATIONAL SERIAL OF
MILLIONS AND MYSTERIES
STARRING

BENNY. LEONARD

PRODUCED BY
ASCHER'S ENTERPRISES INC



With
Stuart Holmes--Ruth Dwyer--Marie Shotwell
And A Strong Supporting Company

THE EVIL EYE

By the Famous Writer

ROY L. McCARDELL

Author of
THE DIAMOND FROM THE SKY
THE QUESTION THE MONEY MILL
The Screen Version of
A FOOL THERE WAS
And Many Other Tremendous Screen Successes
Has Furnished

BENNY LEONARD

With a Vehicle That Will
Pack Every Theatre in the Country

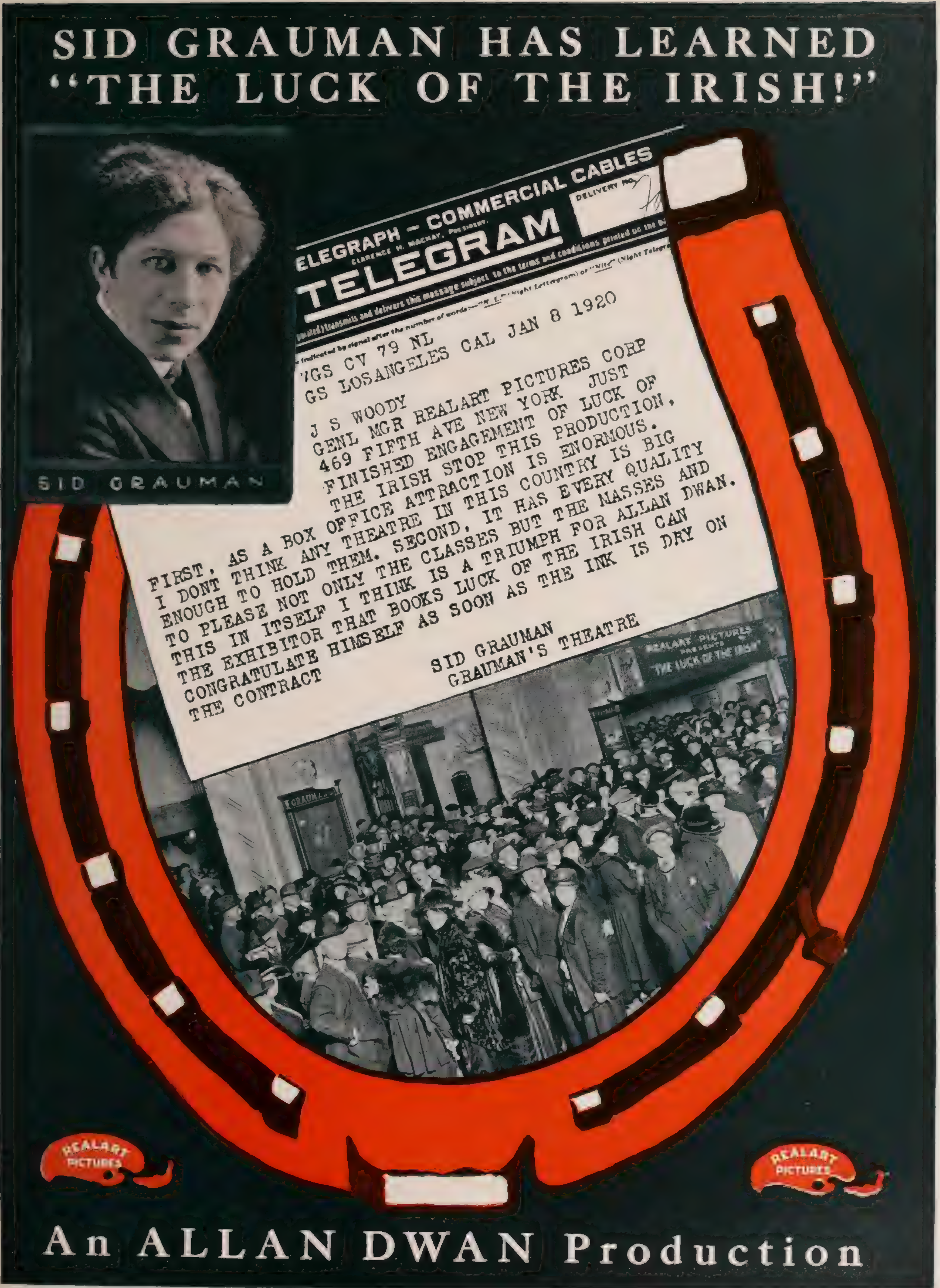
STAGED BY F. GORDON COOPER
Under The Personal Supervision of
WALLY VAN

This powerful serial is attracting unusual attention and receiving more newspaper publicity than any "continued story" ever produced in pictures

Foreign Rights Controlled by
E. S. MANHEIMER

HALLMARK PICTURES
CORPORATION

SID GRAUMAN HAS LEARNED "THE LUCK OF THE IRISH!"


SID GRAUMAN
REALART PICTURES PRESENTS "THE LUCK OF THE IRISH"
GRAUMAN
REALART PICTURES
REALART PICTURES

ELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.
TELEGRAM
DELIVERY NO.

7GS CV 79 NL
GS LOSANGELES CAL JAN 8 1920

J S WOODY
GENL MGR REALART PICTURES CORP
469 FIFTH AVE NEW YORK JUST
FINISHED ENGAGEMENT OF LUCK OF
THE IRISH STOP THIS PRODUCTION,
FIRST, AS A BOX OFFICE ATTRACTION IS ENORMOUS.
I DONT THINK ANY THEATRE IN THIS COUNTRY IS BIG
ENOUGH TO HOLD THEM. SECOND, IT HAS EVERY QUALITY
TO PLEASE NOT ONLY THE CLASSES BUT THE MASSES AND
THIS IN ITSELF I THINK IS A TRIUMPH FOR ALLAN DWAN.
THE EXHIBITOR THAT BOOKS LUCK OF THE IRISH CAN
CONGRATULATE HIMSELF AS SOON AS THE INK IS DRY ON
THE CONTRACT

SID GRAUMAN
GRAUMAN'S THEATRE

An ALLAN DWAN Production

REALART PICTURES

LIFE'S WASTERS, ALL OF THEM

BEAUTIFUL moths clustering in the flame of a rich man's favor, while he plays fast and loose with the only one worth while—the absent girl who is ignorant of his perfidy.

That's the theme on which HAROLD MacGRATH has built a story that carries your audience spellbound around the world — into the dark corners, even, where civilization has scarcely dared venture. Vivid, colorful scenes run through this picture as thread through a loom.

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY

There's Grim Purpose, Too, in

"THE LUCK OF THE IRISH"

An ALLAN DWAN Production

THE determination of a strong man to protect the girl he loves from the wiles of a scoundrel. So he stalked them both across the world. When he brought his man to bay in picturesque Singapore, a fight ensues that for savage intensity has had few equals.

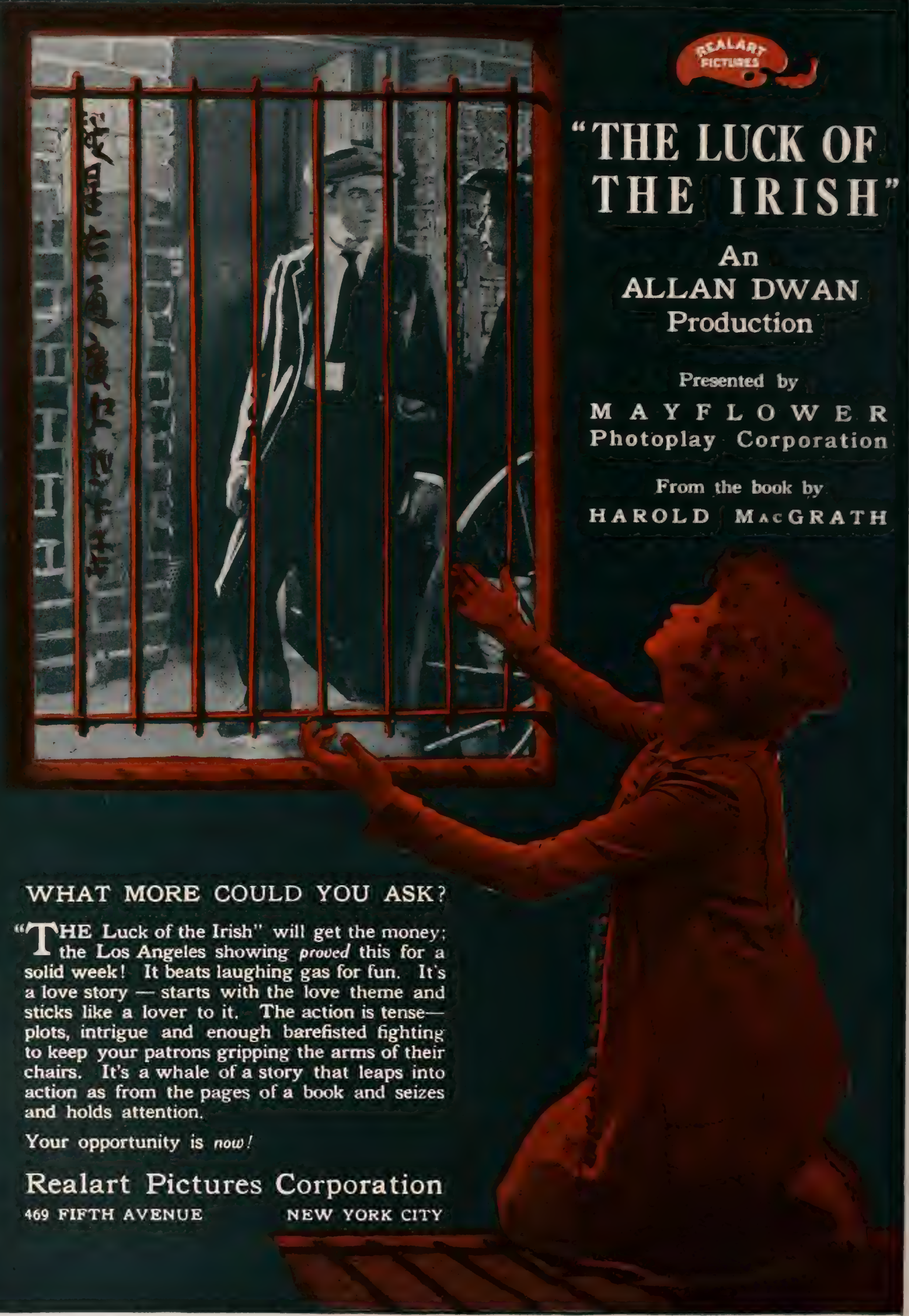
Does the right triumph?

Well, you know the Irish —and you know their uck.

Hold these facts in mind: "The Luck of the Irish" has punch and thrill and humor and sparkle.

And all of these qualities give the new Dwan special a definite box-office pull, hat will make it a smash-ng hit with live exhibitors.

REALART
Pictures Corporation



REALART PICTURES

"THE LUCK OF THE IRISH"

An
ALLAN DWAN
Production

Presented by
MAYFLOWER
Photoplay Corporation

From the book by
HAROLD MACGRATH

WHAT MORE COULD YOU ASK?

"THE Luck of the Irish" will get the money; the Los Angeles showing *proved* this for a solid week! It beats laughing gas for fun. It's a love story — starts with the love theme and sticks like a lover to it. The action is tense—plots, intrigue and enough barefisted fighting to keep your patrons gripping the arms of their chairs. It's a whale of a story that leaps into action as from the pages of a book and seizes and holds attention.

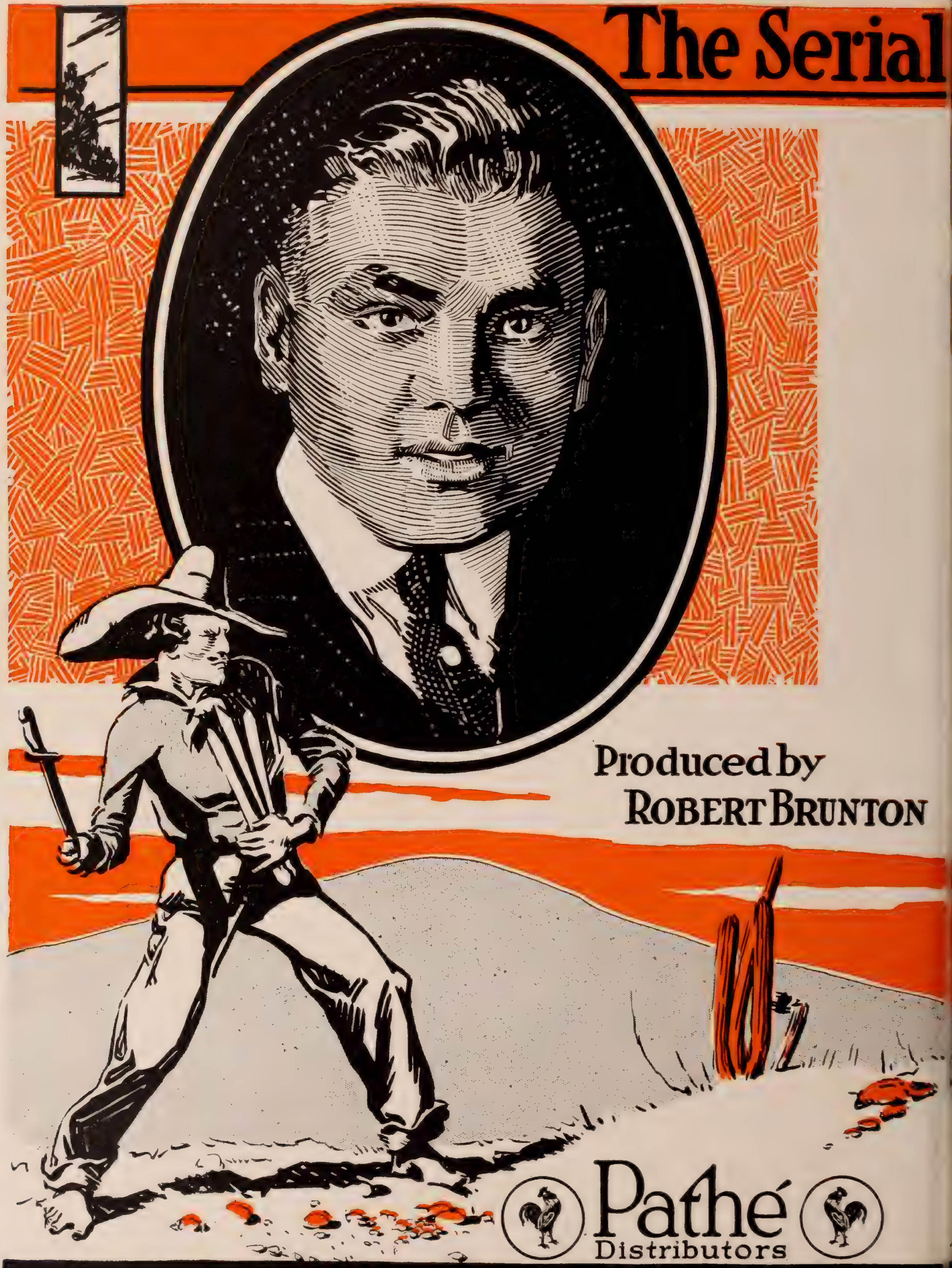
Your opportunity is *now!*

Realart Pictures Corporation
469 FIFTH AVENUE NEW YORK CITY

PRESS OF
THOS. B. BROOKS, N.Y.

coming—

the season's sensation


The Serial
Produced by
ROBERT BRUNTON
Pathé
Distributors

f Amazing Opportunities

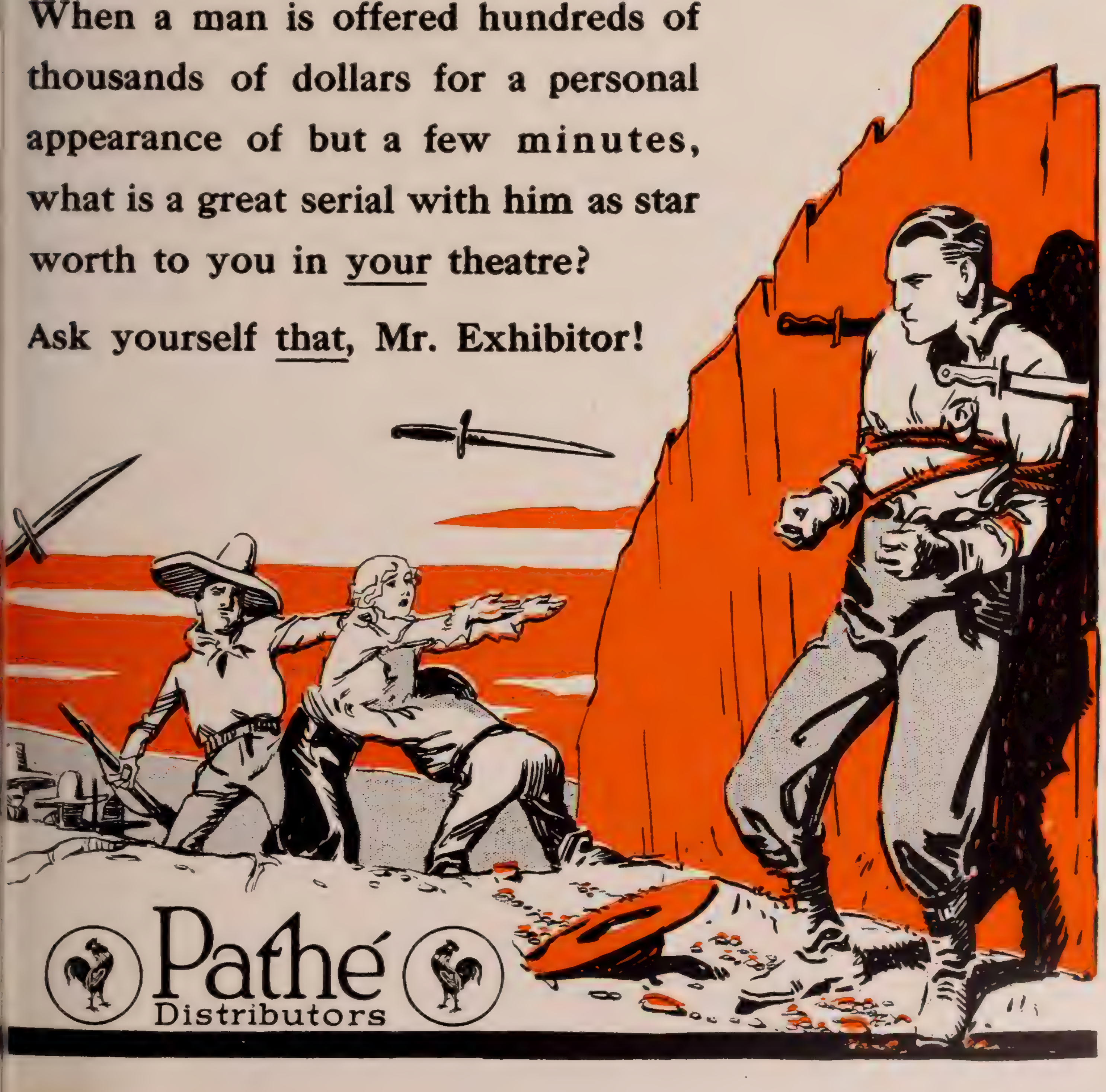
ACK DEMPSEY

IN

AREDEVIL JACK

When a man is offered hundreds of thousands of dollars for a personal appearance of but a few minutes, what is a great serial with him as star worth to you in your theatre?

Ask yourself that, Mr. Exhibitor!



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JACK DEMPSEY

IN THE MILLION DOLLAR SERIAL

DAREDEVIL JACK

Listen, friend;

Give the old thatch a scratch or two and think it over.

Here's a personality that many of the world's keenest showmen are bidding hundreds of thousands of dollars for, for a personal appearance of just a few minutes!

Here's a man who is the world's greatest grabber of newspaper space and you can have him in your theatre -not for a few minutes but for fifteen weeks!

And the serial he stars in is right; it's a Pathé!

How can you afford to hesitate?

The answer is you can't!

Produced by
ROBERT BRUNTON

A PATHÉ SERIAL

SELZNICK PICTURES

ELAINE HAMMERSTEIN

in S. Jay Kaufman's

"GREATER THAN FAME"

Scenario by Katherine Reed

Direction-Alan Crosland

OWEN MOORE

"in Lewis Allen Browne's

SOONER OR LATER"

Scenario by R. Cecil Smith

Direction-Wesley Ruggles

EUGENE O'BRIEN

in

"HIS WIFE'S MONEY"

A RALPH INCE PRODUCTION

Scenario by R. Cecil Smith

ELSIE JANIS

in

"THE IMP"

By Elsie Janis and Edmund Goulding

Direction—Robert Ellis

Made by Selznick
Distributed by Select

SELZNICK
PICTURES

Olive THOMAS

in Bradley King's

"FOOTLIGHTS AND SHADOWS"

Direction- John W. Noble
Scenario by R. Cecil Smith

Made by Selznick Distributed by Select

The Initial
Americanization
Production

"THE LAND OF OPPORTUNITY"

A two reel super-feature that embodies
the spirit of Lincoln—the spirit of America

A RALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee

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Adolph Zukor	Production
Harry Crandall	Exhibition
Maj. Raymond W. Pullman	Municipal Cooperation
William A. Brady	ex-officio

Distributed by Select
Distributed by Republic

NATIONAL NP PICTURES

"JUST A WIFE"

ADAPTED FROM THE
PLAY BY EUGENE WALTER

Direction-Howard Hickman

Scenario by Katherine Reed

NATIONAL PICTURE THEATRES Inc.
Lewis J. Selznick
President

Made by National
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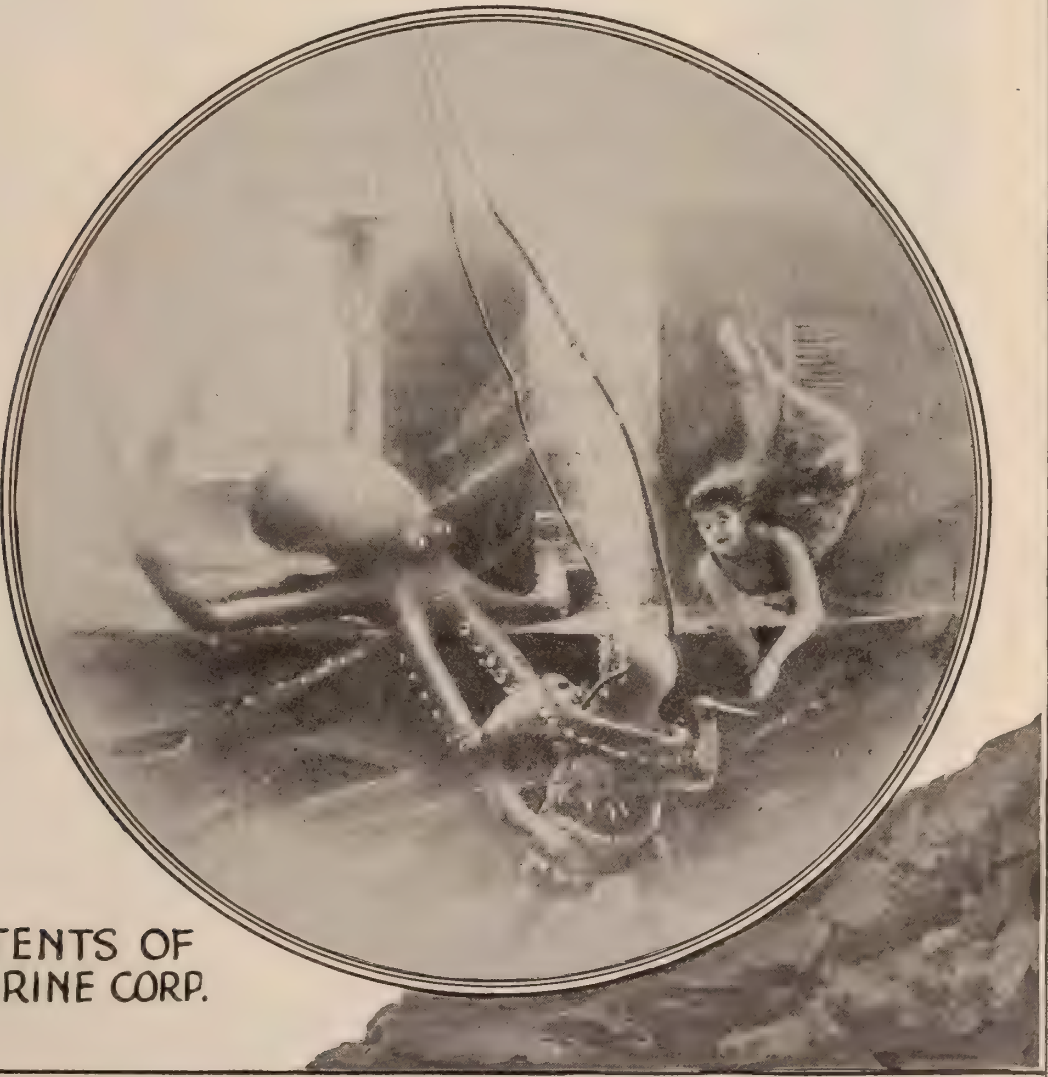
"GIRL OF THE SEA"

WILLIAMSON'S SUBMARINE TRIUMPH IS READY FOR BOOKING



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THEATRE
HALL
OYS

HALL ROOM BOYS
COMEDIES

have been consistent winners in the largest and most beautiful theatres in America. They represent the highest type of clean comedy, and have been called

The Most Wholesome Comedies on Earth!

What they have done in these houses, Mr. Exhibitor, they will do for you. Your patronage will thank you for providing this series for them.

Class and distinction mark every release.

Produced by

JACK & HARRY COHN

1600 Broadway New York City

When is a wife not a wife? That question is answered in the

BLACKTON PRODUCTION

RESPECTABLE BY PROXY

with SYLVIA BREAMER and ROBERT GORDON

When the man thought dead returned to his home and found her there, a stranger, claiming to be his wife, what happened?...................

A story with many unusual twists, beautifully produced and delightfully entertaining................

Directed by J. Stuart Blackton..........................

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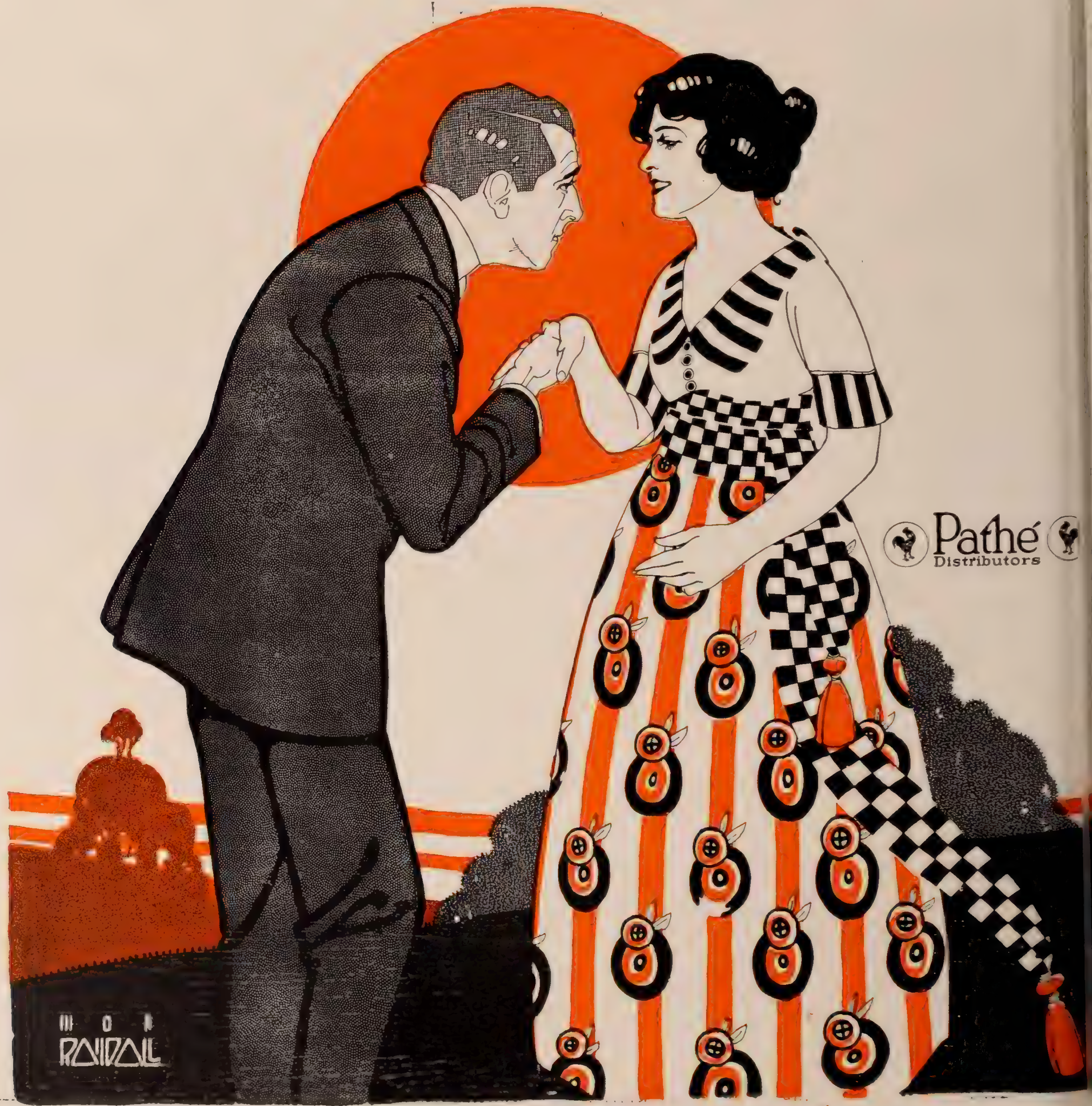
Distributors

AN *Edgar Lewis* PRODUCTION

OTHER MEN'S SHOES

Adapted from Andrew Soutar's famous story


MOR
RANDALL

Pathé
Distributors

A masterly study in contrasts between two brothers, the one a gentle, sweet young clergyman, and the other his scapegrace brother, a virile, determined and picturesque character.

The scapegrace takes his brother's place place and fights,—and loves, for him.

A wonderfully dramatic and human picture, deservedly stamped with the much abused word "great."

Directed by Edgar Lewis

A Seven Part Special

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Mrs Sidney Drew

PRESENTS

THE CHARMING MRS. CHASE

with JOHN CUMBERLAND

A two part comedy from Julian Street's "AFTER THIRTY"

Motion picture comedy... has come to be associated in the minds of many persons... with the words "slap-stick"......

Mrs. Sidney Drew has made a world-wide reputation for.... comedy of a subtler kind, true to life and very human. Persons of taste and discrimination will find "The Charming Mrs. Chase" delightful!

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Ask any manufacturer; any national advertiser, as to what makes any article standard. They will tell you unvarying excellence; the fulfillment of a real need, and determination to keep faith with dealer and public alike.

The Pathé News has adhered to this sound merchandising from the very start. That is why today you will find it in the great majority of the representative houses of the land. That is why the public asks for it and expects to see it!

It is the one indispensable film.

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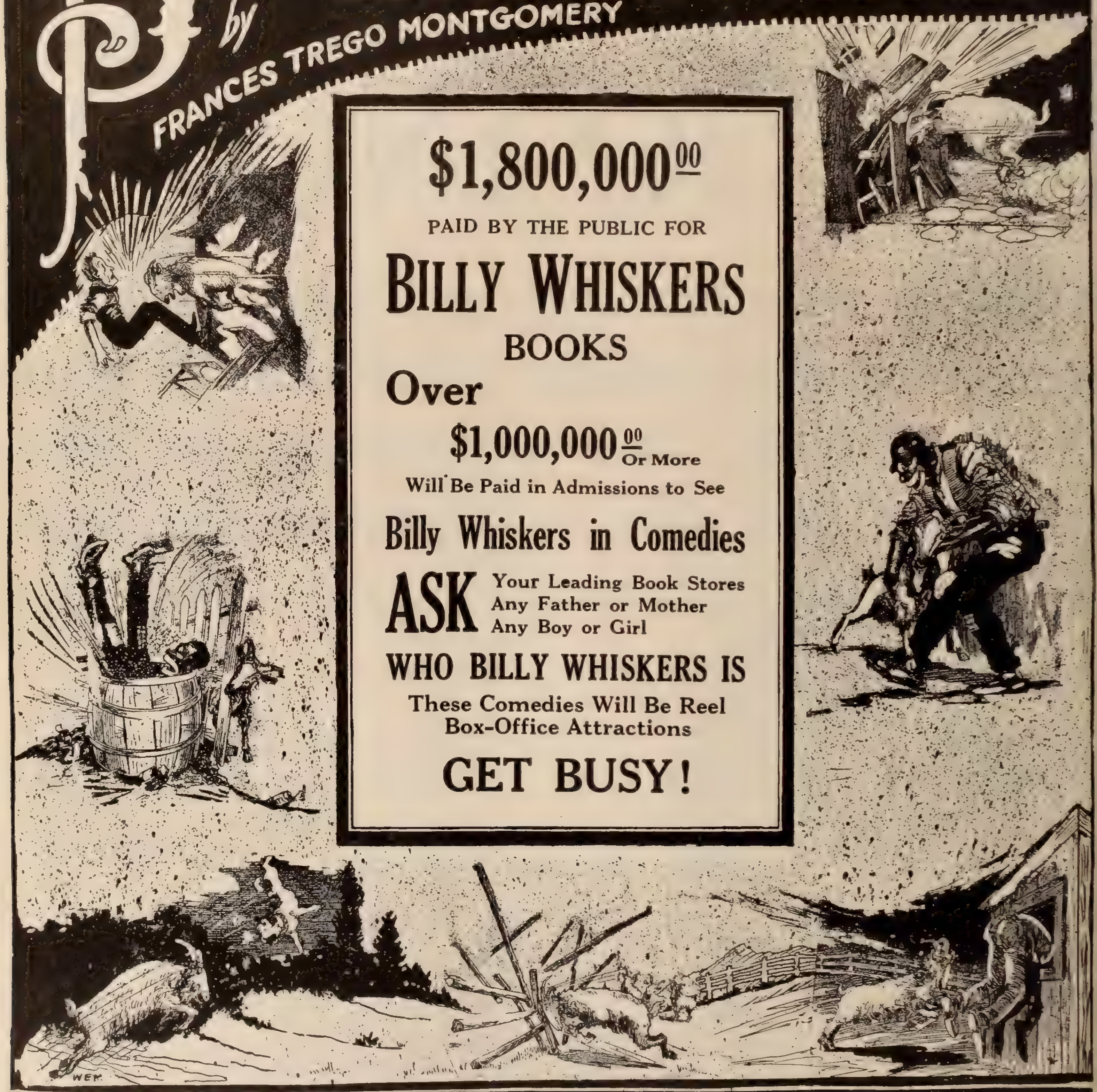
TRADE MARK REG.

BUTTS INTO MOVIES

by FRANCES TREGO MONTGOMERY



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Billy Whiskers in Comedies

ASK Your Leading Book Stores
Any Father or Mother
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WHO BILLY WHISKERS IS

These Comedies Will Be Reel
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MARGUERITE De La MOTTE

ROY STEWART

BETTY BRICE

Benjamin B. Hampton
presents

The SAGEBRUSHER

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

This production is being booked on sight by all of the big first run theatres that booked and played "The Westerners" and "Desert Gold" to capacity business. It has all the added prestige that goes with the Benjamin B. Hampton name as sponsoring only big, successful pictures.

"The Sagebrusher" is another of those genuinely sincere screenings of powerful novels under the personal supervision of the author of the story. Trade press and exhibitor critics are unanimously enthusiastic in their praise of what the *Motion Picture News* calls "*a wonderful picture from every angle.*"

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ARTHUR MORRISON

NOAH BEERY

GORDON RUSSELL

Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful
in

The CAPITOL

From the notable stage success by
AUGUSTUS THOMAS
Directed by George Irving

The story of a woman who staked her honor and her all to advance and protect the man she married. The work of a powerful American playwright —tense, full-of-action; dramatically and pictorially fine. Sought at once for engagements in the best theatres and approved after being played.

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They Like "The Capitol"—And They Know Why!

BECAUSE – "we never recollect seeing Leah Baird do anything better than her strong role in 'The Capitol'," says *The Motion Picture News.*

BECAUSE—"the story is an engrossing one; logically told in action and will prove a money attraction," says *Exhibitors Herald.*

BECAUSE—"the popular appeal of this subject will draw crowds if advertised properly," says *Wid's.*

BECAUSE—"Leah Baird plays two widely different roles with brilliancy and fans will like the picture's thrills," says *Exhibitors Trade Review.*

BECAUSE—"The Capitol" had a splendidly profitable full week's engagement to heavy patronage at my Strand," says *Tom Moore,* the big Washington exhibitor.

BECAUSE—"the climax of this picture will thrill all classes of screen fans," says *Moving Picture World.*

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Now Ready

Exclusive Motion Pictures

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JOE STECHER

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EARL CADDOCK

For Purse of $40,000

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January 30, 1920

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William Farnum

in

Heart Strings

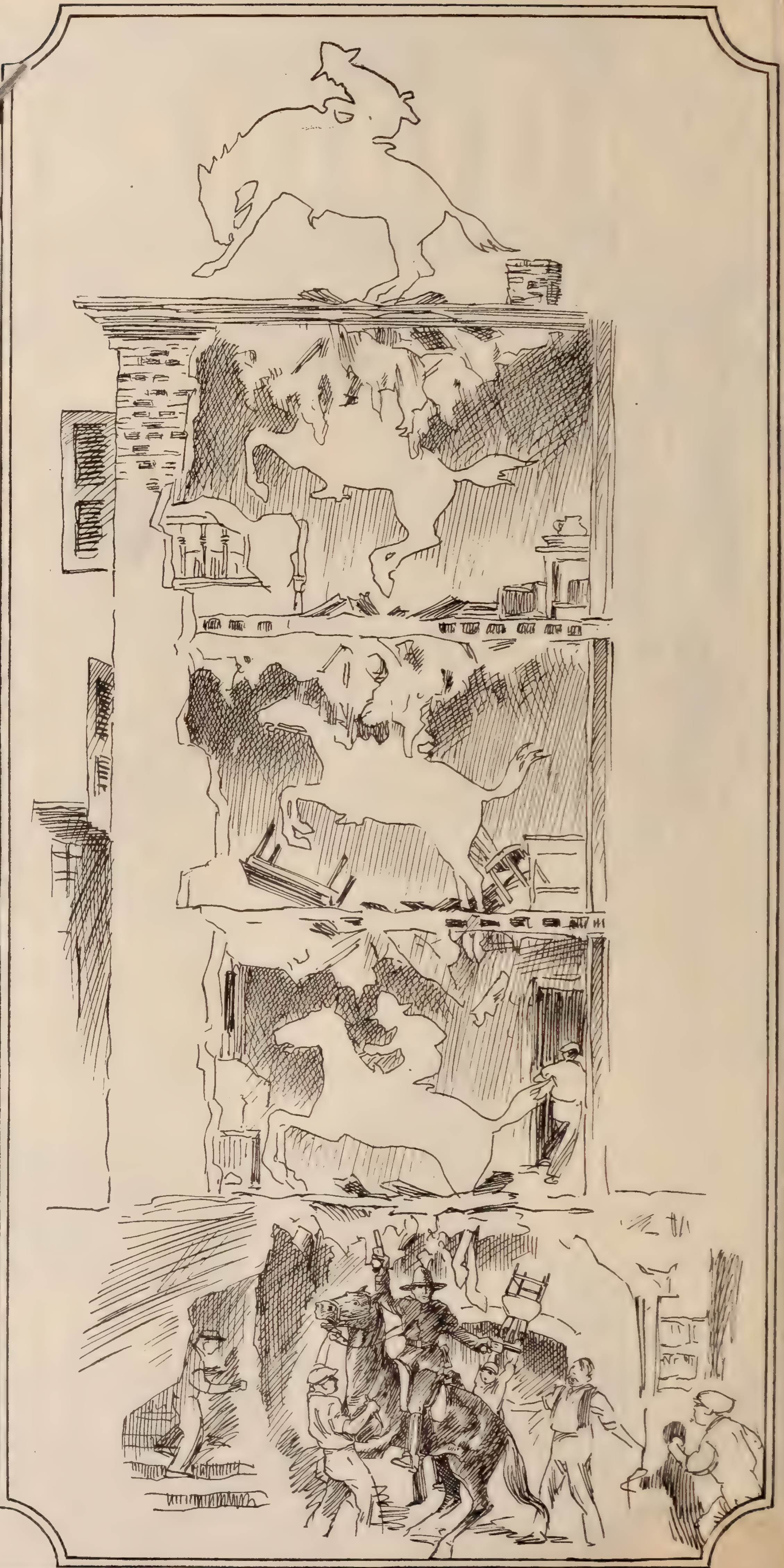
On a par with
WINGS OF THE MORNING ·
WOLVES OF THE NIGHT ·
LAST OF THE DUANES ·

Written by
Henry Albert Phillips

Directed by
J. Gordon Edwards

A big sacrifice of brother for sister
with a background of the most intense drama.

FOX
ENTERTAINMENTS



WILLIAM FOX *presents*

Tom Mix

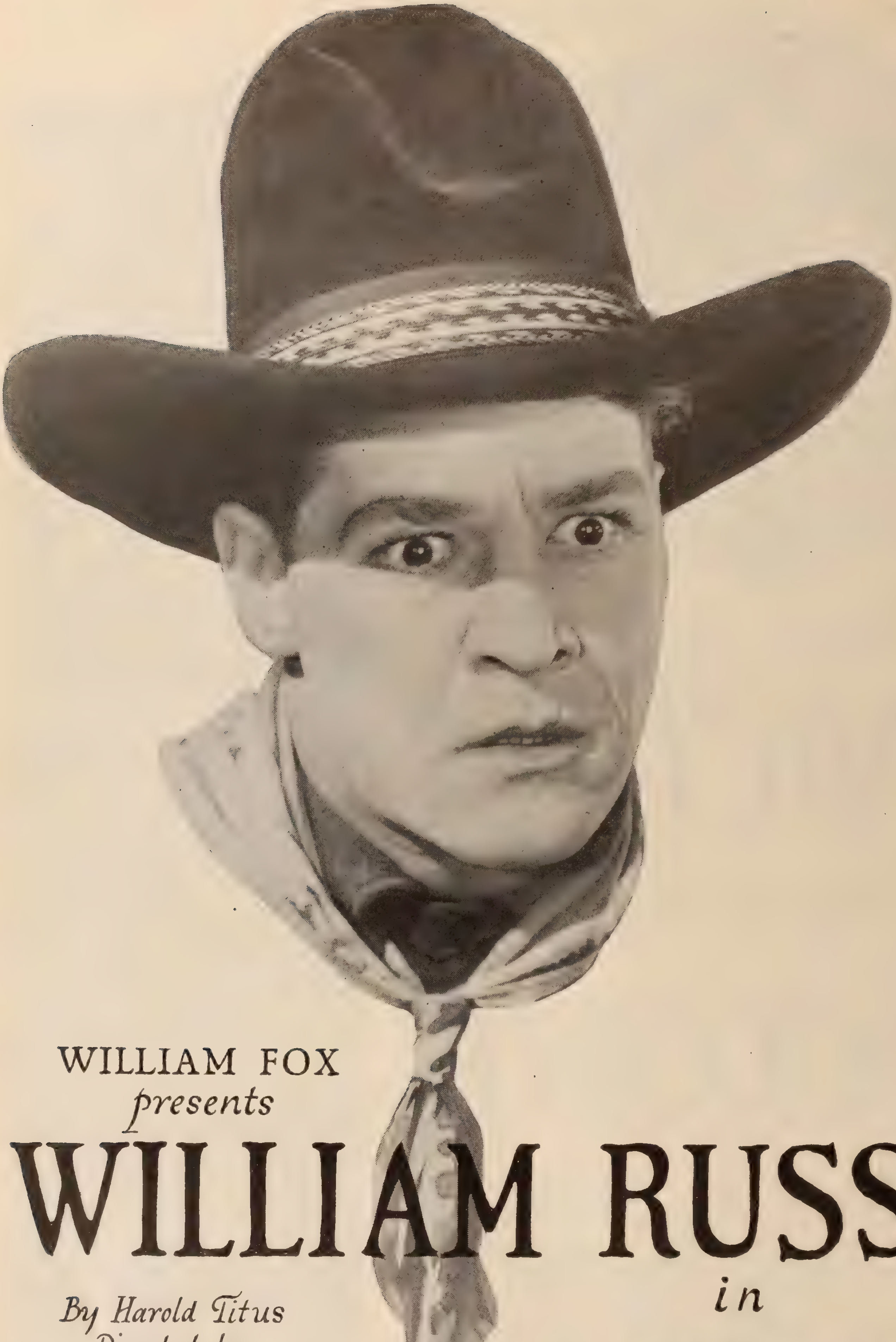
in the new Mix thriller

The CYCLONE

A tale of the Canadian Northwest Mounted Police.

By Col. Todhunter Marigold.
Staged by Cliff Smith.

FOX
ENTERTAINMENTS



WILLIAM FOX
presents

WILLIAM RUSSELL

in

SHOD *with* FIRE

By Harold Titus
Directed by
Emmet J. Flynn

FOX
ENTERTAINMENTS

SUNSET
MINE

WILLIAM RUSSELL
in SHOD WITH FIRE

portrays with vigor, brilliance and skill a fine story with an appeal rarely to be found on the screen.

It is cordially recommended as a success production for the best theatres.

FOX ENTERTAINMENTS

WILLIAM FOX
presents

Miss
SHIRLEY MASON

in the sweetest circus story ever told

HER ELEPHANT MAN

By Pearl Doles Bell
Directed by Scott Dunlap

FOX
ENTERTAINMENTS

The most unusual picture in ten years in which

Miss

SHIRLEY MASON

earns the right to be called a really great star

In

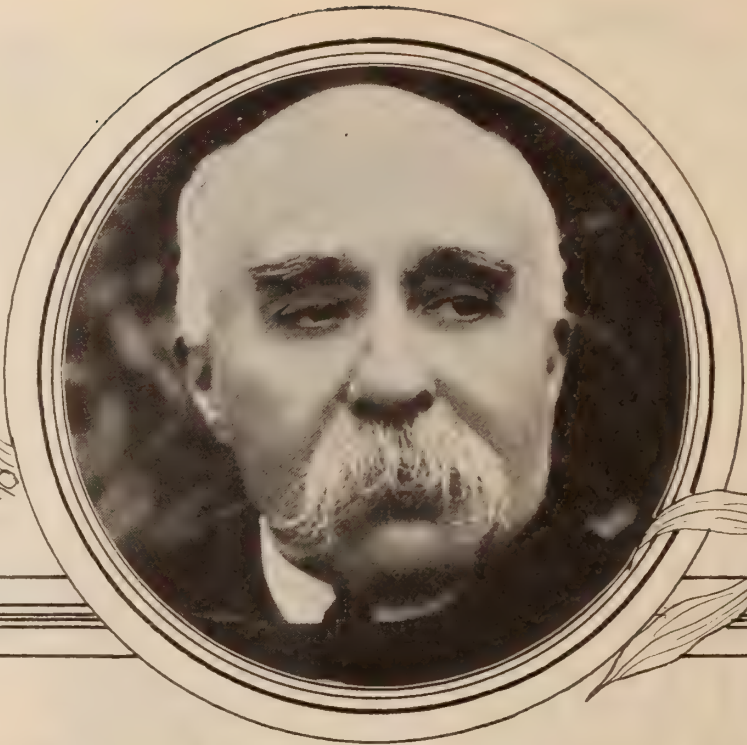
HER ELEPHANT MAN

she is described as 99 pounds of pep, personality and prettiness

It's a circus production that will sweep the world =

FOX
ENTERTAINMENTS

WILLIAM
FOX
presents



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OWN DRAMA
THE STRONGEST

THE TIGER OF FRANCE is the most advertised man in the world today – Every daily newspaper in America has published his name almost daily for four years – His importance is known in every home – His greatness is back of this wonderful story of the basic passions of human life.

Book it,
Back it, Clean up with it!

FOX ENTERTAINMENTS

Does the soul of woman rule the world?

The genius of
CLEMENCEAU
is concentrated in
THE STRONGEST

FOX ENTERTAINMENTS

WILLIAM FOX
presents

SHERIFF NELL's COMEBACK

A WILLIAM FOX

Sunshine Comedy

Supervised by
Hampton del Ruth

A fine special released to
regular Customers

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- Alice Davenport
- Glen Cavender
- Ed Kennedy
- Tom Kennedy
- Chester Conklin
- Blanche Payson
- Bert Gillespie
- Slim Summerville
- Jack Cooper
- Ethel Teare
- Rosa Gore
- Hyman Binensky
- Bobby Dunn

DIRECTORS

- Travis Vale
- Frank Beal
- Jack Blythestone
- M. St. Clair
- Frank Griffin
- Vin Moore
- Roy del Ruth
- Eddie Cline

and the beautiful Sunshine Girls.

FOX
ENTERTAINMENTS

A
TRIANGLE
PLAY

DOROTHY DALTON
& WILLIAM DESMOND
IN

A GAMBLE IN SOULS

A Thomas H. Ince *Production*
Released January 25

*T*he story of a woman
of the streets and
a man of God.

A soul stirring battle
between the forces
of good and evil.

Distributed By
UNITED PICTURE PRODUCTIONS
CORPORATION
J. A. BERST, *President*

A TRIANGLE PLAY

TIGER GIRL

ORIGINALLY TITLED "THE LILY AND THE ROSE"

A FINE ARTS PRODUCTION

SUPERVISED BY

D. W. GRIFFITH

with

LILLIAN GISH,

ROSZIKA DOLLY and an all star cas

—An innocent girl wife—facing the eternal triangle.

—Fighting against a woman without a conscience and a man without honor.

—A powerful story, wonderfully pictured.

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Send me details of your special offer on OLIVE THOMAS and TAYLOR HOLMES Series.

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Theatre ______________________________

City ______________________________

Special Offer

Special Arrangements are being made to show all of these first run pictures in every community.

You know the box office value of these stars. You know what you have to pay for their pictures today.

Use the coupon to ask for further details.

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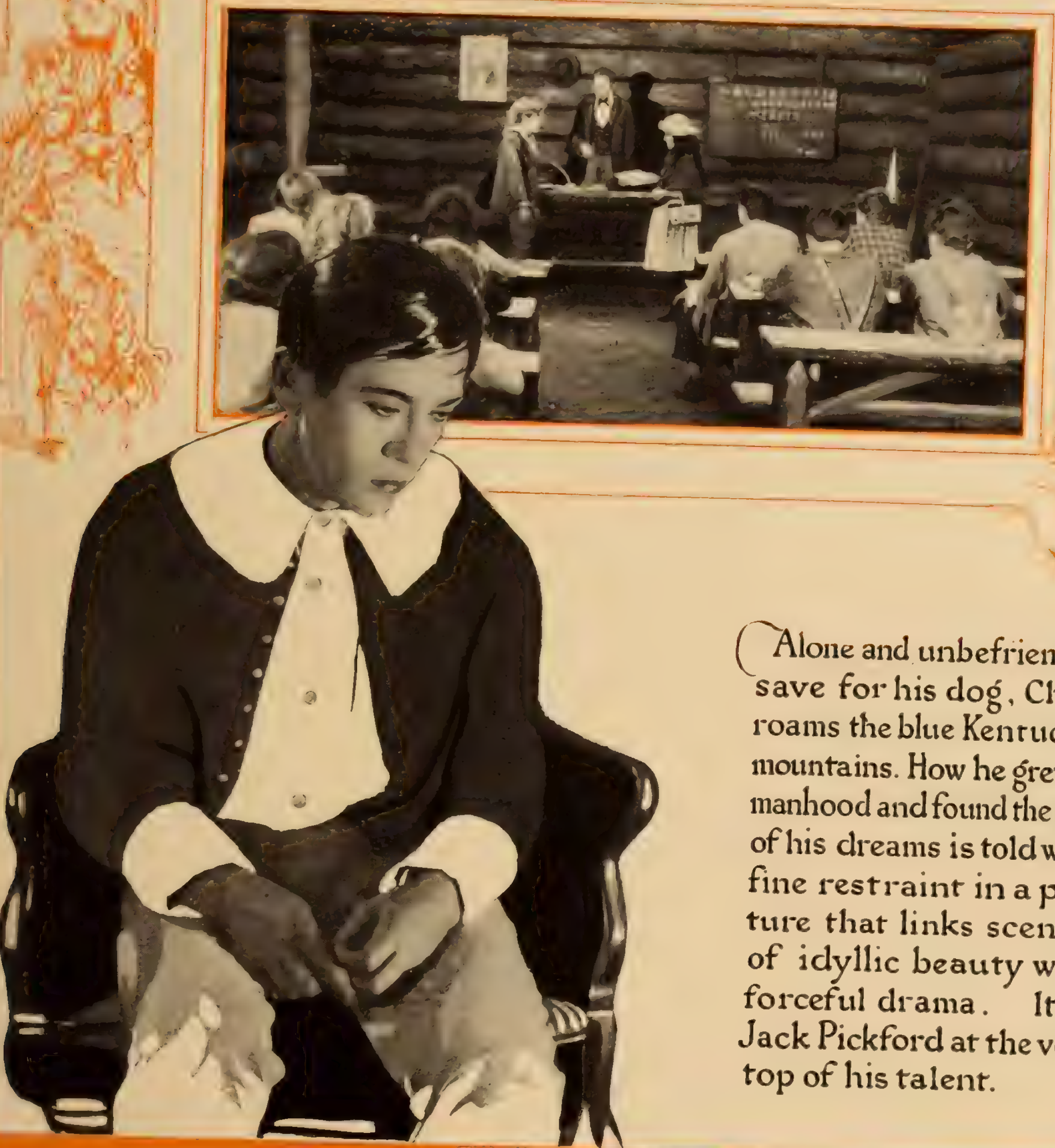
TAYLOR HOLMES
IN
"TAXI"
"Three Black Eyes"
"Regular Fellow"
"It's A Bear"
"Upside Down"

OLIVE THOMAS
IN
"TOTON"
"Follies Girl"
"Loves Prisoner"
"Prudence on Broadway"



Alone and unbefriended save for his dog, Chad roams the blue Kentucky mountains. How he grew to manhood and found the girl of his dreams is told with fine restraint in a picture that links scenes of idyllic beauty with forceful drama. It is Jack Pickford at the very top of his talent.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

"He may be an awful boob, but I love him," said Floss. And so they were married.

They were also broke. That is, until Floss concocted a face cream she hoped would make things rosier.

ANGEL BLOOM CREAM

Floss advertised it with an elephant. The beast chose an awkward moment to fall in a faint.

And she was pinched. All of which made wonderful publicity for Angel Bloom Cream. Presto--prosperity!

They sold a million jars, but never had one between them! And everybody was happy.

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

"The Cup of Fury" swept the film-hardened public of Los Angeles off it's feet! After smashing to bits every house record of the California Theatre, it was transferred by popular demand to the Miller Theatre for another week. Follow the shining trail of Rupert Hughes' great picture across the country.

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

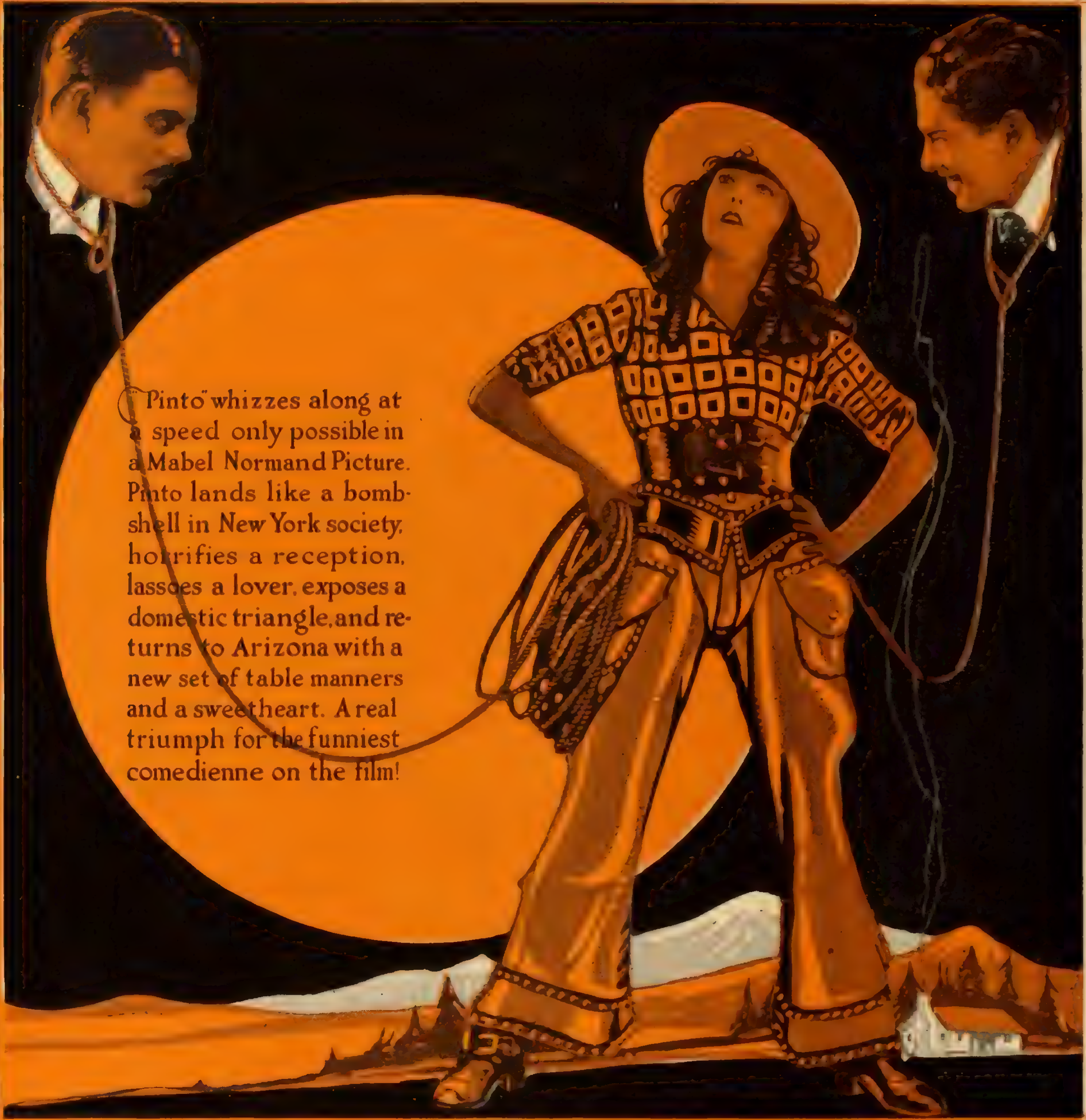
FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President



"Pinto" whizzes along at a speed only possible in a Mabel Normand Picture. Pinto lands like a bombshell in New York society, horrifies a reception, lassoes a lover, exposes a domestic triangle, and returns to Arizona with a new set of table manners and a sweetheart. A real triumph for the funniest comedienne on the film!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

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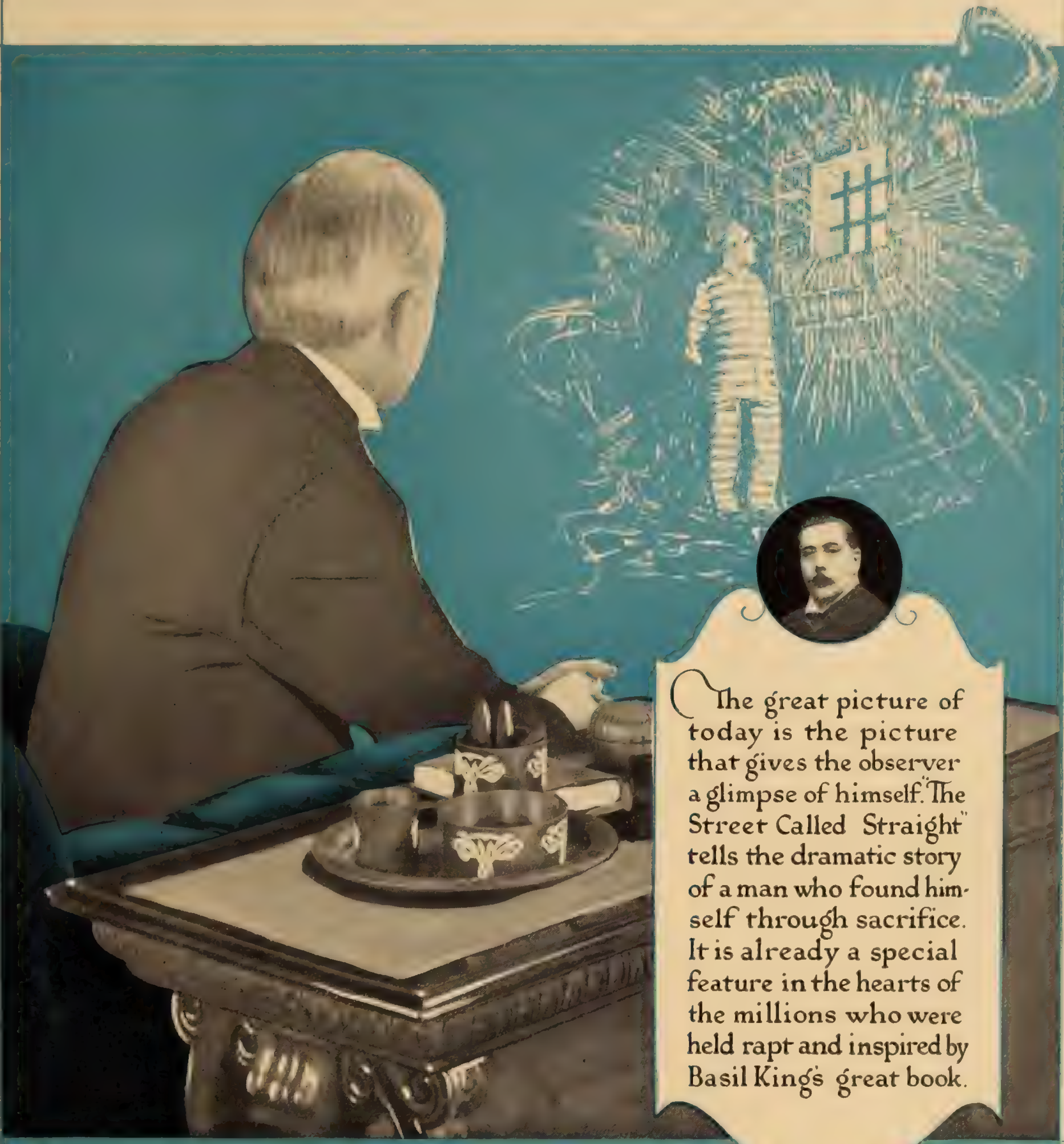

The great picture of today is the picture that gives the observer a glimpse of himself. "The Street Called Straight" tells the dramatic story of a man who found himself through sacrifice. It is already a special feature in the hearts of the millions who were held rapt and inspired by Basil King's great book.

SAMUEL GOLDWYN AND REX BEACH PRESENT

BASIL KING'S

FAMOUS STORY

THE STREET CALLED STRAIGHT

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

In "Duds", Tom Moore has a new sort of role-- a young American, just out of uniform, keen for anything that promises a fight or a fortune. He gets them both in a picture that piles thrill upon thrill, building up the most sense-tingling story that ever bore the Goldwyn imprint

SAMUEL GOLDWYN PRESENTS

TOM MOORE
IN
DUDS

BY HENRY C. ROWLAND
DIRECTED BY TOM MILLS

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President

The Filler That's a Feature

A good many exhibitors first booked the Goldwyn-Bray Pictographs merely to plug a gap in their programme.

The instantaneous approval of their patrons changed the original viewpoint. They know now that the brilliant one-reel releases from the Bray Studios stand shoulder to shoulder with any film feature in the land.

"The funniest comic supplement characters in America, Jerry on the Job and Krazy Kat, appearing in 100 Newspapers, have joined the famous Bray Cartoons. These International Film cartoons, with the full publicity of the Hearst Newspapers, will be given to the public as a part of the Bray Studios Service."

Book them now, before your
competitor gets them.

Goldwyn Bray Releases

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BRAY PICTURES CORP.

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

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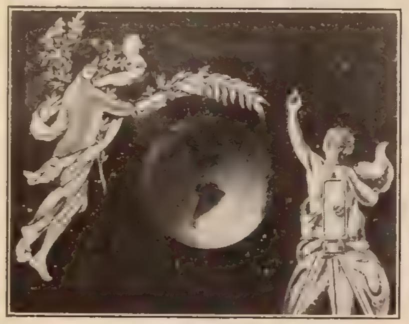
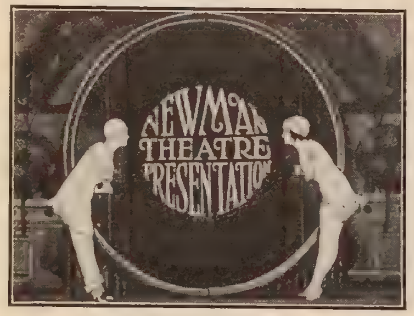
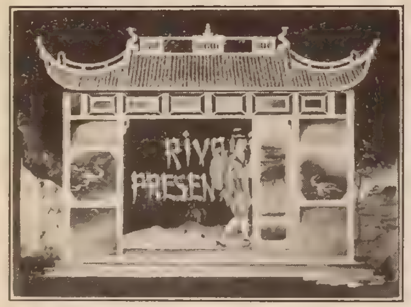




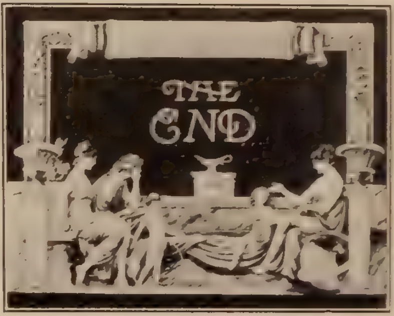


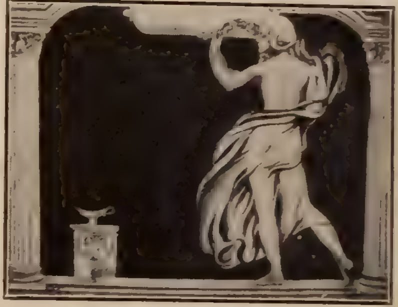
ARE YOU PROGRESSING?

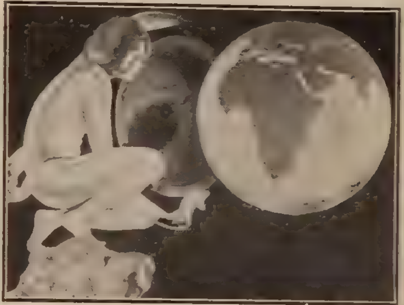
DRESS YOUR PROGRAM

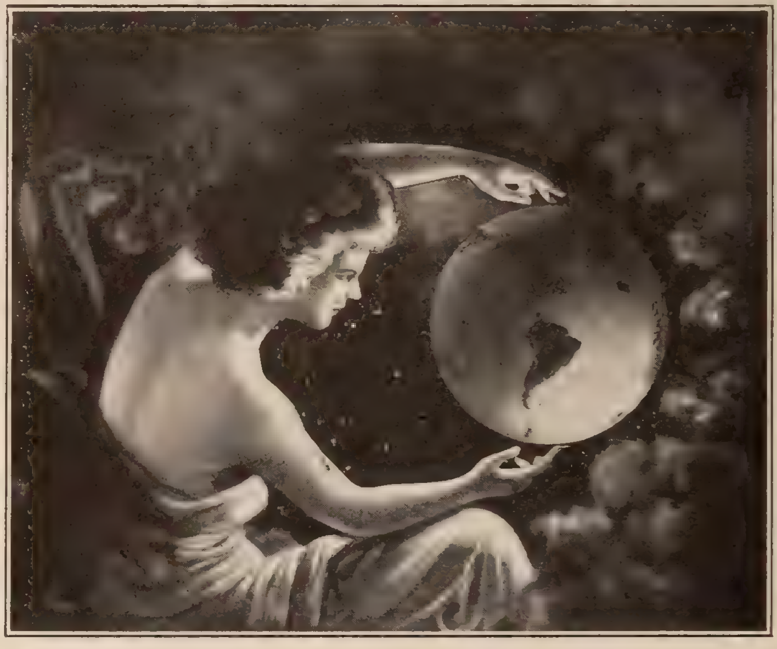
Three years ago The Strand Theatre, New York, adopted the novel method of opening its performances with an animated house leader.

The idea spread like wildfire. Every house worth while is using these leaders which add considerably to the program and enhance the illusion.









MADE FOR AND USED EXCLUSIVELY BY THE STRAND THEATRES
NEW YORK AND BROOKLYN

It has been proven by test to be the best possible method to individualize and advertise your house. Every leader is full of action—well executed and artistic. Price to suit anyone.

Catalogue sent on request

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Now engaged in the
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picture for First National

"The Family Honor"

A "First National" Attraction

Katherine
MacDonald

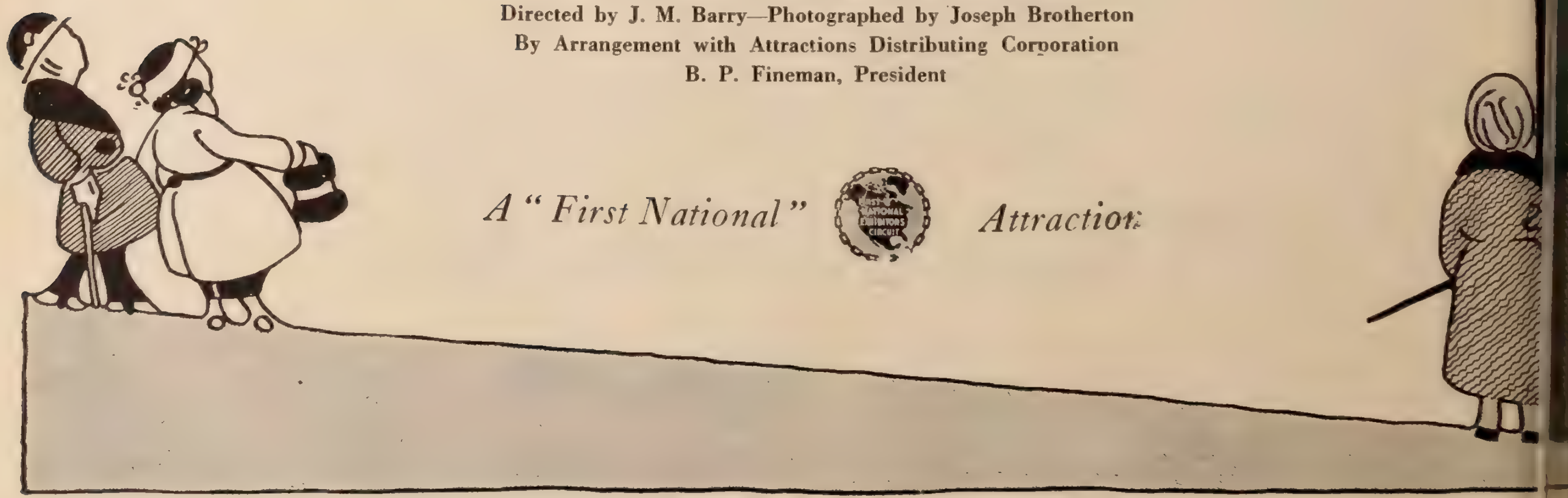
The American Beauty
In The Picture Beautiful

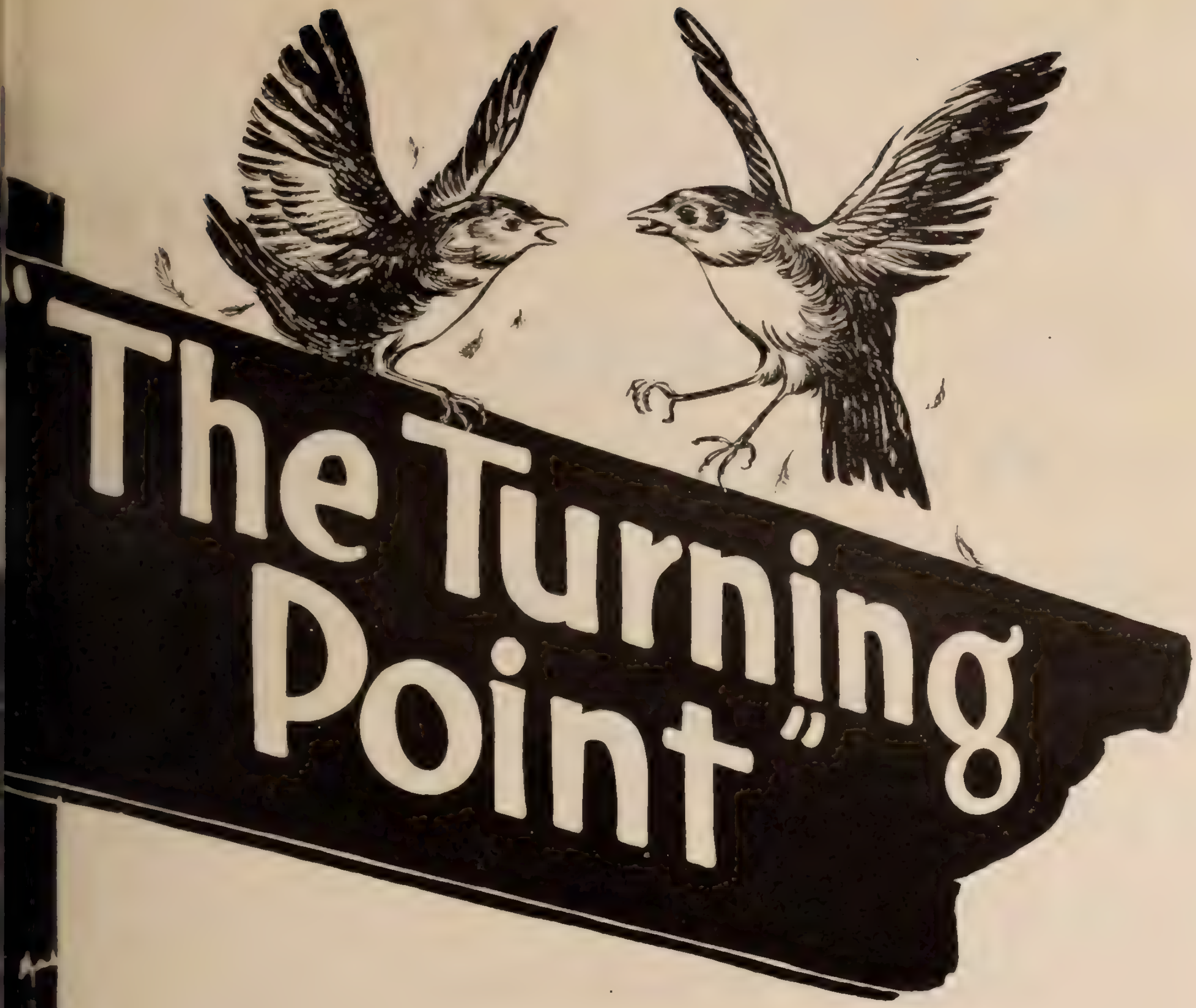
By ROBERT W. CHAMBERS

A POPULAR and beautiful star in a story by one of the most widely read authors in America. A strange tale of love and treachery—with scenery so beautiful, photography so exquisite and settings so artistic, the picture will charm and fascinate all.

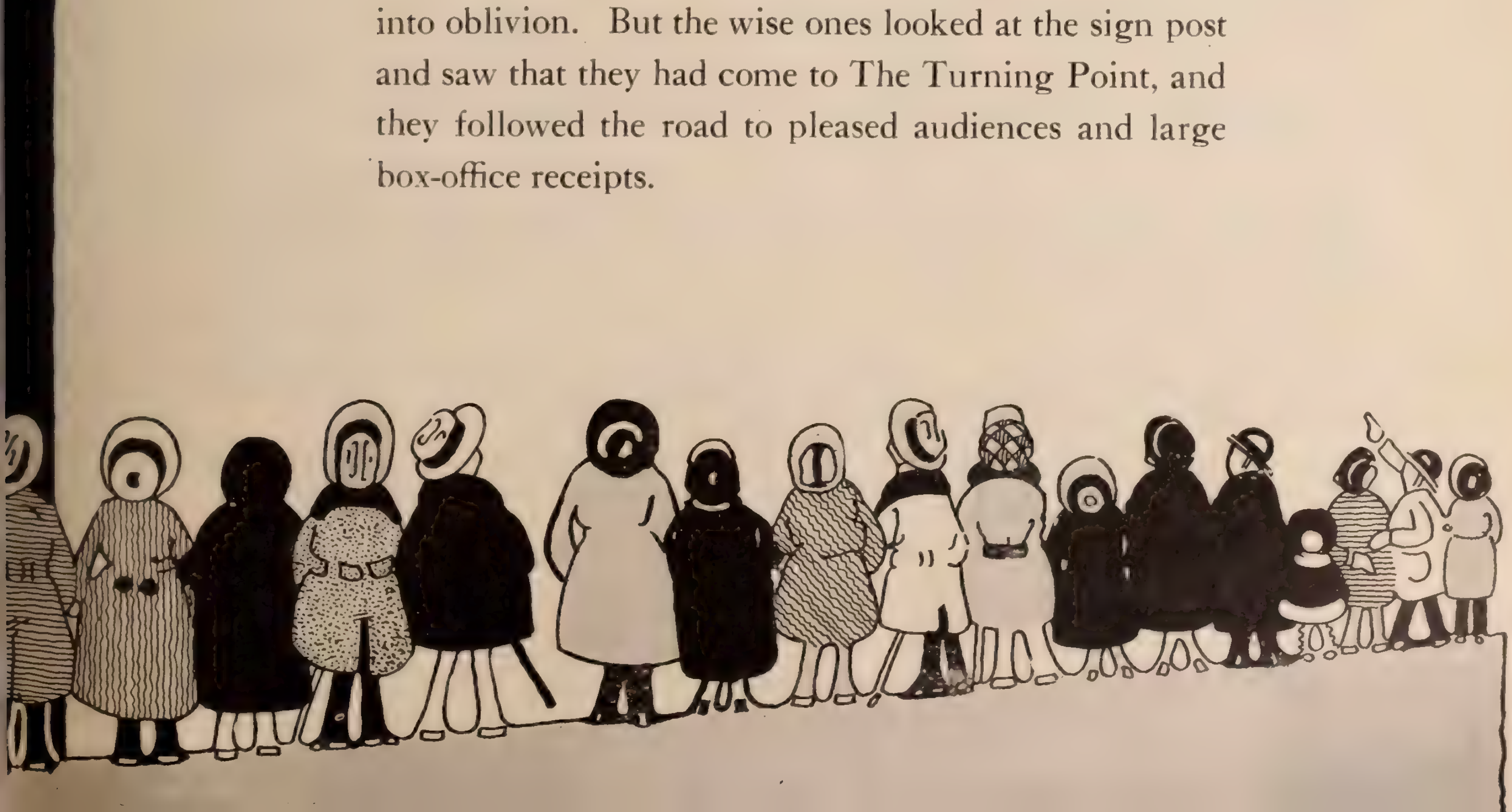
Presented by
The Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager
Directed by J. M. Barry—Photographed by Joseph Brotherton
By Arrangement with Attractions Distributing Corporation
B. P. Fineman, President

A "First National" *Attraction*





AND the crowds came to the cross-roads, and a few there were who walked on unheeding, and passed into oblivion. But the wise ones looked at the sign post and saw that they had come to The Turning Point, and they followed the road to pleased audiences and large box-office receipts.



CONSTANCE TALMADGE
Captivates Strand Patrons
in "Two Weeks"—— NEW YORK CRITICS ARE UNANIMOUS

"Prettier than ever . . . plays the role captivatingly. The picture was a decided success with the audience at the Strand."

—New York Sun

"Constance Talmadge ripples through 'Two Weeks' like the human incarnation of a smile . . . never so bewitching."

—New York Tribune

"The comedy never lags."*—New York Post*

"An amusing comedy."*—New York Times*

"An ideal role for the expression of her sunshiny nature."

—New York Telegram

"Her usual excellent performance."

—New York Evening Sun

"The stellar role made captivating."

—New York Mail

"Amusing situations, briskly played."

—New York World

"A typical Constance Talmadge plot, developed with her usual vivacity."

—New York Globe

"She romps through the comedy feature in a way that pleases onlookers . . . enacted with a comic touch and furnishes wholesome humor throughout."

—New York Herald

"Never so attractive . . . romps through the picture with all the sweetness and freshness characteristic of her."

—New York Morning Telegraph

Adapted from Anthony Wharton's play
"At the Barn"
Produced by Joseph M. Schenck
Directed by Sydney Franklin

Photographed by Oliver Marsh—Tech. Director Willard Reineck

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with option on 6 more.

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12 Constance Talmadge Productions

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with option on 6 more.

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and

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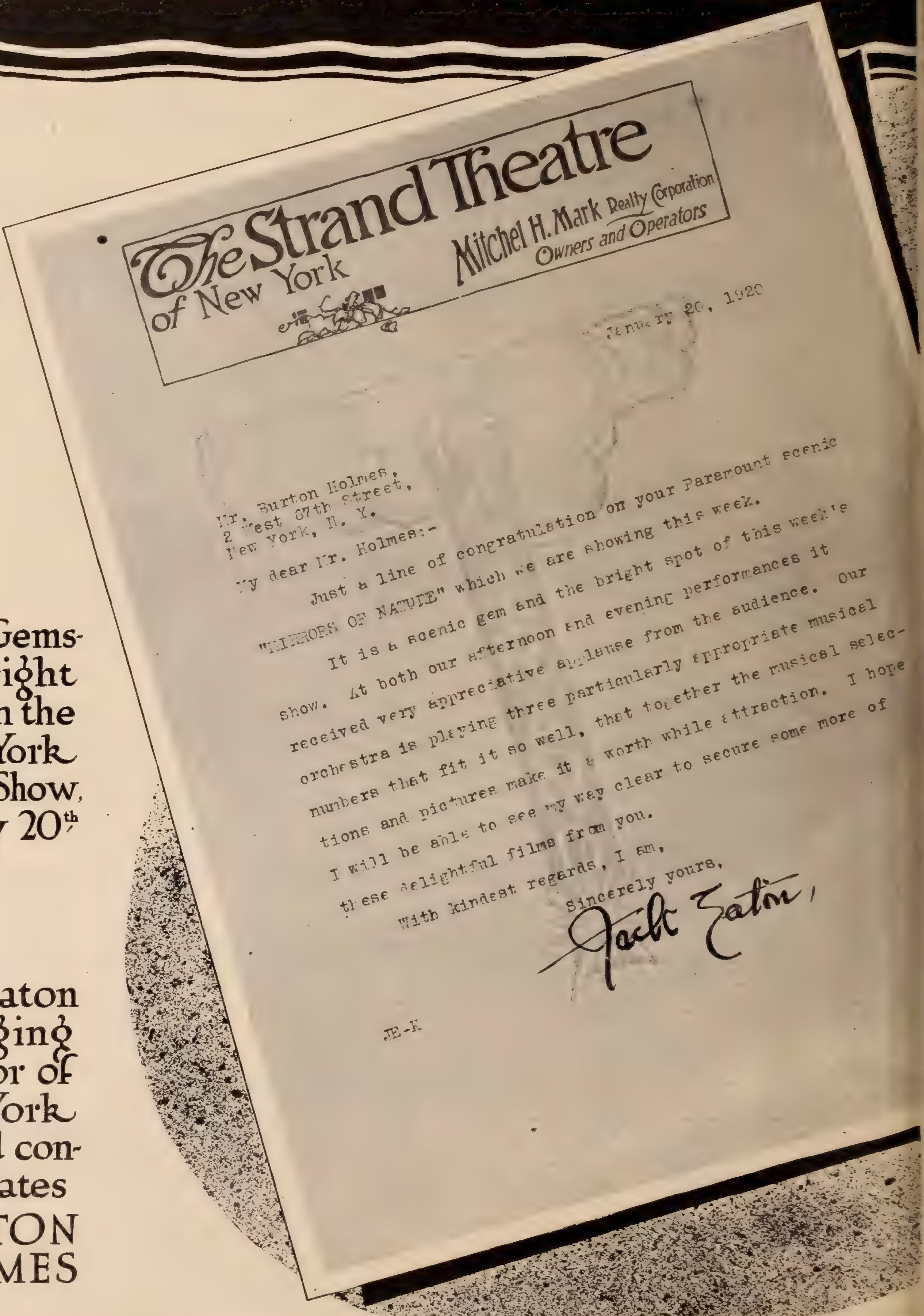
care First National Exhibitors Circuit, Inc.
6 W. 48th Street, New York, N. Y.

BURTON HOLMES



The Strand Theatre of New York
Mitchel H. Mark Realty Corporation
Owners and Operators

January 20, 1920

Mr. Burton Holmes,
2 West 67th Street,
New York, N. Y.

My dear Mr. Holmes:-

Just a line of congratulation on your Paramount scenic "MIRRORS OF NATURE" which we are showing this week.

It is a scenic gem and the bright spot of this week's show. At both our afternoon and evening performances it received very appreciative applause from the audience. Our orchestra is playing three particularly appropriate musical numbers that fit it so well, that together the musical selections and pictures make it a worth while attraction. I hope I will be able to see my way clear to secure some more of these delightful films from you.

With kindest regards, I am,

Sincerely yours,

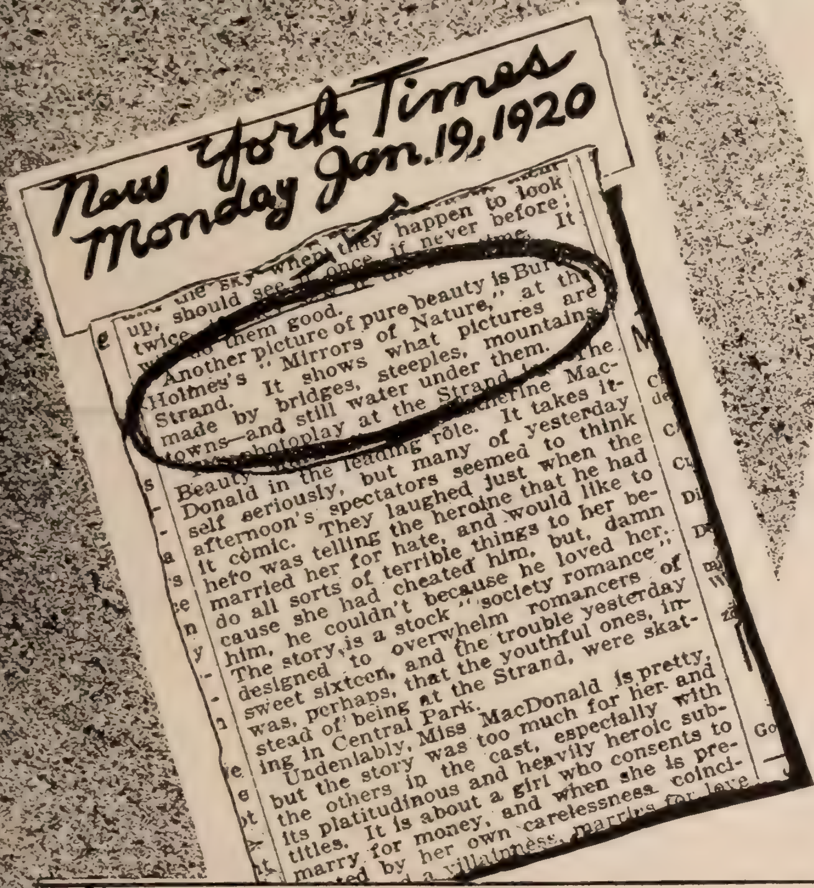
Jack Eaton,

JE-K

Scenic Gems-
the bright
spot in the
New York
Strand Show,
January 20th

Jack Eaton
Managing
Director of
New York
Strand congratulates
BURTON
HOLMES

TRAVEL PICTURES



New York Times
Monday Jan. 19, 1920

[illegible] the sky when they happen to look up, should see it once if never before; twice [illegible] It will do them good.

Another picture of pure beauty is Bur[illegible] Holmes's "Mirrors of Nature," at th[illegible] Strand. It shows what pictures are made by bridges, steeples, mountains, towns—and still water under them.

[illegible] photoplay at the Strand [illegible] "The Beauty [illegible]" [illegible]therine MacDonald in the leading rôle. It takes itself seriously, but many of yesterday afternoon's spectators seemed to think it comic. They laughed just when the hero was telling the heroine that he had married her for hate, and would like to do all sorts of terrible things to her because she had cheated him, but, damn him, he couldn't because he loved her.

The story is a stock "society romance" designed to overwhelm romancers of sweet sixteen, and the trouble yesterday was, perhaps, that the youthful ones, instead of being at the Strand, were skating in Central Park.

Undeniably, Miss MacDonald is pretty, but the story was too much for her and the others in the cast, especially with its platitudinous and heavily heroic subtitles. It is about a girl who consents to marry for money, and when she is pre[illegible]ted by her own carelessness, coinci[illegible] a villainness, marries for love

Mentioned
before the
feature by
Newspapers
and patrons

HERE is the *proof* of what we have often told you. *If* you combine the *art* of Burton Holmes, the *music* of the leading composers, the *brains* of "wide awake" management, *you* can do it as well.

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General Manager
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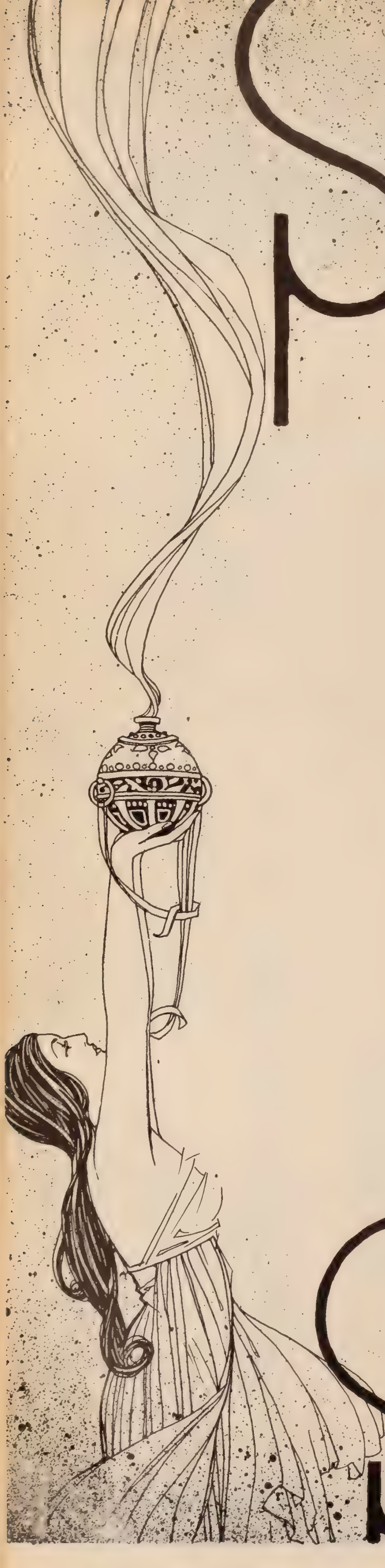
State

-ON-

"The Sacred



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and NOW

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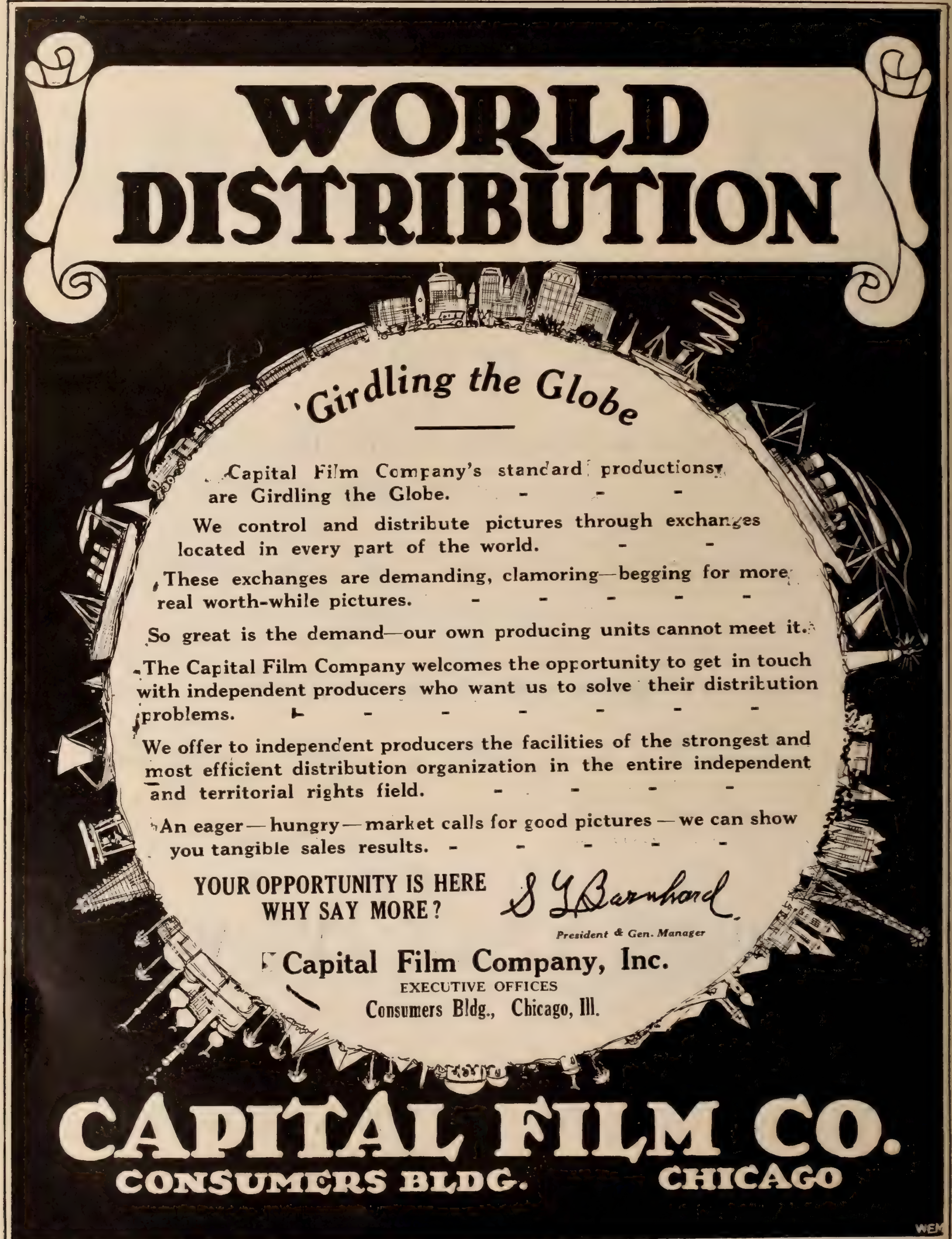

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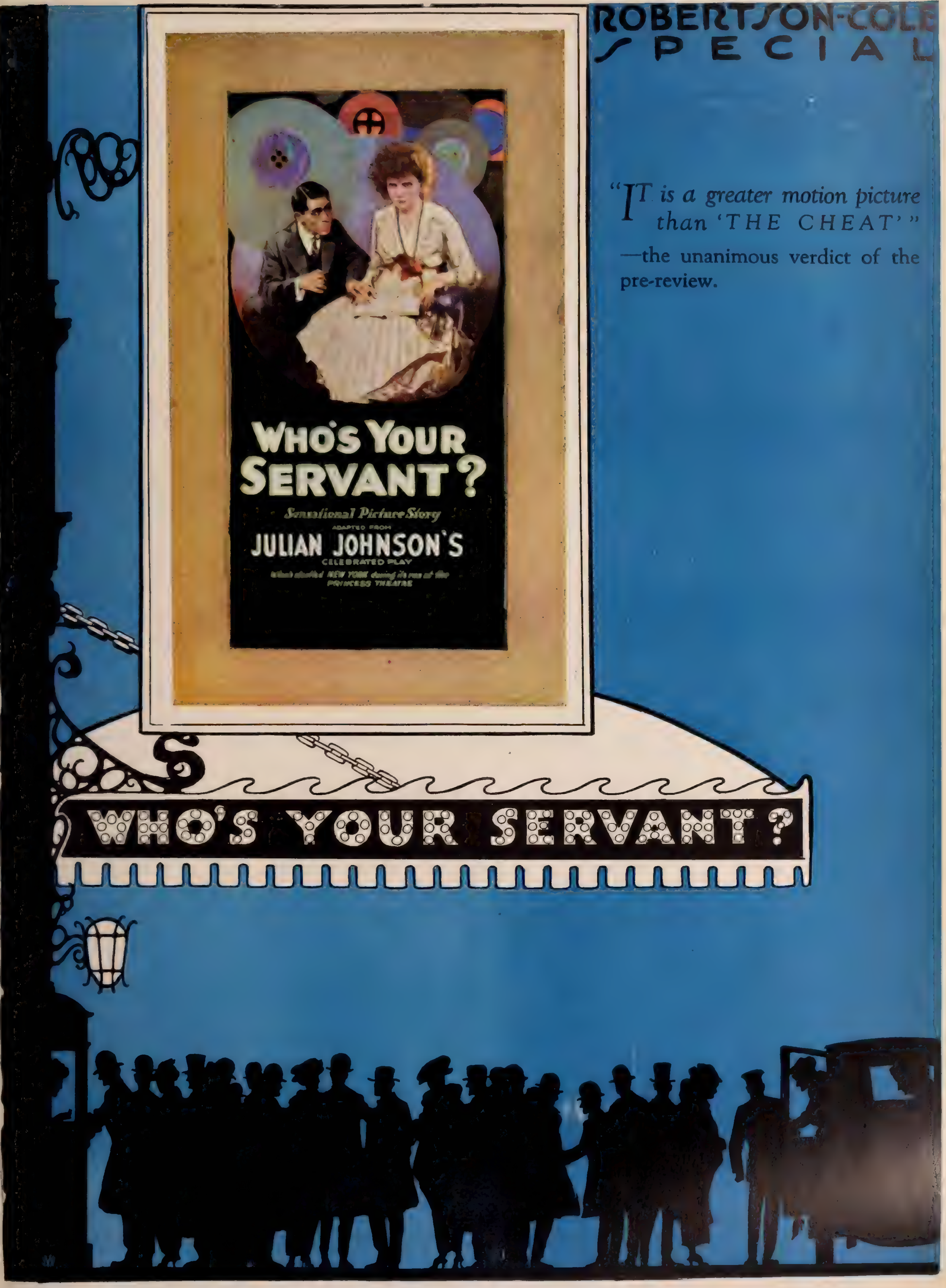
"IT is a greater motion picture than 'THE CHEAT'"
—the unanimous verdict of the pre-review.


WHO'S YOUR SERVANT?
Sensational Picture Story
ADAPTED FROM
JULIAN JOHNSON'S
CELEBRATED PLAY
which startled NEW YORK during its run at the
PRINCESS THEATRE
WHO'S YOUR SERVANT?

SESSUE HAYAKAWA

in

The Beggar Prince

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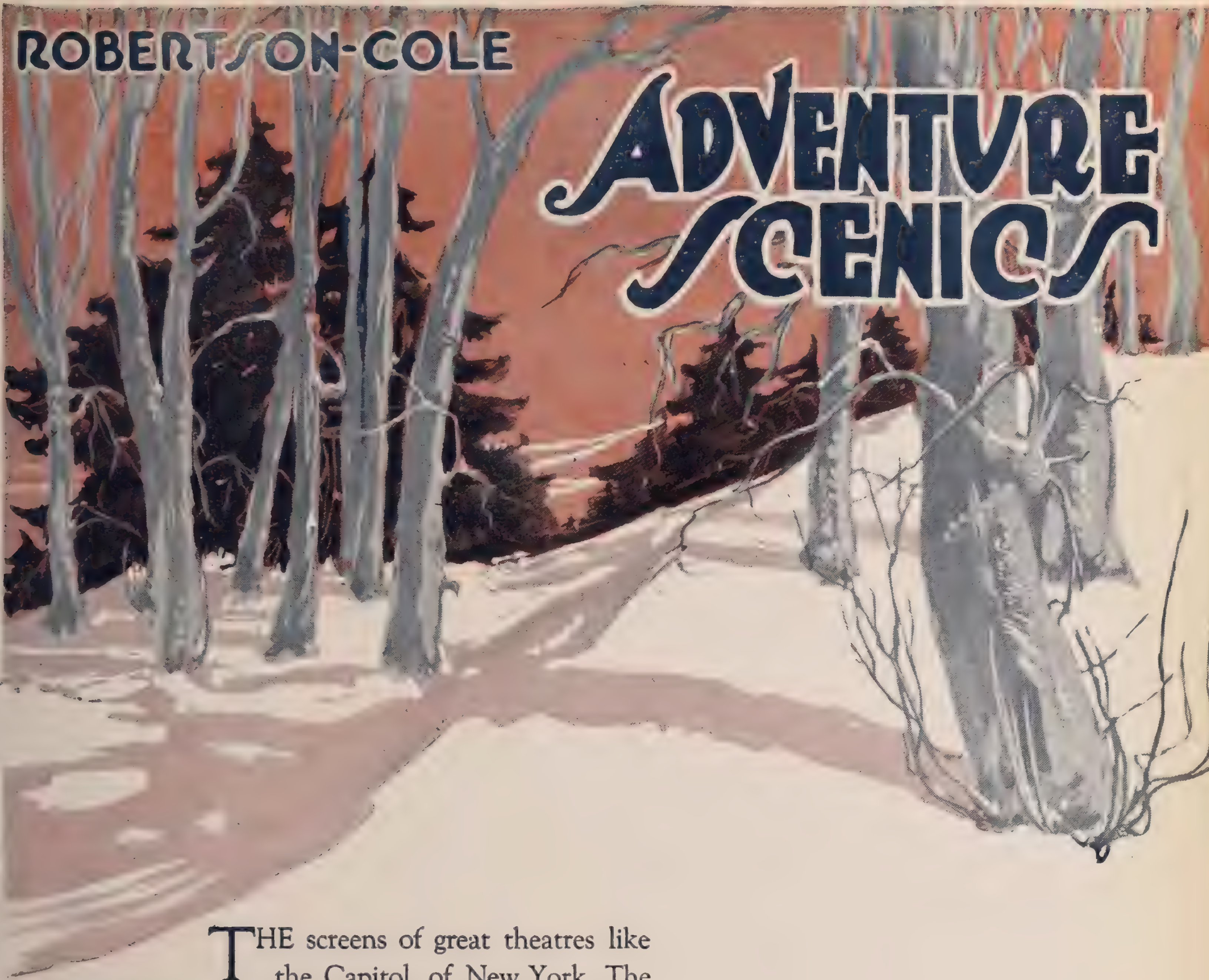
Directed by WILLIAM WORTHINGTON

The Most Brilliant and most lavish production in this artist's series of masterpieces.

ROBERTSON-COLE



THE screens of great theatres like the Capitol, of New York, The California, of Los Angeles and Crandal's Metropolitan, of Washington are the most representative, the most cosmopolitan of the country. They do not reflect the opinion of any neighborhood, class or locality, yet they bid for the privilege of showing

ADVENTURE SCENICS

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Directed by **HENRY KOLKER**

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in

THE LUCK OF GERALDINE LAIRD

from the story by
KATHLEEN NORRIS
Directed by
EDWARD SLOMAN

This is the fourth Barriscale Picture by the same author—Kathleen Norris says it is the best. But the real judge is the public who are crowding the houses showing it.

B. B. FEATURE

"Stereo

Write at once for additional information

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Established 1918

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is the name of the new motion picture camera which photographs a maximum of 384 pictures a second. This is 24 times faster than the normal motion picture camera.

No other camera in the world is capable of taking motion pictures for public exhibition at this phenomenal rate of speed.

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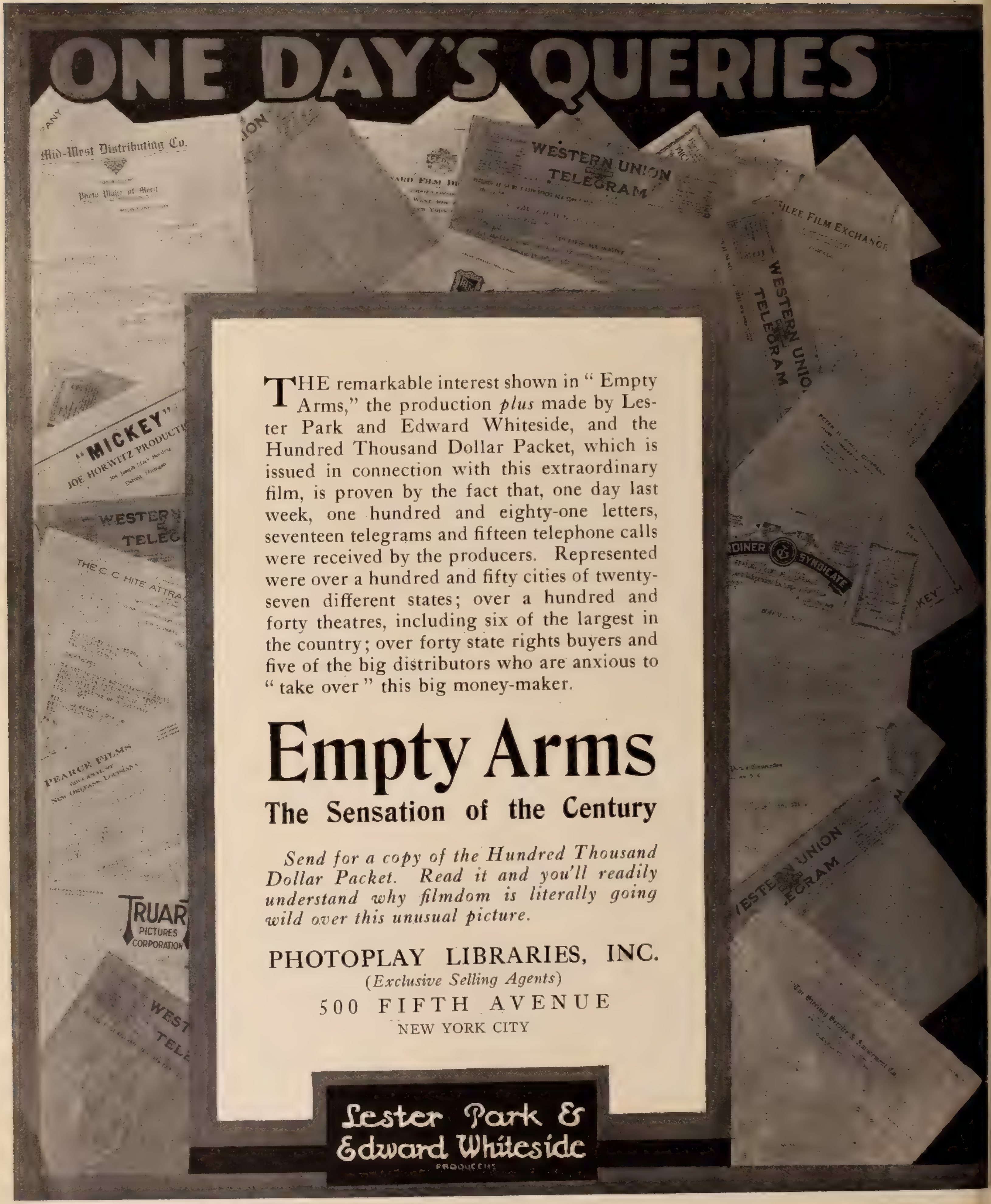
STEREOSPEED PRODUCTIONS will be presented in a distinctive manner befitting an attraction of this character, never for a moment forgetting that the mission of each picture is to entertain its audience.

STEREOSPEED PRODUCTIONS will be novel. Not only will retarded motion be shown from a scientific and educational standpoint, but the comedy element will not be neglected, and the combination will be of universal appeal.

STEREOSPEED PRODUCTIONS will soon be ready for release. Distributing arrangements will be announced shortly.

ONE DAY'S QUERIES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THE remarkable interest shown in "Empty Arms," the production *plus* made by Lester Park and Edward Whiteside, and the Hundred Thousand Dollar Packet, which is issued in connection with this extraordinary film, is proven by the fact that, one day last week, one hundred and eighty-one letters, seventeen telegrams and fifteen telephone calls were received by the producers. Represented were over a hundred and fifty cities of twenty-seven different states; over a hundred and forty theatres, including six of the largest in the country; over forty state rights buyers and five of the big distributors who are anxious to "take over" this big money-maker.

Empty Arms

The Sensation of the Century

Send for a copy of the Hundred Thousand Dollar Packet. Read it and you'll readily understand why filmdom is literally going wild over this unusual picture.

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500 FIFTH AVENUE
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Lester Park & Edward Whiteside
PRODUCERS

EMPTY ARMS

Personally supervised and directed.
Frank Reicher

This is BRUCE GORDON, the man whose love for Diane Summers was so great that he accepted her, and abided by her God-defying, Nature-flaunting condition until — but it's hardly fair to spoil the best story of the year!

THURSTON HALL

This is DIANE SUMMERS, the woman who, heeding the insidious whisperings of world-wise feminine friends, believers in the destructive doctrine of Birth Control and worshippers at the feet of the false goddess, Sin, defied God's Supreme Command.

GAIL KANE

This is FRANCES KINGSLEY, the woman who welcomes Motherhood even in the face of illegitimacy. She is the Magdalene of modernity, the eternal dupe, the passing plaything who becomes a paramour because the man she loves offers her nothing better. Her story will bring out the handkerchiefs—and the S. R. O. signs!

IRENE BLACKWELL

This is PHILIP DARNTON, a vicious-minded moral leper who lives for lust alone. In him is depicted the libertine of the ages, the innocence-crushing monster who moves like a gilded spider weaving inescapable webs for guileless country moths and city butterflies.

J. HERBERT FRANK

WRITTEN BY WILLARD KING BRADLEY

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¶A reference book of the industry, encyclopedic in its wide range of contents and every day utility.

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¶Will the pages of the Directory be working for you EVERY DAY for the next twelve months?

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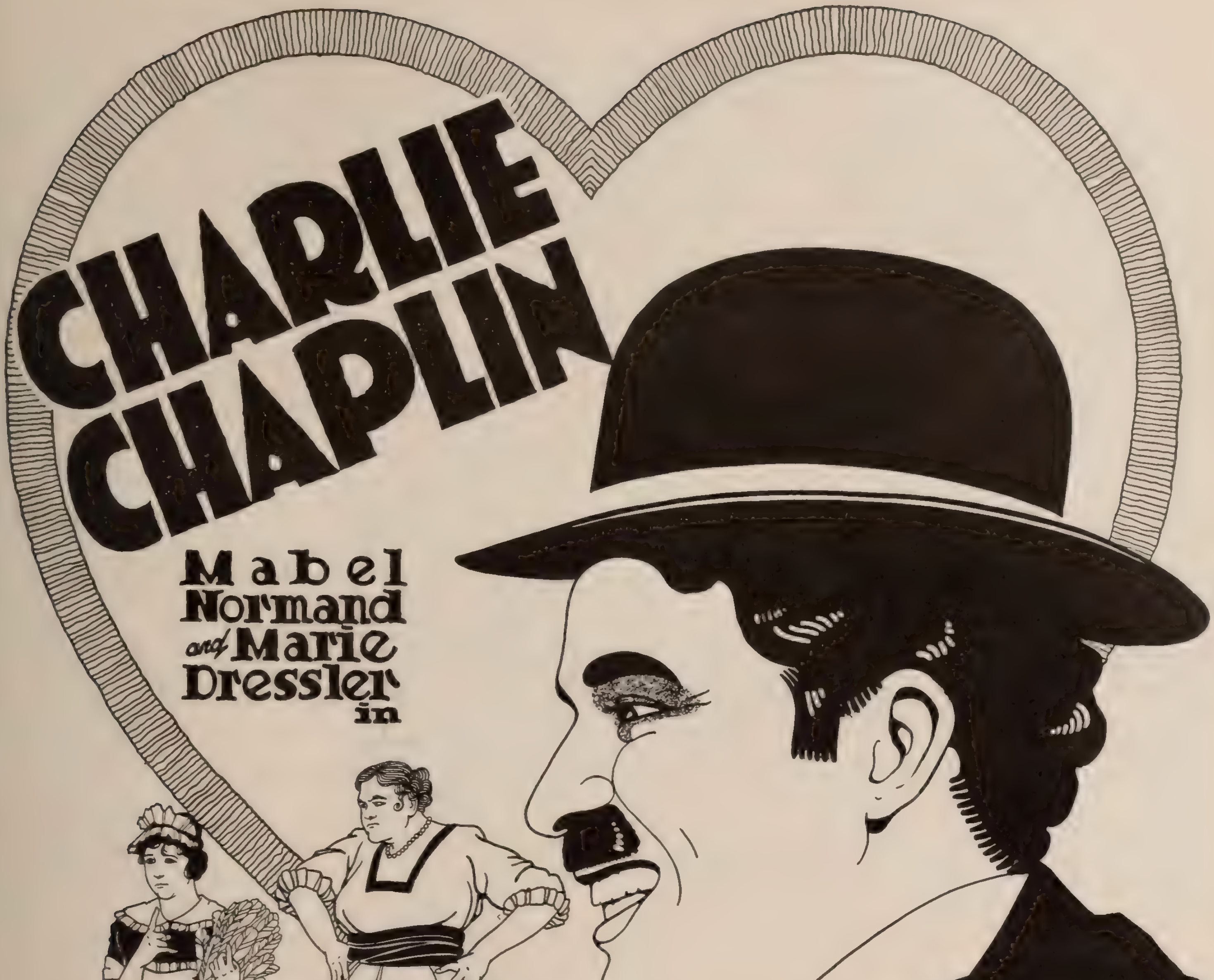
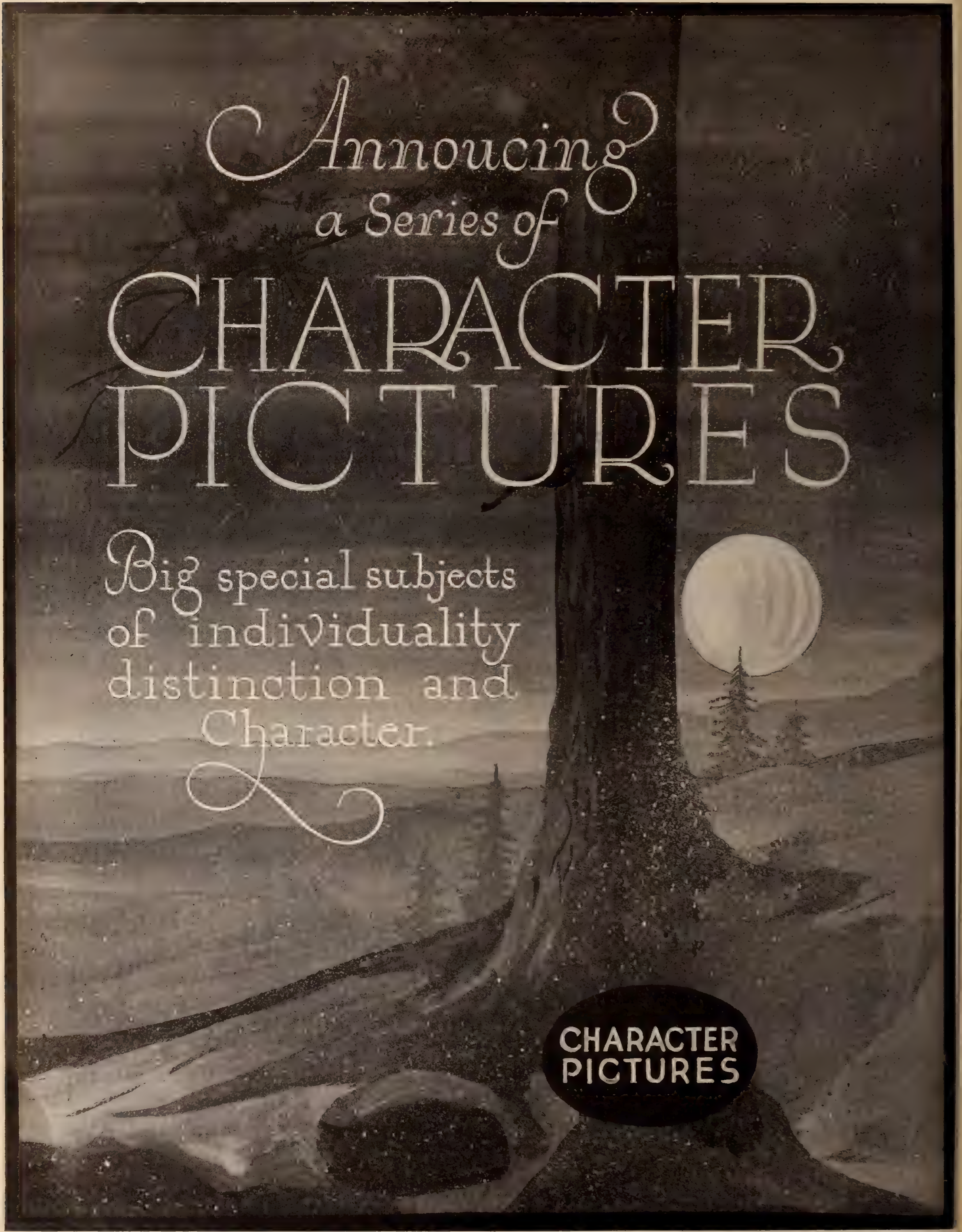

CHARLIE CHAPLIN
Mabel Normand and Marie Dressler in
"Tillie's Punctured Romance"
Tower Film Corp. 71 W. 23 St. N. Y.
CE MILLARD



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"THE SPORTING DUCHESS"

By Augustus Harris, Cecil Raleigh and Henry Hamilton

Scenario by Lucien Hubbard **Directed by GEORGE TERWILLIGER**

On the limited confines of the biggest stage in London this famous play, that took three men to write it, was hailed as a spectacle and as such it startled and delighted a continent. Season after season at the Drury Lane Theatre its vivid, melodramatic story and its thrilling, pulse-pounding racing scene both charmed and thrilled hundreds of thousands.

If on the stage it was a spectacle what should it be as photoplay? Then added to this is the princess presence of ALICE JOYCE in the role of the Duchess of Desborough, fighting her fight alone, but magnificent, against the odds of greedy, treacherous friends, a spiritually blind husband and undeserved dishonor.

A Vitagraph Special Production

1920—Booker's Calendar—1920

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Here are extracts from a few of the recent letters from prominent Exchanges—from those who have just received the 1920 Calendar. Scores of such letters have been received. Pretty sure evidence that the Booker's Calendar is a "hit."

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As long as they last. Special, for $2.50 you may have a year's subscription (New or Renewal) to Motion Picture News and a Calendar postpaid.

MOTION PICTURE NEWS, 729 Seventh Ave., New York City

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Henry F. Sewall, Vice Pres.
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Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205. Baker-Detwiller Building, 412 West Sixth St.; 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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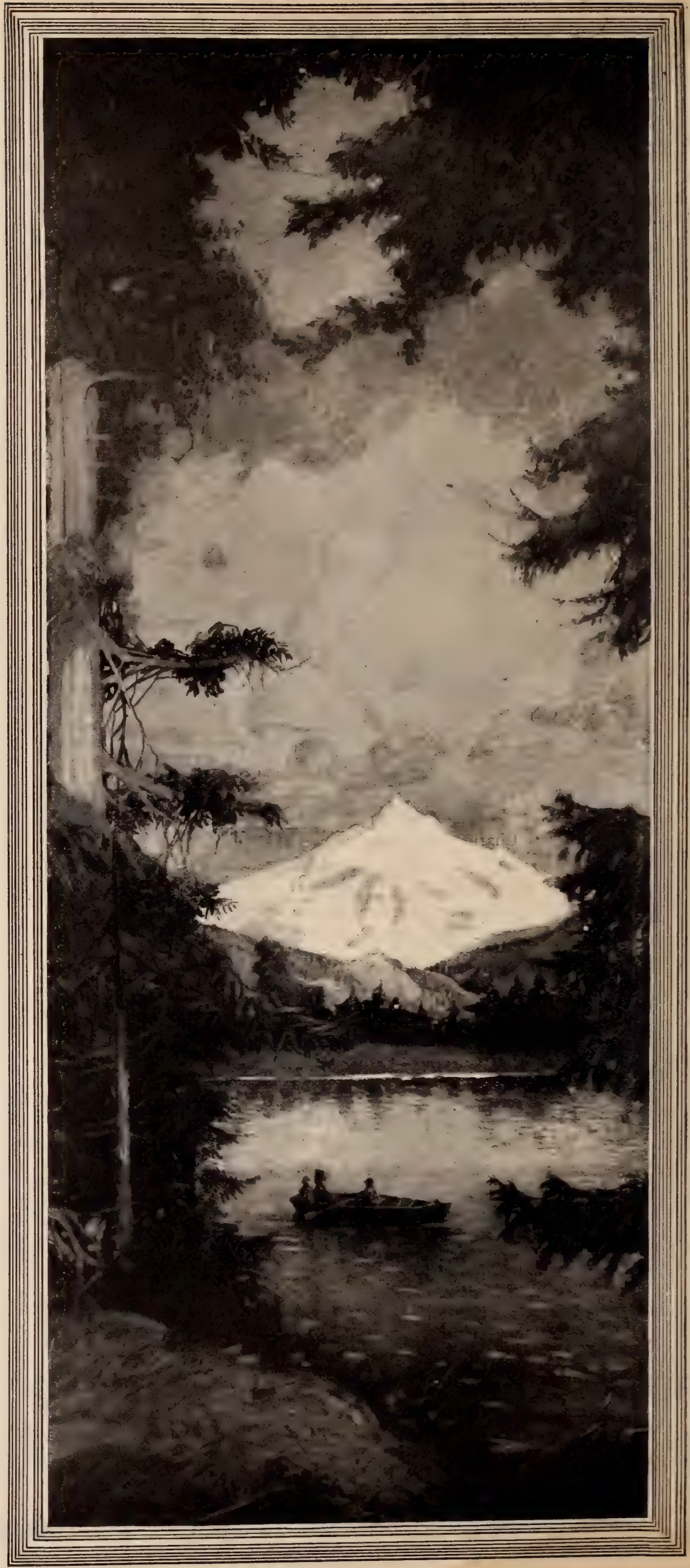
The Sixth Year

The story of "Scenics Beautiful" is a history of motion pictures. They are the oldest, best known and best loved of scenic films. First in artistic beauty, first in human interest, and first in the hearts of the public.



"Scenics Beautiful"

Produced by Robert C. Bruce

The Rivoli, this week, is showing "Wanderlust"—eightieth of the "Scenics Beautiful"—and first of the new series of 1920.

Director Hugo Riesenfeld has again contracted for all the new subjects for the Rialto and Rivoli. These great theatres, and scores of others, have used practically every one of the eighty "Bruce" releases, from the beginning down to the present day.

There is a certain satisfaction in the knowledge that this "Educational" series has always been successful—but it is more gratifying to know that the newest releases are our best.

The record that has been established is impressive—but more important to the exhibitor is the fact that the new series provides the greatest opportunity for money-making exploitation.

There is a personal guarantee behind every "Educational" single-reel, a personal interest in how well it pleases your audience. The next few months will see the inauguration of our complete short-subject program, and distribution in twenty cities.

E. W. Hammons

VICE-PRESIDENT & GENERAL MANAGER

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

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THE FAR EAST FILM CORPORATION, 729 7th AVENUE, NEW YORK, N. Y.

Sincere Flattery

The wise exhibitor will note well the name, the style and the quality of the "Bruce" Scenics. Like all pioneer attractions that have been successful, they are widely imitated. A word to the wise is sufficient.

To Lose Money Gamble on Wall Street—To Make Money Rent a Film that is Exploited with *RITCHEY* Posters!

WHEN a distributor furnishes RITCHEY posters with his film he assures for the exhibitor greatly increased profits. As a result he obtains for himself that exhibitor's goodwill,—an invaluable asset!

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Making posters of that type is our sole and only function. The function of our posters is to crowd,—and to overcrowd, the individual exhibitor's auditorium. Because they do that, he wants them, and when he doesn't get them he is losing money to which he is justly entitled, for tabulated box-office statistics will positively prove them to be the most profitable posters possible to use!

THE RITCHEY LITHO. CORP.
406 West 31st Street, New York City
TELEPHONE CHELSEA 8388

Ritchey
LITHO. CORP. N.Y.

VOLUME XXI
NUMBER 7

Motion Picture News

FEBRUARY 7
1920

Where Are the "First Runs"?

¶ Kansas City is challenging New York for "first-run" honors; Chillicothe, Ohio, has had occasion to tilt its nose at Los Angeles. Boston, Cleveland, Dayton, Cincinnati, Washington, and any number of heretofore modest cities, are frequently given opportunity to boast of "showing the pictures for the first time on any screen—anywhere."

What is the meaning of this latest twist in an ever-changing industry's policies?

The laurels of New York and Los Angeles are slipping. Broadway is waiting its turn after Main Street. The vanity of the Times Square film man is given the shock of awaiting a report from Jacksonville, Florida, on the latest big "special."

We have sought an explanation of the phenomena from film men of varying experience —distributing, exhibiting, advertising. The angles they give will be of interest:

"It shows the keen struggle for business that is being waged this season," said a distribution executive. "The good pictures were never so well apportioned among the companies, and it seems to me that exhibitors were never so much on their toes, jockeying for every advantage.

"The result is that a print that is in the exchange is a print that is ready to work. And very often it *has to work;* else a pet customer will go shopping to some other exchange."

The exhibitor to whom we spoke saw it from a different angle. "Oh, rats," he growled, "It only means that here and there throughout the country there is an exhibitor who has an especially good 'pull' with his exchange."

The advertising man pointed his satire in another direction. "New York is beginning to allow exchange managers the exercise of some judgment," was his declaration. "Why should the exhibitor and the manager sit and idly twiddle their thumbs waiting for a release date when local conditions demand action?

"If the exhibitor who gives the best presentation and the liveliest advertising in a territory has an open date isn't it good business to forget a release date and give the picture a good sendoff? That's one thing exchange managers are doing. Another is, they are able to stretch a point for a 'regular' customer when his opposition seems likely to have an 'overshadowing' attraction."

* * *

There is likelihood that the explanations for the new first-run situation are as varied as the imaginations of the men who are asked to give them—and as numerous.

But one point stands out—important enough without interpretation.

The shackles of the "release date" have been removed.

And this works both ways.

Big New York and Chicago theaters will be found successfully playing pictures which have been seen in Kansas City and Cincinnati weeks and months previously.

The *picture* is the essential; the "release date" has lost its meaning.

One of the platitudes of the business that nevertheless seemed always to fall on deaf ears is coming into its own. We now see the facts proving that, "No matter how old a picture may be it is always first run in any city when it first plays that city."

There was a time when the exhibitor anxiously awaited his trade paper solely to get the first look at the list of *advance* releases.

It's a wise showman nowadays who occasionally gives a glance *backward* over the releases to fill a date with a picture that has yet to play his town but which has *proven* itself elsewhere many moons before.

W A Johnston

Speaking Editorially

A Case in Point

WILLIAM A. JOHNSTON'S remarks on the preceding page are well illustrated from week to week in the pages of our department, "With the First Runs." Particularly is this true of that phase of the matter which finds the metropolitan cities showing productions many months after smaller communities have discovered their worth.

A case in point is the record of "Blind Husbands." While this production received an early showing at New York's Capitol, it seems to be reversing the usual procedure in many territories and establishing its value in the one and two day towns long before it reaches the one week "key cities."

Here is proof of the pudding that exhibitors big and little are "shopping" for their entertainment, regardless of the mythical "age" of a subject. Even better than its indication of where the pictures are being given their initial showing, is the value of the "With the First Run" department as an indication of the pictures that are being selected by the "shoppers."

Picking the "Good Ones"

JUST as we write these lines the Director of our Exhibitor Service Bureau turns from a stack of newspapers representing a dozen cities throughout the country to remark:

"You can't tell me there is nothing in this 'open market.' I can find evidence when I go searching for ads on the latest pictures.

"On the weeks that one or two extra good productions are issued you will find theatres all over the country showing them. Then will come a stretch of three or four weeks without any subject that stands out because of merit—and what happens?

"The ads give the answer. With a unanimity that seems uncanny managers in every section will be found turning to productions released weeks and months previously but for some reason not heretofore shown in their sections. This hasn't happened just once, but recurs with each completion of the cycle of production from extra good to bad and indifferent. No matter what the release charts bring forth, exhibitors are finding the good ones if they have to go back months."

Longer Runs a Reality

GLAD of the assurance that the "open market" is not a chimera, but that it really does seem to mean something, the thought comes to our mind that recent news stories have also shown that the "fewer and better pictures, and *longer runs*" gospel is also bearing fruit.

In this week's NEWS, for example, we find a story from the Philadelphia territory that tabulates some of the "Eyes of Youth" performances, listing the theatres with a statement of the usual length of run together with the departure from custom in the case of that production. It is only a few weeks ago that we read a story of "Pollyanna" bookings in which a certain number of theatres totaled a surprising number of days' booking.

A number of long-hoped-for events seem to be coming true in this day and date of the motion picture epoch. And it is interesting to note in view of past editorial performance in the NEWS that the happenings are interlocked with the tried slogan, "Fewer pictures, better pictures—and longer runs."

Is Percentage the next addition to the list?

The Small Man's Pet Kick

WHILE exchange managers are congratulating themselves on the fact that exhibitors are willing to forget release dates in order to book worth while productions, we hope that their New York offices are backing them up with good prints.

The subject of prints is one that we seldom see mentioned i the output of the publicity departments. But if there is one matte that every "eighty-per-center" has on his mind all the time this is i

Your "eighty-per-center" may be impressed by the volubl described advertising aids, he may learn to like the word "coopera tion" that he hears so much. He may think your exchange manage is the prince of good fellows, and your productions the best—but he'll swing the bulk of his business to the organization that assure him consistently good prints.

His audiences may forgive a mediocre picture, at the worst the blame it on the producer and not on the local exhibitor. But rainy, patched-up film, frequent break-downs and irritating waits— these are thrown on the shoulders of the manager, his operato and his equipment.

And there is no forgiveness.

Having Their Own Troubles

FROM all the reports we hear distributors are deserving o sympathy, however, for the conditions they have had to fac in the handling of prints since the early years of the wa Prints have not stood up nearly as long as in the previous years.

We plead innocence of technical knowledge, but the explanatio that has been given us for this condition is the scarcity of campho used in the celluloid base. Camphor, so our informant told us, i practically a monopoly of the Japanese Government. In year before the war the "Camphor Trust" made its allotted quotas eac year to American manufacturers, and there was always plenty t go around. But the heavy demands of the war have upset th market, with the consequent necessity of seeking synthetic substitutes.

No one ever gave a thought before to the possibility of Japa having a hand in the control of the bed-rock source of pictur production.

A Treat for Nippon

SUBJECTS on this page just seem to link together this week We were talking about delayed first runs and the conversa sation turned to Japan. Which brings to mind the fact tha we heard a few weeks ago that "The Birth of a Nation" woul soon be given its "first run" in Japan.

Is there any danger that the charm of Griffith's master-work wil be dimmed any for the Japanese by the fact that the "premiere was many years ago? Will "The Little Colonel" be any the les loved, or the surging Klu Klux Klan scenes any the less riotousl applauded?

Not a chance. No more than there is a chance of such productions as "The Miracle Man" failing to come back even in this country years from now to win new laurels.

Good Cheer for All

ALONG with the many encouraging things we have been abl to say on this page this week, we are moved to remark tha the pace shown in advertising this year by exhibitors i cheerful enough to brighten up any pessimist.

The thought is brought to our mind by a selection of "Th Beloved Cheater" clippings that lie on our desk.

Not a worth-while production goes out nowadays that within few weeks does not bring dozens of corking advertising displays t our desk. Original copy and ads built on producers' aids divide th honors. But there are few cities where productions are bein "under-advertised."

Robert E. Welsh.

Industry to Fight New York Menaces

D. W. GRIFFITH PURCHASES SCREEN RIGHTS TO "WAY DOWN EAST"

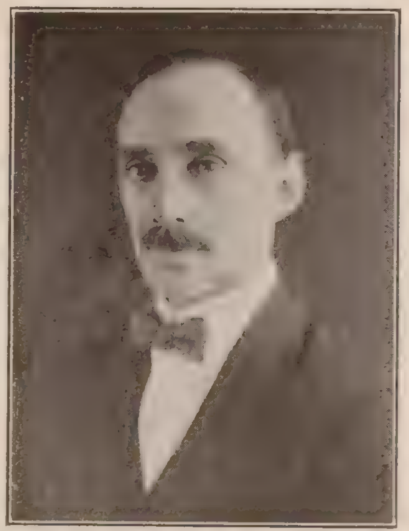
D. W. GRIFFITH is reported to have secured from Wm. A. Brady, at a cost of $175,000, the motion-picture rights to "Way Down East," the world-famous pastoral comedy which for the past twenty-two years has been one of the biggest successes of the American stage.

"Way Down East" was originally produced in New York at the Manhattan theatre, in February, 1898, with a cast including Burr McIntosh, Howard Kyle, Phoebe Davies, Louise Galloway, George Backus, Felix Haney, Frank Lander, John Bunny, Ella Hugh Wood and others whose names have been more or less identified with its success for a score of years.

Lottie Blair Parker's original story will be followed closely in the screen version by Mr. Griffith, who also has been offered the courtesy of the original prompt book used by Joseph R. Grismer, who elaborated and produced the original play twenty-two years ago. Work on the production of "Way Down East" will be begun immediately at the Griffith studios in Mamaroneck, (N. Y.), and it will be released during the coming summer.

Sunday Closing and Censorship Bills Again to be a Topic of Threatening Legislation in Albany; Civic League Pushing Fight

CENSORSHIP and Sunday motion picture bills will be introduced in the New York Legislature of this State during the next few weeks to come, and fought to a finish. This much was disclosed today when it was learned that at the request of George H. West of the New York State Civic League, a bill is now being drafted by the State Drafting Commission for the purpose of repealing the present law which allows each city, through its own governing body, to decide for itself whether or not its motion picture houses shall be open on Sunday. It is not known who will introduce this bill. The Civic League will be behind the measure, and it is claimed by Mr. West, and the Rev. O. R. Miller, that it will have the support of ministerial unions throughout the State.



A. George Smith appointed Goldwyn's general representative for Europe

Action to Come Soon

Two censorship bills are now looming up with the probability that each will be introduced within the next two or three weeks. The Civic League is said to be behind one which will be presented in all probability by Assemblyman John W. Slacer of Buffalo, the introducer of a similar bill last year, which failed to pass in the Senate.

This bill calls for censorship under the direction of the State Board of Regents, and includes the appointment by that board of three persons who shall serve as a board of censors, and to whom descriptions of all films must be furnished. The board will be vested with much authority and its members will be paid handsome salaries.

The second of the so-called censorship bills will be the outgrowth of inquiries now being made by the special committee named by the State Conference of Mayors and which held its first sessions in New York City on January 15 and 16, and which will hold a third session in this city on February 2, and to which the press will not be admitted. Reports of the four sub-committees will be made at that time. Another committee will then be named, which will whip these reports into another report which will be presented by the Conference of Mayors to the Legislature as showing what is demanded by the cities of this State in further regulation of the motion picture.

As majority leader of the Senate, J. Henry Walters of Syracuse, is in a position to wield a vast amount of influence when the bills come up to a vote. Senator Walters is absolutely noncommittal when it comes to censorship in New York State. Secretary Capes of the State Conference of Mayors, while in Syracuse last week, endeavored to ascertain Senator Walters' position on censorship, but was unsuccessful, although the legislature evinced a keen interest when the matter was broached to him, but that interest centered largely on what the State Conference of Mayors proposed to recommend.

Mr. Capes said today that all four sub-committees would be in a position to report at the meeting on Feb-

(*Continued on page* 1435)

George Smith with Goldwyn

Widely Traveled Picture Man to Look After Foreign Interests of Company

A. GEORGE SMITH has been appointed by Goldwyn Pictures Corporation as its general representative for Europe. Charles Lapworth, formerly on the editorial staff of the London *Daily Mail,* and more recently associated with Charles Chap- n, will co-operate with Mr. Smith in he handling of Goldwyn advertising and publicity in the European field. In engaging Mr. Smith to represent he Goldwyn interests in Europe, this organization feels it has secured a man superbly equipped through years of experience in foreign markets to meet the changing conditions in the distribution of American films abroad.

Mr. Smith's active interest in motion pictures started in 1910 when, located at Cape Town, he became one of the first distributors of photoplays to exhibitors in Africa. At that time here were not more than twenty-five exhibitors to be served, where today here are approximately three hundred.

In 1911 he formed Smith Film Agency, Ltd., which was eventually ncorporated in the African Film Trust, Ltd., in 1913, six companies eing merged in the new organization. Mr. Smith took an active part in the ormation of the African Films Trust Ltd., and was general manaer for the company until October 1919.

Mr. Smith's first visit to America was in 1917, after he had made an exhaustive study of motion picture onditions in the Orient. At the time f his visit, ninety-five per cent of he film business in Africa went to ritish firms in London. One of the bjects of Mr. Smith's trip to this ountry was to see if the business ould not be better handled here. The esult of his investigations was the ormation of the New York branch f the I. V. T. A. and since then, contions have changed so radically that nety-five per cent of Africa's busiess which went to London is today ceived direct by American proicers.

Returning to Africa in 1918, Mr. Smith found conditions so altered that he was forced to visit New York again to arrange for the purchase of films. He came via the East, opening exchanges along his route of travel, and remained in New York as a representative of the I. V. T. A. until his recent resignation to take charge of Goldwyn's interests in Europe.

Mr. Lapworth, one of England's best known journalists, is also widely traveled. A writer on international affairs he lived at various periods in Berlin, in Rome and in Paris.

Another Big Theatre for Los Angeles?

It now develops that Los Angeles will probably have another big theater which will be located on what is at present known as Mercantile Place. This site is 120 x 330 feet, and owned at present by the Board of Education of the city. Sometime ago the information was given out that this had been sold to Ackerman and Harris, owners of the Hippodrome circuit of vaudeville houses on the Pacific Coast, affiliated with Marcus Loew. Since that time, Ackerman and Harris have purchased another site at Seventh and Broadway and Mercantile Place will now be used for a theater by Mr. Raemich, who is affiliated with Ackerman & Harris in a number of their enterprises.

Magnates Reach Coast

Marcus Loew and Richard A. Rowland arrived in Los Angeles on January 26th, prepared to survey conditions at the Metro West Coast producing plant.

Other Coast news briefs tell of the leasing of the Willis and Inglis studios by Charles Ray Productions, Inc. Production will begin shortly on the initial First National release. Richard Willis is manager of production, Wesley Gilmore, studio manager.

Important Shifts in First Run Ranks

Announcement was made this week by Harry Koplar that Koplar and Goldman, of St. Louis, have purchased the Grand Central Theatre in that city. The house has been conducted until now by William Siever, and with its purchase goes an interest in the First National franchise for that territory.

Koplar and Goldman already operate sixteen suburban theatres in the St. Louis district, and have another one in course of construction, the Del Monte. This will seat 2,588. With the first run prestige of the Grand Central the Koplar and Goldman chain looms up with still greater importance.

Sol Lesser and Gore Brothers have purchased the lease on Talley's Kinema Theatre, Los Angeles, and with it Talley's First National franchise in which Joe Rickards, of Phoenix, Arizona, was also interested. Gore Brothers operate nine other theatres in Los Angeles, five of them downtown houses.

Theatre Interest Sold

The Raymond C. Cash Co., of Waterville, N. Y., has sold its controlling interest in the Waterville Amusement Co. to Raymond O. Hillette, the Milfred Theatre, Green, N. Y. The change is effective March 1.

Chaos In Ontario--Everything Censored

Farmers' Government Passes Order Providing for Censoring of Posters, Stills, News Ads, Programs, Bills and All Else

THE Farmers' Government of the Province of Ontario, which came into power last October, has thrown a grenade at the moving picture encampment of the Province, with the announcement made by Peter Smith, the new Provincial Treasurer, that an order in council had been passed which provided for the censoring of all moving picture posters, still photographs, newspaper advertisements, periodical advertising, lobby displays, printed bulletins, hand bills, programmes, banners, flags and other material used by theatres in Ontario.

The order provides for the establishment of a special board of censors, and Mr. Otter Elliott of Toronto, chief inspector of moving picture theatres, has been appointed chairman of the new bureau. Mr. J. J. Burns has been named as one of the members of the board and a third member is to be selected shortly. It is anticipated that the third person for the board will be a woman.

Rural Exhibitors' Troubles

Announcement regarding the establishment of the censorship on all moving picture advertising came a short time after the appointment of a woman to the Ontario Board of Moving Picture Censors at a salary of $25 per week. The news provided a distinct shock for the moving picture interests who felt that they are to be the special target of the Farmers' Party which now holds sway.

Not only will the exchange and exhibitors be called upon to submit all advertising for censorship but they will have to pay annual fees for the pleasure. Film exchanges, according to the order, will be required to pay a fee of $150 per year and all exhibitors will pay $10 per year each. Penalties ranging from $20 to $200 are prescribed for failure to have all advertising matter approved by the new board before it is used.

The exhibitors in cities and towns 200 and 300 miles from Toronto, where the new board will hold sway, are at a loss to know how they can submit newspaper advertisements and special lobby displays, as well as original folders or leaflets, to the bureau for censorship and have them back in time for proper use with booked attractions. The opinion is expressed that the newspapers as well as the exhibitors will suffer as it is difficult to see how advertising copy can be prepared days ahead of intended use in order that the new censors can place their stamp of approval on the copy. The order will also have the effect, it is believed, of discouraging out-of-town exhibitors from using original dodgers and other timely advertising features and it will also tend to discourage the use of special lobby displays. It is also difficult to see how exhibitors will be enabled to take advantage of local developments in order to attract attention for current features.

There has been no word yet that the Ontario Government proposes to establish branch censorship boards in cities which are located several hundred miles from Toronto.

Clara Kimball Young, who will play the leading role in a drama pageant to be staged at Riverside, Cal., on Easter Sunday

Pageant to Feature in New Equity Picture

A pageant in which two thousand people will participate and in which motion picture players will constitute the entire cast of principals, is to be staged at Riverside, Cal., April 4, Easter Sunday. Clara Kimball Young and her producing organization are to be responsible for the entire pageant, and Miss Young is to be seen in the leading role, it is stated.

Miss Young and her company will stage the pageant on the lawn of the Mission Inn thirty mles from Los Angeles, and the drama pageant will be Sarah Ellis Ryan's story of Southern California, "The Soul of Rafael" in which Miss Young will appear later in a motion picture production for Equity. "The Soul of Rafael", which will be staged, is woven around the missions of the Sunset State, and lends itself admirably to this enterprise.

Scene at the presentation to Al Kaufman of a silver desk set, by his former associate in the Famous Players-Lasky organization. Adolph Zukor, Jessie L. Lasky an other officials were present

Activities in Northwes

New Theatrical Corporation Started; Orpheum in Moscow, Ida., in New Hands

ADVICES received recently from the Northwest inform of the organization of a new theatrical corporation, to be known as "The G. and G. Theatre Company, Inc.," in Seattle, with a capitalization of $500,000.

Donald Geddes is president, and Myrtle Geddes is secretary and treasurer. Harry Sigmond is general manager.

Five suburban playhouses have been purchased by the corporation; they are the College Play House, Empress theatre, Ballard, Majestic theatre, and the Fremont theatre. The grounds for the new 'Varsity theatre have been broken and the foundation laid for a thousand-seated house, also purchased by the "G. and G. Theatre Company."

Speaking of the corporation's policy, Mr. Sigmond said: "Our specialty will be the management and ownership of suburban theatres, to give the people in the suburbs as good a service as the downtown theatres give. We will
show first-class productions, and h
first-class shows. Besides the five t
atres purchased, we are contempla
the purchase of three more subur
houses in the city of Seattle." T
office will be at Mr. Sigmond's su
960 Empire Building, Seattle.

Under the corporate name of J.
Allender, Inc., "Jack" Allen
owner of the Majestic and Lyric th
ters, Spokane, has purchased from
S. Tucker the Orpheum theatre
Moscow, Idaho, and will rename
operate it as the Liberty theatre.
seats about 400. The acquisition
the Moscow house gives Mr. Allen
and his associates three out-of-t
theatres. All the out-of-town ho
are Liberty theatres. They are loc
in Moscow, Pullman and Colfax,
Spokane picture man showing
marked partiality for the thriv
prosperous towns of the Palouse
trict.

'Flu on Decline in Chicago; Theatres Aided

The epidemic of influenza which has been having a depressing affect on theatre and moving picture attendance in Chicago and the surrounding territory, according to statements of Health Commissioner Robertson, has reached its pinnacle, and the number of cases reported daily is expected to diminish from now on.

Moving picture theatres took an active part in the campaign to combat the epidemic by displaying sldes prepared by the Health Department, telling how to prevent and treat the disease, and also generally carried out the orders of the Health Department as to ventlating the houses properly and carrying
out the other methods of sanita
required. Only four or five exhibi
failed to live up to all the requirem
and these were temporarily close
Dr. Robertson.

The Allied Amusement Associa
and its business manager, Dr.
Atkinson, were active in their co-
ation with the city authorities in
ing that the movie houses were
formed as to all orders of the H
Department.

Promoted to Roberts Cole Detroit Offic

Jerome Safron has been appo
branch manager of the Detroit
of the Robertson-Cole Distrib
Corporation by Mr. A. S. Kirkpa

Associated Exhibitors Opens Career

Newly Organized Group Includes Representative Membership and Is Well Supported Financially; List of Officers and Directors Stated

According to the report issued by the newly organized Associated Exhibitors, the association begins its career with a formidable array of membership, unlimited financial resources and a well defined program of action and basic policies. " The Associated Exhibitors, Inc.," announces the report, " which involves franchise holders representing two hundred and fifty of the leading theatres of the country, and which will have a circuit and other alliances with a strength of eight thousand theatres, was organized this week at a meeting of the most important exhibitors of the country held in New York City. It represents the most formidable combination of theatre owners in the history of the motion picture industry and is devoted to the development and purchase of pictures of the highest standard and the protection of exhibitors against possible pernicious combines.

Messmore Kendall, President of the Associated Exhibitors

Officers and Directors

" At the first meeting of the organization Messmore Kendall, president of the Capitol Theatre Realty Company, was elected president of the Associated Exhibitors, Inc. The other officers are: Edward Bowes, of New York, first vice-president; James Q. Clemmer, of Seattle, second vice-president; Saul Harris, of Little Rock, third vice-president; H. H. Wellenbrink, of Newark, secretary; Harry Crandall, of Washington, D. C., treasurer; and Fred C. Quimby, general manager. The directors of the new organization are as follows: Messmore Kendall, of New York; Edward Bowes, of New York; Harry Crandall, of Washington; Michael Shea, of Buffalo; Dennis Harris, of Detroit; I. Libson, of Cincinnati; Samuel Harding, of Kansas City; Joseph Lubliner, of Chicago; James Q. Clemmer, of Seattle; Hugo Lambach, of Spokane, and Paul Brunet, of New York.

" The calibre of the exhibitors who have associated themselves in the new enterprise is indicated in the list of those who are the franchise holders in their respective territories: Among them are Lubliner & Trinz theatres of Chicago; Reuben & Finkelstein, of Minneapolis; the Capitol theatre of New York; the Capitol theatre of Boston; Harris & Ackerman, of Los Angeles; H. Cornwell theatres of St. Louis; Harris & Ackerman, San Francisco; Harris & Lisbon theatres of Pittsburgh and Cincinnati; Paul Gustanovich, of Cleveland; J. H. Cooper, of Oklahoma City; Harry Crandall theatres, Washington; Samuel Harding, Kansas City; Bishop Cass Investment Company, Denver; Harding & Cohen, Omaha; J. Q. Clemmer, of Seattle; Olsen & Sourbier theatres of Indianapolis; Harris & Libson, of Detroit; H. H. Wellenbrick, of Newark; Michael Shea, of Buffalo; Merrill Theatre Amusement Company of Milwaukee; Clemmer & Lambach, of Spokane; Samuel Harris, of Little Rock; and Clemmer & Lambach, of Portland.

" The new organization is backed by an unlimited amount of capital. The financial interests back of the theatre

(Continued on page 1437)

NEW YORK INCORPORATES LARGE NUMBER OF FILM CONCERNS YEARLY

The past year has seen approximately 100 concerns incorporating in New York State and entering the motion picture business. There is hardly a week that does not produce from two to a half-dozen new concerns. Among the recent incorporations was the one-million dollar company known as the Poets Photoplays, in which Maurice Adda, Louis E. Cooper and Louis L. Quasha, of New York are interested.

Among the other concerns coming into existence recently was the Shannon Producing Company, incorporating at $52,000, with Samuel Klinger, William Grossman and Nathan April of New York as directors. There was also formed a company known as the Wentworth-Livingston Company, which outlined its purpose as supplying artists as well as directors for motion pictures. This company started business with $5,000 and has for its directors H. H. Wentworth, Beulah Livingston and E. S. Brophy of New York.

Bitter Fight on in Indiana

Ministers of Many Counties Said to be Banded; Wish to " Run " the Theatres

INDIANA harbors within her borders the seed ot one of the bitterest struggles in the industry's history between reformers, who want to close the motion picture shows on Sunday in cities and towns where they now run unhampered and the owners of the houses, who find their Sundays to be their most lucrative days.

In the little towns of Plymouth, Culver, Argos and Bremen, in Marshall county, in the extreme northern part of the state, the seed is beginning to show signs of sprouting. Unless efforts of the theatre owners of the four towns to crush the life out of the seed are successful its outgrowth may cover all Northern Indiana.

The theatre owners got their first warning January 21, when ministers in Plymouth, Culver, Argos and Bremen announced that they have organized to go on the war path against Sunday shows in those places.

Apparently the ministers have been organizing their forces for some time for they announced at the same time that as soon as they are victorious in Marshall county, where the four towns are located, they will wade into St. Joseph, Elkhart, LaPorte, Kosciusko, Starke, Pulaski and Fulton counties. This embraces territory more extensive than that confined by the borders of some states in the Union. Important cities in these counties are South Bend, Elkhart, La Porte, Warsaw and Rochester.

Managers, who contend that they and not the ministers are running their business, expect to have help from other business men in combatting the movement from the start as a result of the following paragraph from the announcement of the ministers of Plymouth:

" The fight is more than a fight against the motion picture theatre. It is a battle to see whether the churches shall or shall not fix the standard of life in the community. The fight against motion picture houses is only the beginning of a fight which will eventually lead to the closing of cigar stores, candy shops and all other places which infringe on the laws of the state."

Membership of California Producers' Ass'n

The Motion Picture Producers' Association, a California corporation, was organized in 1916 for general advancement of the motion picture industry. The present officers are: Chas. H. Christie, president; Wm. S. Smith, 1st vice-president; Wm. Sistrom, 2nd vice-president; Thos. H. Ince, 3rd vice-president; Frank A. Garbutt, treasurer; W. J. Reynolds, secretary. General business of the association is handled through W. J. Reynolds, 1004 W. I. Hollingsworth Bldg., Los Angeles.

The membership consists of the following producing companies: American Film Co.; Robert Brunton Studios, Inc.; Fred K. Balshoffer Studio; Brentwood Film Co.; Burston Films, Inc.; Capital Film Co.; Charlie Chaplin Studios; Christie Film Co.; Douglas Fairbanks Picture Corporation; Famous Players-Lasky Corporation, Lasky Studio; Famous Players-Lasky Corporation Morosco Studio.

Francis Ford Co., Fox Film Corporation; Goldwyn Pictures Corp.; D. W. Griffith Studios; Jesse D. Hampton Productions; Benj. B. Hampton Productions; Wm. S. Hart Company; Haworth Pictures Corp.; Thos. H. Ince Studios, Inc.; L-Ko Motion Picture Kompany; Louis B. Mayer Productions; Metro Pictures Corp.; National Film Corp.; Marshall Neilan Productions; Rolin Film Co.; Selznick Pictures Corp.; Jos. M. Schenck Enterprises; Mack Sennett Films Corp.; Triangle Film Corp.; Universal Film Mfg. Co.; Vitagraph Company; and Warner Brothers.

New Liberty Theatre in Yakima Being Built

Manager J. Von Herberg of Seattle, now in New York City on his annual business trip in company with his partner, Claude S. Jensen of Portland, has received word that active construction work is now under way on the new playhouse which Jensen and Von Herberg are building in Yakima, Washington.

It will be opened, it is hoped, sometime during the summer months and Mr. Von Herberg now is making arrangements for its bookings.

It has been decided to call the new Yakima playhouse " The Liberty." The Liberty in Yakima is being erected on a site adjoining the Commercial Hotel on the main thoroughfare and in the heart of the business district. The initial investment will be about $250,000, it is stated.

In Exhibitor Class

L. J. Frecka has severed his connection with the South Side Engraving Company, of Ironton, Ohio, and has let a contract for a new theatre to be finished April 15. The house will have a seating capacity of 450.

Fifteen More Educational Exchange

Expected Announcement of Expansion in This Country Made; Joseph Lee Goes With Firm and Starts Tour to Establish the New Exchanges

DEFINITE announcement of Educational's Exchange expansion in the United States, a hint of which only could be given last week, is now made. So large has the corporation grown, it has been found necessary to open offices in fifteen of the large distributing points, East of the Mississippi, in order to meet the demand for quick delivery. The acquisition of exchanges abroad, also told of last week, will similarly permit of the best service being given exhibitors of Educational subjects.

This enlargement of the Educational's scope is the net result of E. W. Hammons recent trip to Europe to confer with the group of English interests that are closely allied with Educational. It means further ambitious developments of a branch of the film industry that has been growing in leaps and bounds for the past two years.

Educational's Steady Growth

Five years ago Hammons started to put the Educational output on the screen and met with such serious rebuffs that anyone less persistent would have surrendered and given up in despair. The great majority of exhibitors insisted that the public would not be interested in anything that savoured of the educational. Those were the days of crude thrillers when that element of all development, imagination, was not overly plentiful in the picture world. But gradually Hammons beat down this prejudice and his scenics and wild animal life studies found their way upon the screen. The people liked them and asked for more. Today the world is being photographed in terse units and being brought to the view of the patron in the smallest picture houses in the land as well as the most pretentious ones.

Educational Film Corporation has grown from an experiment into one of the important factors of the film industry. It is backed by unlimited resources both as to finances and intelligent direction of its affairs, so that there is no limit to where it can penetrate with its cameras and its experts who know the value of scenic romance and the thrilling interest there is in wild animal life or the tense joy that lies behind the weird things which nature is producing all over the world.

As Mr. Hammons explained the other day after his return from London where larger affiliations for world conqest were completed, the sky is the limit and the bottom of the sea is to be penetrated before the scope and reach of Educational films is onetenth explored.

"At one of our laboratories we are now perfecting," said Mr. Hammons yesterday, "a camera which will register life under the waves and show the hidden beauties of the deep. In marked contrast to this development will be an aero service with specially outfitted camera equipment for catching bird life on the wing and the only limit is the height to which an aeroplane can be raised.

ASS'T DIRECTORS HOLD ELECTION OF OFFICERS

AT the annual election of officers of the Assistant Directors' Association, held January 16, the following gentlemen were installed: President, George Webster; Vice-Presidents, H. Schenk, William Crinley; Treasurer, Scott R. Beal; Secretary, Fred Tyler; Sergeant-at-Arms, C. H. Mitchell; Chairman of Board, William Dyer.

"Expeditions carefully outfitted by Educational are now in India, Africa, the Arctic regions, South America, the South Sea Islands, Antarctic fields, China and the Far West and the wonders of Europe and America contrasting civilization with every form of wild animal and natural life in the remote places of the world where men have seldom travelled. Here the camera will push in its unerring eye and reveal beauties and conditions which have been known to only the most daring of explorers or the few scientists who have devoted their lives to unearthing the secrets of the unexplored world."

Mr. Hammons naturally was reticent to discuss the part he has played in developing this field for the moving picture industry but no one factor has contributed so largely to this branch of the art as Hammons and his associates. And now from the humble start when men had to be coaxed and cajoled into showing the pioneer scenics and natural life studies he has reached the position where the output is so eagerly sought and is in such demand that a chain of offices is to be opened to facilitate delivery and match up with the ever increasing demand for these delightful subjects. The persistency behind Educational has given it a practical monopoly of the

(*Continued on page* 1438)

"Little Mary" is entertaining some celebrated people. Left is Fred Thompson, formerly world's champion all around athlete. Next is his bride, Frances Marion Thompson, noted film writer, and on the right, F. E. Benson, Miss Pickford's studio manager

Hotel Theatre Chain Forme

Ritz-Carlton Hostelries to Present Realart Pictures to Their Patrons

A CONTRACT recently signed by General Sales Manager J. C. Ragland of Realart Pictures Corporation with Charles C. Ritz, son of Caesar Ritz, founder of the Ritz-Carlton chain of hotels, discloses an extensive organization, now in process of formation, which will exhibit high-class motion pictures in big resort hotels throughout the United States.

Said to be the first movement of its kind to embrace the entire country, this circuit sponsored by Mr. Ritz will include the houses of the Florida East Coast Hotel Company, the Bellevue Hotel of Bellaire, Fla., the Ormond Hotel, Ormond Beach, the Poland Springs Hotel, Maine, the Mt. Kineo House, Moosehead Lake, Me., and other famous hostelries as far West as French Lick Springs, Ind.

Mr. Ritz says that many experiments along these lines conducted during the past year have met with signal success and have demonstrated that an excellent field for exhibiting good pictures is practically neglected. Contracts signed during recent months and the safeguarding of this fertile idea by other means are said to have brought virtually complete control of the situation to Mr. Ritz and his associates.

"Amusement directors in the big resort hotels of the nation," said Mr. Ritz in a statement, "have come to the conclusion that through neglect of motion picture entertainment they have been missing a valuable business opportunity. The attitude of their guests has been reflected in willingness to patronize motion pictures, even though it meant going to a dingy small town 'movie' and witnessing age-worn relics of the industry's early days.

"Hotel officials are recognizing th progress which the art has made an also its appeal as entertainment. Th demand for hotel shows is tremen ous, and with the possibility of brin ing famous stars in popular works small audiences in out-of-the-wa places by means of the screen th can solve their problem in a most sa isfactory way. Therefore the motic picture circuit which is at present process of formation owes its orig to a definite demand.

"When negotiations are finally co cluded we will show motion pictur in resort hotels throughout the cou try, but only those productions of tl better class. Eventually many of the hostelries will have their own audit riums for the sole purpose of pr jecting motion pictures."

Following arrangements made wi General Sales Manager J. C. Ragla last week, Mr. Ritz will show tl complete Realart programme of phot plays.

Tyrad Executive Take Ill in California

When Matthias Radin, President Tyrad Pictures, Inc., journeyed to C ifornia, he went with the idea of s curing for distribution the product several of the producing companies the Sunshine State and to get a su able studio for the production of dramatic spectacle to be produced f Tyrad under the direction of Jaqu Tyrol.

According to telegraphic communic tions, he has partly succeeded in l mission, but he got one thing he c not bargain for, in the form of an tack of the grippe which, while not rious, is confining him to his hotel.

Chicago and the Mid-West

By L. H. Mason

News Items From All Sources

Manager Lesserman, of Universal's hicago office, is enthusiastic over the usiness being done by "Blind Husands" and "The Right to Happiness" his territory and considers the reults attained a good example of what ay be done by proper exploitation ethods when combined with really g pictures. "The Right to Happiss" opened Sunday for an entire eek's run at the Majestic theatre, eoria, and is doing a great business. The Great Air Robbery" will be anther great box office attraction, acording to present indications, Mr. esserman says, and his staff is enhused over the booking prospects.

Publicity Director Banks Winter of niversal, is a "Flu" victim and was onfined to his home for several days. lany of the staff of the office are also way on account of the epidemic, which sweeping Chicago and temporarily epleting the office forces of practically ery echange in the city.

"The Red Viper" is appealing trongly to the American Legion and indred organizations because of its trong Americanization features and egion Posts are backing theatres in howing this patriotic picture. The mpress theatre of Princeton, Ind., ill show the picture with the cooperion of the local legion post this week nd "The Red Viper" is being put on the Dorgootee Opera House as a nefit for the post of that city. The of C. theatre at Greensburg, Ind., ill run the picture shortly at the reuest of the war mothers of that city. he district committee of the Amerin Legion at Indianapolis has forally indorsed "The Red Viper" and ecommended its showing wherever ossible as propaganda for the furherence of Americanism, according to letter received at the Bee Hive Exhange, Chicago, from Wm. H. Remy, xecutive secretary.

The Cropper Distributing Corporation, which controls the world rights o "Pointed Paragraphs," made by the ssany Film Manufacturing Co., reort that the reel, which is the culling f snappy newspaper paragraphs ritten by the best writers of satirical umor, has met with great success.

Stanley H. Twist entertained fellow embers of the Adventurers' Club of hicago recently with a showing of cenic wild game pictures recently. He hot the pictures last summer in the anadian Rockies for the Rothacker Outdoor Series." These scenics, hich include the first close up shots f wild mountain goats ever obtained ill soon be released by Watterson R. othacker.

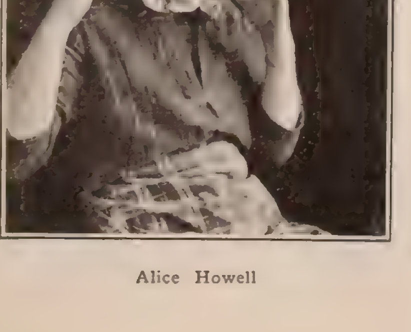
Doctor Jones, whose big picture, Satan's Scheme," has caused considerble favorable comment since he rought it on from California, where it was filmed, is in New York this week on business connected with the exploitation of the production.

Roy Alexander, of the Universal's Chicago sales force, is the proud possessor of a shining new super-feature auto combining all the latest improvements known to auto-builders and a few specially designed by Roy himself, who had a special body constructed for the machine. Every time he stops in front of a motion picture theatre a crowd soon blocks the street, so great is the interest his car possesses for the public.

Work has been resumed on the theatre at Sterling, Ill., construction of which started two years ago, but was halted owing to financial difficulties, and the house will be rushed to completion and opened with Mr. Berlin, of Rock Falls, Ill., as manager.

Manager Eschman, of Chicago's Pathe Exchange, gave a private showing of "Other Men's Shoes" with full orchestral accompaniment at the Playhouse Monday, which brought out a large attendance of exhibitors. The picture caused much favorable comment and several were heard to express the view that it should prove one of Pathe's best box office attractions, as it combines all the elements which will appeal to the public, pathos, comedy, and suspense being combined in the proper proportions to satisfy the most exacting.

Ebony Film Company has begun work on another feature, which it is claimed will prove as big a success as "Do the Dead Talk?" which proved a strong business getter at the Ziegfeld, one of Chicago's Michigan Boulevard houses, last week. It is understood "Do the Dead Talk?" will be put out on a state rights basis. Merit Film Exchange already having acquired the rights for Illinois. The new production will be in six or seven reels and produced with elaborate scenic effects. The name has not yet been announced.



Alice Howell

Dickson Brothers, of Wabash, Ind., owners of the Eagle and Colonial in that city, are planning to build a new thousand-seat house this summer.

Miss N. A. Williams is the new owner of the Grand, at Bluffton, Ind., having purchased this theatre from Charles Spray.

The Victory, at Kokomo, Ind., is scheduled to open on February 2, with Martin Gruenwald as house manager.

Billy Connors, of the Marion and Luna Life theatres of Marion, Ind., is preparing to open two new theatres in that city, one to be for pictures exclusively and the other to be a vaudeville and picture house.

Herbert Johnson, of the Luna Amusement Company, owners of the Luna, LaFayette and Lyric, at Fort Wayne, Ind., has purchased the Gaiety theatre at Kankakee, and will inaugurate the same policy which has proven a success in the Fort Wayne houses.

The Hornbeck Amusement Company has reopened the Strand at West LaFayette, Ind.

W. Wilkerson, Kansas City manager for Universal, stopped over in Chicago last week on his way to New York, where he is going to confer with company heads.

S. G. Sladdin, well known in the advertising and picture publicity circles, has taken charge of the publicity department of Goldwyn's Chicago office and will have his headquarters with Mr. I. Von Ronkel in the Windy City. Mr. Sladdin has been in Boston for the past four months organizing the advertising, publicity and exploitation departments for Goldwyn for all of the New England States.

Charles G. Branham has resigned as publicity director of the S. A. Lynch Enterprises and may enter the field as an exhibitor if he can find a suitable theatre. He at present is in Chicago looking over the field and renewing old friendships. The snow and even the slush of the loop looked good to Mr. Branham after his long time in the South, the last four months having been passed in Texas where he has been working hard since the consolidation of the Lynch interests with the Hulsey theatres.

"Mickey" still is going strong in the Middle West, and, according to the latest figures, since its return to Chicago on December 15, has been shown in sixty-one Windy City houses to fine crowds. To date more than 250 Chicago moving picture theatres have screened "Mickey," and in every instance it has proved a strong box-office attraction.

F. L. Smith has returned to Chicago after a swing around the circle, which took him as far East as New York and West to Dallas, Texas. Among the things which he accomplished on his trip was the sale of the state rights to the Doubleday Westerns for several territories. C. C. Hite, of Cincinnati, closed up for the Westerns for Southern Ohio and Kentucky; B. & L. of Pittsburgh for Western Pennsylvania and West Virginia; Specialty Film Company of Dallas, Texas, for Texas, Oklahoma and Arkansas, and the Merit Exchange of Chicago already had taken over the series for Northern Illinois, Indiana and Wisconsin. Mr. Smith expects to be in New York this week and dispose of the rights for the Empire State.

Many members of the Chicago Southern Club and others prominent in social life, as well as a large number of exhibitors, attended the invitational review of their forthcoming special release, "In Old Kentucky," given by the First National Exhibitors' Exchange, and the favorable comments on the picture left manager Weiss and Seery with a feeling of justifiable optimism over the booking outlook for the big production.

Prepare for Censor Fight in New York State

(*Continued from page* 1431)

ruary 2, and that meanwhile he had written the authorities of Pennsylvania, Maryland, Ohio and Kansas to ascertain what these states were doing on censorship problems and also if they intended to introduce any new legislation this winter.

With both censorship and Sunday motion picture bills before the Legislature there is bound to be a stiff fight in the coming weeks. The Senate, with the exception of three members, is identical with a year ago when the Slacer censorship bill went down to defeat, after passing the Assembly. The personnel of the Assembly is considerably changed, and there is no line possible on its probable action this year. There is a feeling, however, against any repeal of the Sunday motion picture law.

News from the Correspondents

CINCINNATI

W. Bocklage, former manager of the Myrtle and Evanston theatres, has been appointed assistant manager of the local Hallmark exchange.

Harry A. Shaw has resigned from the Hallmark sales-force to become associated with the First National Exchange, under Manager Roy Haines. Mr. Shaw was a member of the Mutual sales-force at the time that Mr. Haines was the local Mutual manager and served under him for five years.

Manager Lefkowitz of the Standard Film Service Company is planning to give a public screening of the new serial "The Lost City," in the near future, to which the public will be invited.

The First National Exchange is now installed in its new quarters at Pioneer and Broad streets.

The Standard Film Service Company will take over the present offices of the World Film Company about February 1st. This will give Standard the entire fifth floor of the Seventh and Main street building and about five times its present space.

SEATTLE

John Ranz, president of "Adventurous Scenics Corporation," visited Seattle's Film Row for about two weeks. He was forced to leave for his studio at 7874 Santa Monica avenue, Hollywood, California to superintend the completion of the machinery in the corporation's laboratory.

Jesse G. Sill is busy in Wyoming and H. H. Brownell in the Southwest, taking pictures of the "wild and woolly west" for Mr. Ranz.

The "Sun Film Company" has opened its doors for business at 206 Third avenue, Seattle's Film Row. H. H. Huot, formerly in charge of the Realart exchange in Seattle, is in charge of the concern. Offices will be opened in Los Angeles and San Francisco. The object of the "Sun" will be "to rise and set" on serial and state-right short specials only.

Lucian E. Johnson, formerly salesman for the H. A. Johnson Company, is now manager for this concern. Mr. Johnson intends to add more equipment and to introduce additional improvements.

For some time Mr. C. M. Hill, manager of the Portland branch of the Famous Players-Lasky Corporation, has felt that the Portland board of motion picture censors was too critical and decidedly prejudiced. Mr. Hill has contemplated resignation for some time, and a climax was reached when the local board made eliminations in the Ethel Clayton picture, "The 13th Commandment." Mr. Hill presented his resignation to Mayor George L. Baker, stating his views in a very outspoken letter.

The new Realart theatre has opened its doors at South Tacoma, Wash. with a $10,000 organ and Rex Beach's, "The Girl From Outside," which made a decided hit.

Manager George P. Endert of the Northwest Famous Players-Lasky Corporation and John D. Howard, exploitation representative, have been called to Chicago to attend the convention, which will be held by the Famous Players-Lasky Corporation at the Lasalle Hotel.

SPOKANE

The Universal Film exchange is to reopen offices in Spokane, and reports are current that other motion picture distributing concerns may invade the city. Since June of last year the Pathe exchange has held undisputed sway in Spokane as the sole local office of any motion picture distributing concern. Peter Carroll, Pathe manager of this territory, announces that expansion of business has caused him to arrange for the opening of a sub-exchange in Butte.

David Wark Griffith's latest screen special "Scarlet Days," is coming to the Liberty theatre January 24-27. Another "special" on the Liberty books is "Everywoman," scheduled from January 31 to February 3. Other Liberty bookings for the month include: Billie Burke in "Sadie Love," January 21-23, and Bryant Washburn in "Love Insurance," January 28-30.

Dr. H. S. Clemmer and Dr. H. C. Lambach with James Q. Clemmer of Seattle, are in New York City, on future business bearing on the policy of the Clemmer theatre. They will meet some of the big figures in the industry while there, it is stated.

Some of First National's celebrities inspecting the glass studio on King Vidor's Hollywood lot

Mary Miles Minter in "Anne of Green Gables," had a five-day engagement at the Auditorium and drew big houses, according to reports. "Lord and Lady Algy," the English stage romance and thrilling race-track story, filmed by the Goldwyn Corporation, will be presented at the Auditorium for three days.

SAN DIEGO

Incident to the first showing at the Plaza of the new Mary Miles Minter feature picture, "Anne of Green Gables," the management had the especial pleasure of introducing the popular star to audiences which packed the house. House Manager Russell Rogers found it necessary to ask Miss Minter to appear twice on the opening evening to appease the demands of the crowd. A box was beautifully decorated for Miss Minter and her party, and above it was hung an electric star. A juvenile vocalist, dressed in Lord Fauntleroy costume, sang as a welcome to Miss Minter. The picture proved a very popular one during its engagement.

Mrs. Maude Tichenor has succeeded James M. Black as house manager at the Broadway. Mr. Black has gone to San Francisco to locate. The week's picture at the Broadway was "The Winchester Woman," featuring Alice Joyce.

"Behind the Door," the big Thomas H. Ince picture, featuring Hobart Bosworth, was heavily advertised by Manager R. E. Hicks of the Cabrillo and showed to full houses for the week.

Under the patronage of the San Diego Union the Bert Lennon production of "Little Bo Peep," starring Miss Violet Oliver, was shown free to the children of the city at the Superba theatre at four performances recently.

The Great Southwest Film company is engaged in making commercial, comedy and drama pictures in this city. Miss Evelyn Bucklin of Los Angeles has arrived to assume charge of the scenario department.

The new California theatre, the latest addition to the film houses in this city, has been opened by James B. Mason, the proprietor and manager, who reports excellent patronage. The California has a seating capacity of about 800, and is equipped with the very latest apparatus and facilities. Harry Carey in "A Fight for Love" was the opening attraction, together with a 2-act "Joe Martin" comedy, entitled "Monkey Stuff." The house is following a 2-day run for each program, with a continuous show from 10 a. m. to 11 p. m. Admission prices are 10 cents for adults and 5 for children, plus war tax.

SPRINGFIELD, MASS.

The Strand theatre on Maple street, Holyoke, Mass., devoted exclusively to moving pictures and catering to an excellent family patronage, has been leased by James Baker to John F. Brown, treasurer of the Lewis-Brown theatre circuit of Danielson, Ct., for a long term of years. The new management controls three Connecticut theatres. This is their first Massachusetts venture.

The Goldstein theatrical interests, Nathan E., and Samuel Goldstein, with headquarters at Springfield, has bought the Majestic theatre on Cottage street, Easthampton, and will add it to their chain of moving picture houses, now located in Springfield, Holyoke and Northampton. The Majestic was built at a cost of about $25,000 and is modern. Manager Beede, who has been in charge for some time, has a lease that extends to a year from next May and, unless special arrangements are made, the Goldstein interests will not assume control until then. The theatre, now seating about 1,000, will be enlarged and remodeled by the new owners.

William H. Cone, formerly of Chicopee, for 14 years past proprietor of the Carleton hotel in Springfield, has bought realty on Springfield street here at approximately $25,000, upon which he is to build a $60,000 moving picture house, work to begin in the spring as soon as the ground can be worked. The Walsh Brothers' property figuring in the transfer is located close to the city library and is considered to be the best site in this city for a moving picture theatre. The block acquired comprises 10 tenements located in a row. Mr. Cone plans to place the theatre where the second tenement from the library stands but will not disturb the other tenements, excepting to paint them up and generally remodel them to accord with the theatre front. Robert W. Warner of Springfield has drawn the theatre plans, seating capacity for 2,000 being provided. The most modern equipment is called for by the plans.

The Chester moving picture theatre, Chester, Vt., located on the second floor of the Hotel Fullerton Building, was this week destroyed by a $60,000 fire that wiped out the hotel, Chester Savings Bank, Chester National Bank and post office. All equipment of the theatre was lost.

While the Grand theatre building, Bellows Falls, Vt., was in flames early Monday morning, swept by fire that caused a loss estimated at between $60,000 and $100,000, H. D. Perry Company, owners of the theatre, rushed new equipment here by telephone orders and that night were showing pictures at the Opera House, having lost but one performance. On the still smoking ruins of the Grand was tacked a sign with announcement that the Grand had moved to the Opera House. Loss to the theatre ownership is placed at several thousands of dollars, reported as being covered by insurance.

NEW ORLEANS

H. W. Oviatt, special representative of the Bray Pictures Corp., is spending about two weeks in New Orleans as a part of a tour of the entire country. Mr. Oviatt is concentrating on pushing the Goldwyn-Bray Pictograph, released by Goldwyn, and through his efforts, a number of new Bray contracts have been turned in, it is reported.

Much talk is heard in New Orleans of plans for a hotel, devoted to theatrical and motion picture folk, to be built in or near the city in the summer. Over-crowding of hotels and rooming houses has caused much inconvenience and led to tentative plans and discussion. No one, thus far, has come forward, nor been found, who was willing to furnish the funds for construction or underwrite the venture. Some theatrical interests favor the idea, others are opposed and a third faction is neutral.

The largest suburban motion picture house in the South opened in New Orleans January 22. It is the Rivoli and has 1,335 seats on the lower floor and 750 in the balcony. The Arcade Amusement company, a new organization, operating in conjunction with the Sobel-Richards-Shear company, is the builder and operator with Vic Howard, manager.

The Sugar theatre building at Monroe, La., has been sold to the Saenger Amusement Company of New Orleans and New York for $78,700. It will be remodeled and reconstructed. About $75,000 is to be spent in doing this. It will seat 1,500 when rebuilt.

BUFFALO

Marcus Loew, accompanied by R. A. Rowland, president of Metro, came to Buffalo on January 19 and during their brief stay, had a conference with Henry W. Kahn, Buffalo Metro manager. Mr. Loew announced that he would start work on the new Buffalo house April 1 and that it would be ready to open in January, 1921. The new theatre will be one of the most costly and elaborate in the Loew chain, said the theatrical magnate. It will be located at Main and Mohawk streets.

The Winter Garden, Jamestown's leading motion picture theatre, and one of the finest houses in Western New York, was gutted by fire January 20, causing a loss estimated at $50,000, which is covered by insurance. The Winter Garden is owned by Michael Woods and Marshall Peterson. The elaborate decorations which made the theatre the show place of the city, were ruined. The seats are a complete loss, two projection machines were destroyed and the $10,000 organ damaged beyond repair. The origin of the fire is a mystery.

Buffalo may have another theatre in the near future, if the tentative plans set forth by J. J. Shubert of the Shubert interests. who was in Buffalo recently, are carried out. According to the plans, it is probable that the house will be erected directly alongside the present Shubert-Teck. John R. Oishei, manager of the Teck, has resigned. His successor has been named, but no announcement of his identity will be made for the present.

A. L. Barnett, former booker at the local Famous Players-Lasky exchange, has been appointed assistant to Henry W. Kahn, manager of the Metro branch. E. M. Saunders, general manager of the Metro company, stopped off in Buffalo enroute for an inspection of exchanges in the Middle West.

Henry E. Wilkinson, Realart manager, is confined to his bed with a serious attack of grip. Mrs. Wilkinson and the two children are also ill. A trained nurse is attending Mr. Wilkinson.

Lieut. John F. Killgrew, formerly with Fox in Cleveland and who spent two years on the U. S. S. America during the war, making 26 trips across the sub-zone, has joined the Buffalo Realart sales staff. Lieut. Killgrew is a graduate of Fordham.

Richard C. Fox, former manager of the local Famous Players-Lasky exchange, is spending a few weeks at the Buffalo Fox office, familiarizing himself with Fox methods prior to sailing February 12 for London where he will assume his duties as sales manager in the United Kingdom.

The Shea Amusement company has become one of the directors in Associated Exhibitors, Inc., according to an announcement by Harold B. Franklin, managing di-ector of Shea's Hippodrome. Mr. Frank-in spent a week in New York and returned o Buffalo with the franchise.

Many local theatres have been sold in he past week. Among the sales are: Majestic theatre, East Ferry street, Kenington theatre, sold to James Cardina, newomer in business; Park theatre on Tonawanda street.

Bruce Fowler, manager of the Elmwood theatre, continues to "pack 'em in," in spite of snow bound conditions in Buffalo. The Elmwood is one of Buffalo's most popular neighborhood houses and nothing short of a tornado will keep patrons away from "Fowler shows."

DETROIT

COMMONWEALTH PICTURES CORP. has changed its name to Equity Pictures Corporation because of its recent purchase of the state franchise for Equity pictures from John H. Kunsky. The company has also just purchased state rights on Dustin Farnum in "The Corsican Brothers."

Jerome Safron has succeeded George De Butte as manager for Robertson-Cole.

The Detroit Board of Film Exchange Managers holds its annual and second get-together-dinner at the Detroit Board of Commerce on Saturday evening, Jan. 31. It will be attended by all film salesmen and department heads.

Fred P. Reynolds and W. J. Mozealous have joined the sales force of Minter-United.

A special matinee for school children was given at the Broadway Strand last Saturday morning, the attraction being "Everywoman." This picture broke the house record for the week.

At the sixth annual profit sharing banquet of Ford Motor Co. heads, the entertainment feature was a showing of the Chaplin film, "A Day's Pleasure."

In staging "In Old Kentucky" at the Madison this week, the theatre has been decorated in carnival attire and the lobby looks like the paddock at a race track. A prologue with a half dozen negro singers and dancers is followed by the picture. When the race scene starts, the screen rises and two trained horses and jockeys are seen speeding their horses on a race track, treadmill apparatus being employed. The Madison has broken all records for business and, for the first time in its history, a film is being held over for a second week.

ST. LOUIS

THE E. C. Peto Enterprises (controlling the state rights of "The Birth of a Race" and "Shepherd of the Hills)—Sam Shurman in the state right game; Floyd Lewis handling the Arrow output, and Earl Lawson, have taken a joint office in the Plaza Building on Film Row. Lawson has the rights for the Equity pictures. G. F. Hennessy is his local representative.

William Fox's Liberty theatre has been doing a phenomenal business consistently. Walter Shaffer is the man responsible for this condition.

Lew Bent, formerly with the American Film Company, has severed his connections with that company and has taken to the road for Pathe. Charles Gregg has succeeded him with the American.

Charles Werner, of the Metro forces, has just returned from an extended tour in the territory, where he reports wonderful business and splendid conditions.

Edward Dustin put over the greatest scoop of the week with a special story on every sport page about his new Pathe serial with Jack Dempsey. Mr. Dustin is Pathe's chief representative in St. Louis and one of the best liked men in the film game.

Jack Abrahms has arrived from New York with a lot of new gossip and brand new jokes. It is whispered that he and Lew Bent may be seen at Loew's Garrick for one week in a vaudeville specialty written by Aaron Hoffman. Mr. Bent years ago was with Dockstader's Minstrels. His clever imitations of birds and animals are wonderful indeed.

Fred Keller, of the Robertson-Cole office, lost a new hat on a wager with Louis K. Sidney of the Pershing and Kings theatres. This makes the ninth hat that Sidney has won this season.

Walter Rudolph, director of the Kings theatre symphony orchestra, has just completed a new selection which he will feature on his program next week.

CLEVELAND

It has just been learned that Frank Nolan, former manager of the Bijou Dream, and E. F. Flanegan, who now controls the Crescent theatre, all of Cleveland, have taken over what was formerly known as the American theatre, on Superior avenue, and are remodeling it completely. The change will also include a change of name, and the house, when finished, will be known as the Terminal theatre. It gets its name by reason of the fact that it is located just west of the Public Square, the proposed site of the new railroad terminal. It is also just opposite the Cleveland Hotel. It will have 600 seats.

The atmosphere of pre-Civil War days is a feature of the new Selznick picture, "The Land of Opportunity," in which Ralph Ince portrays the part of Lincoln

M. Polcar, a prominent Cleveland exhibitor, whose interests include several local photoplay houses, is now building a new picture theatre on Fulton Road to be known as the New Lyceum.

The two big new Loew houses, each with 4,000 seats, are well under way, and will be ready for use early in the summer. The State theatre, a down town house on Euclid avenue, opposite East 14th street, is well past the first story. The East 101st street theatre, as the one on Euclid at East 101st street is now known, is almost that far along. The proposed policy for these two theatres at the present time, is to run pictures only. However, a stage and full equipment for legitimate entertainment is being provided in case of a change.

Artists of the Morgan Lithograph Company had a two-weeks' self-appointed vacation during which time they were on strike, demanding shorter hours. They wanted forty-four hours a week instead of forty-eight hours. A settlement was made the end of the week, but its exact nature has not been announced.

W. E. Lusk, manager of the Cleveland office of the First National Exhibitors' Circuit of Ohio, is back at work again this week after an absence of several days. Lusk is somewhat reduced in weight, owing to the absence of tonsils and adenoids, with which he was forced to part company.

A. S. Nathans was added to the Cleveland Select selling force this week. Nathans will beard the northwestern Ohio exhibitors for bookings.

The taking over of the distribution of Hallmark picture by United Picture Theatres has resulted locally in the appointment of W. W. Kulp as manager of the Cleveland Hallmark branch. Kulp formerly managed the local Robertson-Cole exchange. He succeeds C. A. Browne,, who is taking a short vacation before resuming his motion picture activities.

Dave Klein, who steered the Cleveland-Triangle boat until its recent coalition with United Picture Theatres of America, is still faithful to Triangle releases. He will continue to sell them to Ohio exhibitors under the new arrangement.

Paul Gusdanovis, of Cleveland, has been named regional franchise holder for Pathe. Gusdanovis is just back from New York, where he went to attend a Pathe meeting. He says he has not made up his mind just how he will handle the Pathe pictures that will come under his jurisdiction. "I'll probably put a special man of my own out on the road with these pictures," he said, "and let him put all of his time in on the selling end. The Cleveland Pathe office will look after the physical distribution."

A. A. Schmidt, district manager for Universal, is wearing the smile that won't come off ever since he learned that four of the cities in his territory copped off the big Universal prizes. Cleveland took first prize. Detroit, second prize; Buffalo third prize, and Pittsburgh, fourth prize.

"The Great Air Robbery" played the Standard theatre all last week to capacity houses. This week, Tom Carroll, manager of the Standard, received so many requests for the return of the picture that he pulled off his bill on Wednesday and put in "The Great Air Robbery" for the remainder of the week. That's what's called catering to the public and giving 'em what they want.

Associated Embarks on Career

(*Continued from page* 1433)

circuits embraced in it represent many millions of dollars, and before the step was taken they had the practical assurance of the co-operation of more than eight thousand other theatre owners, who will join with them in the purchase and distribution of motion pictures. It is frankly opposed to the interests endeavoring to secure a monopoly on theatres as well as on the making of motion pictures.

"In New York City the franchise of the new organization goes to the Capitol theatre, the largest motion picture theatre in the world. This means that the productions taken over by the organization will have their premiere in New York City at the Capitol. Careful selection has been made of the best theatres in Chicago, San Francisco, and the other large theatrical centers, and the most important theatres in those cities have accepted the franchise for their territory, and will play the premiere showing of the pictures in their respective territories.

"The Associated Exhibitors, Inc., is completely an exhibitors' organization, according to the first announcement of its policy and plans. In each territory the franchise holder will sell subsidiary franchises for the territory. Each exhibitor will be protected from competition in the showing of the organization's productions, for he will have the exclusive rights in his territory. But an even more important feature of the plan is that every exhibitor will be assured of productions of the highest class, and will not be left at the mercy of those who are endeavoring to obtain a monopoly on the production and distribution of motion pictures.

"Important as this step is to the exhibitors of the country, it is even more important to the public, for it means the elimination, in so far as the theatres in the organization are concerned, of poor or mediocre pictures. A purchasing committee made up of the best known exhibitors in the United States will pass on all productions when they are bought for distribution and only the very best of motion pictures will be accepted for the theatres.

"The purpose of the association is to bring the producer, star, director, and independent seller of big states rights features into direct contact with the exhibitor. Supplementary to this its object is to prevent, fight, and overthrow any attempt at monopoly. It is thoroughly understood by exhibitors that the control by one concern of the big stars of productions, and of theatres would mean that they would eventually have to turn their theatres over to the dominating element and the formidable organization of the Associated Exhibitors, Inc., is designed to defeat any move in the direction of such monopoly.

"Dealing directly with the star, director, or producer the exhibitors will be better able to fix the real valuation of a picture and to reward those responsible according to the drawing power of picture production. The Associated Exhibitors, Inc., has selected the Pathe Exchange to handle their product throughout the world and this selection was made after a careful analysis of the methods of distribution of other concerns. Pathe has more branch offices than any other distributing concern in the motion picture business, is operated on sound business principles, has a long history of successful operation, and is financially powerful. Another factor in the selection of Pathe is the broad business policy and the square dealing which has characterized its relations with exhibitors."

FAMILY THEATRE, BUFFALO, GIVEN CLEAN BILL ON ADVERTISING

REPORTS originating from Buffalo to the effect that the Buffalo Evening News had refused advertising from the Family theatre of that city because of alleged sensational features contained in it, are not only strongly denied by Samuel Carver, manager of the house, but are found by MOTION PICTURE NEWS to be entirely without basis.

A typographical error on the part of the Buffalo News was responsible for the starting of the story and the holding out of the Family theatre's ad for a day. Trade paper correspondents mistook the facts and the story was regrettably given a place in the columns of the NEWS.

No fault was found with the picture playing the Family theatre at the time of the incident, by the police, nor did anyone legitimately representing the Buffalo Theatrical Managers' Association register a complaint regarding it.

Capitol to Change Bill Every Sunday

Managing Director Edward Bowes of the Capitol theatre, announces several changes to be effected at that theatre. The motion picture will remain the basic unit of the program. Beginning Sunday, February 1, operatic novelties are to be introduced as the complement to the photoplays. Each production will be limited to a single week, and there will be a complete change of bill every Sunday. It is further stated that the acquisition of adjoining property for studios, workshops and stage purposes makes possible the immediate realization of plans contemplated since the opening of the big house.

F. P.-Lasky Officer Gets Gift on Resignation

The officers and directors of the Famous Players-Lasky Corporation on Tuesday afternoon, January 20, presented a beautiful silver desk set to Albert A. Kaufman, who recently resigned his connection with the corporation to enter the field of independent producers. Mr. Kaufman was one of the original officers and organizers of the Famous Players Film Company and a director in the Famous Players-Lasky Corporation.

The desk set consisted of thirteen pieces, each piece bearing Mr. Kaufman's monogram, and on the tray was this inscription:

"To Albert A. Kaufman from the Officers and Directors of the Famous Players-Lasky Corporation, in appreciation of his long and loyal service. January 20, 1920."

Thomas Announces Resignation

D. M. Thomas announces the severance of his connections with the United Picture Theatres of America, effective January 31, and further informs of his resignation on January 3 as division manager for Cincinnati, Cleveland, Detroit and Dallas. Mr. Thomas concludes his announcement with an expression of good wishes for the continued success of the United.

Goldsmith of United Off on Business Trip

Milton M. Goldsmith, treasurer of United Picture Theatres of America, left on a trip the first of the week. It is stated by the United Picture Theatres that the trip is in the interest of his organization. No details as to the destination or the scope of Mr. Goldsmith's trip were submitted. It is thought likely that a statement from Mr. Goldsmith will be forthcoming either during his trip or immediately after his return.

Releases of California Picture Enterprises

California Motion Picture Enterprises, with offices at 624 Consumers Building, Chicago, will be releasing about the end of February, "Alma Where Do You Live," in the states of Illinois and Indiana. Mr. Ernest Gagnon from Cleveland is being sent to Chicago to take charge of the exploitation in that territory, it is stated.

Fred C. Quimby

Elmer R. Pearson

Pearson Succeeds to Quimby

Pathe's Feature Sales Manager Gets Managership Vacated by F. C. Quimby

FOLLOWING closely upon the announcement of the selection of the Pathe Exchange as the distributing medium of The Associated Exhibitors, Inc., and the appointment of Fred C. Quimby as general manager of the exhibitors' organization, Paul Brunet, vice-president and general manager of Pathe, announces that Elmer R. Pearson will succeed Mr. Quimby as director of Pathe Exchanges. The promotion of Mr. Pearson, who was feature sales manager for Pathe, is in line with the Pathe policy of recognizing the meritorious work of executives within the organization. Philip L. Ryan, who was Mr. Pearson's assistant, is now feature sales manager.

The new Director of Pathe Exchanges is known as one of the pioneers in the distributing branch of the motion-picture industry and is said to have originated many of the exchange methods now the common practice in the important exchanges of the country.

Mr. Pearson's first venture in the film business was as assistant manager of the General Film Company. He held that post in the days when the General Film Company was the power about which the motion picture business in America revolved, and, by his ability, fairness, and tact won a host of friends among the pioneer exhibitors. In 1913 he resigned to join Pathe, and he opened the Pathe branch office at Omaha. He rapidly developed a clientele for the new branch, and one of his achievements there was the use of six prints of "The Perils of Pauline" in that comparatively small territory.

The value of the Omaha territory was made apparent to all of the leading film companies, and Mr. Pearson was called upon to open another branch office there. He organized the Omaha branch office of the World Film Company and remained as the director for it through its early days. His work in Omaha had attracted general attention, and he was one of the first six men selected to open branch offices for V. L. S. E. His headquarters was at Kansas City but he had supervision over the branches at St. Louis, Denver, and Salt Lake City. With V. L. S. E. he originated, it is said, the open booking system which has since become so popular.

In 1916 he was appointed sales manager for Essanay, but after six months was offered the position of sales manager for the George Kleine System, which he accepted. The rapidly developing Western territory merited special attention, and Mr. Pearson concentrated his efforts there as division manager for the West, meeting with continued success. He joined the First National in January, 1918, as manager of the Minneapolis and Milwaukee offices and remained in that capacity until he returned to the Pathe organization as feature sales manager in May, 1919.

In commenting on Mr. Pearson's estimate of the Pathe service, the report from the Pathe office says: "His broad experience with exhibitors throughout the country had convinced him that the Pathe policy of distributing pictures only when they were of a standard of excellence, calculated to reflect the greatest credit on the name of Pathe, was the policy that made for permanence in the exhibitors esteem. In his work with Pathe he has been guided by this idea, and his concentration of effort on Pathe feature is, in a large measure, responsible for the steadily increasing popularity of the notable productions released during the last year."

F.I.L.M. Club Organized in New Haven, Conn.

Branch Managers of Famous Players, Universal, Select, American Feature, First National and Triangle last week organized F. I. L. M. Club for New Haven, Conn.

Tucker Seeks to Enjoin Picture Lithographs

Famous Players-Lasky Corporation announces that the motion by George Loane Tucker for a temporary injunction, restraining the Famous Players-Lasky Corporation from issuing lithographs and other advertising matter relating to "The Miracle Man", unless the name of George Loane Tucker was in letters as large as any other type matter, three times as large as the name of the Mayflower Photoplay Corporation, which produced the picture, was argued yesterday before Justice Platzeck of the New York Supreme Court.

Famous Players-Lasky Corporation it is stated showed in reply that they had given Tucker great publicity, and that the teaser campaign which they conducted with the slogan, "'The Miracle Man' is coming" could not be regarded as a violation of any contract. The Court reserved decision.

Agitate Sunday Pictures in Watervliet, N. Y.

Watervliet, N. Y., may have Sunday motion picture shows. The city is situated directly across the river from Troy, N. Y., where motion picture theatres have been open on Sundays for several years, with the result that Watervliet flocks to the Collar City each Sunday. The common council of Watervliet, petitioned by proprietors of motion picture houses in that city, now has the matter under consideration, but is said to be divided. No efforts so far have been made to open the movies in this city on Sunday.

Educational to Open Exchanges

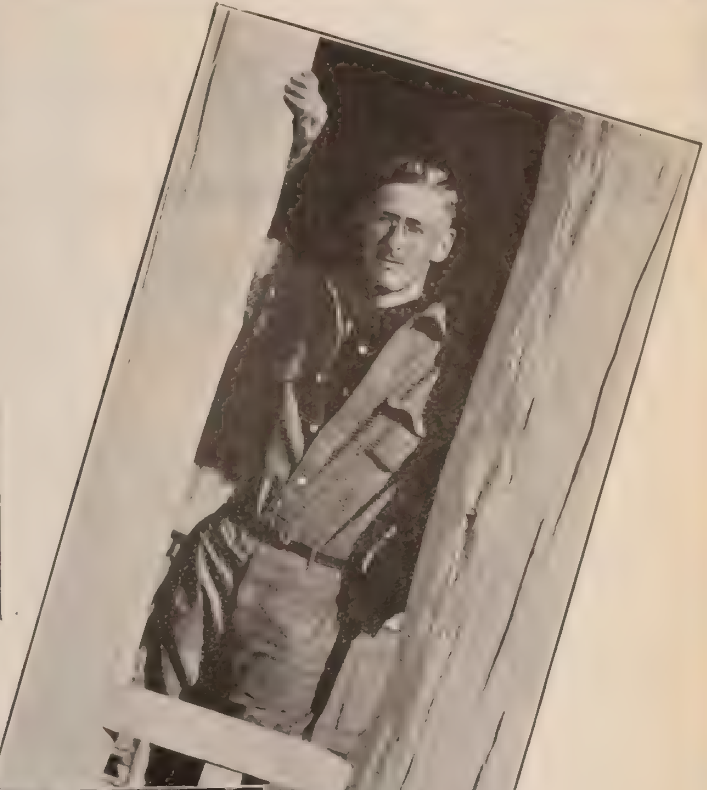
(*Continued from page* 1434)

field. Its associations and its output are the contributing causes for its wonderful vogue. Its views and subjects are chosen from the carefully gauged angle of the exhibitor, for these scenes and life studies are not mere photographic achievements, but are selected with a thorough knowledge of the entertainment and dramatic qualities combined because it is never overlooked that the theatre after all is a place of amusement and nothing lives upon the screen that does not possess the dramatic flavor.

Joseph Lee, one of the best known of the present day film hustlers, has just joined Educational and leaves this week on an extensive tour of the country east of the Mississippi River to open distributing offices for the new output in fifteen of the great centres where film exchanges are now flourishing. By the time this trip is concluded Mr. Lee, under the guidance of Mr. Hammons, will have placed Educational's output at the immediate call of the exhibitor and in such a way that these studies will be given the same expert exploitation that is now devoted to a five to seven-reel feature. It is most likely that some of the finer efforts will have special musical accompaniments arranged for the subjects and the advertising specials and illuminating press copy will supply the exhibitor with the same pretentious aid that is now turned out by the biggest presenting forces that handle feature subjects for screen distribution.

Nature's Beauty Places as Caught by Robert C. Bruce

Educational Films Corporation of America, whose new "Scenics Beautiful for 1920" have been placed at both the Rivoli and Rialto (New York) theatres, is showing the first of the series at the Rivoli this week. It is titled "Wanderlust" from the famous poem by Gerald Gould. Shown on this page are some of the scenic beauties the film contains and Robert C. Bruce, creator of this series.



Exhibitors Service Bureau

Like the Sacred Bull of Omran—Between Two Fires

BY J. M. SHELLMAN

Photoplay Editor of the Baltimore Sun

Would you like to talk for fifteen minutes with one of the most successful motion picture editors in the United States, who will tell you something mighty interesting about the least known profession connected with this grand old newspaper business If so read this article by J. M. Shellman, motion picture editor of the Baltimore Sun. He tells more about the inside workings of the job of editing a picture section than we ever hoped to get when we began this series of articles. And he proves something. The picture page pays in dollars and cents, and it pays in subscriptions, and that's the answer to the newspaper which can't see the difference between dry goods and the photoplay.

THERE is a fable, which has never been written concerning the Sacred Bull of Omran, which will serve to illustrate the point I wish to make. Like the Sacred Bull, I am between two fires.

Omran was the capital city of the kingdom of Aghfez. The High Priest of Omran lived on the fat of the land, but his happiness was marred by one restriction, and that was that he always had to wear a bull's head mask over his head when attending to his priestly duties.

The population of Aghfez worshipped the High Priest, or the Sacred Bull, as he was known, as the representative of their religion. Endowed with wit and shrewdness, the Sacred Bull had to maintain an equilibrium between the Government and the populace.

The people seemed to have the idea that the Government was not treating them fairly. And the Government was divided into two factions, one favored art and wanted to construct buildings with architectural beauty, while the financial faction was against paying for a building which was just ornamental.

So when the Sacred Bull wasn't arguing with the populace to show them how well the Government was treating them, he was arguing with either the art or financial factions of the government regarding what course was the proper one to pursue in his priestly activities.

But the Sacred Bull didn't worry, for he had the facility of taking everything with a dose of humor and so he lived many happy years during which the Government and the people of Aghfez were happy and his reign was written about in history as the most successful ever known in the kingdom.

In this way it seems that I, as the motion picture editor of the Baltimore Sun, have the same problem as the Sacred Bull of Omran, because I must keep peace and prosperity between the Sun and the exhibitor populace, and then again between the Editorial and Advertising departments of the Sun.

My advent as moving picture editor of the Baltimore Sun came about under rather peculiar circumstances. For about six months prior to the time I took over that section, I had been working as a reporter on the Evening Sun. One day the News Editor called me aside and said he thought there was an opening in the advertising department which would suit me, and outlined the advantages of that department.

The usual antipathy between the editorial and advertising departments exists on the Baltimore Sun as it usually does on all papers. Nothing loath, I had a talk with the Advertising Manager that day and went over with him, in full, the possibilities of a moving picture section *with advertising* in the Sunday Sun.

Up to that time the feature work in that section had been written by a member of the staff who was also on the Maryland Censor Board. So you can imagine what the exhibitors thought about that. And the rest of the news of moving pictures was taken care of by the Assistant Sunday Editor.

There was no advertising carried regularly in the Sunday moving picture page before December 15, 1918. Pointing out to the Advertising Manager how the page could be brightened up by using features, giving each theatre a fair write up instead of allowing certain theatres to have it all, having snappy layouts and live news notes, pertaining to the trade, he thought my suggestions were worth a try-out and so I was given the job.

Being able to converse with exhibitors on topics nearest their heart enabled me to meet them on an equal basis.

Never shall I forget the first week of my endeavor to run the section through. It seems that in some way the Sun was held as an enemy to moving pictures interests in Baltimore among a number of the film men and on all sides I met the condemnation of that paper by many exhibitors and film men.

The gist of their statements was that the Sun was forever knocking the moving pictures. By the time Wednesday came around I had almost come to the conclusion that I might as well try to pry open a steel safe with a toothpick as to try and get advertising out of the exhibitors.

Sticking tenaciously to my purpose with a grim set smile which was tinged with a dash of humor at how the exhibitors could refuse to come in on the good proposition I offered them, by the end of the week, I had corralled nearly eight hundred lines of advertising, and with this start got together my editorial matter and layouts and the page went through with flying colors.

That Saturday when I sat down to rest a moment at the City Editor's desk and remarked that I thoroughly understood what he and the news editor were up against each day now that I had to go through the same thing each week, he asked how much money I had brought in. When told a hundred dollars or so speaking roughly, he shook his head mournfully and said shortly, "Not enough Shellman."

Oh, well, it's quite different now when the News Editor asks me how much I turn in weekly and I answer quite nonchalantly, "Oh, a thousand or fifteen hundred or so every week. Not so bad, the Sunday Sun at that time was about 124,000 and eh?" and he has to agree.

While I think there must have been somewhere in former days a subtle influence working against the Sun moving picture advertising I thoroughly believe that the Sun never would publish anything that is detrimental to the moving picture or any other industry unless it was to do some good for the community.

When my first moving picture page in the Sun on December 15, 1918, came from the presses late Saturday afternoon December 14, I went into the mailing room to look it over and the business manager who happened to be there, congratulated me on the start I had made.

But on Monday morning the Advertising Manager called me aside and told me that the Business Manager had made a complaint that too many adjectives favorable to productions had been used in the write-ups of the plays and also that he wanted my news notes feature entitled 'Shots From Film Row," which gave short, humorous items about the film men in Baltimore, cut out entirely.

"That is my best drawing card," I said to the Advertising Manager. "And if it is cut out, I might as well stop right now and be done with it."

"Very well, then," he returned, "keep on with it for a while and see how it goes." But he thinks it is too much like a country newspaper."

I appealed to the Managing Editor with my troubles and while he upheld me in my decision to hold the "Shots," he decided that it was bad to place too many adjectives in the write-ups.

It is interesting to note that from that day to this, "Shots From Film Row" have been a regular feature in the page each week and not only can I venture to say that most every film man, exhibitors and salesman alike reads this feature in the Sun every Sunday, but it has also been reported to me by various theatre managers that the public has noticed, and read and inquired about the items. And the salesmen going out on the road say that the managers throughout the State will say, "Oh, yes, I read a shot about you in the Sun recently," when they introduce themselves.

My aim has always been to help the exhibitors and film salesmen and to write articles that will show the public how hard an exhibitor has to work in order to run his moving picture theatre and to help the producers by giving unbiased opinions and views on various topics concerning moving pictures. A number of these articles have been copyrighted by me and they will be used as a syndicate feature service for newspapers throughout the country. According to reports the articles are being read far and wide in the State of Maryland and the City of Baltimore.

One of the most interesting things to watch after I had taken over the page, was how the amusement advertising lineage increased far over the figures of the previous year. And also how the circulation of the Sunday Sun began to climb.

By this statement I do not mean that the moving picture section alone was responsible for the increased circulation of the Sunday Sun, but I am rather inclined to think that it helped the cause to a great degree, particularly as the press run of is now hovering between 132,000 and 133,000.

(*Continued on page* 1443)

ANITA STEWART IN OLD KENTUCKY
ANITA STEWART IN OLD KENTUCKY

Lining up for the "In Old Kentucky" showing at the Des Moines theatre, Des Moines

How Louis K. Sidney, Manager of St. Louis Theatres, Puts Over the Show

LOUIS K. SIDNEY, directing manager of the Pershing and Kings theatres of St. Louis, and who also handles the advertising for six theatres operated under the same management, demonstrated in a clever fashion the exact way to put over a picture when he booked "The Birth of a Race," and broke all records at the Kings and Royal theatres. This in spite of the fact the production was booked for four days preceding Christmas, not the best season of the year for breaking records.

Sidney planned a complete schedule of stunts and advertising well in advance, and three weeks before playing date started his vigorous campaign, which was destined to make those four days the talk of the city.

Thirty-five thousand heralds of six different styles were used for distribution. The opening campaign was started when these heralds were placed in every automobile in the central and downtown sections of the town. The heralds were different every day. Not a car was overlooked.

A card was attached to the steering wheel of every automobile on the streets; a descriptive herald with many scenes of the production was distributed from house to house; a special herald for the school children, calling their attention to the historic value of the picture, was handed out at every school in town.

Every minister and rabbi received a personal invitation to attend the opening performance. City officials were invited; school teachers and principals were also included, with the result that the co-operation of these prominent men and women was used to excellent advantage.

Sidney arranged one of the finest trailers he ever used. Taking the entire matter from the production itself, depicting a short glimpse from the Adam and Eve period throughout the ages up to the present day, the trailer aroused intense interest and proved to be one of the greatest assets of the campaign. The trailer was changed from time to time.

Billposters were then ordered to cover every board in town announcing "The Birth of a Race" and where it was playing. Every window possible to secure was conspicuously decorated with a half sheet, one sheet or window card. Twenty-four sheets were used extensively.

A splendid array of frames was displayed at the 5 and 10 cent stores two weeks ahead. These stores were supplied with wrapping paper which carried an announcement of "The Birth of a Race." This paper was used for each article purchased.

Clever cut-outs were used liberally around the theatre, and a big hand-lettered canvas sign was stretched from one end of the theatre to the other.

A teaser ad, which was a reverse circle of fifteen lines with just the name of "The Birth of a Race," was used in all the papers a week in advance.

Every newspaper in town gave the production the lead in their news columns. A splendid ad was drawn for the picture by Sidney, which, tied up with the advertising campaign carried, was used

(Continued to page 1445)

Stolte Pulls the Minstrel Show Trick with "Kentucky"

ARTHUR STOLTE is breaking so many records out in that new Des Moines theatre at Des Moines that soon he will need to put an addition on the show shop to accomodate his crowds. His latest successful engagement is on "In Old Kentucky." As usual, too, the story of breaking records is at bottom an exploitation tale.

The Des Moines began its engagement on "In Old Kentucky" on Sunday to the usual Sunday business after a week of good newspaper publicity which promised a real picture.

On Monday Mr. Stolte held what he calls his "big street parade," same consisting of two automobiles with men carrying banners announcing the "In Old Kentucky" showing at the Des Moines, a twenty-piece band tooting away like a circus organization, more banners, a boy leading a fox, then more banners followed by men on horseback representing in costume the jocky, the fox hunters and the night riders of the picture. Being the first thing of its kind ever pulled in Des Moines, it got more attention than would a visit of Barnum and Bailey's circus.

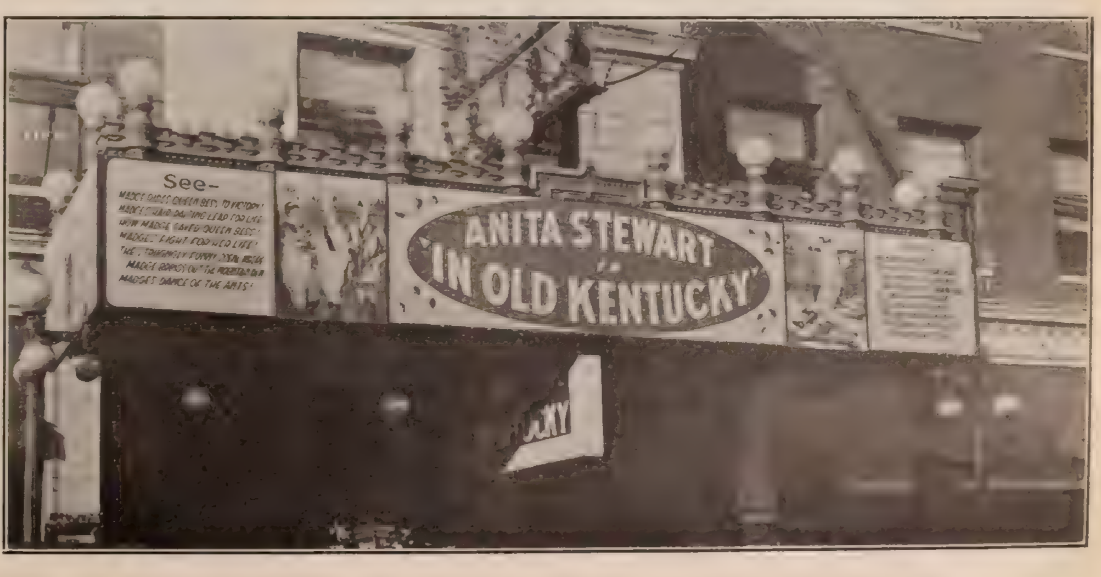
Mr. Stolte was not satisfied, however, in just getting interest. He knew the secret of the good old minstrel troop exploitation: Hold your parade at noon, get 'em curious and then draw 'em down to the shop at night with a street concert. So Stolte held his concert in front of the theatre every evening. People flocked down to hear the music, out of curiosity or for any one of the dozen reasons which makes people stop to listen to music on the street and then flocked into the theatre when the band went inside.

Inside the theatre Mr. Stolte was doing things on the same big scale.

In addition to the picture program, he had a quartette singing the old Southern melodies with a special musical program arranged by the Des Moines director, N. E. Mitchell, and other specialties. The crowds came and went and Stolte smiled and began to plan new exploitation stunts for his other coming attractions, and which we hope to pass along for your inspection in type form.

Mr. Stolte tried to get us some photographs of his "pe-rade," but the photographer was so busy watching the show that he forgot to snap the camera.

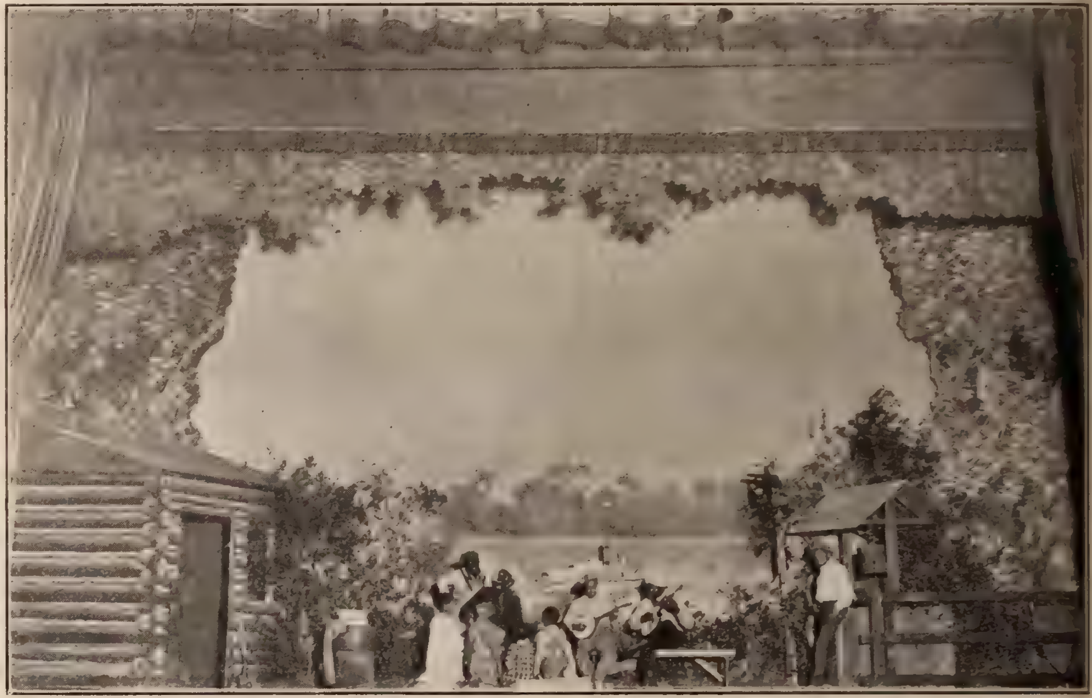
He did wake his artist up after the parade was over and we are showing you herewith some of his lobby billing. In the larger cut, if you will look closely back by the ticket office, you will notice a side view of a gentleman with his hat off. This is A. G. Stolte, who originated all these ideas we have been telling you about.



Some good advertising for a picture may be managed in this manner.

Novelty Prologue Feature of Kinema Bill

Seymore Tally, Los Angeles Showman, Makes "In Old Kentucky" the Talk of West Coast Picture Center



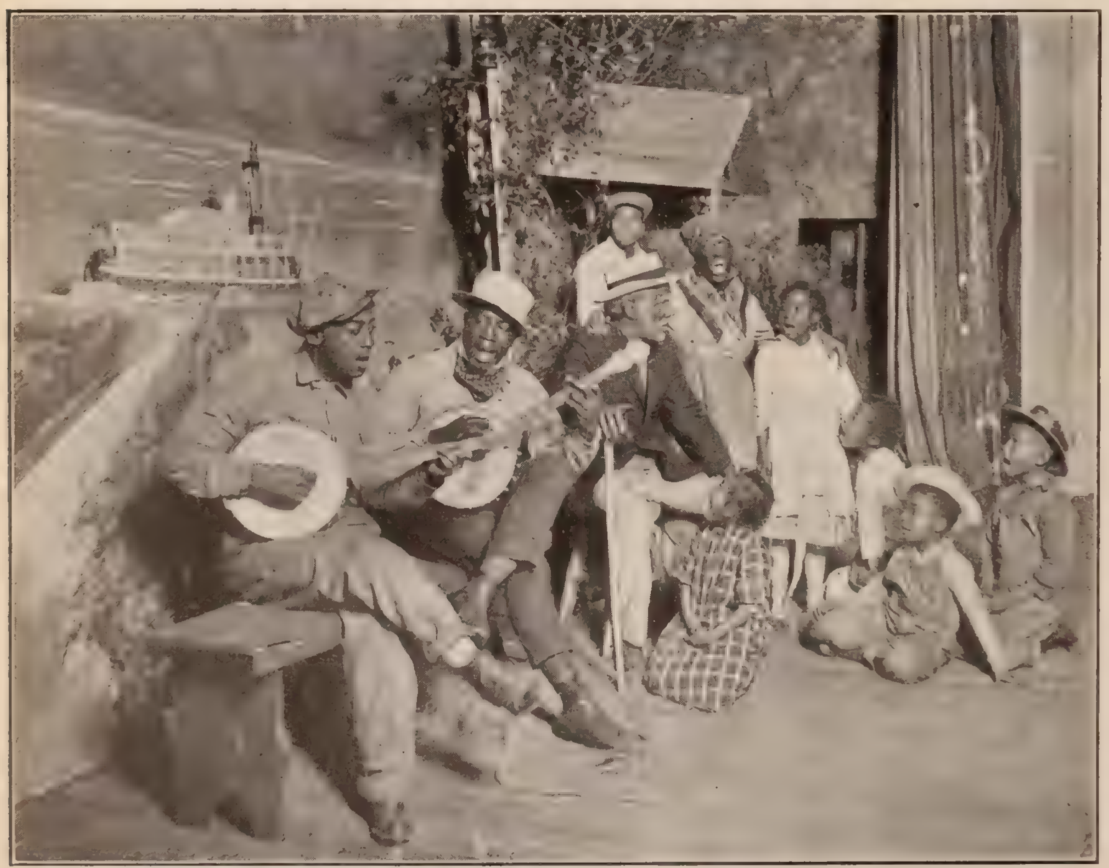
A full stage view of the stage setting and prologue characters of the Kinema theatre presentation of "In Old Kentucky"

A MOST successful campaign of advertising was carried on for the presentation of "In Old Kentucky," starring Anita Stewart, for its presentation at Tally's Kinema theatre, and as a result the picture is enjoying a most gratifying attendance with possibilities of the gross receipt records of the house being broken by the two weeks' run.

The picture was booked for showing on the day the Los Angeles races began at Ascot Park, and Manager Seymore Tally and Ed. Rosebaum, Jr., in charge of exploitation on this picture on the Coast, took advantage of every possible avenue of publicity for the picture. By arrangement with the manager of the races, the day was named after Anita Stewart and the second race on the bill was known as Anita Stewart Trophy and the star personally presented a floral horseshoe to the jockey of the winning horse. A colored boy in a costume of a jockey wearing a sign "In Old Kentucky, Kinema," distributed heralds made in imitation of a race program, and the same idea was carried out in the display advertisement in the Sunday morning papers. The herald advertisement reproduced herewith together with picture of jockey and also one of Miss Stewart with winning horse.

IN
OLD
KENTUCKI
ema

At the Los Angeles horse races.



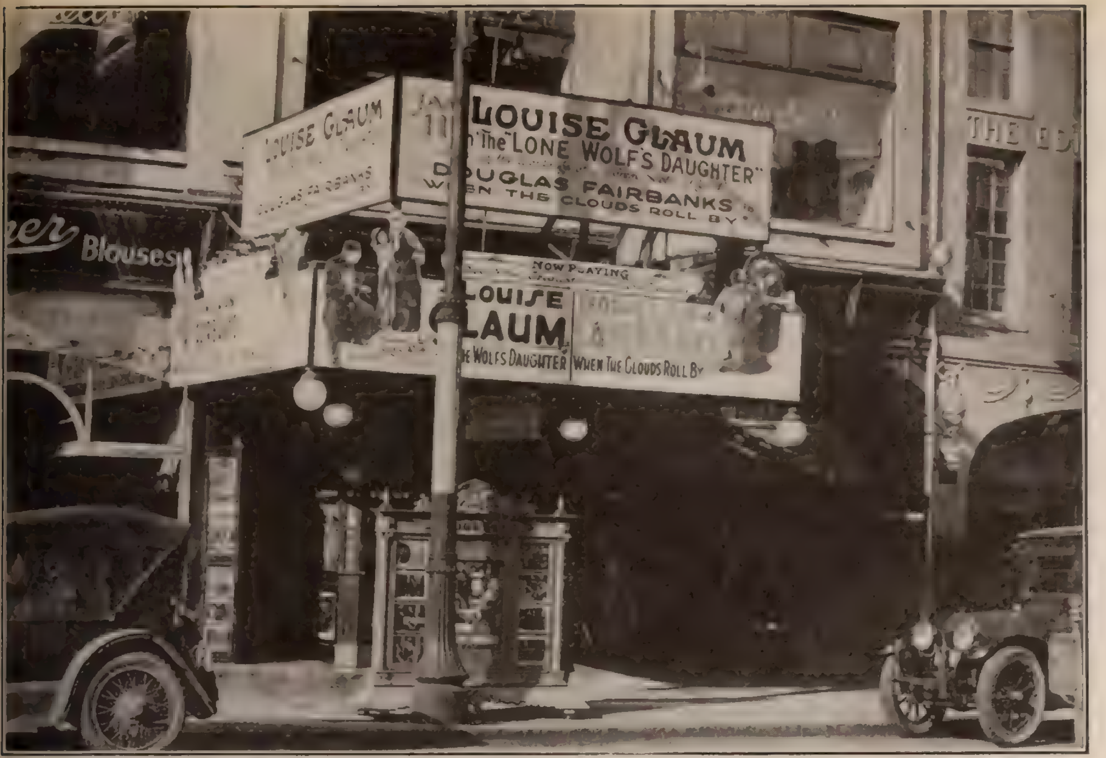
A view of the prologue staged by the Kinema theatre, Los Angeles, for the showing of "In Old Kentucky"

After once instilling in the minds of the people the desire to see the screen version of the famous play, the management of the theatre and Mr. Rosenbaum sought to make the presentation a most talked of event of the Kinema theatre, and arranged a program in keeping. A most important feature of this program was the atmosphere creating prologue which was given immediately preceding the presentation of the picture. The intention of the theatre was to give the audience a glimpse of old Kentucky, and they did it by a very handsomely done drop with the Ohio River in the foreground. In front of this was the shanty home of a colored "family." This "family" proved to be banjos, singers and dancers, and they gave a short musical program while the setting has a night lighting and at the conclusion a lighted steamboat of the Ohio River type passes across the stage as a climax.

Following the first few days of very successful business a progressive advertising campaign was begun for the second week's business, in which the management of the theatre very heartily thanked the patrons of the house who had witnessed the presentation of "In Old Kentucky" for telling their friends of the picture. This advertising, it is believed, will be very far-reaching because of the suggestion it carries.

Plays Program of Short Subjects with Good Results

USING a two reel production as a feature without a longer subject to fill out the program is a precedent set among Pittsburg firs run houses by the Columbia. The house di turn away business with Charlie Chaplin in "A Day's Pleasure," a short western subject, a new reel and a travelogue, making five reels in all The regular scale of prices was maintained, an the shortness of the program gave an opportun ity for an extra showing each day, which en abled the theatre to establish a new house recor for attendance.



The Goodwin theatre lobby advertising for the double bill of strong features

Buffalo Sunday Courier Uses Colored Insert of Constance Binney

MANAGER HENRY E. WILKINSON of the Buffalo office of Realart Pictures Corporation, through an arrangement with the Buffalo *Courier* and *Enquirer,* was able during the week of January 5 to see Buffalo plastered with Constance Binney one sheets, signs of the star on automobiles, on news stands, in store windows, on the front and inside pages of the two papers mentioned above, and everywhere he looked the face of Constance Binney shone forth.

The arrangement made by Mr. Wilkinson and William J. Conners, Jr., editor and publisher of the two newspapers, was the insertion of the latest photo in colors of every copy of the Buffalo *Sunday Courier* for January 10, which meant that over 125,000 Buffalo homes were greeted by the Constance Binney insert, strikingly colored and bearing the announcement at the bottom that Miss Binney's latest picture was "Erstwhile Susan," and in one corner readers were further informed that the star was under the Realart banner.

During the week both papers used two and three full column ads, including large cuts of the star, which from a publicity standpoint were worth their weight in gold, especially so because these papers very seldom do anything of the kind; in fact, the *Courier* has eliminated all special notices for the theatres.

Mr. Wilkinson could not have purchased some of the first page ads he received at any price. He made the arrangement at the psychological moment when the *Sunday Courier* raised its price from five to ten cents, and was looking for something to "give away," as it were, when the boost in price went over. The Binney insert happened to come up at a dinner attended by one of the *Courier* officials, who communicated the proposition to Mr. Conners, and Eureka! it was done. Now all Buffalo knows that Constance Binney is a Realart star and that "Erstwhile Susan" is coming soon. It was the cheapest and most worth while bit of publicity pulled off by a Buffalo exchange in several years.

As a Baltimore Photoplay Editor Sees His Job

(*Continued from page* 1440)

The "Movie Man," is my unofficial title by many in the Sun, and I like it particularly because it is democratic. At the same time I am the Czar of all the Movies on that paper and act as the Grand Mogul for the moving picture section, having charge of the Editorial Work (supervised by the Sunday Editor of course) and the advertising and am responsible for getting up all the editorial copy, features and short stuff, attending to the layouts, designing the art and writing the copy for the ads making up the moving picture section and seeing that everything is ready for the presses on Saturday afternoon. Besides this I have to solicit the advertising and cover all the accounts and make new ones. And it's a great job if you look on the brilliant side, which I always do, especially when some photos of Mack Sennett bathing beauties come in.

The man who tries to hold a job like this without having an inborn love for the moving picture industry would soon find himself bored and overworked. But in my own case, I find it exhilarating to associate with the men in the industry, and love them all for their independence, good fellowship and hearty frankness and their friendship. Each one is likable in his own particular way and even those who are blunt and brusque have their good features.

Their trials and tribulations are as near and dear to me as they are to those who are going through them. It is always my desire to co-operate with the theatres and with the film men to every extent that is within reason, to make the work pleasant for each side. It has always been my desire to bring together those factions which for various reasons might be opposing each other.

If there is any Sunday newspaper in the country that thinks that a moving picture section is not valuable to it, there is only one answer to make: Let them try it out. Actions, on the screen and elsewhere, speak louder than words, every time.

Recently an exhibitor asked me whether the Sun would run a moving picture section if the moving picture theatres cut out their advertising. I told him I would recommend it be cut out entirely providing the other papers in the city would do the same thing. "Then you would hurt your circulation," he said. "Yes," I answered, "and if all the papers in Baltimore suddenly cut out every line about moving pictures, the theatres would soon be running back to them again." "But the exhibitors make the stars popular," he said. "To a certain extent, but the newspapers give the stars the real popularity," I answered.

The advertising and editorial departments should co-operate on the moving pictures, for it is useless for a newspaper to attempt to get advertising from moving picture theatres if they are going to slight the advertisers who continually give the largest space. Of course the write-up about the play at the theatre is considered as news. But it is really not news in the sense that a news item is news and therefore need not be considered in the same light. And for this reason the man having the largest ad should necessarily have the largest write-up, then there is no comeback for kicks about unfair treatment.

One cannot get editorial space in the Sun by buying advertising but as these write-ups are considered news this is a courtesy allowed by the management of the Sun.

Most of the press sheets and publicity matter sent out by the various producing companies is good, and can be used. Without mentioning any particular names I might give this general suggestion. Give the motion picture editors live news about the stars in which the element of news value is predominant and do not load up the item with a lot of superlative adjectives. This advice will also bear on press sheets and I will have to mention the Fox press sheets that they get out on features as particularly bad because they are so overloaded with adjectives that it is next to impossible to get anything decent out of them to publish.

My suggestion for press sheets is to give about five advance notices in various lengths, ranging from two inches to a quarter of a column *without any big adjectives* and let the editor do his adjective work if he so desires.

Sometimes, when I get stuck for a decent write-up for a play and am in a hurry it is a godsend that I have on hand a file of Motion Pictures News,

(*Continued on page* 1448)

Bills Louise Glaum Above Fairbanks

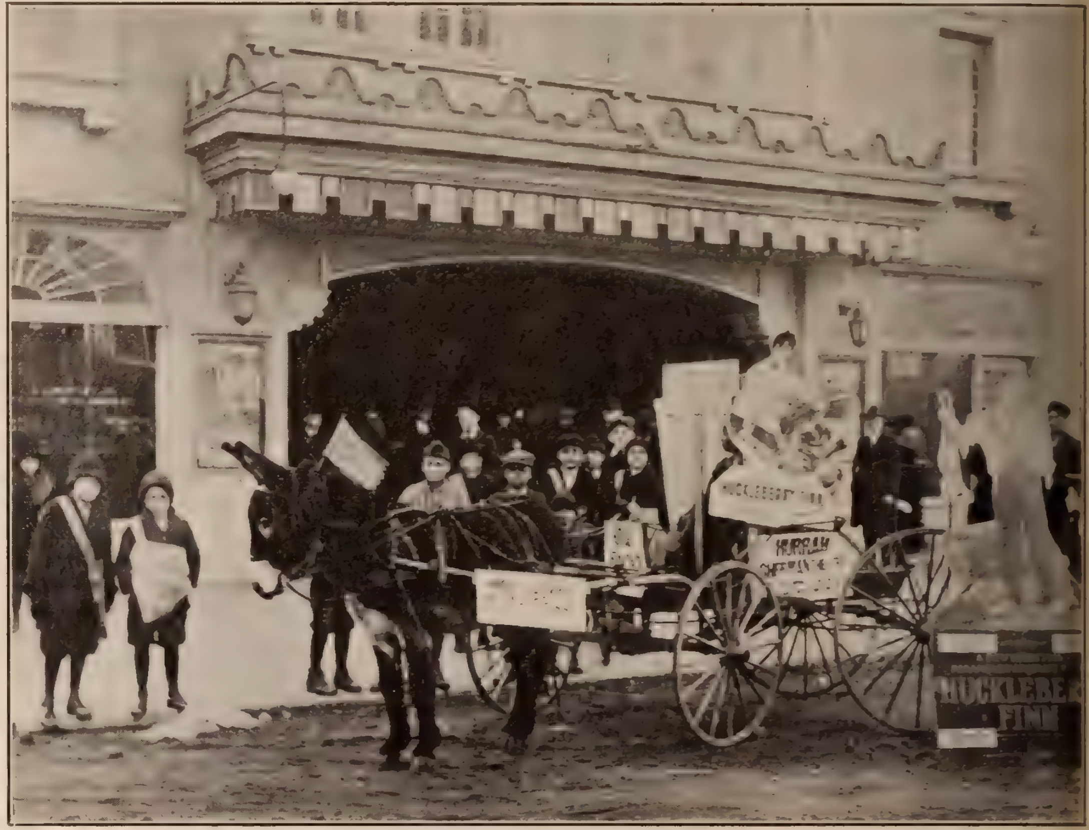
HERE is a story of some unusual exploitation. Whether or not it is the best of exploitation will have to be decided by the manager who knows what his patrons like best.

The Goodwin theatre of Newark played a double bill in "The Lone Wolf's Daughter," starring Louise Glaum and "When the Clouds Roll By," starring Fairbanks. Moe Krydell, manager of the Goodwin, billed the Fairbanks picture as secondary to "The Lone Wolf's Daughter," in as much as he wrote his billing to read: "Also Douglas Fairbanks in 'When the Clouds Roll By'." This plan was followed out in all the exploitation and the Goodwin did a lot for this bill.

As the reason for this unusual manner of billing, Mr. Krydell offers the following: "When I first looked at the picture ('The Lone Wolf's Daughter') a few weeks ago I instantly saw its drawing possibilities for the Goodwin and I booked it. I knew the Fairbanks picture would take care of itself for those who like Fairbanks will come to see him and the story doesn't matter so much. That is the reason why I gave the best end of the billing to 'The Lone Wolf's Daughter.' I knew my patrons would like it and at the same time I wanted to impress the public with the fact that we had an unusually big show, worth the fifty cents top we were charging for the two features. Some may say that I was wrong in my theory but I have the one great proof of good advertising, and that is, that we did a whale of a business."

Twain's "Huck" Has Premiere Showing

Sherman Theatre of Chillicothe, Ohio, Plays Pre-Release of "Huckleberry Finn" and Smashes Box Office Records



Ballyhoo for "Huckleberry Finn" used by the Sherman theatre for the "Huck" engagement

CHILLICOTHE, Ohio, a city of 16,000 inhabitants and Riverside, California, a city of some 25,000 souls, are the first to get public view of "Huckleberry Finn" the picturization of Mark Twain's famous story. What was accomplished in the way of exploitation in the California city located some 60 miles from Los Angeles we can not as yet record but the whole story of the Chillicothe engagement is herewith appended.

"Huck," judging from its presentation at the Sherman theatre of Chillicothe, is a feature which is going to get some snappy exploitation. Its possibilities are of course apparent to every live manager, and C. A. Smith who looks after the destinies of the Sherman and Oscar A. Doob exploitation man from the Cincinnati Exchange of F. P. Lasky did not overlook a single bet.

The campaign of exploitation was divided—schools, farmers, city folks. The campaign in the schools was 100 per cent successful. Prof. W. F. Prout, supt. of public schools is a hearty believer in good films and had "Huckleberry Finn" read in the schools prior to the opening of the picture; he had the public library put in extra copies of the book; he had Miss Cremin, clever story teller, give the tale of Mark Twain's boys to the school children as part of the literature study. Then the engagement was announced by all teachers and the children dismissed early on the day of the opening to catch the second matinee. A vivid touch was given to the school work by providing the storyteller with "stills" from the picture. She used these to illustrate her story and the children's interest was srystallized to fever heat. They couldn't wait for the opening. The Rev. Father Halpin of St. Mary's School went even farther than the public schools. He dismissed his school at 1.30 p. m. to march to the theatre for the first opening matinee—the first party in the world to see "Huckleberry Finn."

Father Heintz of St. Peter's school sent his children to the 3.30 p. m. matinee. More than a fourth of all the school children in Chillicothe saw the picture the opening day! And before the three-day run ended virtually every school child had been there—those too poor to buy tickets were provided with them by charitably inclined people. I. L. Bergman, merchant, had the entire orphan asylum as his guests at the second day's showing.

KEEP TO THE RIGHT
HUCKLEBERRY FINN
HUCKLEBERRY FINN

Even a policeman (silent) advertised for "Huck" at the Sherman, Chillicothe.

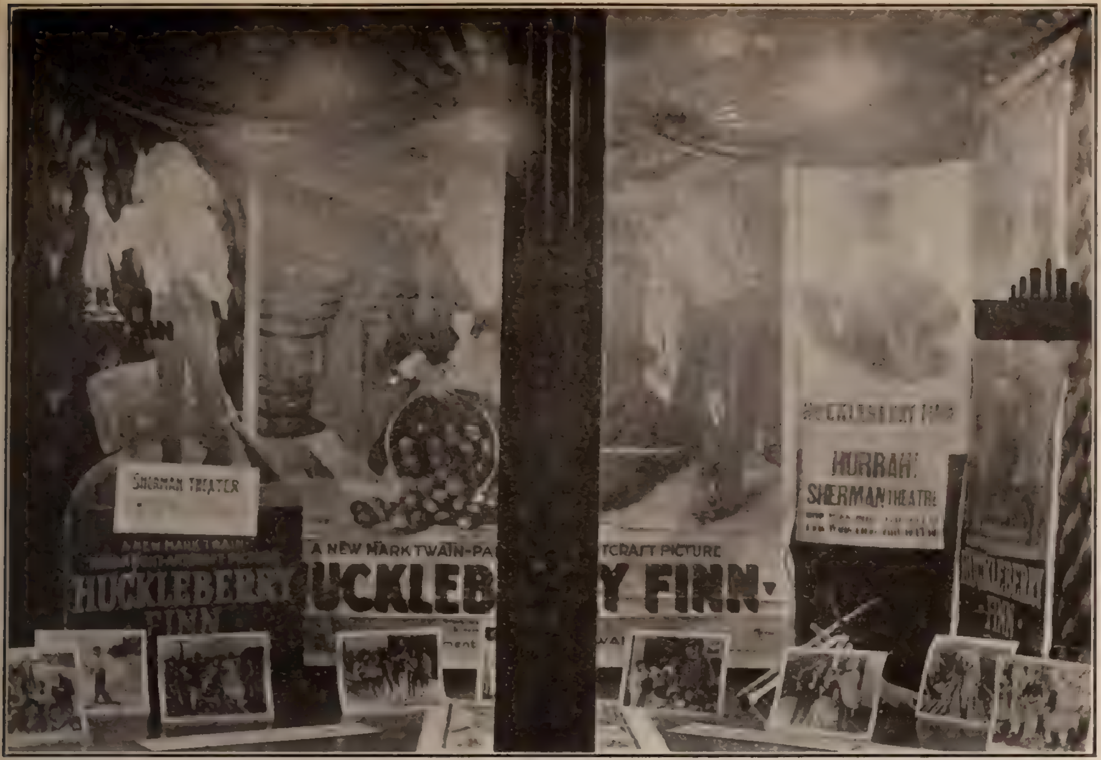
The exploitation man met a unique situation with the newspapers—since a quarrel with the theatres over a year ago. The papers had utterly ignored the playhouses. Not a line of publicity, reviews or any co-operation whatever. To break down this barrier, the advance man tried to impress the editors with the national importance of the premiere engagement; with the civic pride involved, etc. "That is worth one item," was the reply of the editors. So that one item was the first the papers had carried in many, many months! Then a newsboy party was arranged with the *News-Advertiser*. This secured the hearty co-operation of Mr. June Hunter and H. H. Bennett, manager and editor of the *News-Advertiser*. Daily stories resulted. These created a public sensation—so unusual was it to see theatre publicity in the paper. Then a new tack was taken. Columbus, Ohio, newspapers have a wide circulation in Chillicothe. The advance man had the *Dispatch* and *Journal* of Columbus print stories about the Ohio premiere—a distinction to the state, etc. THE CHILLICOTHE PAPERS REPRINTED THESE STORIES FROM COLUMBUS AS EDITORIAL "CIVIC PRIDE" MATTER. The local Chamber of Commerce was interested and added its efforts to have Chillicothe do justice to the honor of having a premiere presentation. And after the first performance, the *News-Advertiser* carried an extended review of the picture by Mr. Bennett, the editor—the first review in a long time. The Cincinnati newspapers also carried something about the Ohio premiere—and these reached Chillicothe. With the local papers thus opened, and the big obstacle overcome, the campaign breezed along.

The newspaper advertising was made to play on the premiere and of course on Mark Twain's book. Big space was used.

To reach the farmers, one sheets were sent to all the cross-roads stores. And speaking of one sheets—a novel idea was used. Instead of the routine "date strips," the word "Hurrah" in block type was added to the dates. It was surprising how this one word "jazzed" up the entire one sheet and made it stick out and carried the hilarious nature of all the advertising and publicity. One sheets were sniped about town. As all big stands were

HUCKLEBERRY FINN
HURRAH
SHERMAN THEATRE

"Huck Finn" to the life. This youngster freckle and all has just stepped from the clothing stor window, where he "worked" for both the stor and the picture



One of the half dozen window displays secured for the "Huckleberry Finn" showing at the Sherman theatre, Chillicothe, Ohio

controlled by out of town people, good locations were hard to get. At the most prominent corner in town the second floor of a building was vacant. Presto! A mounted 24-sheet was hung out. It was a sensation, being so unexpected. The same tactics were used a block down the street with a six sheet—in the very heart of the business district. People read "Hurrah" smiled and shouted to friends: "Hurrah! Huck Finn's comin'."

Another drive at the farmers was made through an imitation circular letter purporting to be written by Huck Finn himself and invitin' the folks out yonder to come to see him and his maw and no-account pap at the Sherman theatre. These letters went to every farmer on the ten rural routes out of Chillicothe.

Window displays were many. The book store stocked up on the special photo-play edition of "Huckleberry Finn" and made a window tie-up. The music store dug up some of the old popular song records of "Huckleberry Finn" and made a window display and played the record for the customers. The piano roll and the sheet music also were revived. The theatre organist used the snappy old song as his theme and the town was soon humming again the strains of "Huckleberry Finn."

The most spectacular window display was that of the Levy Clothing company. A boy was secured who looked like Huck Finn. He was wigged and clothed and freckled into a real likeness. Placed in the window he caused a crowd where crowds are hard to get in Chillicothe. Going still farther, the store put out big ads in the newspapers advertising "Huckleberry Finn" Days at the store—the days of the theatre run—when tickets would be given to the boys buying "Huck Finn" suits. This store caters to farmers—it brought them to town. Having reproductions of their ads on cardboard, the store put them in the window, adding to the publicity for Huck Finn.

Taking a cut-out of the six sheet, showing Huck holding a gun and rabbit as a basis, a colorful hardware store window was made—right alongside the opposition theatre! A cut out of the one sheet, with a corn pipe thrust into Huck Finn's mouth made a cigar store window tie-up.

On Saturday—the big day in town—a sleepy donkey and miniature cart was dug out and bannered and Huck Finn drove around town with a parade of children following and cheering.

A surprise stunt was pulled when cards were printed to fit on the standards erected at the three principal street intersections. These standards held signs: "Keep to Right" etc. The Huck Finn signs read: "Straight ahead to Huck Finn," "Turn Back to Huck Finn" or with hands pointing in the direction of the Sherman theatre. A 24-sheet board couldn't have attracted more attention. And one of the direction signs was at the corner pointing away from the opposition house!

As a result of the Chillicothe campaign, a national movement to form "Huckleberry Finn War Stamp Clubs" in all the public schools will be launched. W. W. Boulger, chairman of the local WSS committee favored the plan heartily.

Another little stunt was the placing of a classified ad saying that an early edition of "Huckleberry Finn" had been lost by the advance man and offering a reward for return of the book or another edition like it. This got the town digging into the attic for old copies of "Huckleberry Finn." Several were presented but were not of the exact edition lost. This caused comment, and re-reading of the book, creating a demand for the picture.

To each newsboy attending the special party was given a "still" scene from the picture. The boys carried them away, prizing them highly. This helped bring the older folk at home.

This campaign has been outlined more completely than usual because it is the first on "Huckleberry Finn," not to be released until February. It will furnish a foundation for any exhibitor playing the picture. Manager Smith cautions that the grown-ups must not be neglected in the exploitation. The children are bound to come—he never saw such heartfelt, spontaneous interest from the youngsters—and the grownups will come if you urge them to "be young again." Or "you're not too old to enjoy the thrill of youth again" is another advertising line. Nobody wants to admit being old.

How Louis K. Sidney Puts Over the Show

(*Continued from page* 1441)

on Saturday and Sunday. The effectiveness of the ad stood out in contrast with the white space used.

On Monday, Tuesday and every day of the engagement of the picture the ads were changed, thereby commanding the interest and attention of the people. The picture opened on Sunday and broke all records at the Kings and Royal theatres. The record-breaking business continued throughout the engagement.

Sidney edited the picture himself, eliminating much of the war episode, thereby supplying the picture with plenty of speed and action, and improving the continuity of the play. The musical effects were especially arranged by Sidney and scored one of the biggest hits of the season for his symphony orchestra.

A group of school children who attended "Huck" showing in a body, school having been dismissed for this purpose

The Best Exploitation Stunt of the Week

At a Total Expense of Twelve Eighty, H. A. Albright, Manager of the American Theatre of Butte, Puts Over a Real Front Page Story

HERE is too good a story to reduce to the deadly humor killing plain statement of facts which as a rule we adopt as a style for describing exploitation. It is H. A. Albright's (manager of the American theatre, Butte, Montana) own account of the way he broke in on the front page of Butte's most conservative newspaper as news at the total cost of $12.80. The stunt which he describes can be put over anywhere once, although it may cost a bit more than $12.80 since Mr. Albright is also an artist in addition to being a live wire showman, a writer of ability and a humorist.

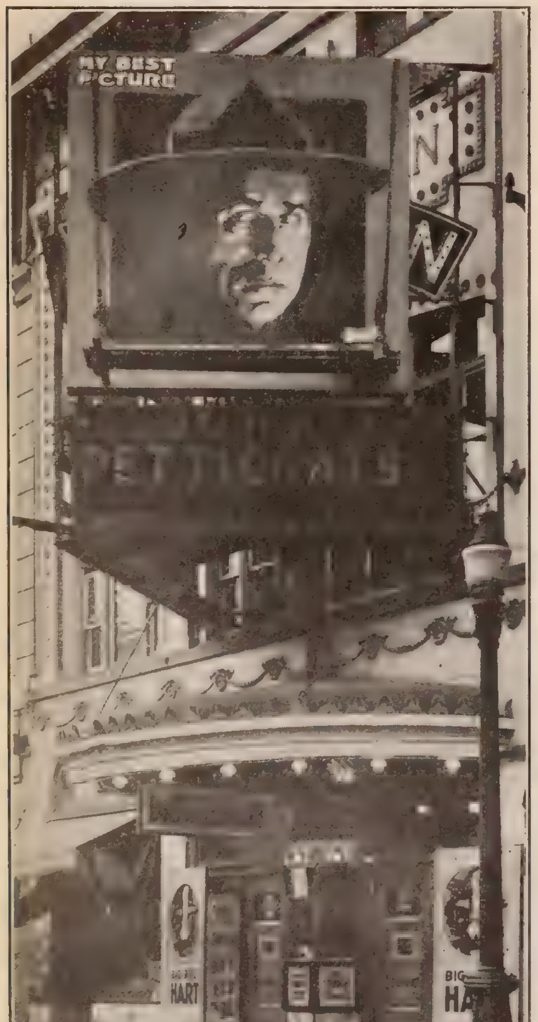
Following is a letter from Mr. Albright:

It has always been my ambition to at some time or other in my career hit the front page. But here at Butte one might as well wish for the moon, or a good smoke from a nickel cigar.

I had it rightly figured out that it wasn't a matter of money that kept ads off page one. That particular page, I learned, was sacred to any newspaper that had hopes of continuing the season.

What I had to do was to manufacture some dog-goned interesting news. A stunt I once saw pulled off at Detroit gave me the idea.

To make it even more difficult and thus add to my personal satisfaction, I chose the *Standard,* the most conservative paper in the city, a paper that will invariably hook the abbreviation "adv." onto what I might call a perfectly Christian "reader' and, upon the commencement of a new month present a bill for said reader, however damaged it may have been by the company of this tiny but disastrous "caboose."



Here is Albright's picture of Bill Hart after "the woman in red" had completed her job

I can't just figure what sort of expression I had in my eye when consulting the managing editor of this "black-suit-and-grey-tied" newspaper that shrank at the mere suggestion of bunco. Nevertheless, when I'd explained to him the dare-deviltry of the "she-artist" that was going to pop the eyes out of the blood-thirsty crowds, that, by the way, blocked traffic two days in succession, and had presented him with "the papers" from our Mayor Stodden permitting me to jam Park street, he weakened.

Fortunately, I wasn't quizzed too severely as to the identity of the "painter-ess" that was to trip lightly to our theatre-roof's edge and imitate a monkey down a "thread-like rope," land gracefully on a suspended plank and take from several cans of paint the countenance of Big Bill Hart, in liquid form, and spread them in a recognizable mass on a huge area of Compo. board.

After gaining consent from every one concerned, I went about gathering together the necessary material.

The biggest part of getting the material was off my mind, that of securing the "she-artist." Of course that was "I'm." However masculine I may appear in "civies," I was sure I could do a good female, providing the street wasn't too close, and I'll say it was plenty far down.

The next thing was to keep down the cost of this "untamed idea." If the cost was too high it would detract from the pleasure of victory. For proof of the reasonableness of the expenditure made, I will set down the exact figures:

3—2/4s	$1.08
3—4/12 cornell board	6.48
96 ft. ½ lumber	1.44
7 staple bolts	2.80
10 toy balloons	1.00
Much brawn and muscle, long hours and blisters on my own part—no extra charges	.00
Ditto from the door man, Kenneth Mulholland	.00
Red plush from discarded draperies	.00
The manufacture of the above in a really becoming female attire—time donated by the head cashier	.00
One pair of officer's "puts" loaned by head operator	.00
This completes the list with the exception of the perfectly natural and appreciated time spent by my wife in dolling me up the two days and trying to teach me to act "feminine like"—no charges yet presented	.00
There you have it	$12.80

Following is the story which "the-black-suit-and-grey-tied newspaper" gave Mr. Albright. Contained in it is all the information necessary to pull the same stunt:

"Combining a daredevil feat, three stories above the ground, with an artistic performance of a kind that has never been witnessed in Butte, a "Veiled Lady in Red" will appeal to the lover of thrills and the student of art in a display before the American theatre on West Park street at 11.30 this morning and tomorrow.

"Balancing upon a pendulant scaffolding, suspended from the roof of the building, the "veiled lady in red" will paint a picture upon a canvas, twenty feet square, placed in front of the large electric sign fronting the theatre. At 11.30 o'clock this morning she will make a sensational descent over a cable from the roof to the platform bearing the canvas and in plain view from the street will work with attractive poster colors and a brush until 1 o'clock.

H. A. Albright, manager of the American theatre.

"No device will be used to lower her from the three-story building. Without hesitancy and despite the great hazard she will reach the stage by depending entirely upon the strength of her arms to save her from dropping to the sidewalk. Traffic policemen, which have been promised by Mayor Stodden to Manager H. A. Albright, will clear the sidewalk during the spectacular descent and then will safeguard the throngs of spectators who are expected to gather in the street to watch the rare art show.

"At some juncture in her painting this morning the 'veiled lady in red' will pause to scatter a number of toy balloons, containing admissions to any show at the American theater, to the throng below. Filled with air, and being not much heavier, the inflated bags will drift slowly toward the ground and will cause no end of excitement or fun in the scramble that is expected to take place. Scores of balloons and tickets will be thus set adrift.

"Because of her unusual attire the woman artist has appropriately been called the 'veiled lady in red.' Excepting a pair of white tennis shoes, her costume is of scarlet velvet and consists of a smock, jaunty Tam o' Shanter, spiral puttees, red stockings and a red veil. For her demonstration of woman's talent in art, and particularly art upon a large scale, the American theatre has loaned part of the space taken up by its mammoth electric sign for her demonstration."

"Working with the skill of a talented artist she finished the portrait of William S. Hart begun Friday morning. As the finishing touches were applied and the lower portion of his features were brought out, all mystery as to who she might be painting vanished. The picture is one of the most remarkable ever produced in the city under circumstances that were most unusual, every one agreed.

THE CALIFORNIA THEATRE
BLIND HUSBANDS

View of the beautiful California theatre, San Francisco, lobby during the "Blind Husbands" showing

Food for Thought in California Theatre's Experience

THE engagement of "Blind Husbands" at the California theatre, San Francisco, and the picture's wonderful record for business is an example of the fact that the long talked of theory that "the play's the thing" is becoming a reality.

The California of course with its reputation for playing only pictures of merit along with other high standards in presentation, which Eugene V. Roth has adhered to in his conduct of the house, could put over any picture to good business, but "Blind Husbands" did more than that. It ran well in advance of some pictures used at the California which had to use a showman's expression, "everything," star, director, an adaptation of a widely read book and the other box office angles which managers consider carefully before booking an attraction.

When "Blind Husbands" came into San Francisco, Stroheim, the title and nearly everything else about the feature meant nothing to San Francisco people. The California management went after the advertising along strictly orthodox lines, a dignified announcement of the picture's merits.

The electrics read "Blind Husbands" only. There was no attempt to bolster the attraction with something else. The feature opened to good business and after the first performance began to build steadily on the word of mouth advertising of those who saw it. All through the run patronage kept up to capacity, much of which Mr. Roth is willing to concede is the picture's credit.

What Personal Appearances Are Worth If Properly Put Over

FROM the Columbia theatre, Dayton, Ohio, comes a story of some mighty good exploitation which had its greatest interest in the fact that the star of the picture, Aurora Mardiganian, made a peronal appearance at every performance given her picture, "The Auction of Souls," and who also personally assisted in a number of exploitation tunts. Whether Miss Mardiganian's visit to Dayton was responsible for the extraordinary business he picture enjoyed is problematical.

It is a matter of record, however, that her personal visit to the National Cash Register Company, where she spoke to 900 women and girls employed there, created such a volume of word-to-mouth advertising that subscribers were asking favorite dailies for facts about Miss Mardiganian.

The ice once broken, the management of the Columbia specialized on display advertisements in he Dayton newspapers as a means of bringing home to the public the fact that the horrors seen n "Auction of Souls" were really the fate of women of the Near East.

The idea of morning matinees as a method not only to arouse a general interest that always atends an exclusive event, but also to enable many women of Dayton who had evening engagements o see the attraction was hit upon shortly after the picture began its run. At these morning performances Miss Mardiganian went more into deail about the experiences of the women during the turbulent times in Armenia.

Publicity in the news space of all local newspapers came quite easy for the Columbia. Various business men's noon day luncheon clubs invited her to be the guest of honor. The Kiwanis and Rotary clubs heard her story and a number of women's clubs entertained her. Each of these vents turned out to be a gratifying source of publicity.

The news that "Auction of Souls" with the bold xploitation given it by the Columbia had so shattered all previous box office records of that house aused every large house in Ohio that has played the attraction thus far to call for a return engagement.

Previous to the showing of "Auction of Souls" a performance for "ladies only" had never been given in connection with the exploitation of a motion picture. A general curiosity as to how many women would attend the performance and hear the personal story of Aurora Mardiganian's experiences lead the Dayton *Journal* to send a photographer to get a picture of the ladies in line waiting for the performance to begin. The following day a picture of the long standing line appeared in the newspaper.

This photograph was given a front page position by Dayton newspapers during the "Auction of Souls" showing at the Columbia

"Jinx" Circus Parade Goes Over Big in Marianna, Arkansas

T. E. HOBBS, manager of the Majestic theatre at Marianna, Ark., played Mabel Normand in the Goldwyn picture, "Jinx," for a two-day engagement.

Mr. Hobbs "put on" the kid circus parade which has proved so successful for exhibitors playing "Jinx." He advertised that three prizes would be given to the children who exhibited the best decorated wagon, coaster or carts rigged up to look like a circus float. All the displays were assembled in a big parade, headed by a band.

The Press Book by the Men Who Use Then

A Series of Articles Secured by C. L. Yearsley, Director of Publicity and Advertising for the First National Exhibitor's Circuit.

ANENT these articles on press books which are appearing weekly in the News, we have stories this week by two men who speak right out in meeting. They don't seem to care whose toes they step on. The first story is by Guy Leavitt, motion picture editor of the Omaha World. Now, Omaha is a city where they do some mighty good advertising, especially in the newspapers. Mr. Leavitt says he "grins and bears it," which tells the whole story as he looks at it, meaning his opinion of the average press book. The second is by Tom Carroll, manager of the Standard theatre of Cleveland. Mr. Carroll begins his story with a very plain statement: "I've yet to see the press sheet that was of any use to me." And then he tells why he doesn't use the press book. But read what these men have to say.

By Guy Leavitt, Motion Picture Editor, Omaha *World-Herald*

EVEN a motion picture editor for a daily newspaper, accustomed to grin and bear it when he encounters an inferior picture and to rave into ecstasies when he sees one that is really good, has his ideas on a press sheet. Especially does he have fixed ideas if his exhibitor friends are accustomed to strolling into the editorial sanctum, flopping a press sheet on the desk, and saying, "You know how to handle that stuff, Guy. There she is."

I get a press book from each of the big downtown motion picture theatres in our city for every picture each of those theatres shows. From this press book I seek to get several things.

First, a comprehensive synopsis; the story told briefly, so I can use it as it is told.

Second—and here is a secret, I suppose, of the trade—a condensed review that I can use as though it were my own.

Third, a few brief newsy stories connected with the picture.

And I have my troubles. I bear them silently Recently one of my very good friend exhibitors said, "Guy, I'll help you out. I'll have my stenographer go over all that junk in the press sheet, pick out what is best, and copy it. Then I'll bring that typewritten copy to you, using the press book stuff verbatim except I'll put in the name of the house and our dates." Alas! Now, in addition to the bunk, I have to struggle with the multitude of errors made by my friend's stenographer. But, as I say, I grin and silently suffer.

Once I found an excellent 150-word synopsis of the story—I believe the picture was "Daddy Long Legs"—that I could clip from the press sheet and use verbatim. Usually I achieve my desire by clipping a paragraph here, and a paragraph there, from the press sheet. Some press sheets I have learned by experience to ignore utterly, and thus save time. An invariable fault I have to find is that the first paragraph of the overworked press sheet must include about half a dozen things: Name of star, the director, the producer, the distributor, sometimes the author, the scenario writer, occasionally the name of the play itself, and a scant, forced place for the name of the theatre. I have yet to use the first paragraph of a press sheet story except, as I said, that one on "Daddy Long Legs."

Secondly, why cannot our press sheets supply us, the poor struggling editors, with a review which the reading public could not tell, at the first glance, was unadulterated bunk? It ought to be easy. The reviews in our press sheets, I find, are also cursed with that overworked first paragraph that tries to tell a lot of stuff the public would dodge, rather than read. We editors try to fool the public into believing we have seen the picture. Of course we couldn't visit every theatre and write a nice, lengthy review for Monday morning, but we try to fool the public into thinking we do. We'd have a fat chance, wouldn't we, if we tried to use any of that superlative-burdened mush placed at our disposal?

Exhibitors tell me they find the First National press sheets the best for writing advertisements. I find the Paramount and First National press sheets by far the best for newspaper purposes. It actually appears to me, away out here in the middle west, far from where things happen, that the First National is purposely trying to get out a press sheet that will be useful. I don't make this allegation without reservations, mind you, but I would suggest that the motion picture trust look into this. If the matter isn't taken up soon, one of these days we'll get a press sheet we can use. These are desperate words. But I mean 'em.

I remember when Nazimova was thrown across the stage nine times and sprained something trying to get realism into "The Brat." I clipped the story from a trade paper. Then it came with a gob of mimeographed stuff from Metro. Then, when the picture came to our town, here it was, word for word, offered me again.

When "The Hoodlum" came to Omaha, I wanted some good little Mary Pickford stories; a good one that I could use on the Sunday section, along with a comprehensive synopsis, and some short ones I could use occasionally during the week's run. I found them in the press sheet. I don't say this to boast of my powers as a sleuth. But any "Movie" editor will realize what I accomplished.

And some of the old-old stories sprung in press sheets! Awful. The one about a detective guarding the jewelry laden star, f'r instance! 'N these autobiographies of our stars! The fans are interested in home life stuff, but the fans or anyone else isn't interested in wornout fakes.

There's lots of good, newsy stories about the studios. Every star has nice, brief, little stories of interest, without getting letters from Japan and China, either.

Please, Mr. Press Sheet Writer, I'm only a poor little middle western motion picture editor, happy and hopeful. Won't you use your noodle and shoot me something I can use?

Thanks, old top.

By Tom Carroll, Manager The Standard Theatre, Cleveland. Downtown First Run House

I'VE yet to see the press sheet that was of any use to me.

Words, that's all they consist of. As to ideas. They're nowhere in sight.

Probably you'll recall what Victor Hugo said. It was, "My ideas, everything. My words, nothing."

And that sums up the value of all press sheets in my mind. Please to bear in mind that I am not directing my remarks against any one company in particular. That's my opinion of them all. I know what's in a press sheet before I look into it. namely:

About six samples of ads, each one stating this is the greatest picture ever made.

Three samples of post cards to be sent patrons stating this is the greatest picture ever made.

Ten or twelve stories to be given local papers, which incidentally no local paper would ever publish, stating this is the greatest picture ever made.

And exploitation ideas. They generally take this form: Plaster the town with one-sheet posters. Distribute five thousand handbills.

Now I think the whole press sheet could be su
planted with a typewritten letter of suggestions.

For example, in putting over the picture "T
Little Brother of the Rich," we got a stock tick
and put it out in front. We had it arranged so th
it printed advertisements for the show instead
quotations. People passing saw the ticker in oper
tion, stopped to look at the tape, and in a large pr
portion of cases came into the theatre.

In exploiting a picture of Mrs. Charles Cha
lin we made a cut-out of Chaplin's body, shoe
cane, etc., and put Mildred Harris' head on t
of it. People stopped to look at it and talked abo
it. Incidentally that advertised the show a
brought us a crowded house.

The same thing applies to the posters now g
out by film companies.

The men who make the posters seem to thi
the only sort the public are interested in are tho
which show a man and a woman in each othe
arms.

Examine the set of posters with most any fe
ture, other than dare-devil, and nine-tenths of t
posters are of the sort I just mentioned.

Originality is utterly lacking.

A poster can never be made into a cutout ju
as it is. Usually we have to combine two or thr
different posters and then call in a local artist
a last resort.

And newspaper stills. I've had local photop
editors ask me so many times why companies do
put out printable stills that words fail me.

In conclusion, let me repeat my original conte
tion. The exhibitor wants ideas, usable practic
ideas.

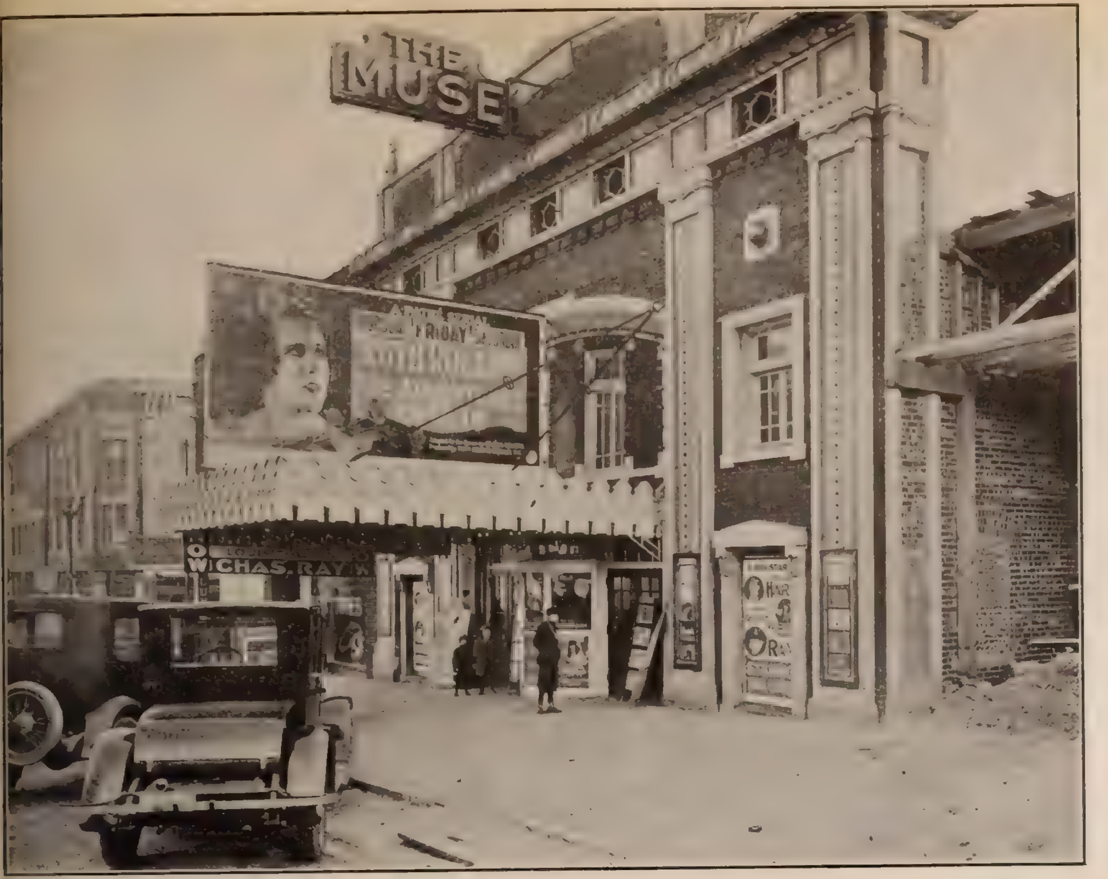
As a Baltimore Photoplay Editor Sees His Job

(*Continued from page* 1443)

Moving Pictures Worlds and New York Tel
graphs.

It is interesting to note a few of the various p
culiarities of exhibitors when asked for advertisi
I remember very well, one man who would n
take an ad in the Sun because he stated he w
only advertising in another paper due to the f
that two other theatres near him, were adverti
in the same paper. When told that one of t
theatres was advertising in the Sun, he said
did not need any more advertising as he gave c
3,000 circulars each week which cost him $10.
I showed him that for $4 he could place a sm
ad in the Sun of which 131,000 copies would
printed and be distributed to approximately 6,
or 8,000 people within a radius of eight blocks
his theatre so that they would get on Sund
morning and that someone in the family of t
people receiving these papers would read the m
ing picture section. His answer was, could
guarantee if he spent $4 with the Sun, that
patronage would be increased. I said I co
not guarantee that I could increase his patron
but I could guarantee that several thousand p
ple would look at the section containing his
He said that he wouldn't take the ad unless
could guarantee that his patronage would be
creased. I argued no further with him.

I have always claimed that if some of these
could be argued with on a firm business basis, t
would all take large advertising. But when t
open old sores, continually argue with peculiari
it is hard to show them plain business side.
direct contrast to this, however, are the men w
operate the large theatres in Baltimore and so
of the smaller houses, who realize the value
large advertising and continually use space t
is proper for their theatres.



The way the Muse advertises its serial pictures

Giving the Serial Precedence Over the Feature

LAST week we told you what T. M. Wooters, advertising director of the Sun-Moon and Amuse theatres of Omaha, could originate in the way of novelty exploitation for pictures. This week it is a little story of how this enterprising publicity director advertises his serials.

Mr. Wooters' idea is that if you are going to play a serial at all give it something besides a perfunctory "also the thrilling 'steenth episode of So and So." His theory is that either serial is an attraction worth good billing or it should not be on the program.

With this idea in mind he plays up the serials which are used at the Omaha equally with the feature.

In the accompanying photograph you will note the way he is billing "The Adventures of Ruth" with a twenty-four sheet, while in the case of the feature he is contenting himself with smaller paper.

This was not a just "happen so" thing with Mr. Wooters. When he booked the Ruth Roland serial he determined to get out all the people who like serials and Ruth Roland. To do that he had to let them know that the Amuse had booked the picture and when it would be run.

For this purpose he chose the billboard, since he argues that those who like the average serial production are not the people who can be easily reached with newspaper display. They have to be appealed to with a "flash."

As Mr. Wooters puts it: "Appeal to them with letters four feet high. Make them read your announcement, which you can't do in newspaper display."

So it is that this big glaring ad looks out from over the portchaine of the Amuse the last three days of each week. It is a reminder that it is time to make plans for getting around to the popular Omaha playhouse for the next episode.

Personal Appearance of June Caprice Great Success for St. Louis Theatre

ONE of the first real exploitation ideas of the film business, back in the days when they made one reelers, was the personal appearance of a motion picture star. It was a success always, but some way the practice sort of languished for a few years, only coming into vogue again to any great extent within the past year. That personal appearances have lost none of their drawing power is evidenced by every instance we are able eo record of this form of exploitation.

As an example of what can be done in this line, we are able to record for you the experience of Arthur Moscowitz, the manager of Loew's Garrick theatre, St. Louis, who has recently entertained June Caprice at the Garrick.

One sheets, threes and sixes were posted all over town in addition to several hundred quarter sheet cards, all in the same color combination, black on yellow, announcing the personal appearance at Loew's Garrick theatre.

Mr. Moscowitz made a special announcement from his stage at each performance preceding the opening day of the engagement. He also arranged to present Miss Caprice in one of her Pathe pictures, "The Love Cheat."

Every newspaper carried a special story of her personal appearance. On the opening day, Sunday, the police reserves were called to help handle the crowds, and this record breaking business continued throughout the four day engagement. At the opening performance, Miss Caprice was welcomed by Hon. Henry W. Keil, the mayor of St. Louis, who presented her with the key of the city.

After the successful opening day's business Mr. Moscowitz continued to exploit Miss Caprice to keep up the interest of her appearance in town. Mayor Keil escorted Miss Caprice about town in his automobile showing her the various institutions of the city. Monday night she attended a local boxing match, where she made a speech.

Tuesday she appeared before the Chamber of Commerce and gave a very interesting talk before that body. Wednesday she appeared before the Women's Club and the Wednesday Afternoon Club, two of the most prominent organizations in town. She was royally received by these organizations.

June Caprice and the New Garrick theatre "crew" during her personal appearance in St. Louis

The High Lights of Broadway's Shows

Timely Tips on Short Subjects

Refreshing Riviera

Prizma—Republic—One Reel

THIS is a Prizma offering which has a lot to recommend it over the usual scenic. It is a real travelogue number showing the "high lights" of one of Europe's most wonderful resorts with a delightful array of the flowers of the section caught in full bloom. The picture has a nice exploitation angle. This was one of the "rest towns" for the A. E. F. while in France and the chances are that you have quite a lot of "doughboys" in your city who have been there.

Don't overlook this exploitation angle if you book the reel. Some great views of the Mediterranean sea with its wondrous blue water are caught, as are also of the ancient churches and castles. On the bill at the Capitol theatre.

The Wanderlust

One-reel Scenic—Paramount Post

WITH lines of the famous poem by Gerald Gould and explaining the longings of restless souls to wander used as titles, scenic bits fitting to the description of the poem are fitted about the verses.

Mountain, river, hill, vale, sea, river, "the earth beneath and the sky above" caught by the camera in its most beauteous moment are shown. The beauty of the poem itself adds to the distinct scenic values of the reel. Quite an unusual offering of its kind, very artistically served. On the program at the Rivoli.

The Mad Woman

Stage Women's War Relief—Universal

THIS is distinctive only from the fact that it brings a notable cast including Nance O'Neil and Tyrone Power to the screen in roles which permit of some very good emotional acting. The story concerns a Russian nobleman who marries a peasant, later becoming tired of his wife and taking his son away to live in the castle, leaving the mother alone. The woman becomes mad, but finally regains her reason and is reunited with her husband and son. Two reels. Reviewed at the Capitol theatre.

All Lit Up

Snub Pollard—Pathe

SNUB POLLARD and his "gang" have managed to keep this going fast and furiously enough to register some good laughs although there isn't anything really funny contained if the action gave the audience time to digest what is happening. Pollard resorts to his favorite style and appears in his usual make-up. About an average for this comedian's productions. Being shown on the Broadway program this week.

Presidential Possibilities—Pathe

VIEWS of the leading, and some who are following, statesmen in the United States who may be chosen as candidates for the presidency this summer. Among those whose features are shown are Governor Collidge of Mass., Hiram Johnson of California, Champ Clark and William J. Bryan. We saw this strip in two Broadway houses and in both theatres Mr. Bryan's picture was received with a laugh which would do credit to a comedy. Coolidge and Johnson seemed to be favorites with both audiences.

Thrills Aplenty—International

FOR the first time before the camera, a man changes from one aeroplane in flight to another. This was taken at Durant Field, California. The stunt is thrilling but loses a great deal of its effectiveness when transferred to the screen for the reason that it is a long shot and the details of the transfer are barely discernible. Possesses unusual advertising possibilities. Part of the weekly at the Rivoli and Capitol.

What You Need To Drive a Car Around the Globe—Pathe

AN interesting array of automobile licenses from many countries including the Orient. A novelty with an educational slant. Secured at Albany, N. Y. The state capitol. Rivoli theatre.

Riding the Sea With the Atlantic Fleet—International

MORE good views of the Atlantic fleet in Cuban waters where it will stay for some time at target practice. Some good views of the sea in rough weather are caught showing the water piling over the bow and sweeping the decks. The strip also has a decided scenic value. Rivoli and Strand theatres.

The Yellowstone Trail—International

VIEWS of Yellowstone Park in winter. Nothing unusual but a nice feature to add variety to a weekly. Some good comedy in a deer which gets curious about the motion picture camera and pokes her nose into the lens.

Niagara Falls Dons Winter Robes—International

ONE of the first subjects for the picture machine was Niagara Falls. Since that time it has been a favorite spot for the camera man but never has anything quite so beautiful scenically been achieved at this favorite resort. The majesty of the falls is fully brought out against the background of snow and ice with the trees along the banks beautiful with their coating of ice formed by the freezing mists from the waterfall. The tintings of the film also add to the scenic beauty. A very choice strip that has never been surpassed in all the film taken of the Falls.

Testing the Nerves of Uncle Sam's Flyers—International

OF distinctive educational value in that it shows the strange contraptions used to train the aviator in his profession and to determine whether or not he can qualify as a member of the craft. Should be of interest to every one and especially to the younger generation.

P. Deschanel Elected President of France—Gaumont

FIRST view of the French Republic's new president. Interesting only that it gives people an idea of what the man looks like.

Along the Florida Coast—Gaumont

FOR some "summer stuff" to relieve the almost universal scenes of snow and ice whenever an exterior is shown, this is worth while remembering. Shows the Florida colony bathing, flying about the sea in power boats and having a lot of fun.

IN our wanderings up and down Broadway during the past week we have bumped into Mary Pickford's "Polyanna" three times. The first time we saw the picture we joined in on the general chorus of "laughs and cries" that the feature was generating. The second time we sat in on "Pollyanna" we also contributed with our smiles and tears. The third time we caught "the glad game" picture we found we could still chuckle over its whimsicalities and couldn't help getting the same old lump in our throat over its pathos, all of which is a long way of saying that this is some picture.

There isn't any use of telling you to book it, for those who can, will or have and those who can't will be sorry that they couldn't. We can tip you off two things, however. Primarily "Pollyanna" is a "glad" picture. We have seen it operate on three audiences, and it registers for more comedy than most productions which bear this title. Don't overlook the comedy angle in billing it. The second tip is to make sure that your playing engagement is long enough so you can take care of all the people who will want to see the feature. If "Daddy Long Legs" held up for a week play this one two, for if "Pollyanna" doesn't bring 'em in on the double quick for double time, then there is something wrong with your exploitation. The fault won't be with the picture.

Did you know that nine out of ten people enjoy the clowns of a circus the most of anything even three rings provide in the way of entertainment? They do, and at the Rivoli is a Christie comedy which registers for all the world as does a clowning act. "Save Me, Sadie," is about the "foolishest," funny thing of some time.

It is going over at the Rivoli, where they cater quite a lot to the "high brows," even to the staging of entire scenes, with scenery and costumes, of grand opera compositions.

Speaking of this grand opera feature of Dr. Reisenfeld's at the Rivoli leads us to render the opinion that people in New York are taking to it more than kindly. The scene from "Faust" on this week's bill brought forth a round of applause which we seldom witness in a Broadway theatre. We couldn't help but notice the difference in the way the number was received in comparison with the attention and hand the usual vocal selection at this same house earns. There is ten times the interest in the opera rendition, notwithstanding the fact that the singers are the same people who have appeared at this theatre time and time again. We try to do a little figuring on the "why" of the show business, and the thought which suggests itself to us in this connection is that the chances are that nine of ten people who attend the picture theatre, at prices around ten bucks per seat, have never heard "Faust" sung (present company included). It is a novelty as well as a musical treat and doesn't cost ten iron men, which in itself is something to be joyful about, since we never could see how anyone could pay ten dollars for any show and come away feeling right.

Anyway, Dr. Reisenfeld's staging of bits from the famous operas is making New York sit up and take notice, which is quite some job, so you can decide for yourself if you want to take a try at it.

Exploitation Men's Minute Book

Photograph Contest Which Helped Several Theatres and Several Productions

HE contest to find the "double" of a well known film actress is not startlingly new ny more. But it is still good and has many things to recommend it as a publicity stunt.

A photograph contest carried on by the Kentucky Post of Covington, Ky., second largest ity in Kentucky, had the merit of not only being a big boost for the star involved, but also proved a direct benefit for at least two theatres and several productions in which the star appeared.

The contest, as conducted by the Post, in cooperation with the exploitation of the Cincinnati Exchange, Famous Players-Lasky Corporation, an an entire month; with a two to eight column head story on the first page EVERY day!

The star was Vivian Martin.

Max Cook, editor, and J. R. Currie, advertising department, desiring to pull a moving picture stunt, secured the co-operation of a leading ocal jeweler. He donated a $75 watch as a prize to the Kentucky girl whose photograph most resembled that of Vivian Martin.

Of course, that meant that Vivian Martin photos in many sizes and poses were run at irst to get things started. The Famous Players exchange furnished the photos with alacrity. Then the girls began to send in their pictures! Mr. Cook, the editor, expected about fifteen at most. Before the contest ended he had more than 100 girls who looked—or thought they did—like Vivian Martin. The contest was the talk of the city.

And right there the exhibitors came to bat. The Rialto and other theatres of Covington, Newport, Bellevue, Latonia and neighboring Kentucky towns, knowing the value of the Vivian Martin publicity, arranged with the Cincinnati office of Famous Players to book that star's pictures. They advertised that the girls of the town must see the picture to learn all the characteristics of the star in her various moods. The theatres booked "The Third Kiss" and "His Official Fiancee" and other Vivian Martin productions and "cleaned up" on them.

The mayor of Covington was chairman of the judges selected to award the prize, which went inally—after thirty days of publicity—to Miss Margaret Fisher, who really does resemble the Paramount-Artcraft star.

This "stunt" is made especially interesting as it is an example of the latest phase of motion picture exploitation. With exploitation men at he various exchanges the planning of stunts has recently taken on the nature of "wholesale publicity." That is, planning something that will provide publicity not only for one picture and one theatre, but for a group of pictures or for a number of theatres in the territory which the exploitation man serves.

Again this stunt is interesting because it shows how the newspapers are awakening to the possibilities of moving picture feature stories. The Kentucky Post, through Mr. Cook and Mr. Currie, gave a lot of space, time and thought to making the contest a success.

Cincinnati Experts Hook Up with Public Schools

THE esteem in which the educational value of the moving picture is held was demonstrated his week when, as the result of a number of conferences between Randall J. Condon, superintendent of Cincinnati schools, and E. P. Weisner, director of exploitation of the local Universal exchange, the Cincinnati Board of Education contracted for the showing of the Universal Screen Magazine and the Universal Weekly in a number of Cincinnati schools. Once per week the entire student body of these schools will be assembled in the auditoriums to see the pictures, which will supplant the time-honored "current event" classes. At the present time the service will be installed in the nine Cincinnati grade schools and three high schools which have projection machines, and as soon as the other schools are equipped with machines the service will be extended to them.

As far as is known, Cincinnati is the first city in the country to inaugurate this policy, and the results will no doubt be eagerly watched by educators throughout the land. Should the plan prove a success, it will mean not only a moral boost for the moving picture industry, but will greatly extend a field for the sale of projection machines and educational films.

Added significance is given to the inauguration of the experiment by Superintendent Condon, as he is one of the most widely known educators in the country and has been prominently mentioned as a candidate for the proposed "Chair of Education" to be established in the President's Cabinet.

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

Supporting Players Receive Votes for Popularity

W. FRIEDMAN, manager of the Metropolitan theatre, Cleveland, Ohio, has made a curious discovery through an effort to learn the favorite stars of the majority of his patrons. The discovery lies in the fact that a great number of the patrons of the Metropolitan have favorites among the lesser lights on the screen, and for this reason Mr. Friedman has adopted an advertising policy of running the cast in connection with every picture used at the theatre, as far as possible.

For a week the patrons of the Metropolitan were handed cards with a request to name three favorite motion picture actors or actresses to be used as a guide by Mr. Friedman in booking productions. Fully one-quarter of the cards that were turned in did not contain the name of a star either as first, second or third choice, but did contain the names of actors and actresses who have done splendid work in the support of stars. A great majority of the remaining cards contained the name of at least one who has never been starred, so that Mr. Friedman learned that almost three-quarters of his patrons had screen favorites who had not yet reached stardom.

As a result of this discovery the entire advertising campaign for Anita Stewart in "Her Kingdom of Dreams," which was booked for the Metropolitan two weeks later, was changed. The complete list of principals appearing with Miss Stewart was used in every bit of advertising.

Cleveland Gets Expert Exploitation Aid

ACCORDING to our Cleveland correspondent, Bert Adler of the Realart exploitation forces has been buzzing around the Forest City during the showing of "Soldiers of Fortune" at the Euclid theatre, working up all manner of new and strange publicity features.

Among the stunts pulled off, the one which was entirely new to Cleveland, and which proved the most successful, was a private showing of the picture to an invited audience comprised of the officers of the federated women's clubs of Cleveland.

There were approximately 180 women present at the screening, which is said to have been the first time in the history of the Better Film movement that a delegation representing the federated women's clubs, sat in judgment of the merits of a film, before recommending it to its membership, instead of accepting a list issued by state club authorities.

The federation sponsored the showing through Mrs. Alvord Biship, president, who said that if the method proved popular here, it is expected to be adopted by the other federations elsewhere. In connection with the screening, Mr. Adler received the following telegram from Miss Etta V. Leighton, Americanization secretary of the National Security League:

"Congratulate Cleveland Federation for their original move in interest of this movement. Cleveland, first in so many things, am not surprised to see it first in this. Predict that city federations throughout the country and better film committee will change their methods of aiding approved films when they know Cleveland experiment."

Following an address by Benjamin Karr, editorial writer for the *Cleveland News*, in which Karr emphasized the value of motion pictures as a medium to preach Americanism, and an informal talk by Ernest P. Wiles, director of the Cleveland Americanization Council, explaining the work of the organization, the ladies of the federations were asked to deliver their unbiased, unprejudiced opinions of "Soldiers of Fortune." Several of them were incorporated in the advertisement which appeared in the *Plain Dealer* the following morning.

This method of exploitation was entirely new in Cleveland.

One of the principal reasons for the unusual success of the "Soldiers of Fortune" was the manner in which the newspaper advertising was handled. In every publicity item put out by M. A. Malaney, who handles the publicity for all of the Loew theatres in Cleveland, the love theme of the picture was emphasized, and the adventurous side was suppressed. It was exploited, not as a melodrama with a little love thrown in, but as a love story with the action thrown in. The effect was just what was expected. It brought crowds of women to the Euclid who, if the thrills of the play had been given preference, would never have felt drawn to see the production. It all depends when and where a picture is shown, what angle shall be emphasized, but Malaney exhibited judgment when he realized that a leading house, which caters to the best audience, does not respond to the blood and thunder melodrama that goes so well in some localities.

What the Exchange Experts Are Doing

Formerly Ohio Grew Presidents—Now It's Publicity Men

EDDIE CARRIER, Select's publicity expert, who is covering the northern Ohio territory, tells how super-exploitation "puts them over" to capacity business.

It would look like a great task to some people if they had a duty to perform in putting two pictures in the same city over the top to capacity business at the same time, but with a real exploitation expert it is a mere "do it," as explained by Eddie Carrier, in charge of the Cleveland branch of Select Pictures.

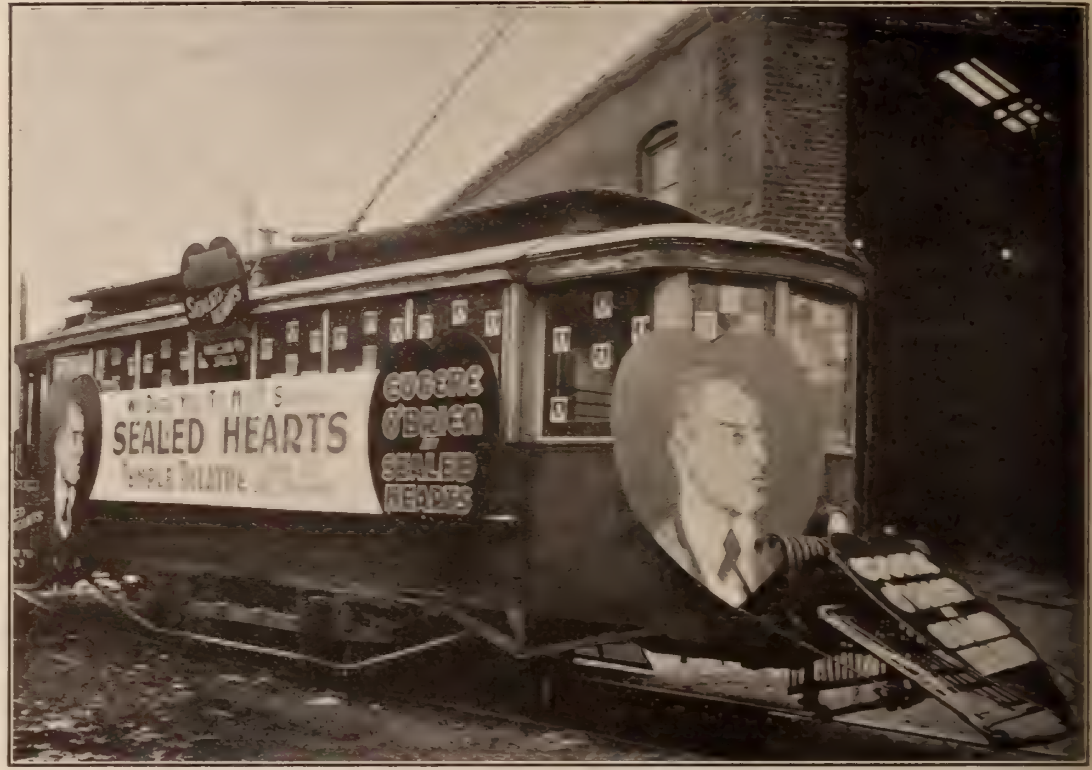
Toledo, a city of some two hundred and fifty thousand, has three wide-awake newspapers, all of them favorably inclined to the motion picture industry. So, with the co-operation of these papers secured, and pitting the left hand against the right, the battle was on with Elsie Janis in "A Regular Girl" at the Colonial and Eugene O'Brien in "Sealed Hearts" at the Temple.

The unique exploitation of "A Regular Girl" received extensive advance publicity, due to the fact that General Pershing visited Toledo ten days before the picture opened. An effort was made by Mr. Carrier to get Elsie Janis to come to Todelo to assist in the official reception of the General. At first it was arranged that Miss Janis would appear in Toledo for the affair. Manager Abe Horwitz, of the Colonial theatre, worked with the newspapers on the proposition, and for several days the Toledo *Blade* carried a front page story about Elsie Janis, her prospective visit to Toledo, and her connection with the photoplay about to be shown. Front page advertising is about the rarest bird in the exploitation field, but Horwitz got plenty of it for Elsie Janis and "A Regular Girl."

The failure of Miss Janis to appear, due to illness, in no way lessened the effect of the campaign. In fact, it was quite the opposite. The Toledo papers again resorted to front page stories, contradicting their former statement anent the popular star's appearance.

The Janis publicity was followed up on the arrival day of General Pershing by the distribution of five thousand Janis-Pershing cards among the thousands who waited for a glimpse of the General. The get-up of this card was a photo of General Pershing on one side and of Elsie Janis on the other. The crowds snapped them up eagerly. Several thousand more were distributed by trucks which followed in the wake of the Pershing parade, decorated with banners bearing various greetings, such as "Jobs for Soldiers Endorsed by Elsie Janis" among others.

The above campaign was followed by a "Regular Girl" essay contest, conducted with the co-operation of one of the newspapers. The best essay received a prize of $10; second prize brought $5 to the winner, and $2.50 was awarded as the third prize. The next best one hundred aspirants received a pair of passes to see "A Regular Girl" at the Colonial theatre during the week of December 28. This contest was a winner. It resulted in the receipt of thirty-six hundred essays, and proved cheap advertising for the exhibitor. Other exploitation feats employed in putting "A Regular Girl" over in regular style were one thousand assorted half-sheet teaser cards used as tack and window cards, variously worded, "Are You a Regular Girl?" "Jobs for Soldiers Endorsed by Elsie Janis," "Wives, Beware, your husband has a date with a Regular Girl!" "Husbands, you have a date with a Regular Girl, ask your wife if she'll object," etc., backed up with the posting of thirty-two twenty-four sheets, teaser ads and a prize Regular Girl dance wherein Elsie Janis donated a silver loving cup to the most gracefully dancing couple. This cup was on display for a week in the leading jewelry store, where it was purchased. The dance stunt was worked in co-operation with a popular dance hall, and resulted in extensive Janis publicity among the younger set, which helped to secure packed houses.



This street car paraded over every mile of track at Toledo during the showing of "Sealed Hearts," at Toledo, Ohio

On the other hand, Eugene O'Brien, at Eddie Zorn's Temple theatre, playing at the same time that "A Regular Girl" was playing at the Colonial theatre, enjoyed widespread publicity through a carefully planned but totally different exploitation policy that was carried out. The novel feature of this campaign was a street car which was rented from the Toledo Railway Company at a very nominal figure. This car, decorated with banners and cut-outs of Eugene O'Brien, and clever copy on "Sealed Hearts," toured the streets of Toledo for two days—the day preceding and the day following the opening of the engagement. The local High School Band was engaged to travel with the car and rendered a musical program while en route. In addition, seven thousand sailor heart-shaped cards were distributed by boys from the car platform all along the way. A large photograph of Eugene O'Brien was the prominent feature of the advertising on one side of the car, while pertinent copy on "Sealed Hearts" covered the reverse side of the car.

The entire cost of this stunt was not in excess of $60, but it did the business. It sure did make 'em stop, look and listen, and it brought the people flocking to the Temple theatre, which, after all, is the real test of the value of any publicity stunt.

How Aschmann Won His Prize

HOOKING up the exchange manager's personality to the picture and making it help sell the general public is the stunt worked out by Bill Aschmann, manager of the Milwaukee branch of Pathe. He is doing this in a number of snappy ads boosting the showing of Harold Lloyd at the Strand theatre. The first ad carried a cut of "Smiling Billy" Aschmann and his personal recommendation of the first of the new Lloyd comedies. In addition to this, he personally offered a reward for the best criticisms of the comedy.

The result was that hundreds of people called him at his home, stopped him on the street and came to his office to either thank him for his tip to see the comedy or to say that they were going to the Strand to see it. "I am very well known in Milwaukee," said Mr. Aschmann, "and I was really surprised to see how many people I know or who at least knew me. The stunt is working big. The next ad will carry a copy of the best criticism and an 'I told you so' statement from me." Much of the success of this new departure is due to the cooperation and interest being taken in it by Frank Cook, manager of the Strand. Though the Aschman ad was one of the smallest in the Saturday and Sunday papers, it was the most talked of one in the entire amusement sections and brought thousands to the Strand theatre.

"Smiling Bill" Aschmann, manager of Pathe's Milwaukee exchange

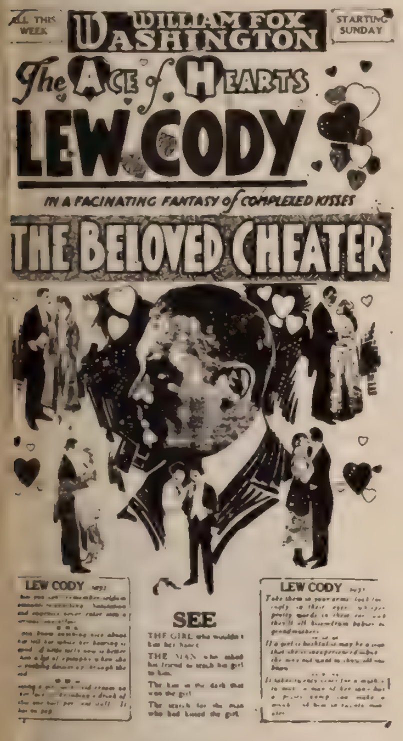
With First Run Theatres

NEW YORK

Overture—Selections from "Lucia."

Strand Theatre—

Current Events—Strand Topical Review—Next to War Skiing Gives the Most Thrills, Kinograms; New Machine Gun Crew, Pathe; Base Ball Magnates on Hunting Trip, Kinograms; Football Growing as a National Sport, Pathe; What You Need to Drive Around the World, Pathe; The Enchanted City of Seville, Pathe Review (Colored), Lightning Speed on Two Wheels, Pathe; Ready for the Big War Play, Pathe; Presidential Possibilities, Pathe.


ALL THIS WEEK
WILLIAM FOX WASHINGTON
STARTING SUNDAY
The Ace of Hearts
LEW CODY
IN A FACINATING FANTASY of COMPLEXED KISSES
THE BELOVED CHEATER
LEW CODY says
SEE
THE GIRL
THE MAN
LEW CODY says

ew Cody in "The Beloved Cheater" is he bill at the Washington theatre, Deroit, this week. The feature received a eek's advertising of unusual excellence, his being the largest of the campaign a four column by fifteen inch display.

ocal—"The Wee Hoose Among the Heather." One of Harry Lauder's songs sung by Jack MacIntosh, baritone.

eature—"Two Weeks"—Constance Talmadge.

ocal—"Songs My Mother Taught Me"—Soprano solo by Marjorie Pringle.

omedy—"The Night of the Dub"—Ernest Truex—Paramount.

ext Week—"Water, Water Everywhere.

ialto Theatre—

verture—Symphony Pathetique.

urrent Events—Rialto Magazine—Niagara Falls Dons Winter Robes, International; Testing the Nerves of U. S. Flyers, International; Aviator in Death Defying Feat, Gaumont; Flood Ruins Autos in Germany (Army of Occupation), International; Lightning Speed on Two Wheels, Pathe; Southbound with the Atlantic Fleet, Kinograms; P. Deschanel Elected President of France, Gaumont; N. Y. State Capitol Becomes Center of Importance, Pathe; Edwards Takes Oath as Governor of New Jersey, Kinograms; Silence is Golden Says The Sphinx, International. Note—This latter strip is screened with stage setting on the side arches, one being a canvas painting of the Sphinx in colors of night and the other being the river Nile. The lower portion of the strip is flooded with a blue light enhancing its beauty.

Vocal—"Love's Old Sweet Song"—Soprano solo by Betty Anderson.

Scenic—"The Cloud"—Paramount—Post.

Vocal—"A Son of the Desert.' Greek Evans baritone in a solo.

Feature—"Pollyanna"—Mary Pickford—United Artists.

Comedy—"Roaring Lions and Tender Hearts"—Sunshine—Fox.

Organ Solo—"Marche Heroique."

Next Week—"What's Your Husband Doing?"

Capitol Theatre—

Scenic—"The Refreshing Riviera"—Prizma.

Comedy—"Naughty Lions and Wild Men."

Concert—Grand Fantasy.

Special—"The Mad Woman"—Third of the Stage Woman's War Relief series.

Special—Ned Wayburn's Song Revue in seven scenes runs for the third week.

Current Events—Capitol News—Fire-Men Fight Fire on Boston's Coldest Day, Kinograms; New Machine Gun Squad for New York Police, Pathe; Presidential Possibilities, Pathe; Edwards Takes Oath of Office as Governor of New Jersey, Kinograms; Lightning Speed on Two Wheels, Pathe; De Valera Given Freedom of the City of New York, Kinograms; In Dublin, Ireland, Selling Bonds, Kinograms; The Yellowstone Trail, International; Leaps From Plane to Plane While in Flight, International; Niagara Dons Winter Robes, International; Football Growing in National Favor, Pathe; Riding the Sea With the Atlantic Fleet International; Loyalty Day, Universal.

Concert—"The Fortune Teller."

Feature—"Pinto"—Mabel Normand.

Next Week—"The Willow Tree."

Broadway Theatre—

Overture—"Beautiful Galatea."

Current Events—Broadway Topical Review—Topics of the Day.

Comedy—"All Lit Up"—Pathe.

Special—Cleveland Bronner's Fantastic Revue.

Feature—"The Cinema Murder"—Marion Davies.

Rivoli Theatre—

Overture—"Martha."

Scenic—"The Wanderlust"—Bruce.

Vocal—Prison Scene from "Faust." With a special stage setting in which a window transparency is situated center, this portion of "Faust" is sung by Alma Doria as Marguerita, Sudwrth Frazier as Faust and Emauel List as Mephistopheles. All are in the traditional costumes. The number is termed on the Rivoli program as "of the New School of Opera and Ensemble."

Current Events—Rivoli Pictorial.

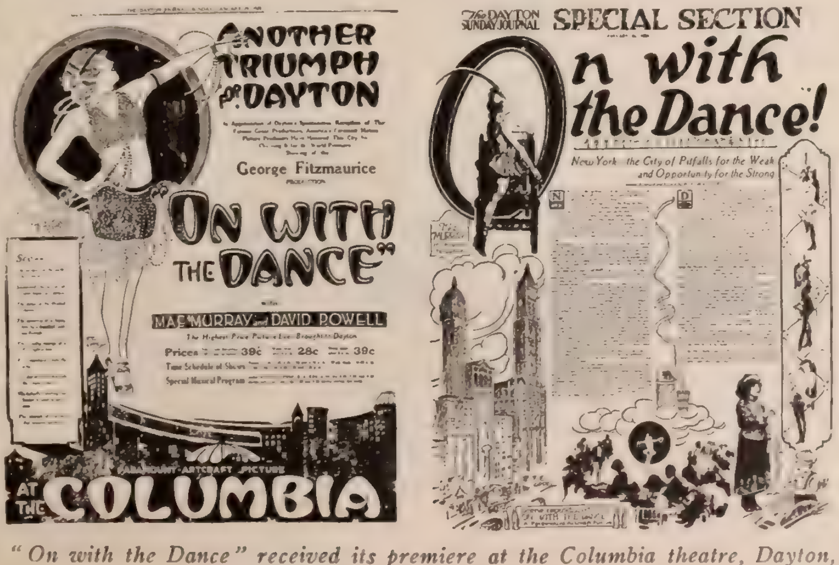
Special—"Love's Sorrow." An asthetic dancing number given to the music of a violin played from the stage. A special setting is provided for the feature. The dancer is Ingeborg Lecour.

Feature—"The Fear Market"—Alice Brady.

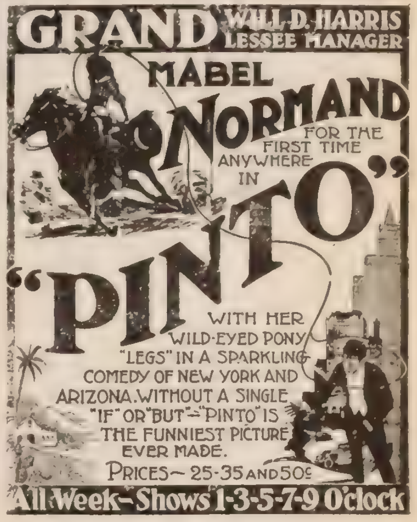
Comedy—"Save Me Sadie"—Christie.

Organ Solo—"Scotch Fantasia."

Next Week—"Double Speed."


ANOTHER TRIUMPH for DAYTON
George Fitzmaurice
"ON WITH THE DANCE"
MAE MURRAY and DAVID POWELL
Prices 39c 28c 39c
Time Schedule of Shows
Special Musical Program
PARAMOUNT-ARTCRAFT PICTURE
AT THE COLUMBIA
The DAYTON SUNDAY JOURNAL SPECIAL SECTION
On with the Dance!
New York the City of Pitfalls for the Weak and Opportunity for the Strong

"On with the Dance" received its premiere at the Columbia theatre, Dayton, Ohio


GRAND
WILL D. HARRIS LESSEE MANAGER
MABEL NORMAND
FOR THE FIRST TIME ANYWHERE IN
"PINTO"
WITH HER WILD-EYED PONY "LEGS" IN A SPARKLING COMEDY OF NEW YORK AND ARIZONA. WITHOUT A SINGLE "IF" OR "BUT"—"PINTO" IS THE FUNNIEST PICTURE EVER MADE.
PRICES—25-35 AND 50¢
All Week—Shows 1-3-5-7-9 O'clock

A full page display was accorded "Pinto" by Will D. Harris, manager of the Grand theatre, Columbus, O.

BROOKLYN

Strand Theatre—

Overture—"1812." Rendered with a prologue showing the burning of Moscow with all the lighting effects of expert electrical service.

Scenic—"Mirrors of Nature"—Holmes—Paramount.

Current Events—Strand Review—Edited from all releases.

Vocal—(a) "Celeste Aida." Tenor solo by W. M. Rubinoff in costume, rendered before a pyramid stage setting.

Feature—"Two Weeks"—Constance Talmadge.

Vocal—Polonaise from "Mignon." Soprano solo by Amanda Brown.

Comedy—"The Night of the Dub"—Truex—Paramount.

Organ Solo—"Offertone on Noels."

SEATTLE

Liberty Theatre—

Overture—

Current Events—Liberty Pictorial Review—Americans Preserve Your Ideals, Pathe; "In the Ring," Georges Carpentier and Jack Dempsey, Pathe; Foch and Petain Open Annual Aeroplane Exhibit, Pathe; At French Capital, Pathe.

Feature—"Twelve-Ten," Marie Doro.

Comedy—"The Star Boarder," Mack Sennett.

Clemmer Theatre—

Overture—"Woman's Love and Life."

Scenic—"Florida Fishing," Prizma.

Educational—"Topics of the Day," Gaumont.

Current Events—Pershing in Northwest, Fox; City of Miami carrying liquor out of United States; Notes from Sydney; Cinderella Ball; Changes from plane to plane while in flight.

Feature—"The Beloved Cheater."

LOS ANGELES

Grauman's Theatre—

Overture—"Scampa."

Educational—"Topics of the Day" and Daffy News, Pathe, International.

Concert—Milton Charles at the organ plays "A Pretty Girl Is Like a Melody," with word slides used on encore. A Soprano soloist sings the chorus of the number from the wings.

Current Events—Grauman Weekly. United States troops recalled from Siberia, International; Floods of Eastern France, Pathe; Marines at Guatanoma, Cuba, Pathe; Winter Sports Along the Florida Coast, Gaumont; Edwards takes oath of office as Governor of New Jersey, International; Senator Hiram Johnson, International; "Americanizing Paree"; Local Views of Pershing's welcome in Los Angeles.

Vocal—Aria from "Madame Butterfly" and Medley of 1919 successes sung by Mary White.

Comedy—Speed Al St. John, Paramount.

Note—Mr. St. John appears after the projection of the picture and gives pantomime messenger boy act, ending with a "jag" dance.

Feature—"Doublespeed" Wallace Reid.

Next Week—"All of a Sudden, Peggy," —Marguerite Clark.

California Theatre—

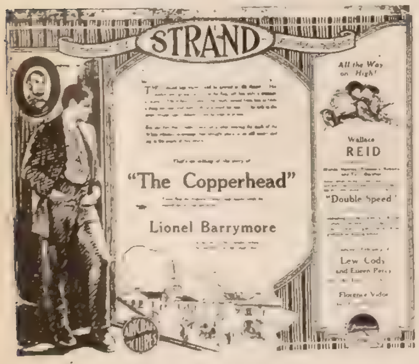
Overture—"Merry Wives of Windsor."

Special—A feature of the week in honor of Gen. Pershing's visit to Los Angeles, entitled "Welcome to General Pershing," is being staged. The drapes open showing a drop depicting New York harbor, with the stern of a liner in the foreground and the Statue of Liberty in perspective. Moonlight effect lightings are carried out. Miniature pictures of Pershing are projected on the side portion of the back drop.

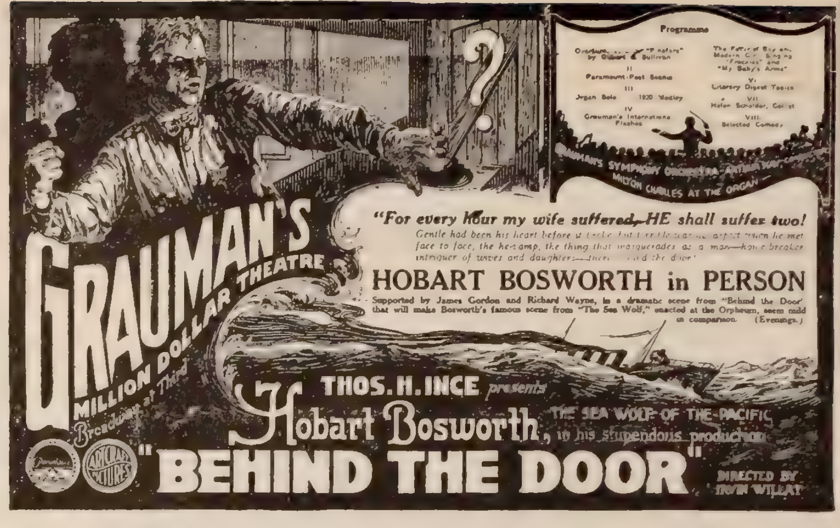
Scenic—"I and the Mountains"—Robertson-Cole.

Vocal—(a) "The Land of the Sky-blue Water," (b) "The Robin Woman."

Charles Wakenfield Cadman, foremost composer of American Indian selections, among which the above are three popular numbers officiates at the piano with Manuela Budrow, soprano singing. The pianist and singer are located back of a silk drop lighted with spots so as to appear in silhouettes. Occupying center of stage right and left in panels are Indians in native costume.


STRAND
All the Way on High!
"The Copperhead"
Lionel Barrymore
Wallace REID
"Double Speed"
Lew Cody and Eileen Percy
Florence Vidor

"The Copperhead" was advertised in this manner by the Strand of Providence, R. I.


Programme
Overture "Pinafore" by Gilbert & Sullivan
II Paramount-Post Scenic
III Organ Solo 1920 Medley
IV Grauman's International Flashes
The Father of Boy and Modern Girl Singing "Freckles" and "My Baby's Arms"
VI Literary Digest Topics
VII Helen Schroeder, Cornet
VIII Selected Comedy
GRAUMAN'S SYMPHONY ORCHESTRA
MILTON CHARLES AT THE ORGAN
GRAUMAN'S MILLION DOLLAR THEATRE Broadway at Third

"For every hour my wife suffered, HE shall suffer two!

Gentle had been his heart before it broke, but terrible was his anger when he met face to face, the hell-camp, the thing that masquerades as a man—home breaker intriguer of wives and daughters—there [illegible] the door!

HOBART BOSWORTH in PERSON

Supported by James Gordon and Richard Wayne, in a dramatic scene from "Behind the Door" that will make Bosworth's famous scene from "The Sea Wolf," enacted at the Orpheum, seem mild in comparison. (Evenings.)

THOS. H. INCE presents Hobart Bosworth, THE SEA WOLF OF THE PACIFIC, in his stupendous production "BEHIND THE DOOR" DIRECTED BY IRVIN WILLAT

This is Sid Grauman's display for "Behind the Door"

Current Events—Declaration of Independence, International; Latest fashion notes, New York, Pathe; Foch and Petain open Aeroplane Exhibit, Paris, Pathe; American Marines at Guatanoma, Cuba, Pathe. Views of Carpentier and Dempsey, Fox; Aeroplane stunts at San Antonio, Kinograms. Los Angeles Welcome to Pershing; Local Views.

Musical—"Let the Rest of the World Go By." Jesse Crawford at the organ with word slides used during the playing.

Feature—"Pinto," Mabel Normand.

Comedy—"Jungle Gentlemen," Joe Martin, Universal.

Special—"The Illiterate Digest."

Next Week—"She Loves and Lies."

Talley's Kinema Theatre—

Overture—"Orpheus."

Current Events—Pathe News.

Musical—"Let the Rest of the World Go By." Tenor soloist sings the composition during the screening of selected scenes from the Outing Chester "Hippity-Hoppity-Hoopity."

Special—"The Story Allah Ended."

Note—This is a special scenic number with drop and stage setting representing a Hawaiian scene with a volcano in the background. A group of ten Hawaiian musicians play on their native instruments and sing Hawaiian songs. The number ends with the eruption of a volcano, during which exceptional lighting effects are introduced. This is followed by a celebration which includes dance numbers.

Feature—"A Daughter of Two Worlds," Norma Talmadge.

Talley's Broadway Theatre—

"In Old Kentucky" has moved from the Kinema to the Broadway, and continues with the same complete program as when shown at the Kinema.

Clune's Auditorium—

"Polyanna," with Mary Pickford, continues for the second week.

Clune's Broadway Theatre—

Current Events—Pathe News and Gaumont Weekly.

Educational — Burton Holmes Travelogues.

Comedy — "Hearts and Diamonds," Supreme.

Feature—"The 13th Commandment," Ethel Clayton.

Superba Theatre—

Special—Life of General Pershing.

Comedy—"Weak Hearts and Wild Lions," Century.

Vocal—(a) "Everyone Is Meant for Someone," (b) "Poor Butterfly Is a Fly Gal Now."

Feature—"The Triflers," Edith Roberts.

Symphony Theatre—

Feature—"A Regular Girl," Elsie Janis.

Note—Given with a song revue by fourteen girls.

Victory Theatre—

Feature—"The Unexpected Shot," Al Jennings; "The Boomerang," Henry B. Walthall.

Comedy—"In the Sweet Dry and Dry," Lyons-Moran.

Alhambra Theatre—

Feature—"The Vengeance of Durand," Rex Beach, Vitagraph.

Grauman's Rialto Theatre—

Feature — "Everywoman" for the second week.

SAN FRANCISCO

California Theatre—

Overture—"Madame Butterfly."

Current Events—Pathe News No. 7, Fox News No. 25.

Scenic—Third of the series of Hetch Hetchy.

Instrumental—Third Week of the Arabian Phillipino Band in Concert Numbers.

Organ Solo—"When You Were a Million Miles From Nowhere," played by Eddie Horton.

Educational—"Topics of the Day."

Feature—"The Woman in the Suitcase," Enid Bennett.

Next Week—"She Loves and Lies."

Imperial Theatre—

Feature—"Soldiers of Fortune," Alan Dwan.

Current Events—Pathe News No. 7, Fox News No. 25.

Next Week—"The Copperhead."

Tivoli Theatre—

Overture—"William Tell."

Vocal—Tivoli Quartet in song numbers.

Feature—"When the Clouds Roll By." Given with a prologue staged by Manager Costello.

WASHINGTON

Metropolitan Theatre—

Overture—"William Tell."

Current Events—Universal News—Topics of the Day No. 30.

Comedy—"Captain Kidd's Kids."

Scenic—"Cruising in the Solomon Islands—Martin Johnson.

Feature—"The Broken Melody"—Eugene O'Brien.

Next Week's Feature — "Stronger Than Death"—Nazimova.

Palace Theatre—

Overture—"In a Bird Store"—Orth.

Current Events—Pathe News Nos. 7 and 8—Topics of the Day No. 30.

Cartoon—"Mutt and Jeff."

Comedy—"A Jungle Gentlemen"—Universal-Jewel.

Scenic—"Memory Lane"—Post Nature.

Feature — "Thirteenth Commandment"—Clayton.

Next Week's Feature—"Scarlet Days" —Griffith Artcraft.

Rialto Theatre—

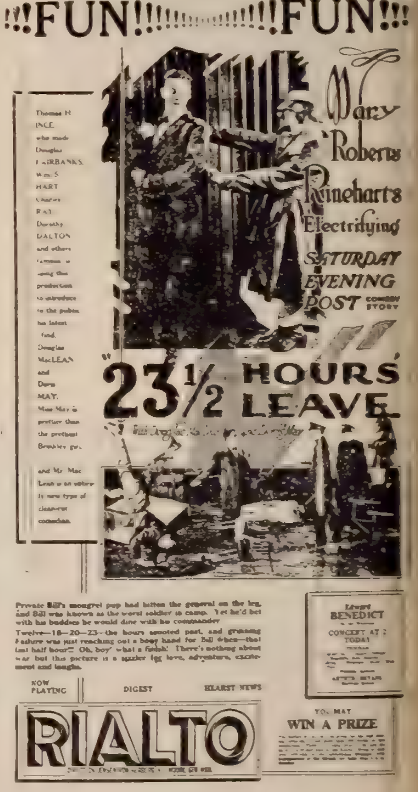
Overture — "Quartette from Rigoletto."

Current Events—Pathe News Nos. 7 and 8.

Cartoon—"Bray Pictograph."

Feature—"Shepherd of the Hills."

Next Week's Feature — "Judy of Rogue's Harbor"—Mary Miles Minter.


!!!FUN!!!!!!!!!!!!!!!!FUN!!!
Mary Roberts Rinehart's Electrifying SATURDAY EVENING POST COMEDY STORY
"23½ HOURS' LEAVE"
NOW PLAYING
DIGEST
HEARST NEWS
RIALTO
Edward BENEDICT
CONCERT AT 2 TODAY
YOU MAY WIN A PRIZE

Thomas H. INCE who made Douglas FAIRBANKS, Wm. S. HART, Charles Ray, Dorothy DALTON and others famous is using this production to introduce to the public his latest find, Douglas MacLEAN and Doris MAY. Miss May is prettier than the prettiest Brooklyn girl and Mr. MacLean is an [illegible] new type of clean-cut comedian.

Private Bill's mongrel pup had bitten the general on the leg, and Bill was known as the worst soldier in camp. Yet he'd bet with his buddies he would dine with his commander.

Twelve—18—20—23—the hours scooted past, and grinning Failure was just reaching out a bony hand for Bill when—the last half hour!! Oh, boy! what a finish! There's nothing about war but this picture is a sizzler for love, adventure, excitement and laughs.

A short page for "23½ Hours' Leave" by the Rialto of Tacoma, Wash.

KANSAS CITY

Newman—

Overture—"Maytime."

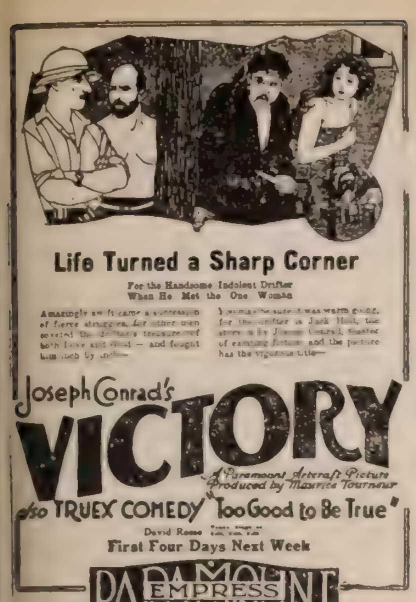
Current Events—Newman News and Views.

Scenic—"Saving Savages"—Martin Johnson.

Solo—Anthony Guarino—Lyric tenor.

Comedy—"Speed"—Al St. John.

Feature—"Double Speed"—Reid.


Life Turned a Sharp Corner
For the Handsome Indolent Drifter When He Met the One Woman
Joseph Conrad's
VICTORY
A Paramount Artcraft Picture
Produced by Maurice Tourneur
also TRUEX COMEDY "Too Good to Be True"
David Reese
First Four Days Next Week
PARAMOUNT
EMPRESS

The Paramount-Empress theatre of Salt Lake City is sponsor for this three tens. While we have gone out of the comment business in connection with advertising displays we must compliment manager George B. Carpenter for turning out a nice display on "Victory" although we suspect that a lot of credit for this goes to an excellent producer's cut

Next Week—"Stronger Than Death" Nazimova.

Liberty—
SAME AS LAST WEEK

Doric—
Feature—"Picadilly Jim"—Owen Moore.
Photoplay Screen Supplement.

Royal—
Current Events—Pathe No. 35.
Educational—Literary Digest Topics of the Day.
Feature—"Pollyanna."

Regent—
Feature—"Someone Must Pay."
Scenic—"The Home of the Hula Hula"—Martin Johnson.

Loew's—
First Half of Week—"Her Game"—Florence Reed.
Last Half of Week—"The Right to Lie"—Cassinelli.

CLEVELAND

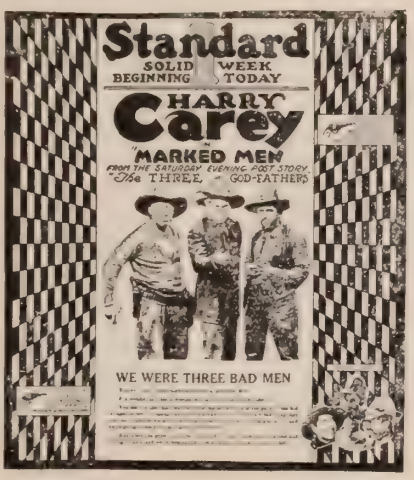
Stillman—
Overture—"Kamenoi Ostrom."
Theme—"Erotic" by Grieg for the dramatic theme and an original love theme by H. L. Spitalny.
Current Events—Kinograms No. 103 and Pathe Review No. 36.
Cartoon—Mutt and Jeff in "The Rum Runners."
Feature — Nazimova in "Stronger Than Death."
Next Week—Constance Talmadge in "Two Weeks."

Alhambra—
Prologue, instead of overture—Grand March from "Sardar."
Theme—"Alice Holiday."
Current Events—Pathe News No. 7. Pathe Review No. 36.
Cartoon—Mutt and Jeff in "The Rum Runners."
Feature — Nazimova in "Stronger Than Death."
Next Week—Charles Ray in "Red Hot Dollars."

Strand—
Feature—"Toby's Bow."
Comedy—"The Roaming Bath Tub" a Fox Sunshine Comedy.
Prizma—"Big Guns of the Navy."
Next Week—"Even As Eve" and Harold Lloyd in "From Hand to Mouth."

Metropolitan—
Overture—Duet of flute and French horn, "Serenade" by Titl.
Theme—Original composition by Director Phil Spitalny.
Current Events—Leader-News Weekly.
Cartoon—Bray Pictograph No. 415,
Comedy—"The Roaming Bath Tub," a Fox Sunshine Comedy.
Feature—"Toby's Bow" with Tom Moore.
Next Week—"Even As Eve" and Chaplin in "A Day's Pleasure."

Euclid—
Overture—Selections from Faust and Dardanella.
Themes—"My Rainbow Girl" and "In the Afterglow."
Current Events—Kinograms No. 7A and Literary Digest Topics.
Cartoon—Mutt and Jeff in "Shaking the Shimmy."
Feature—"Miracle of Love."
Added Attraction—The Submarine picture "U 35."
Next week—D. W. Griffith's "The Greatest Question."

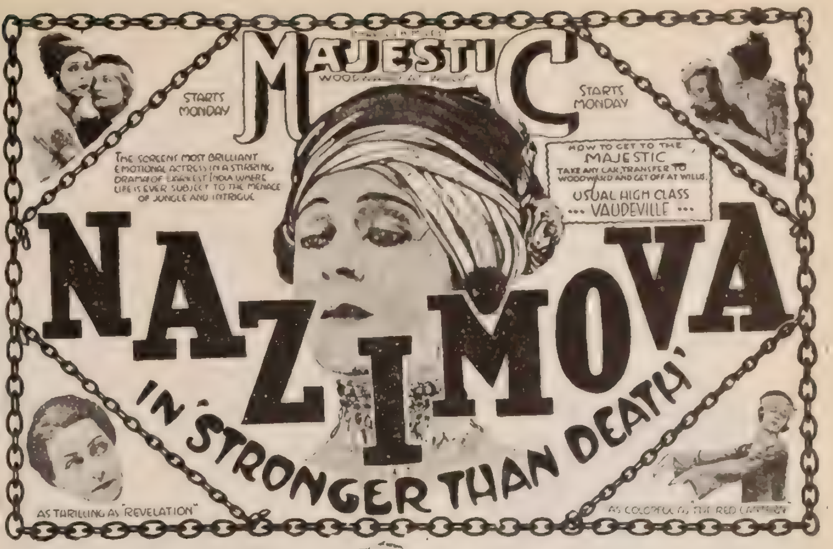

Standard
SOLID WEEK
BEGINNING TODAY
HARRY
Carey
"MARKED MEN"
FROM THE SATURDAY EVENING POST STORY
"The THREE GOD-FATHERS"
WE WERE THREE BAD MEN

A good display for "Marked Men" by the Strand Theatre of Cleveland

DETROIT

Madison Theatre—
Current Events—Pathe News.
Prologue—Colored singers and dancers in special setting showing grandstand at race track.
Feature—"In Old Kentucky"—Anita Stewart. Introducing two racing horses on treadmill.
Next Week—Olive Thomas in "Out Yonder."

Broadway Strand Theatre—
Overture—"Poet and Peasant."
Vocal—Ethel Grandish, soprano.
Current Events — Universal News Weekly.
Comedy—"The Garage"—Roscoe Arbuckle.
Feature—"Mary's Ankle" — Douglas MacLean and Doris May.
Next Week—Lionel Barrymore in "The Copperhead."


MAJESTIC
WOODWARD AT WILLIS
STARTS MONDAY
STARTS MONDAY
THE SCREEN'S MOST BRILLIANT EMOTIONAL ACTRESS IN A STIRRING DRAMA OF DARKEST INDIA WHERE LIFE IS EVER SUBJECT TO THE MENACE OF JUNGLE AND INTRIGUE
HOW TO GET TO THE MAJESTIC
TAKE ANY CAR, TRANSFER TO WOODWARD AND GET OFF AT WILLIS.
USUAL HIGH CLASS ... VAUDEVILLE ...
NAZIMOVA
IN "STRONGER THAN DEATH"
AS THRILLING AS "REVELATION"
AS COLORFUL AS THE RED LANTERN

A full half page for "Stronger Than Death" was carried in the Detroit Sunday papers by the Majestic

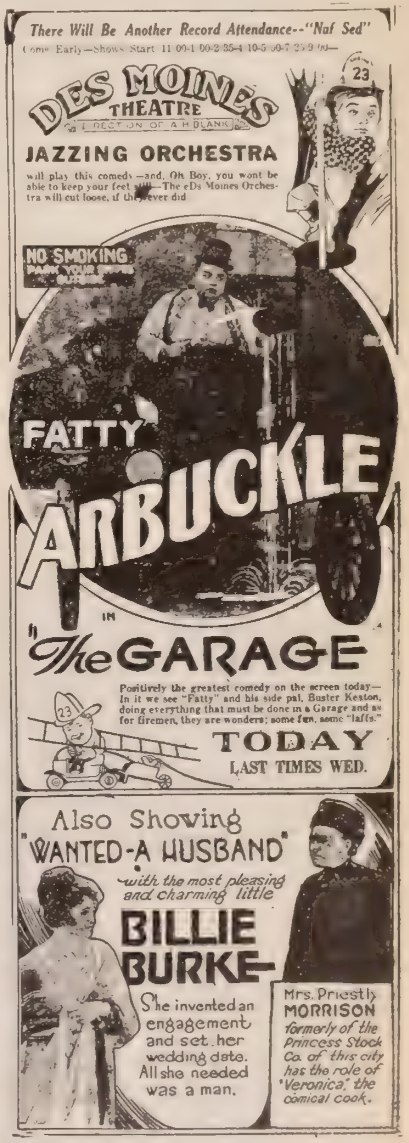
Washington Theatre—
Current Events—Fox News.
Educational—"Mount Carlo"—Prizma.
Comedy—"How Dry I Am"—Mutt and Jeff. "Thoughtful Ambrose."
Feature—"The Fear Market"—Alice Brady.
Next week—Tom Mix in "The Cyclone."

Adams—
Current Events—Detroit Free Press Weekly.
Vocal—Emmons and Colvin.
Feature—"Pollyanna"—Mary Pickford
Next Week—Pickford engagement continued.

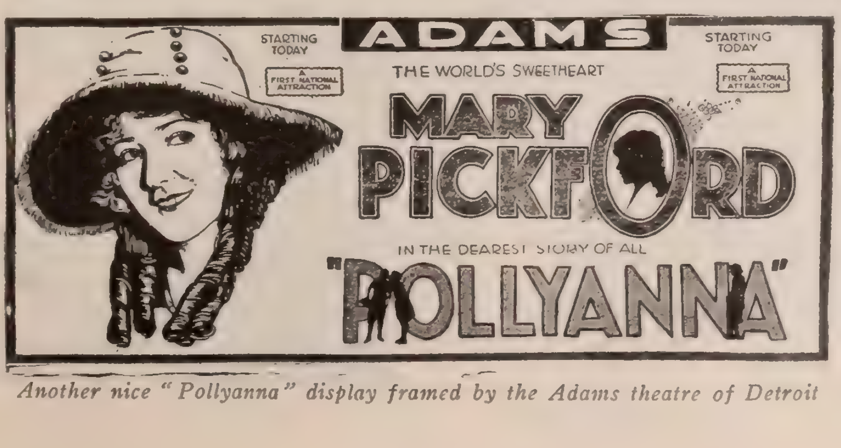
BUFFALO

Shea's Hippodrome—
Overture — "Midsummer Night's Dream."
Stage Setting—"The Sunlight Pool"—Painted by Horace N. Smith and Staged by Harold B. Franklin.
Vocal—"Gloria," based on "Male and Female," and dedicated to Gloria Swanson, sung by Leo Considine.
Feature—"Male and Female"—All-Star Cecil B. DeMille production.
Comedy—"The Star Boarder,"—Mack Sennett accompanied by the Hipp Jazz Band.
Current Events—Hippodrome Review, made up of Universal, Fox and Gaumont News, Topics of the Day and Pictograph.
Next Week—Nazimova in "Stronger Than Death."

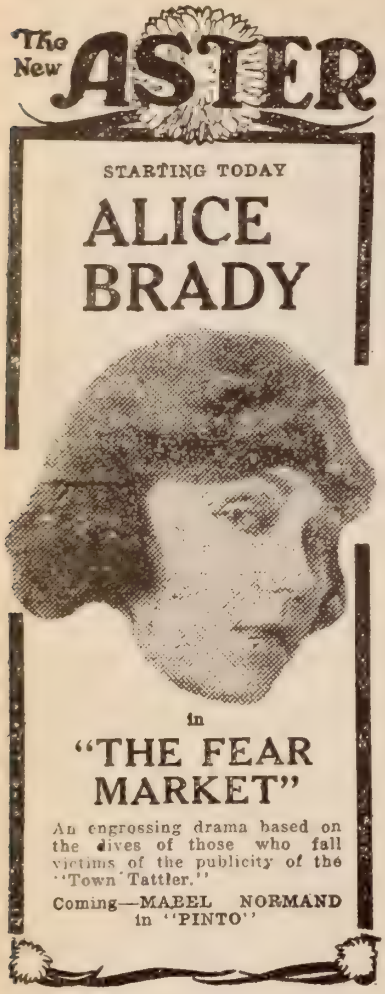
Strand—
Overture—Selections from "The Blue Bird."
Current Events—Latest Pathe News.
Feature—"Pollyanna" — Mary Pickford.
Special—"Coney Island by Night and Day"—Educational.
Next Week—Mary Pickford will continue in "Pollyanna," making the first two week showing in Buffalo in a first run house.


There Will Be Another Record Attendance--"Nuf Sed"
Come Early—Shows Start 11 00-1 00-2 35-4 10-5 50-7 25-9 00—
DES MOINES THEATRE
DIRECTION OF A H BLANK
JAZZING ORCHESTRA
will play this comedy—and, Oh Boy, you wont be able to keep your feet still—The eDs Moines Orchestra will cut loose, if they ever did
NO SMOKING
23
FATTY
ARBUCKLE
IN
"The GARAGE"
Positively the greatest comedy on the screen today—In it we see "Fatty" and his side pal, Buster Keaton, doing everything that must be done in a Garage and as for firemen, they are wonders; some fun, some "laffs."
TODAY
LAST TIMES WED.
Also Showing
"WANTED-A HUSBAND"
with the most pleasing and charming little
BILLIE BURKE—
She invented an engagement and set her wedding date. All she needed was a man.
Mrs. Priestly MORRISON formerly of the Princess Stock Co. of this city has the role of "Veronica," the comical cook.

Arthur G. Stolte looked on Fatty Arbuckle's "The Garage" as the big bet of his bill for this week and bought space eighteen inches by three columns to tell Des Moines about it.


STARTING TODAY
ADAMS
STARTING TODAY
FIRST NATIONAL ATTRACTION
FIRST NATIONAL ATTRACTION
THE WORLD'S SWEETHEART
MARY PICKFORD
IN THE DEAREST STORY OF ALL
"POLLYANNA"

Another nice "Pollyanna" display framed by the Adams theatre of Detroit



The New ASTER

STARTING TODAY

ALICE BRADY

in

"THE FEAR MARKET"

An engrossing drama based on the lives of those who fall victims of the publicity of the "Town Tattler."

Coming—MABEL NORMAND in "PINTO"

The Aster theatre of Minneapolis is responsible for this nice display on "The Fear Market"

ST. LOUIS

Kings Theatre—

Overture—Selections "Roly Boly Eyes."

Scenic—"Last of The Seminoles"—Prizma.

Current Events—"Pathe News."

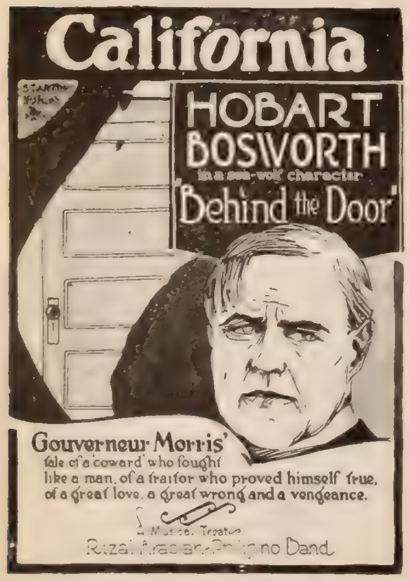
Cartoon—Mutt & Jeff "Rum Runners".

Soloist—"Grand Opera Moments".

Feature—Pauline Frederick "The Paliser Case."

Pathe—Snubs Pollard.

"The Paliser Case" is being shown at the Royal, Shenandoah, Juniata, Grand-Florissant and Lindell Theatres day and date.



California

STARTING SUNDAY

HOBART BOSWORTH

in a sea-wolf character

"Behind the Door"

Gouverneur Morris' tale of a 'coward' who fought like a man, of a traitor who proved himself true, of a great love, a great wrong and a vengeance.

A Musical Treat

Rizal Arabian-Philipino Band

The California theatre of San Francisco does some mighty good advertising. This display on "Behind the Door" is no exception.

William Fox Liberty—

Overture—Hochman's Orchestra.

Current Events—Fox News.

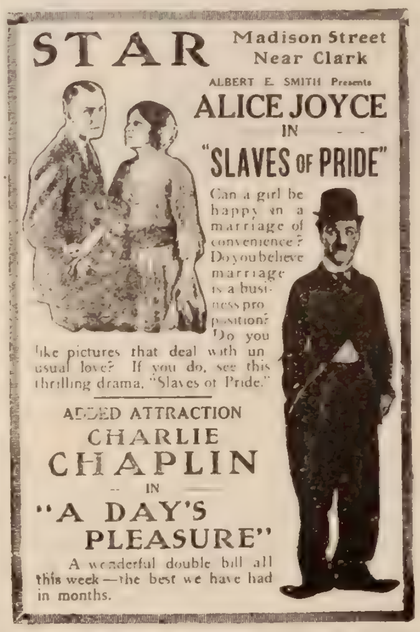
Cartoon—Mutt & Jeff "Rum Runners."

Feature—Alice Joyce, "Slaves of Pride."

Comedy—"Fatty" Arbuckle, "The Other Man."

Feature—Tom Mix, "The Cyclone."

Organ Solo.



STAR Madison Street Near Clark

ALBERT E. SMITH Presents

ALICE JOYCE

IN

"SLAVES OF PRIDE"

Can a girl be happy in a marriage of convenience? Do you believe marriage is a business proposition? Do you like pictures that deal with unusual love? If you do, see this thrilling drama, "Slaves of Pride."

ADDED ATTRACTION

CHARLIE CHAPLIN

IN

"A DAY'S PLEASURE"

A wonderful double bill all this week—the best we have had in months.

This is another Chicago display, the Star being a first run house. In giving the feature, "Slaves of Pride" and "A Day's Pleasure," the Star has followed a policy which a lot of the best advertisers have adopted for this picture. This display was unusually large for Chicago, being three columns by ten inches.

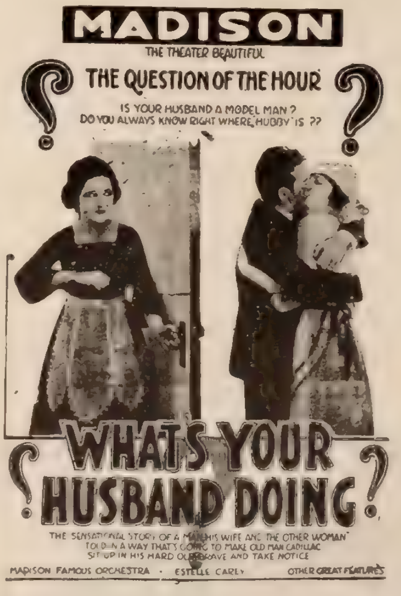
West End Lyric—

Overture.

Lyric Review includes Weekly & Scenic.

Comedy—Hallroom Boys, "In Pretty Soft."

Feature — Wallace Reid, "Double Speed."



MADISON

THE THEATER BEAUTIFUL

THE QUESTION OF THE HOUR

IS YOUR HUSBAND A MODEL MAN?

DO YOU ALWAYS KNOW RIGHT WHERE HUBBY IS ??

WHAT'S YOUR HUSBAND DOING?

THE SENSATIONAL STORY OF A MAN HIS WIFE AND THE OTHER WOMAN TOLD IN A WAY THAT'S GOING TO MAKE OLD MAN CADILLAC SIT UP IN HIS HARD OLD GRAVE AND TAKE NOTICE

MADISON FAMOUS ORCHESTRA · ESTELLE CARLY · OTHER GREAT FEATURES

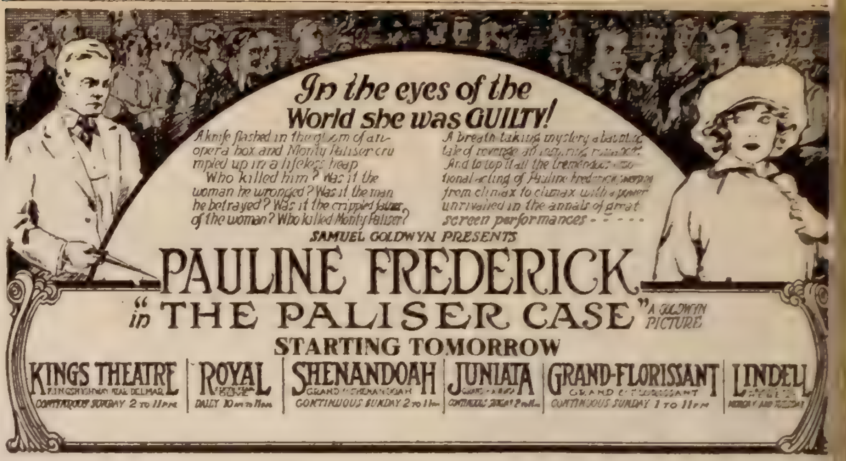
The Madison of Detroit evidently doesn't play up the comedy end of "What's Your Husband Doing?" choosing to inject a little of the sex note into its billing. In size this display was three columns by nine inches.

New Grand Central—

Current Events—Kinograms.

Scenic—Chester Outing.

Feature — "A Daughter of Two Worlds"—Norma Talmadge.



In the eyes of the World she was GUILTY!

A knife flashed in the gloom of an opera box and Monty Paliser crumpled up in a lifeless heap. Who killed him? Was it the woman he wronged? Was it the man he betrayed? Was it the crippled father of the woman? Who killed Monty Paliser?

A breath taking mystery a baffling tale of revenge and [illegible] romance. And to top it all the tremendous emotional acting of Pauline Frederick sweeping from climax to climax with a power unrivaled in the annals of great screen performances - - - -

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

in "THE PALISER CASE" A GOLDWYN PICTURE

STARTING TOMORROW

KINGS THEATRE — KINGSHIGHWAY NEAR DELMAR — CONTINUOUS SUNDAY 2 TO 11 PM

ROYAL — DAILY 10 am to 11 pm

SHENANDOAH — GRAND & SHENANDOAH — CONTINUOUS SUNDAY 2 TO 11 PM

JUNIATA — CONTINUOUS SUNDAY 2 to 11 PM

GRAND-FLORISSANT — GRAND & FLORISSANT — CONTINUOUS SUNDAY 1 TO 11 PM

LINDELL

Louis K. Sidney, manager of these St. Louis theatres, purchased a half page for "The Paliser Case"

MINNEAPOLIS

New Garrick—

Current Events—Pathe News.

Vocal—International Male Quartet — "Venetian Moon Rind", "Sleep No More".

Scenic—Gowns Venus would envy — Prizma.

Overture—"Light Cavalry" played by Organist Johnson. Presented with scenic effects.

Feature—"The Beloved Cheater" — Lew Cody.

Comedy—"In The Sweet Dry and Dry" —Lyons- Moran.

New Garrick—

Current Events—New Garrick Digest.

Vocal—Madame Helena and Signor Russo in Repertoire Nymph of the Bath, Dance of Salome.

Overture and Scenic Prelude.

Feature—"Counterfeit"—Elsie Ferguson.

PHILADELPHIA

Stanley—

Overture—"Phaedre", Massenet.

Feature — Norma Talmadge in "Daughter of Two Worlds."

Comedy—"The Star Boarder."

Cartoon—"The Rum Runners", (Mutt and Jeff).

Current Events—Pathe News, Gaumont Graphic, Fox News.

Arcadia—

Feature—Bryant Washburn in "The Six Best Cellars."

Comedy—"Oh Doctor, Doctor."

Scenic—Burton Holmes Travelogue.

Current Events—Pathe News, Literary Digest.

Victoria—

Overture—"Italians in Algiers."

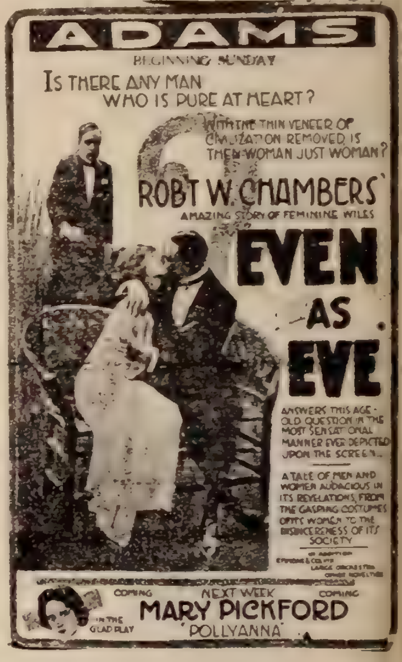
Feature—William Farnum in "Wings of the Morning."

Comedy—"The Star Boarder." "Broadway Will Be Broadway."

Current Events—Pathe News No. 7.

Regent—

Feature — "What's Your Husband Doing?"



ADAMS

BEGINNING SUNDAY

IS THERE ANY MAN WHO IS PURE AT HEART?

WITH THE THIN VENEER OF CIVILIZATION REMOVED IS THEN WOMAN JUST WOMAN?

ROBT W. CHAMBERS' AMAZING STORY OF FEMININE WILES

EVEN AS EVE

ANSWERS THIS AGE-OLD QUESTION IN THE MOST SENSATIONAL MANNER EVER DEPICTED UPON THE SCREEN.

A TALE OF MEN AND WOMEN AUDACIOUS IN ITS REVELATIONS, FROM THE GASPING COSTUMES OF ITS WOMEN TO THE INSINCERENESS OF ITS SOCIETY

LARGE ORCHESTRA

OTHER NOVELTIES

COMING NEXT WEEK COMING

MARY PICKFORD IN THE GLAD PLAY "POLLYANNA"

This is the first display framed on "Even as Eve," the work of the Adams theatre of Detroit

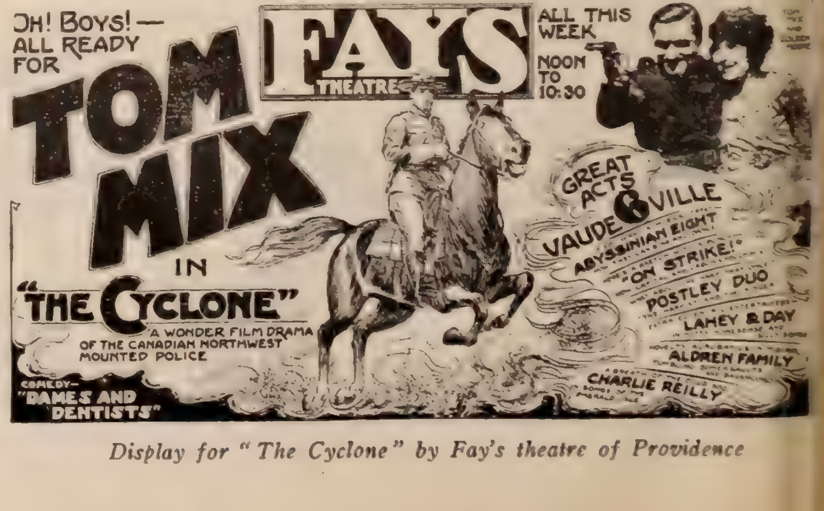
Fairmount Theatre—

Overture—Selections "As You Were."

Current Events — Pre-release Fox News, Pathe Review and Literary Digest Topics of the Day.

Comedy—"Captain Kidds Kids." Harold Lloyd. Pathe.

Feature—"Flame of the Desert"—Geraldine Farrar—Goldwyn.



OH! BOYS!— ALL READY FOR

TOM MIX

IN

"THE CYCLONE"

A WONDER FILM DRAMA OF THE CANADIAN NORTHWEST MOUNTED POLICE

COMEDY— "DAMES AND DENTISTS"

FAY'S THEATRE

ALL THIS WEEK NOON TO 10:30

GREAT ACTS 6 VAUDEVILLE

ABYSSINIAN EIGHT

"ON STRIKE!"

POSTLEY DUO

LAHEY & DAY

ALDREN FAMILY

CHARLIE REILLY

Display for "The Cyclone" by Fay's theatre of Providence

Live News from the Producers

Sylvia Breamer Has Been Signed by Mayflower

Sylvia Breamer has been engaged by Mayflower for its series of film versions of the Robert W. Chambers novels to be made by Sidney A. Franklin Miss Breamer formerly played opposite William S. Hart and Charles Ray for Thomas H. Ince. These parts were followed by "Missing," in which she was featured by Commodore J. Stuart Blackton; and a leading part in Cecil B. DeMille's production, "We Can't Have Everything."

Realart Finishes "Judy of Rogues' Harbor"

Mary Miles Minter has completed her second Realart offering, "Judy of Rogues' Harbor," adapted from the novel by Grace Miller White. The story is characterized as "a classic of American girlhood," by the Realart Corporation. Miss Minter in the role of Judy, a golden haired country lass, is said to be provided with varied opportunities to employ her youth and charm with effectiveness.

One of the outstanding characterizations of the photoplay is declared to be the role of Pop Ketchell, depicted by Theodore Roberts. Herbert Standing, as the governor of the state, is said to be remarkably convincing. Frankie Lee plays the part of the maltreated four-year-old Denny. Allan Sears plays the part of Jim Shuckles, a brutal farmer.

United's Ad Offices Are Moved to New Quarters

The advertising and publicity department of the United Picture Theatres of America, Inc., and the United Picture Productions Corporation moved last eek to 1457 Broadway. This was ade possible through United taking ver the Triangle Exchanges.

R. W. Baremore, United's publicity nd advertising manager, is now located on the eleventh floor of the rokaw Building from which office the nited publicity and advertising will be andled in the future.

Metro Gets Director Dallas FitzGerald

Dallas M. FitzGerald has been engaged as an addition to the Metro taff of directors, and will be located t the company's studios in Hollyood Cal. Herbert Blache, John nce, Henry Otto, Ray C. Smallwood, rthur D. Ripley, Rex Ingram and V. A. Howell comprising the present Metro staff, are all busy on new roductions, and in consequence Mr itzGerald's first assignment has no een made as yet.

Goldwyn and Bray in Alliance

GOLDWYN PICTURES CORPORATION now holds a controlling interest in the Bray Pictures Corporation, whose product it has been distributing since September, 1919. Coincident with the announcement that unlimited resources are placed behind the Bray organization, it is stated that the scope of the Bray Corporation's production will be substantially increased along entertainment, educational and industrial lines. The first move will be the launching of a new weekly release under the title of Goldwyn-Bray Comics, in addition to the Goldwyn-Bray Pictograph, which at the present time is being widely circulated.

At a meeting last week the following officers and directors were elected: J. R. Bray, president; Francis A. Gudger, vice-president; J. F. Leventhal, vice-president; Moritz Hilder, treasurer; Gabriel L. Hess, secretary; Erich Schay, assistant secretary, assistant treasurer; and Watson B. Robinson, assistant secretary. Executive Committee consists of Francis A. Cudger, chiarman; J. R. Bray and Samuel Goldwyn. Board of Directors is made up of J. R. Bray, Francis A. Gudyer, E. Dean Parmelee, Duncan A. Holmes, J. F. Leventhal, F. J. Godsol, Max Fleischer, Moritz Hilder, Watson B. Robinson, Gabriel L. Hess.

In making the Goldwyn-Bray Comics a novel departure in single-reel films, the producers will have the backing of the extensive resources of the Leslie Judge Company, publishers of *Leslie's Weekly*, a pioneer in the field of national weekly magazines, *Judge*, and other magazines with a countrywide circulation. The comics will contain one of Bray's famous animated cartoon subjects and a compilation of paragraphs selected and edited by Leslie's, and going under the general head of Penpoints.

Big Expansion in Production to Follow As a Result

Samuel Goldwyn, President of Goldwyn Pictures Corp.

In referring to the educational and industrial departments of motion picture work, which the Bray Company intends to develop. Mr. Bray spoke of the steadily increasing demand for instructive subjects coming from schools and other institutions. The Bray Company controls patents that make it possible for instructive drawings to be perfected to the highest point, and the same processes may be utilized in conjunction with straight photograph in making industrial films. The founder and president of the Bray Company believes that the possibilities of these two fields have scarcely been touched.

Another important step in the progress of the organization is the sending of cameramen to all parts of the world to secure travel and scenic subjects in far-away countries. Several expeditions already have been sent out, and others are planning to leave soon, it is stated.

As an indication of the steady growth of the Bray Corporation, officials point to the fact that it has recently increased its capitalization from $10,000 to $1,500,000, to provide for the expansion of its business. Now, with unlimited financial backing and the support of Goldwyn Pictures Corporation, Bray Pictures Corporation will be able to develop fully the educational and industrial fields and to create films of an even finer quality than heretofore for the theatrical market.

Schomer-Ross Films "Non-Censorable"

"Non-censorable" pictures is the aim of the Schomer-Ross Productions, and it is claimed the first release "The Sacred Flame" lives up to this object. The second production, now in course of preparation, and all succeeding pictures, will embody the same idea.

Officials of Bray Pictures Corp. In the centre, J. R. Bray, President; left, Max Fleischer; right, J. F. Leventhal, members of the Board of Directors

Robertson Cole Has Big Release

Extensive Campaign for "Who's Your Servant" is Announced

"Who's Your Servant?" the film drama of the day, has been secured for release by Robertson-Cole from L. L. Hiller, who controlled the world rights to this production penned by Julian Johnson. This special feature is said to have attracted the attention of hundreds of exhibitors in all parts of the country, owing to its exploitation possibilities and timeliness of subject.

This picture of refined entertainment with a hundred advertising and exploitation angles is based upon a stage play that had a continued successful run at the Princess theatre in New York City. The plot lays bare the astonishing conditions prevalent in many homes owing to the confidence which is harbored in the bosoms of many trusted servants.

In connection with its new acquisition, Robertson-Cole states:

"Statistics compiled by Mr. Johnson show that every city in the country at the present time is having its own troubles in settling the servant problem. Murder, theft, fire and a wave of crime that astonishes society can be placed directly at the door of the servants, and in Mr. Johnson's masterpiece, he shows how these evils have their origin and methods of bringing peace and quiet into the home via the servant route.

"There is a tieup for every exhibitor in the land in this picture. The police approve of it and as Mr. Johnson's theme is true to nature, exhibitors will receive all kinds of assistance to put this picture over with a bang. It is a big picture with a big theme and contains a wealth of exploitation possibilities.

Lois Wilson who has a principal role in "Who's Your Servant?" to be released by Robertson Cole

"Robertson-Cole is always in the market for pictures that have entertainment and real box office value. We want our pictures to please the exhibitor and profit him as much as they please the public. It was with this end in view that we shall release 'Who's Your Servant?' Its originality and uniqueness together with its selling value will put this picture over in keeping with the quality of the production.

"When Julian Johnson wrote the plot for this masterpiece he wrote another chapter of success in the motion picture world. A picture cannot be a 'Special' unless it carries a new theme enacted in an elaborate manner. 'Who's Your Servant?' is a play that carries events of the day; a story around which the newspaper columns are filled; deeds which keep the police on the alert and a subject that hits right into the very homes of Americans.

"It is exciting from start to finish. It grips and is the sort of a production which compels audiences to hold the chairs. Those who saw the picture wanted it and the purchase of this great production by Robertson-Cole is another coup that will be a real box office attraction.

"No matter what the exhibitor wishes to feature in his exploitation—whether it is his lobby, stunts, advertising tie-ups or window displays—he will find his problems all solved when he books 'Who's Your Servant?'

"The campaign book and the Special Publicity Supplement cover every possible angle involved in selling the picture to the public. Besides these there is a long list of accessories that range from a tiny sticker to elaborate four color designs for postals and window cards.

"Special attention has been devoted to the development of ideas that will enable the exhibitor to build up his advertising in co-operation with public service corporations, merchants and others. This plan gives the theatres the benefit of whole page newspaper advertising at a no greater expense than he customarily spends on an ordinary production."

Busch Sees Biggest Year Ahead

President of Republic Distributing Corp. Makes Statement

PREDICTING that the next five years will be the biggest ever experienced in the motion picture industry, Briton N. Busch, president of Republic Distributing Corporation, expressed his satisfaction at the start already made by 1920, in an interview this week.

"Never in the history of the motion picture industry has the demand for pictures been as great as at the present moment," said Mr. Busch. "Reports received from our exchanges scattered throughout the United States inform me that the motion picture theatres are experiencing an era of prosperity that knows no parallel. One difficulty that confronts the exhibitor is to secure enough pictures to supply the needs of his program, but pictures of the right sort. If there ever was a moment when the independent producer can find a ready sale for his products it is now. An opportunity is afforded the man who has sufficient ability to produce first-class features, together with a keen sense of picture value in stories, plays and novels, to reap a harvest.

"The company confining itself to the physical distribution of pictures and not combining with its labors the arduous task of producing at the same time, affords the independent producer the medium whereby his merchandise can be sold with the maximum of results, because such distributing companies are not influenced in neglecting the other man's product in order to get the greatest returns on such pictures as he makes himself.

The lady with the big hat and winning smile is Edith Hallor, who is appearing in Lawrence Weber Productions to be distributed by Republic

"The Republic Distributing Corporation of which Mr. Lewis J. Selznick is advisory director with me, has had an experience in the distribution of 'When Bearcat Went Dry,' the gross takings of which are as large as those obtained by a feature made and distributed through the most important companies in the industry. This shows that the organization specializing on distribution and not producing can give to the independent producer results that he cannot hope to obtain by putting his pictures with such organizations which have their own list of stars, whose features must be sold regardless of contracts made by the man who turns out one or two, or even a half dozen pictures a year.

"The next five years will be the biggest years in the business, and it behooves every man who is especially adapted or trained in making feature pictures, to bend every effort to turn out first-class merchandise in order to supply a demand that is not being met."

"Wonders of Nature" Set for Release

"Wonders of Nature," the single-part nature series, as compiled by Prof. W. L. Brind, the Naturalist-Cinematographer, have been definitely scheduled for release on the Tyrad program of February 1. The first subject entitled "Small Tropical Fish," graphically and entertainingly illustrates a trip up the "River of Doubt," made famous by the late Theodore Roosevelt, its accredited discoverer, in search of small tropical fish. It is the first of a series of fifty-two subjects to be released weekly by Tyrad Pictures, Inc.

First of New Selznick Pictures Started

The wheels started to turn January 22 on the first of the new stories which Lewis J. Selznick, of Selznick Enterprises, purchased for production during 1920. "The Shadow of Rosalie Byrnes" is the name of the first of the stories to be started. With Elaine Hammerstein as star, this piece went into actual production at the Fort Lee studios, with George Archainbaud directing. Elaine Hammerstein's latest Selznick picture is "The Woman Game," announced for release on February 23.

Lacking Hotel Room, Wm. Farnum Buys House

If you cannot obtain a room in a hotel, buy a $200,000 home. That's what William Farnum did in Hollywood, according to a report from the William Fox offices. Advices recently received at the home offices of Fox Film Corporation are said to have stated that the star, disgusted at the crowded condition of Los Angeles hotels, bought a twenty-room mansion atop Santa Monica Mountains, overlooking Los Angeles.

New Members of United Picture Theatres

New exhibitor-members of the United Picture Theatres of America include: O. W. Newton of the Rialto theatre, Hillyard, Wash.; Fred Mercy, Empire theatre, Yakima, Wash.; Marck McManus, Opera House, Smyrna, Del.; Walter Warren, Mutual theatre, Yerington, Nev.; Benjamin Shindler, Auditorium, Cramer Hill, N. J.; Enterprise Amusement Corp., Kenyon theatre, N. S., Pittsburgh; W. A. Blue, Best theatre, Millvale, Pa.; J. B. Julius, New Orpheum, Webster City, Iowa; H. B. Cagle, Masonic theatre, Albany, Ala.

"Pinto" Is Said to Be Scoring Big Hit

As an instance of the overwhelming success attending the Mabel Normand picture, "Pinto," Goldwyn sets forth the following statement from a telegram received from A. G. Talbot, manager of the American theatre, Denver, Col.: "Necessary to close box office at two-thirty and several times later in day. Picture praised by all, and Mabel is making another tremendous hit."

J. Gordon Cooper, who is directing the Benny Leonard serial, "The Evil Eye," for Ascher Enterprises and Frank G. Hall

Selznick Cutting Rooms Keeping Busy

The Selznick cutting rooms at the Fort Lee and Bronx studios are scenes of unusual activity. Cutter Mansfield at Fort Lee is working on the Ralph Ince production, "His Wife's Money." "Footlights and Shadows" is being put into shape by Mr. McCoy, and Mr. Gardener is cutting "Greater than Fame."

The Bronx cutting room contains the Owen Moore production "Sooner or Later" and the two-reel classic, "The Land of Opportunity," in which Ralph [illegible]

Millhauser Takes Up Directing

Bertram Millhauser, for several ears scenario writer for Astra and George B. Seitz, during which time he collaborated on all of Pearl White's Pathe serials, has abandoned the typewriter in favor of the directorial megaphone. His first venture long this line is the direction of Juanita Hansen's first Pathe serial, "The Mad Talon," which is being produced under the supervision of Mr. Seitz.

Vaudeville Comedian Is with Goldwyn Cast

"Scratch My Back," a comedy by Rupert Hughes, which Goldwyn is producing at its Culver City studios, as had an addition to its cast. T. Roy Barnes, vaudeville and musical comedy tar, will be numbered in the company which already includes Cullen Landis, who distinguished himself in "The Girl from the Outside." T. Roy Barnes s one of the best-known variety entertainers in the country.

Pittsburgh Reports Success of Chaplin Film

The Standard Film Exchange of ittsburgh, Pa., which controls the ghts in that territory to "Lord elpus," the one reel Charlie Chaplin cture, being released by Tower Film rporation, reports that this singleeler is proving a success in that terory.

Universal Sales Contest Winner

Cleveland and Detroit Lead; Successful Bids By Others

WITH an average of over twenty per cent. increase in bookings for a three months period, Universal has just announced the results of its recent "big business drive." The salesmen and the office force of the Universal's Cleveland Exchange have been mailed a check for $2,500 as an award for winning first place in a three months' sales contest which closed on the first of the year. The Cleveland Exchange increased its film sales by 55.57 per cent. over the sales made during the three months immediately preceding the contest.

Detroit was second with an increase of 54.61 per cent. Detroit's check was for $1,300. The third Universal Exchange to come in the money was the Buffalo branch, which captured third place with an increase of 44.7 per cent. and won a check for $700.

Besides the main awards in the lively sales contest, the most efficient salesman in each of twenty-five exchanges received a check for $100. J. A. Daly, publicity manager of the Charlotte N. C., Exchange, received $50 as an award for the best and most consistent publicity during the contest. A second publicity prize, $25, was given to Dean Collins, of the Portland, Oregon, Universal branch. These prizes are in addition to the provisions made for publicity men in the big contest.

So spirited was the drive that the Universal sales machine, as a whole, averaged an increase of over 25 per cent. during the months of October, November and December, as compared to the months of July, August and September of last year.

The contest was known as the $6,000 Prize Contest, that amount of money being set aside to be divided among three leading exchanges and among the twenty-five top salesmen. Other prizes were added during the competition, until the total amount awarded as a result of the drive was more than $7,000.

The remarkable increase gained by the various exchanges is all the more unusual due to the fact that the results were compared with months in which a previous sales contest was running at full steam—the Universal Anniversary Contest, which lasted for two months, last summer. The winners in that contest were Pittsburgh, San Francisco and Cleveland, with percentage increases of 24 per cent, 22 per cent and 20 per cent respectively. In the previous contest, Detroit was fourth with 18 per cent and Buffalo was almost at the bottom of the list, showing a loss.

The $6,000 contest was equitable for all. It was as fair for the smaller exchanges as it was for the larger ones, and vice versa. As instances, Chicago with 43.88 per cent, was fourth, and the New York exchange, with an increase of 32 per cent, was seventh.

The percentage of increase in business of the leading exchanges for the three months of the contest follows:

Cleveland, 55.57 per cent; Detroit, 54.61 per cent; Buffalo, 44.7 per cent; Chicago, 43.88 per cent; Milwaukee, 38.02 per cent; Pittsburgh, 35.96 per cent; New York, 32 per cent; Des Moines, 30.34 per cent; San Francisco, 27 per cent; Seattle, 26.06 per cent; Sioux Falls, 24.96 per cent; Los Angeles, 20.25 per cent, etc.

As will be seen from the above figures the Chicago office, with 43.88 per cent, came within a fraction of one per cent of getting third place. This is a remarkable record considering the fact that the Chicago office has the second largest quota of business in the country.

To spur salesmen on to greater individual efforts, prizes of $100 were offered for the top salesman of each branch exchange. In this way every exchange had at least one man who benefitted directly by the contest. In Chicago and New York, because of the size of the exchanges, two $100 prizes were offered. An interesting angle of the drive is that at Sioux Falls, Universal's only woman sales representative topped the list.

On the new Jewel drive, started by Universal, the figures hung up by the various exchanges during this drive are to be the basis of future computation, so that there will be no letting up or resting on past accomplishments by any exchange, but continued pressure for bigger business.

Exchanges Transferred Orderly

United Exchanges Taken Over Without Cessation of Business

QUITE remarkable was the ease with which the change of offices of the various organizations concerned in the United-Triangle-Hallmark-Lynch deals were consummated. Without the loss of a minute of business time, United's exchanges were transferred to the Triangle branches and to the Lynch offices in the Southern district. In the same manner, the Hallmark managers and their forces lost no time in settling themselves in the newly-acquired United Exchanges, and business went on without interruption.

When one considers just what these changes mean, the fact that it actually meant the transferring of books, records, films, etc., from one location to another, it can be seen that it was quite a feat to make them without loss of time and without causing any inconvenience to salesmen or other employees connected with the various companies involved.

G. A. Smith, formerly of Triangle and who was appointed general manager of United Exchanges by President J. A. Berst, personally attended to the taking over of the Lynch Exchanges located in Atlanta, Dallas, Kansas City, St. Louis, New Orleans and Omaha. Mr. Smith spent the greater part of last week in the South in connection with the taking over of the Lynch exchanges.

In the territories covered by the other United Exchanges (formerly Triangle) United and Triangle managers combined in giving the transfer their attention, and so excellent was the co-operation that business was not interrupted for even a moment. Hallmark's managers were able to go right ahead with their bookings, and were as one in their high praise of the manner in which the transfer had been made.

The list of United Picture Exchanges and which are controlled by the United Picture Productions Corporation are now as follows:

Atlanta, Ga., J. W. Hanlon, manager; Boston, Mass., A. W. Smith, Jr.; Buffalo, N. Y., Jas. B. Kelly; Chicago, Ill., J. E. O'Toole; Cincinnati, Ohio, W. O. Fuchs; Cleveland, Ohio, Syd Rosenthal; Dallas, Texas, Albert Russell; Denver, Colo., C. F. Parr; Detroit, Mich., M. H. Starr; Kansas City, J. R. Levy; Los Angeles, Cal., C. J. Marley; Milwaukee, Wis., L. F. Thurwachter; Minneapolis, Minn., W. C. Lestico; New Haven, Conn., M. H. Rabanus; New Orleans, La. (manager to be announced later); New York, N. Y., Jack Levy; Omaha, Neb., Geo. A. Richardson; Philadelphia, Pa., H. W. Given; Pittsburgh, Pa., C. Bronstetter; St. Louis, Mo., Samuel Shurman; Salt Lake City, W. C. Ritter; San Francisco, Cal., W. J. Citron; Seattle, Wash., R. R. Nave; Washington, D. C., J. A. Bachman.

Special representatives include D. G. Rodgers, B. L. Hadfield, Ira Aronson, R. A. Bertachy, Ralph Myerson, Alfred Tanzer and S. T. O'Brien. H. C. Arthur is special representative for the Northwestern territory.

Republic Reports Three Important Promotions

Three important branch office changes and promotions in the Republic Pictures Corporation were announced this week. George R. Meeker, sales director of the Republic organization, has announced the appointment of Paul Bush as manager of the Chicago office of Republic.

Fred Salinger, former manager of the Pittsburgh branch of Republic has been made manager of the New York exchange according to the announcement. E. J. McCurty, formerly a salesman at the Pittsburgh office, has been appointed as manager of that office succeeding Mr. Salinger.

Charles Ray Affiliates With Arthur S. Kan

Popular Star Will Produce for Arthur S. Kane Corporation; Releases Through First National

CHARLES RAY is the first big asset which the newly formed Arthur S. Kane Pictures Corporation presents to the motion picture industry.

The news of the tie-up between one of the most prominent figures in the producing business and one of the most popular stars of the screen follows closely the proclamation last week of the Arthur S. Kane Pictures Corporation, at 452 Fifth avenue, New York City.

By the arrangements with Mr. Kane, all the pictures of this star will be presented by the Arthur S. Kane Pictures Corporation for First National release. Through a deal made a year ago, the distribution of the Charles Ray pictures following the completion of his contract with Thos. H. Ince was placed for a long time to come with the First National organization.

The Arthur S. Kane Pictures Corporation will handle Mr. Ray's business with the releasing concern and will supervise every New York activity of the star. Books, plays and other screen material to be purchased for Mr. Ray's use will be contracted for through the Kane offices.

With such a remarkably strong acquisition as its first card, it is freely predicted on the Rialto that Arthur S. Kane Pictures Corporation will duplicate the phenomenal rise which has characterized other enterprises which Mr. Kane has formed and handled.

Already the offices of the Kane Corporation on Fifth avenue are being showered with telegraphic messages from members of the film industry throughout the nation, congratulating Mr. Kane on his new venture and wishing him the success which, they declare, he richly deserves. The opinion is current by leaders in the industry that with hundreds of firm friends among exhibitors standing behind him, the possibilities of the new producing company are virtually unlimited.

The news of the union of Charles Ray and Arthur S. Kane this week received distinctly favorable comment from shrewd observers of the picture business. Great things were freely predicted from this unusual combination of talents, and the coincidence was pointed out that the lovable character which Charles Ray has established on the American screen is typified in the industry by the character and record of the producer who will henceforth sponsor his work.

The new affiliation of Charles Ray has brought to attention the remarkable position which this star has created for himself in the industry. Mr. Ray is commonly accredited as being one of the very biggest actors on the screen today and indications are that his phenomenal growth as a box-office attraction will establish him more and more in the very front rank of universally known motion picture personalities.

In aligning his interests with this fast moving young luminary and big box-office asset, it was considered that Mr. Kane had accomplished a masterstroke at the outset of his enterprise. Others pointed out that the thing worked both ways and that henceforth the business acumen and judgment of Charles Ray must command respect, because of the perspicacity displayed in interesting a man of Mr. Kane's standing in his affairs.

Arthur S. Kane
(*Photo by National, N. Y.*)

Charles Ray
(*Photo by Evans, L. A.*)

It is learned that negotiations to bring the former president of Realart and the First National star together were started weeks ago. It was expected to close arrangements in New York about December first last. It was finally considered best to settle matters in personal conference and this was the principal reason for Mr. Kane's five weeks' trip to the Coast starting December 7th and ending January 12th, during which he visited many exhibitors. Almost every cause was given by wire and letter to the press for the New York man's presence in Los Angeles except his real mission to see Ray. He was alleged to there for the purpose of dickering wi the Big Six and various other sta and directors. It turns out that t object of his visit was bigger than mo persons guessed.

"I am more happy than I can tel said Mr. Ray in a statement given him in Los Angeles. "For years have watched Mr. Kane and his stea climb to the pinnacle of our indust I know the high regard in which is held in all sections of the count I look forward to the most pleasa years of my career in the associatio now beginning. Mr. Kane stands the forefront among the business m of our trade. With him interested my affairs I feel secure. First N tional men are more than wonderf as I have learned from my associati with them in Los Angeles. I c promise my most earnest efforts to t exhibitors and the public. Do y blame me for feeling good?"

Mr. Kane, in a statement, said:

"There is not a person in moti pictures whose association I wou prize more than Mr. Ray's," he sa "He is a wonderful artist, a top m among stars and a power at the b office. His appeal is universal. So stars are highly popular in certain s tions but not in such great demand others. A few are liked everywhe Charles is one of the universal ki The appeal of his humaneness is wide as humanity itself. And he's g ing up. To cap it all he is a very r man. I am honored to have so gr an artist for this new concern a equally proud of the association w such a high type of man."

All of which looks rather good f the Ray First National pictures a the infant Kane corporation.

Fox to Revive Big Production

IN announcing its revival of six former big pictures, the William Fox Film Corporation has issued a detailed statement telling about the various exploitation helps to be submitted to the exhibitor in connection with these renovated productions. The statement follows:

"With every accessory, all paper, press sheets and other exploitation aids prepared and ready for distribution, William Fox makes known that Fox Film Corporation is planning a monster revival of six big special productions which have been found surpassingly popular as box-office drawing cards throughout the world.

"These six de luxe specials comprise 'Les Miserables,' 'Salome,' 'The Honor System,' 'A Tale of Two Cities,' 'Cleopatra' and 'A Daughter of the Gods.' Nothing whatever has been said about this move of the producer until the present time. Now it is learned from the Fox executive offices that a sufficient number of these prints, renovated and absolutely the same in every respect as when first introduced to the screen, is on hand to cover the entire country from coast to coast.

Six Former Releases Are to Be Reissued, Owing to Previous Hits

"The reason given for reviving these big special Fox successes is that exhibitors in all parts of the world have reported them to possess such unusual drawing power as to justify their periodical use, on the same plan by which the speaking stage revives its acknowledged successes.

"In bringing out these revivals Mr. Fox has caused to be published a complete and efficient press sheet for each production, designed on the most up-to-the-minute lines and prepared to aid the busiest theatre man in his advertising and exploitation. There is a profusion of splendid cuts, mats, ad copies and stunt suggestions and a powerful array of paper.

"With everything new—prints, paper, accessories and suggestions—the entire Fox organization is clearing its decks for action. A big national campaign will take in every Fox exchange in North America. February is the month in which William Fox will release these specials.

"Reports from the nearby Fox e changes, including the New York E change, which incidentally is enla ing its quarters in the building at West 46th Street, indicate a mar for these revivals. Many metropoli exhibitors and suburban theatre m have closed with the exchange February showings, and each o shows new business listed against o or the other of the six big picture

Fun, Fast and Clean, New Christie Comics

A new mark for wholesome ent tainment is said to be established the recent one-reel Christie Comed According to reports, the fun is f and clean, and the stories are hig amusing. Three of the new sir reelers are the directorial work of V liam Beaudine. They are "Kids a Kidlets," "Fair But False" "Watch Your Step—Mother." list includes also a single reeler by Christie, "Should Husbands Danc and "Nearly Newlyweds," by J McDermott.

"Bringing Up Father" Film Ready Soon

It is announced that the "Bringing Up Father" comedy which has been in the making at the Christie Studio for the past five weeks, will be ready for screening soon. Everyone who has watched its progress is predicting a riotous success for this two-reeler. Lavishly designed and dressed sets, fully in keeping with the ambitions of Mrs. Jiggs, have been used, and Mr Jiggs comes to grief in most of them.

The "Bringing Up Father" direction was in the hands of Al Christie and Reggie Morris, who share honors as co-directors.

Johnny Ray, as "Jiggs" easily has the premier honors in the comedy, although "Maggie," played by Margaret FitzRoy, comes in for a goodly share, and the "Nora" of pretty Laura La-Plante leaves nothing to be desired. Well known comedians, who appear in support, are Ward Caulfield, Jack Henderson, Eddie Baker, George George, Gus Leonard and others.

Louis Burston Is Host to Serial Actors

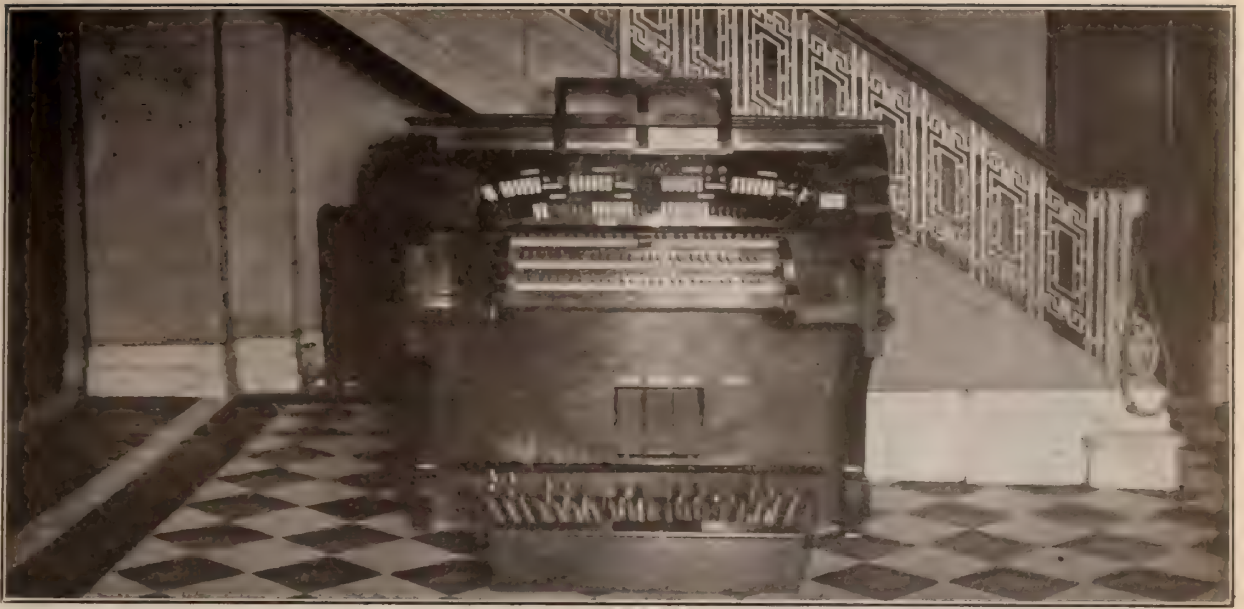
In celebration of the completion of the fifteenth and last episode of the newest Louis Burston serial, "The Hawk's Trail," Louis Burston last week gave an informal little party in Los Angeles to signalize the end of the strenuous production period of the latest King Baggot to-be-continued-in-our-next thriller.

Among Burston's guests were, of course, the star, King Baggot, his leading woman in the serial, Grace Darmond and Rhea Mitchell, George Seigman, Harry Loraine, Fred Windemere and Stanton Heck.

Za Su Pitts Signed Up with New Syndicate

Geo. H. Callaghan, special representative for the R. C. P. Smith Syndicate of Los Angeles, announces that the syndicate, which has recently entered the motion picture field as a producer, has signed Za Su Pitts, now a Brentwood Star, to a long-term contract. Sara Mason, who wrote Miss Pitts' starring vehicles, produced under the direction of King Vidor for Brentwood, will write specially for Miss Pitts under her new contract.

This gentleman is Charles C. Burr, president and general manager of Master Films, Inc.



Balaban and Katz find corking lobby display use for the console of the new Barton Pipe Organ they are installing in Central Park Theatre, pending the placing of the big keyboard in its permanent position

New Model Barton Organ Scoring

Balaban and Katz Installing One in New Theatre

BALABAN & KATZ, owners of a string of big Chicago theaters including the Riviera, and Central Park and who are erecting a three million dollar house in the loop, have built the foundation of their success not only on good pictures but have always given their patrons good music and know that the public is interested in a fine organ, as part of the equipment of a first class moving picture theater. They at present are installing a new model Barton organ in their beautiful Central Park theater and pending the placing of the Console in its permanent position it is on exhibition in the lobby of the theater so the crowds can get a "close up" of the key board of the splendid instrument which soon will be a feature of this house.

The Barton Organ has recently been placed on the market by the Bartola Musical Instrument Co. of Oshkosh, Wis., and many claims of superiority are made for it. It was designed by Mr. Dan Barton, the Inventor of the Bartola Orchestral Musical Instrument which is now being used in a great number of the finest theatres in the country. Mr. Barton states he has realized for a long time the possibility of improving theater organs. Mr. Barton has spent more than three years in the development of this new Organ and states the improvements are based on a careful study of the present day needs of an exhibitor. The claims made by the inventor are that it is an organ with a wider range and greater scope of playing possibilities, that can be played daily over a long period of time without becoming in any way monotonous or tiresome. To accomplish this result without materially adding to the cost the Divided Manual was originated. This makes possible thousands of entirely new and original musical combinations of great beauty.

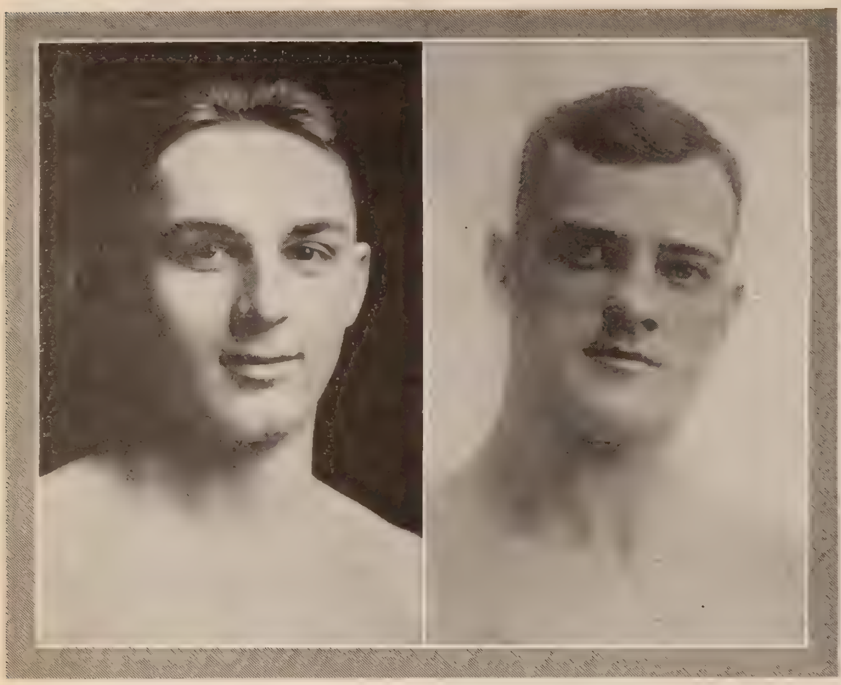
Without doubt the greatest claim for the new Organ is the fact that any organist can play this instrument without special instruction or schooling. This gives the exhibitor every organist in the country to choose from. It is claimed that some of the best organists in the country are barred from motion picture theaters because a great many theatre organs are played by a different method than the playing method used in church or cathedral organs. Organists who have mastered the instrument on the principles of standard organ playing will not change to the new methods introduced.

The console or key desk of the new Barton organ attracts special attention because of its massive appearance and the fact that all models, even in the smaller sizes, have three manuals or keyboards. A pipe organ is usually judged by the appearance of the console as well as the musical rendition and the worth of the instrument is figured by the average observer by the number of manuals or keyboards. In this the Barton Organ has the advantage of having three manuals on an organ that normally would have only two as ordinarily built. With the present day arrangement wherein the details of the theatre interior are given every attention to impress the clientele with the fact that personal comfort, high class music, etc. are given first thought by the management. The appearance of the organ console is of great importance.

The Bartola Co. is noted for the beautiful tone quality of the Bartola orchestral instrument and Br. Barton states this feature has been carried into the new Barton Organ. The tone quality is soft and beautiful rather than boisterous, yet solid volume is attained for the reason that many individual sets of pipes are used and no unified stop-borrowing or duplexing is used.

The claims made for the new instrument appear to be well founded, based on the fact that Balaban & Katz, one of the largest and most progressive concerns in the country think so well of the instrument to have one placed in their half million dollar Central Park Theatre.

Guy Empey's new picture, "Oil," a special production by Guy Empey Pictures Corp., gives him a distinctive role in the character of an ex-taxicab driver who has blundered into wealth. He is supported by Florence Martin



Pioneer has prepared to film the Championship Wrestling Match between these two Mat Artists, Earl Caddock and Joe Stecker

Burston in Serial Combine

New Arrangement Intended to Increase Production Efficiency, It Is Reported

INSPIRED by the hit made by his latest serial, "The Hawk's Trail," Louis Burston has just concluded arrangements with four other independent producers of big serials whereby the group of which he will be the head, will be able to give serial states rights buyers a wide choice of excitement episodes as well as better prices by reason of confining purchases to the one combination.

As lined up, Burston is now prepared to give buyers serial material for fifty-two weeks in the year, if desired, but wishes it made emphatic that any serial of his group may be had singly without necessarily affecting the cost of any of the others.

The combination will lift production efficiency considerably, according to Burston, in the value brought to it by exchanging ideas, avoiding similarity of play material, in the enhanced quality of the advertising, and other details of serial production.

Burston reports unprecedented interest among state rights buyers in the latest King Baggot episodic, and credits the admirers of this novelty, "The Hawk's Trail," with his new plan of syndication, the proposal coming, in large measure, from buyers that the serial producer equip himself to supply consumers with a year's program, if the speed, grip and general excellence of "The Hawk's Trail" could be approximately maintained in all future releases.

Dates Are Set for Reissues

Triangle Reissues, Featuring Lillian Gish and Chas. Ray, Handled by United

J. A. BERST, president of the United Picture Productions Corporation, announces that two new Triangle recreated productions will be released through the United Picture Exchanges.

On February 15, "Tiger Girl," featuring Lillian Gish with Roszika Dolly, will be available to first-run exhibitors. "Tiger Girl" is an adaptation from "The Lily and the Rose" by Granville Warwick, and was directed by Paul Powell. "Tiger Girl" contains a theme of unusual dramatic appeal, and permits Miss Gish to portray the kind of role by which she gained her greatest success.

On February 29, Charles Ray will be seen in "The Hick," a Triangle play, recreated from "Plain Jane," by C. Gardner Sullivan. Bessie Barriscale heads a good supporting cast. This Triangle production was directed by Charles Miller and supervised by Thos. H. Ince. "The Hick" is the story of a small town college life, and gives Charles Ray the opportunity to play the part he likes best, that of an unsophisticated, love-sick lad. Mr. Sullivan describes a romance of a poor young student, and a much poorer "slavey" in a wretched boarding-house, and both Charles Ray and Bessie Barriscale are said to give excellent interpretations of these sympathetic roles.

Next Cuckoo Comedy to Be Ready Feb. 15

The next release of the Cuckoo Comedies will be "Ball Bearing But Hard Running," starring Bobby Burns and Jobyna Ralston. It will be ready for public presentation on February 15 and will be distributed through the United Exchanges.

Why Picture Cost Has Rise

E. S. Manheimer Declares Every Detail Has Been Affected by Price Increase

IN a statement just issued from the offices of the Schomer-Ross Productions, Inc., E. S. Manheimer, of that organization, describes at some length the reasons for the increased cost of territorial rights on motion-picture productions at the present time. The statement follows:

"There are many state rights buyers, independent exchanges and others in the industry today who are not yet sold on the idea that because of the extraordinary rise in costs of talent, materials, and other necessary productions, that the cost of making pictures has gone up tremendously. Some seem to forget that picture-making three, two or even one year ago is vastly different than the cost of the same character of productions today.

"As a result many are surprised at the supposedly increased costs of territorial rights, but all such costs are based entirely upon the present-day production expense. Where 'extras,' for example, used to secure a decidedly small remuneration for their services, they now receive four times the amount. Where electricians, carpenters and others were paid what w considered a good wage, they have d manded and are now receiving unusu increases.

"Everywhere right down the lin not excepting one item in the makir of pictures has been spared the 'boos The salaries of stars, as every fil man knows, have risen to a coloss figure when compared to but a sho period ago. Leading men who receive what was considered a star's salary few years ago are today getting mo than those same stars used to receiv In the necessities such as printin posters, engraving and a thousand ar one sales accessories the price has bee boosted skyward.

"Doesn't it stand to reason, ther fore, when every detail of the pictur production has been raised double ar triple, that the prices for territori rights must be advanced? If we ha to sell state rights territory today the prices we received three or fo years ago, all independent produce would have to quit, and the same a plies to every producer, independe or otherwise."

Ray Gallagher to Be Starre

After an Absence of Two Years from Screen Returns Via Supreme Comics

ROBERTSON - COLE announces that another name has been added to the list of stars appearing in the Supreme Comedies, released by that organization. Ray Gallagher, for many years a juvenile leading man on the legitimate stage, will shortly be co-starred with Molly Malone, who also recently joined the Supreme Comedies.

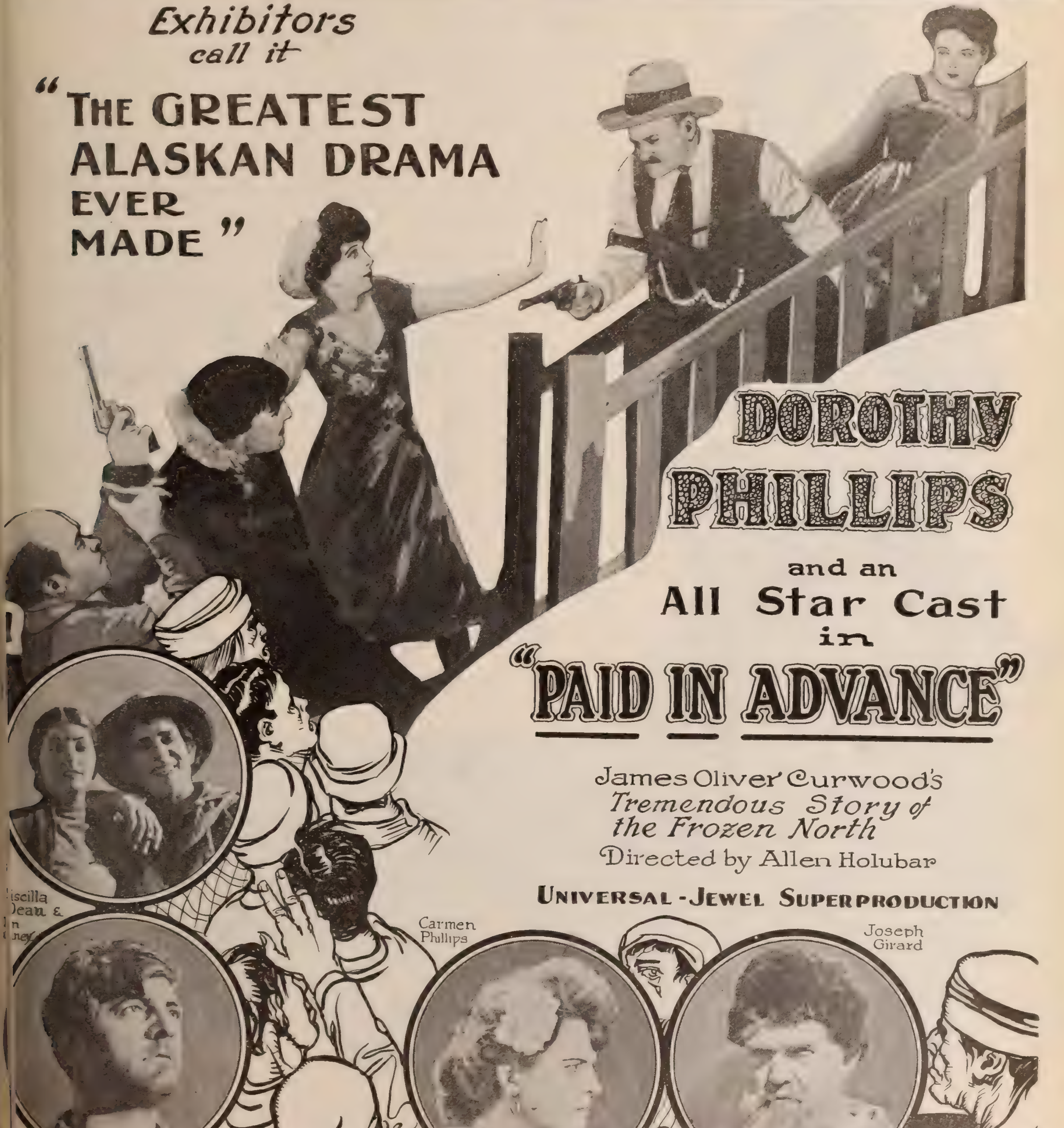
Mr. Gallagher returns to the screen in Supreme Comedies after an absence of two years, during which time he toured the world with the Melies Company. Mr. Gallagher is not unfamiliar to movie fans, for he played in many Christie Comedies when th Christie Company was organized thr years ago.

"Artistic Temperament" will be th first comedy in which Mr. Gallagh appears opposite Miss Malone, ar this clever bit of satire on our "ten peramental friends," is said to affo Mr. Gallagher an unusual opportuni to inject his personality and manne isms.

Another Supreme Comedy which w shortly be released is "Her Nov Idea," in which Teddy Sampson ar Harry Depp play the leading role These plays have become favorites.

A dramatic scene from the Jans Pictures, Inc., production, starring Olive Tell, "Love Without Question"

JEWEL


iscilla
Dean &
n
ney
Carmen
Phillips
Joseph
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well

Exhibitors call it

"THE GREATEST ALASKAN DRAMA EVER MADE"

DOROTHY PHILLIPS

and an All Star Cast in

"PAID IN ADVANCE"

James Oliver Curwood's *Tremendous Story of the Frozen North*

Directed by Allen Holubar

UNIVERSAL-JEWEL SUPERPRODUCTION

UNIVERSAL

JEWEL

RROWED
OTHES"
"HOME"
"FORBIDDEN"

Mildred Harris Chaplin

UNIVERSAL

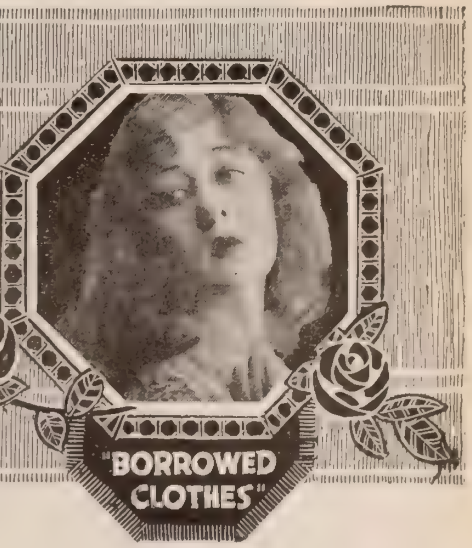
JEWEL

TO think of Mildred Harris is to think of Lois Weber. The theatre-goer has become so accustomed to this wonderful combination of acting and direction as to let his attendance wait on the second name in your announcement—for the theatre-goer has learned what you, the exhibitor, have long known to be true—you may be sure of your star but you can't be sure of your *picture* unless you have the director who made that star's *best* pictures. Without much doubt, you have played a number of the seven Harris-Weber Jewels—make a list, then, of those you have missed and show them at your earliest opportunity. It will be as if you were giving your audience a *double-bill* for the price of a single admission.

"FOR HUSBANDS ONLY"

"THE PRICE OF A GOOD TIME"

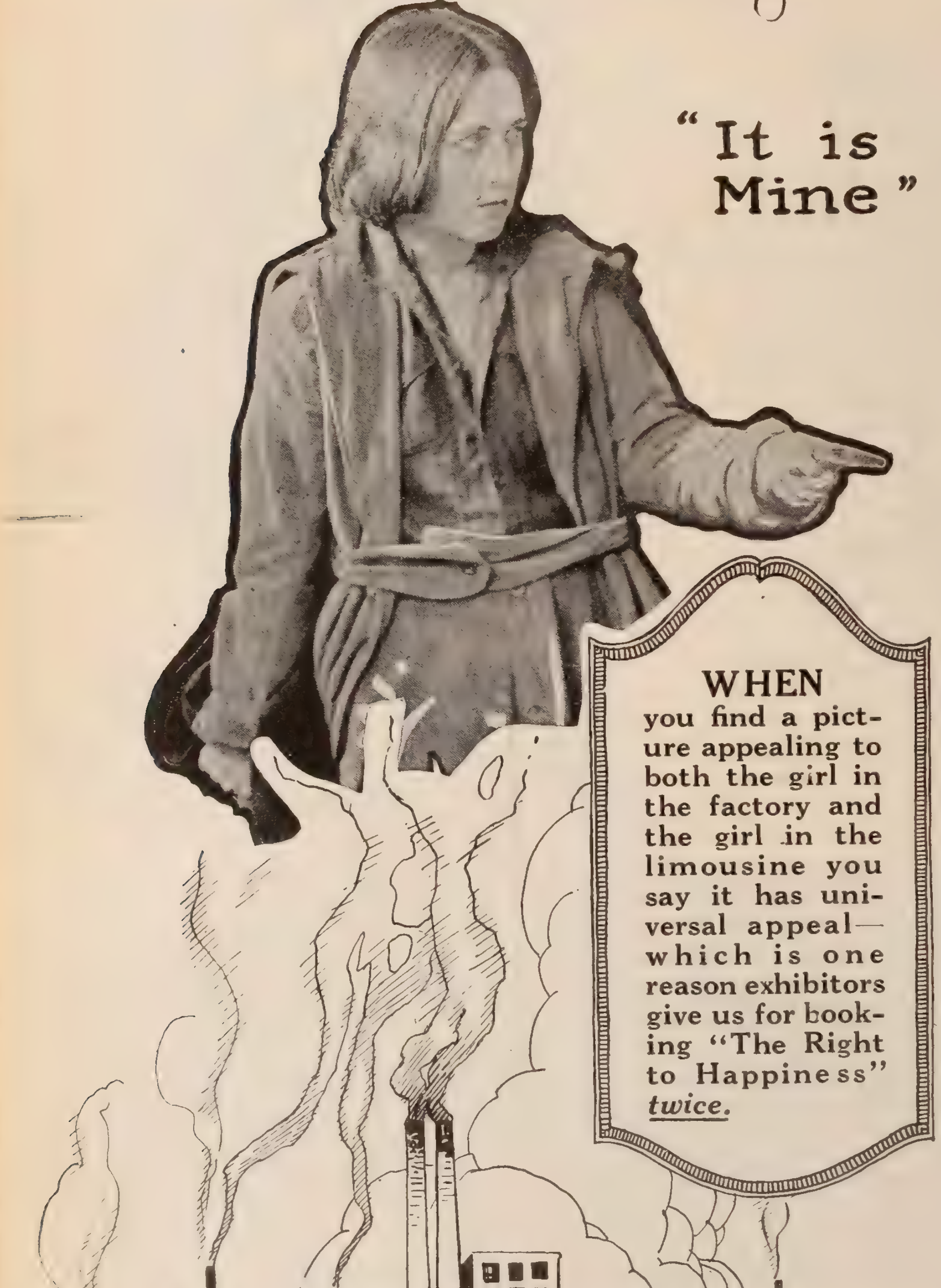
"WHEN A GIRL LOVES"


"BORROWED CLOTHES"

PICTURES

JEWEL

SONIA
The Girl who had
Nothing



WHEN you find a picture appealing to both the girl in the factory and the girl in the limousine you say it has universal appeal—which is one reason exhibitors give us for booking "The Right to Happiness" *twice.*

The Right Happ

Dorothy

in the most
dual role
DIRECTED BY
Universal - Jewel

The Greatest Love

UNIVERSAL

JEWEL

VIVIAN
The Girl who had
Everything

"It is
Mine"

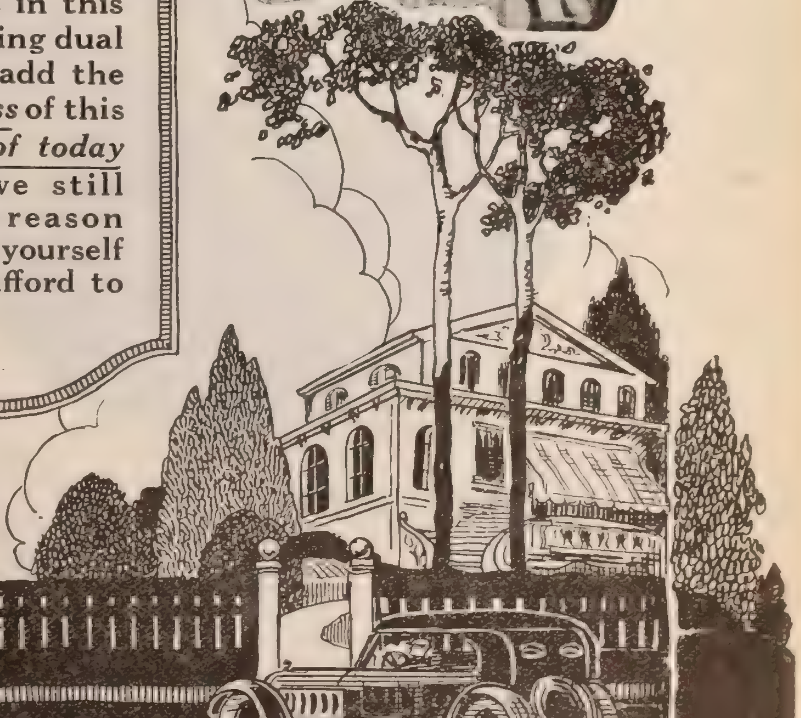
to
iness"

Phillips

marvelous
ever screened

ALLEN HOLUBAR
Super-production

AND
when to the wonderful draft of Dorothy Phillips in this astonishing dual role you add the *timeliness* of this *picture of today* you have still another reason why you yourself cannot afford to miss it.



Story Ever Told

PICTURES

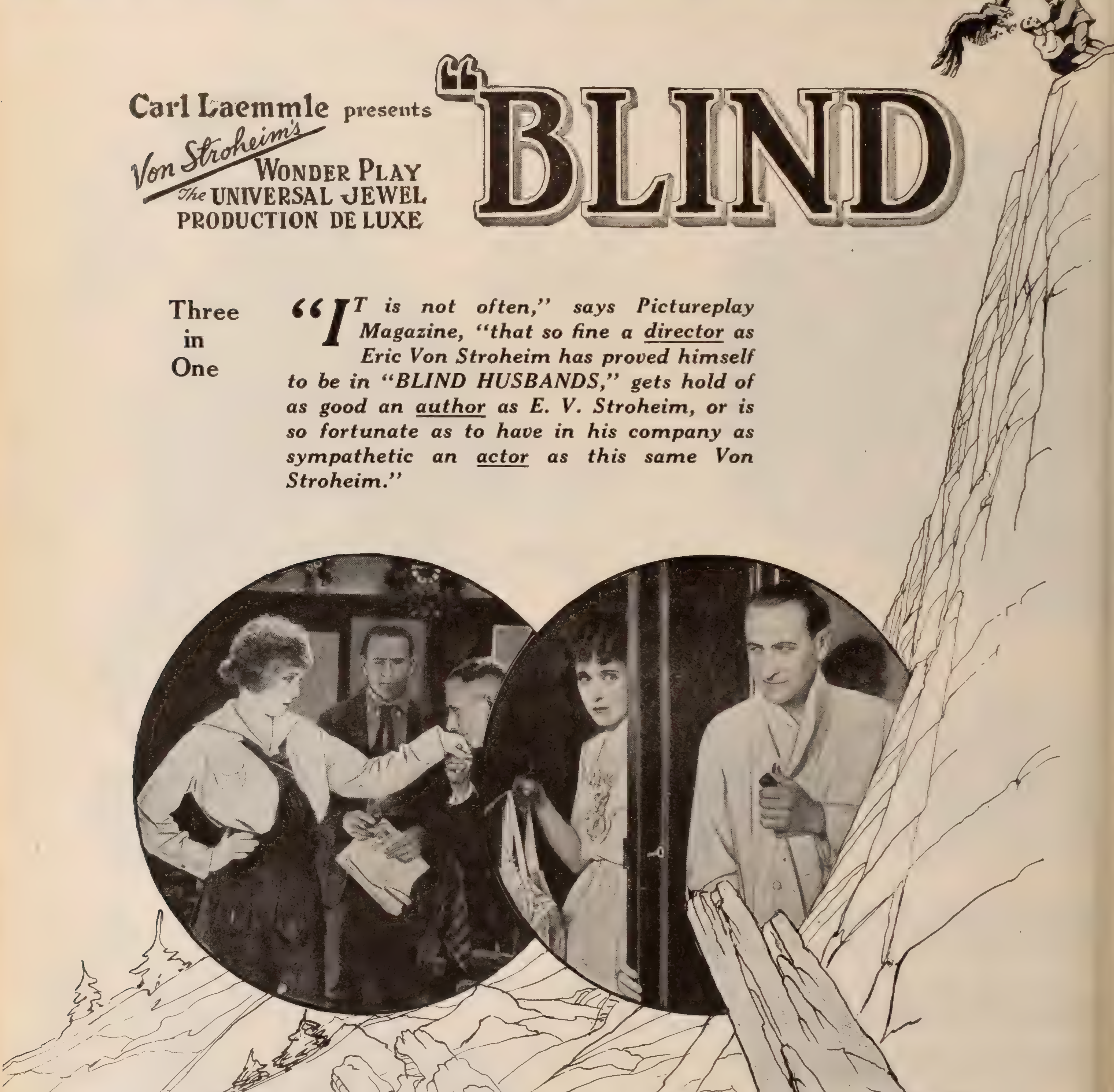
JEWEL

Carl Laemmle presents
Von Stroheim's WONDER PLAY
The UNIVERSAL JEWEL
PRODUCTION DE LUXE

"BLIND

Three in One

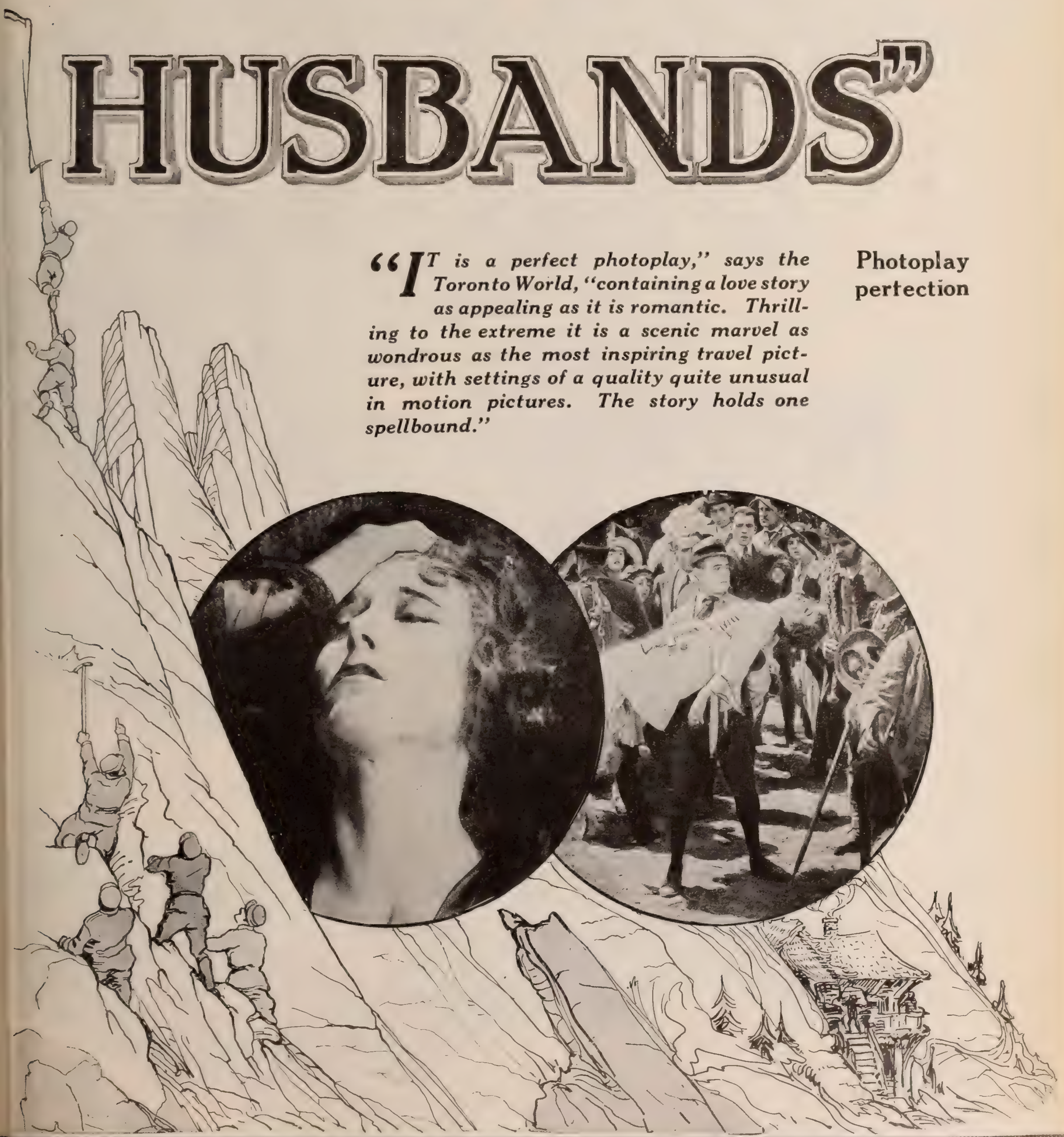
"IT is not often," says Pictureplay Magazine, "that so fine a director as Eric Von Stroheim has proved himself to be in "BLIND HUSBANDS," gets hold of as good an author as E. V. Stroheim, or is so fortunate as to have in his company as sympathetic an actor as this same Von Stroheim."



UNIVERSAL

JEWEL

HUSBANDS”



“It is a perfect photoplay,” says the Toronto World, “containing a love story as appealing as it is romantic. Thrilling to the extreme it is a scenic marvel as wondrous as the most inspiring travel picture, with settings of a quality quite unusual in motion pictures. The story holds one spellbound.”

Photoplay perfection

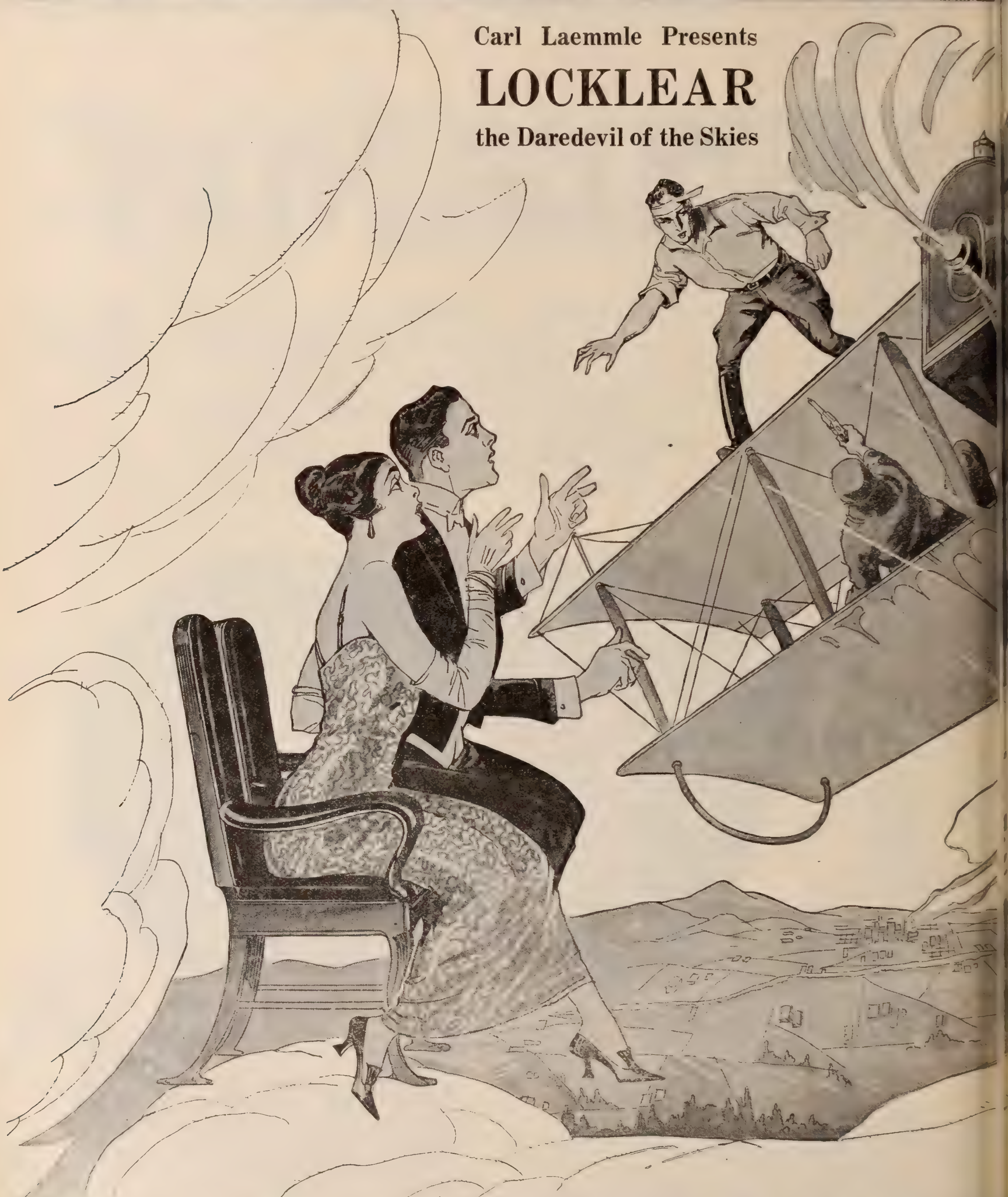
PICTURES

JEWEL

Carl Laemmle Presents

LOCKLEAR

the Daredevil of the Skies



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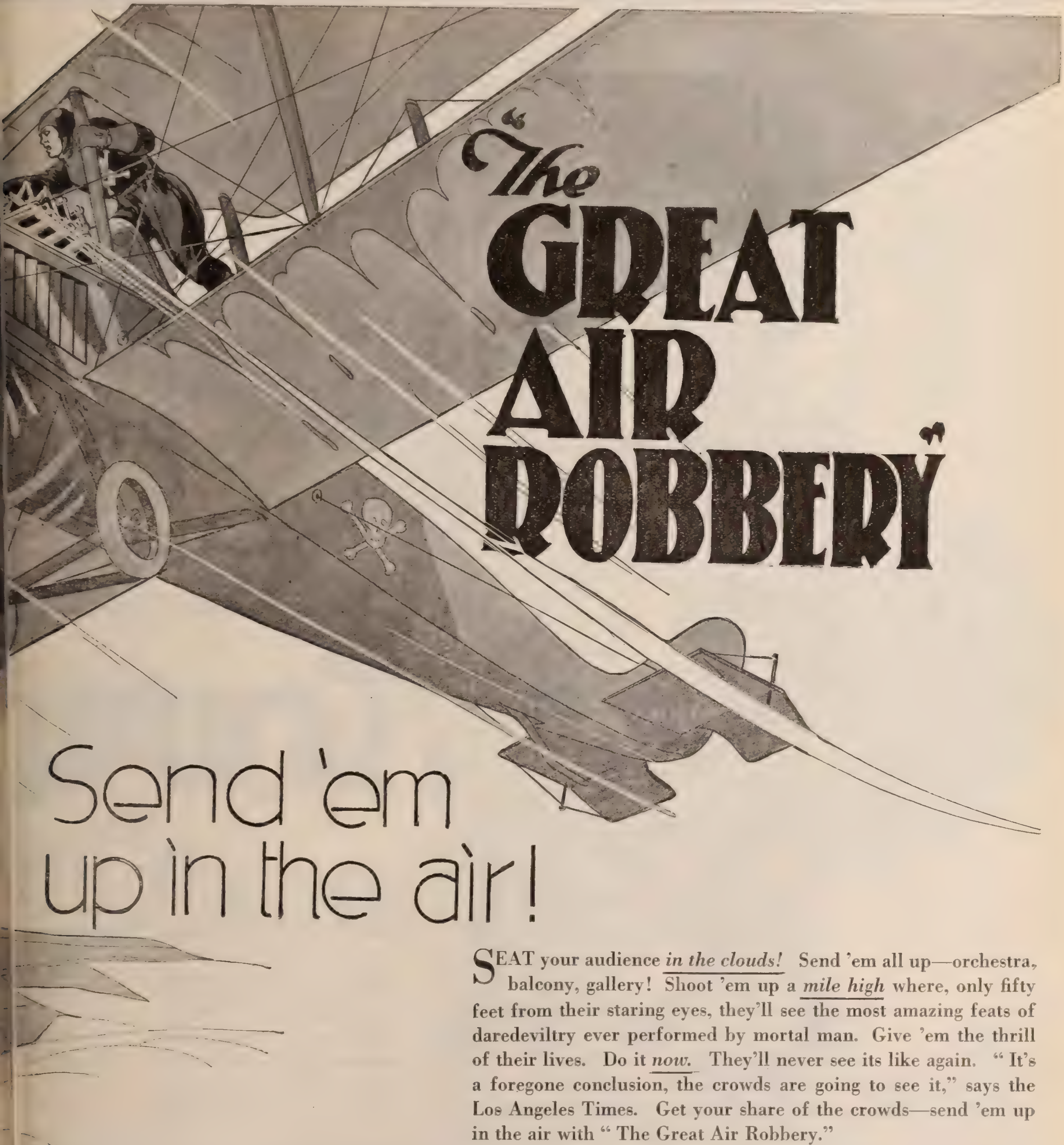


"The GREAT AIR ROBBERY"

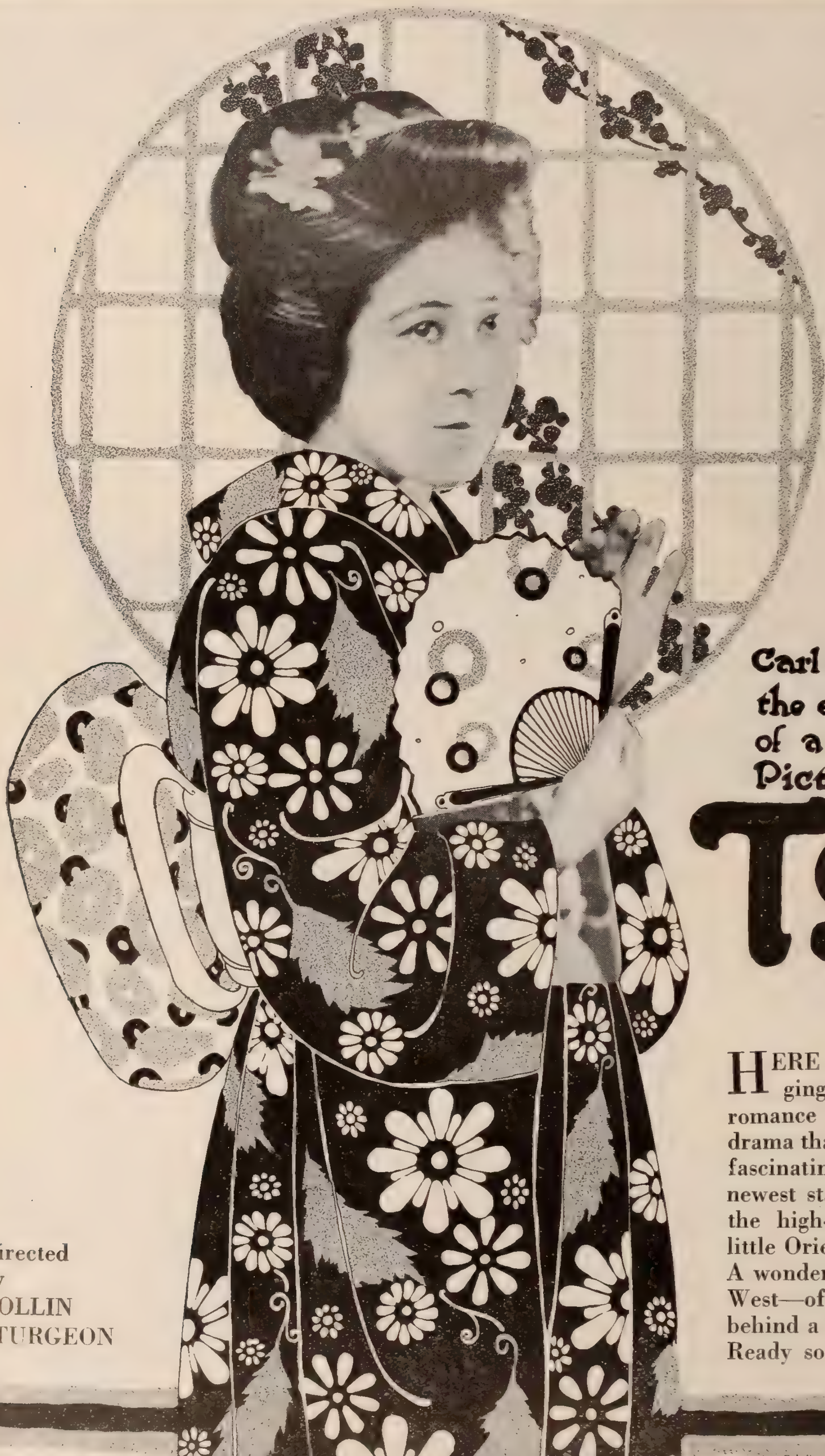
Send 'em up in the air!

SEAT your audience *in the clouds!* Send 'em all up—orchestra, balcony, gallery! Shoot 'em up a *mile high* where, only fifty feet from their staring eyes, they'll see the most amazing feats of daredeviltry ever performed by mortal man. Give 'em the thrill of their lives. Do it *now.* They'll never see its like again. "It's a foregone conclusion, the crowds are going to see it," says the Los Angeles Times. Get your share of the crowds—send 'em up in the air with "The Great Air Robbery."

UNIVERSAL-JEWEL PRODUCTION DE LUXE

PICTURES

JEWEL



Carl Laemmle announces the early presentation of a remarkable Super-Picture

Tsuru

HERE is the story of the most heart-tugging ordeal a woman ever faced!—the romance of a woman's three loves—the drama that rocked a throne, with delightful, fascinating Tsuru Aoki—Universal-Jewel's newest star—perfectly fitted in the role of the high-born, American-educated, lovely little Oriental.

A wonderfully pictured drama of East and West—of Love and the Power that stands behind a Throne.

Ready soon—plan for it *now.*

Directed
by
ROLLIN
STURGEON

UNIVERSAL

JEWEL

AOKI

in

"The Breath of the Gods"

A Universal-Jewel Super Production of great dramatic Power, Sumptuous and unusual stage effects!

PICTURES

JEWEL

Carl Laemmle has the honor of presenting

The Stage Women's

Two-Reel Photoplays De

THE presentation of this magnificent assemblage of Stage Celebrities in twelve screen productions stands so far out of the ordinary as to form a distinct and unparalleled feature in motion picture history. It brings within your reach many of the most prominent stars of the *speaking stage* in plays that by their very novelty and unprecedented merit cannot fail to appeal to the theatre-going public. A glance through this list of players will convince you that never before have you had such opportunity to gratify your public with the unusual and thereby add to your profits.

The Players

David Belasco	Robert Edeson
Galli Curci	Mabel Taliaferro
Otis Skinner	Julia Dean
Hilda Spong	Maclyn Arbuckle
Julia Arthur	Henry Miller
Cyril Maude	Chrystal Herne
Violet Heming	Blanche Bates
Tyrone Power	Florenz Ziegfeld
Nance O'Neil	William Courtenay
Gail Kane	Jane Grey
Edmund Breeze	Elizabeth Risdon
Bruce McRae	Hamilton Revelle
Yvette Guilbert	Montagu Love
Shelly Hull	Thomas A. Wise

and many others.

Half-hour Masterpieces

UNIVERSAL

JEWEL

WAR-RELIEF Series

Luxe. Released through Universal—Jewel

DRAMA, Comedy, Romance — twelve sparkling gems wrought by master hands, selected with expert care and set forth by stars whose names are high lights of the spoken drama. Play everyone of these inimitable little Jewels. They will add to your prestige and add to your profit, too.

THE playwrights and authors who collaborated in writing the stories, scripts and scenarios of this de luxe series are all men or women of national prominence, as a glance at the list will show. Their names, therefore, are not only a guarantee of the super excellence of their work but assure the patronage of people in every walk of life.

The Plays

"A Star Over Night"
"Winning His Wife"
"Fighting Mad"
"An Honorable Cad"
"The Mite of Love"
"She's Everywhere"
"The Inner Ring"
"Romeo's Dad"
"Tom's Little Star"
"The Madonna Of The Slums"
"His Woman"
"The Mad Woman"

Directed by George Terwilliger
Supervision Eugene Spitz

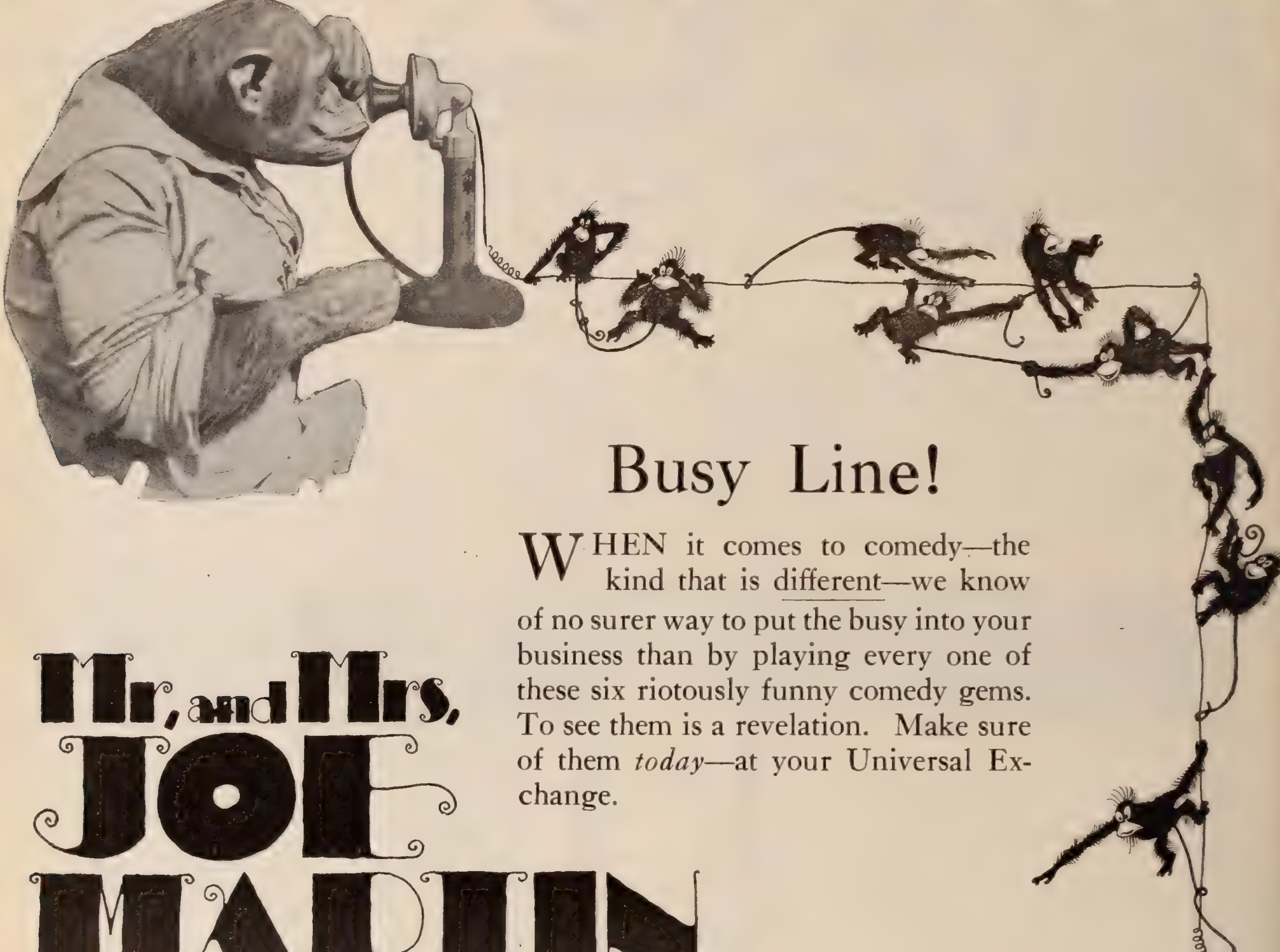
The Playwrights

Ann Irish
Jack Larrie
Samuel Hopkins Adams
Katherine Kavanaugh
Howard E. Miller
Frederick A. Kummer
Rachel Crothers
Wallace Clifton
Calder Johnstone
Jessie Bonstelle
Mrs. Otis Skinner
Ethelwyn Brewer De Foe

Released thru Universal-Jewel

PICTURES

JEWEL



Busy Line!

WHEN it comes to comedy—the kind that is different—we know of no surer way to put the busy into your business than by playing every one of these six riotously funny comedy gems. To see them is a revelation. Make sure of them *today*—at your Universal Exchange.

Mr. and Mrs. JOE MARTIN

In their

UNIVERSAL-JEWEL MONKEY MASTERPIECES

JOE HIMSELF

"The Jazz Monkey"
"Monkey Stuff"

THE MISSUS

"A Jungle Gentleman"
"The Good Ship Rock'n Rye"
"A Baby Doll Bandit"
"Over the Transom"

Directed by FRED C. FISHBACK

UNIVERSAL

New Honors Conferred on Alice Lake by Metro

"Alice Lake is now a Metro star in her own right," says Metro. The New York offices of Metro Pictures Corporation issued an announcement to that effect immediately after the receipt of a telegram from the big studios in Hollywood, Cal., where Richard A. Rowland, president of Metro, arrived last Friday in company with Marcus Loew.

"This young screen celebrity, who triumphed overnight in 'Should a Woman Tell?' will have as her first starring vehicle, a picturization of the great American play, 'Shore Acres,' by James A Herne," is the message conveyed in the Metro statement.

Ministers Use "Pollyanna" in Sermons

The following message was received by Hiram Abrams of United Artists Corporation from one of the Company's representatives in Los Angeles, Cal.

"Three different ministers here yesterday took 'Pollyanna' as their text for sermons. Ran first reel of picture in one church. Picture breaking all records at Clune's Auditorium."

Ince Title Is Changed to "The False Road"

Enid Bennett's latest Thomas H. Ince production, announced previously under the title of "The Man in the Moon," has been changed to "The False Road." It will be released through Famous Players-Lasky exchanges as an Ince-Paramount-Artcraft feature.

Ruth Roland Begins on Another Serial

Immediately upon the completion of her current Pathe serial, "The Adventures of Ruth," Ruth Roland, producer and star, started work on the second offering of Ruth Roland Serials, Inc., which has the title, "Broadway Bab."

Like "The Adventures of Ruth," "Broadway Bab" will see Miss Roland in the capacities of producer, star and supervising director.

Jackie Saunders, who will make her bow on the Republic program in the David G. Fischer production "Dad's Girl"

Three new poses of Alice Lake, Metro star, whose first feature picture, "Should a Woman Tell?" is meeting with favor

Metro S-L Series Start Soon

Five Pictures with All-Star Cast Planned for Production in the West

ARTHUR SAWYER and Herbert Lubin announce that the first of the five S-L productions with all-star casts to be made during 1920 for distribution through the Metro system of exchanges, will be started within the next two months. The plans of S-L Pictures, Inc., are being completed rapidly with the object of getting this first picture under way at the studios of Metro Pictures Corporation in Hollywood.

Choice of the California studios as the best available place for production of the first of the S-L specials was dictated by the fact that the Metro plant on the West Coast is amply large enough for the accommodation of one or two companies in addition to those of the Metro stars already actively engaged there.

Meanwhile, the S-L officials have opened negotiations for photoplay material. They state that they have two big Broadway stage successes under consideration. Selection of one or both of these vehicles will be made after Messrs. Sawyer and Lubin have consulted with Richard A. Rowland. They expect to be able to announce the titles of the two plays under consideration in a few days.

Evelyn Brent Incapacitated by Heavy Cold

Henceforth "The Northwoods Dramas," the two-reel features being made in the logging camps of Maine by Edgar Jones Productions, Inc., and distributed by the Arrow Film Corporation, will have to be enacted with a leading ingenue other than Evelyn Brent, who played opposite Edgar Jones in the first eight features, for Miss Brent is completely *hors de combat* for the present, as the result of a severe cold.

Benny Leonard Has His Hair Mussed Up

Last week, at the Hallmark Studio, West 38th Street, J. Gordon Cooper, directing Benny Leonard in the serial called "The Evil Eye," staged one of the big fight scenes called for by the McCardell script. For this encounter more than fifteen amateur boxers of New York are said to have been engaged. In disposing of this bunch Benny, for the first time, it is asserted, had his hair mussed in a fistic encounter.

Strong Cast Scheduled in Republic Release

"The Gift Supreme" will be released through Republic. It is a C. R. McCauley Photoplays presentation with an all-star cast. O. L. Sellers directed the picture.

The cast is now announced as including: Melbourne, MacDowell, Bernard Durning, director and player; Seena Owen, Lon Chaney, character actor who scored personal triumphs in "The Miracle Man," where he had the part of Frox; Eugenie Besserer; Scott McKee; Jack Curtis; Anna Hernandez; Harry Lonsdale; Claire McDowell, and Tully Marshall.

"The Kentucky Colonel" Nearing Completion

The film version of Opie Read's classic of the old South, "The Kentucky Colonel," is now in the final stages of production at the studios of the National Film Corporation of America. According to I. Bernstein, production manager, the New York review of the National's first 1920 production will be held about March first.

S. A. Lynch Circuit Will Play "Twelve-Ten"

As an example of the popularity of the Republic release "Twelve-Ten," it is cited that the S. A. Lynch circuit of fourteen theatres has booked the production for sixteen days of showing during January and February. This production, which was directed by Herbert Brenon and which stars Marie Doro, has been booking solidly over the country and has been one of the most satisfying sellers Republic has ever had.

Selznick Pictures Sold for South America

Lewis J. Selznick of Selznick Pictures, announces that his export department, in charge of Louis Brock has closed a contract with Max Glucksman, whereby the latter takes Selznick, Select and National Picture Theatres productions for Argentine, Uruguay, Paraguay and Chile. This contract, it is made known, is to run throughout 1920.

Flynn Detective Series to Have B'way Run

William J. Flynn series of two-reel motion pictures, from incidents in the career of the detective, will have a Broadway run.

This announcement was made this week from the offices of Republic Distributing Corporation, which organization is distributing the series of eight pictures. The Capitol will screen the pictures.

Stars in New American

Margarita Fisher is the star in American's new super-feature, "The Dangerous Talent," in which she has the role of a young girl facing the struggle for bread and butter alone in a big city, and matching her wits against the wiles of worldly-wise and unscrupulous tricksters.

Barriscale Vehicle Indorsed

Film Version of the Kathleen Norris Novel Secures Approval of Authoress

WITH the release of "The Luck of Geraldine Laird," Robertson-Cole is giving to the exhibitor a film, starring Bessie Barriscale, which has the indorsement of American publishers, who claim Kathleen Norris as the best fiction writer of to-day. Miss Barriscale, by her work in her 1919 productions, earned additional plaudits to her long list of successes, and in the current release, "The Luck of Geraldine Laird," she is given a part which will make her a better bet for 1920, announces Robertson-Cole.

Bessie Barriscale, considered one of the best screen actresses in the film world to-day, is prophesized as a real find for 1920 by Kathleen Norris, after she saw the film version of her popular novel. Exhibitors throughout the country have taken advantage of the purchase by Robertson-Cole of Kathleen Norris' stories, and are using the prestige obtained by them in exploiting the current Barriscale release.

The scenes of this photoplay are laid in a typical small town in the northern part of New York State, and in New York City. Miss Barriscale is supported by Niles Welch, who was her leading man in "Beckoning Roads." Other parts of importance are taken by Dorcas Matthews, William Mong, Rosetta Marstini, George Hall and Boyd Irwin.

Pathe Good Will Exemplified

Many Unsought Tributes from Exhibitors Reported by the Home Offices

THE first month of the new year has been marked in the Pathe offices by the receipt of hundreds of letters of congratulation from exhibitors all over the country on the quality of Pathe productions and by pledges of continued good will and patronage. Many tributes were received, and the following from Charles F. Gorton, of the Star and Lyric theatres of Shreveport, La., so well summarizes the opinions expressed in all of them that Pathe decided to make it public.

Mr. Gorton writes:

"As you know, I have been using your features, as well as all your serials and short reels, in both of my houses for the past two years; and now that another year has started in, I feel constrained to write you of my pleasure in being able to continue our always pleasant relations; also in being able to continue to show Pathe pictures to our patrons.

"I have always found your features to be uniformly excellent, the stories consistent, clean and staged with a lavishness that compels the admiration of every one who sees them.

"Our patrons have learned that when they see the name of Pathe on an advertised production, they are going to enjoy a first class entertainment. I consider your output, especially for the past year, to be a distinct advance in the art of making pictures, and as such, compels the appreciation of a discriminating public. And that they are discriminating, is in my experience, a thoroughly well established fact."

Barrymore in Stevenson Role

Author's Collaborator Views Screen Version of "Dr. Jeykll and Mr. Hyde"

ONE of the most interested spectators during the filming of the Paramount Artcraft picture, "Dr. Jekyll and Mr. Hyde," was Lloyd Osbourne, step-son of Robert Louis Stevenson and collaborator with him on several stories. As the guest of John S. Robertson, the director, it was seldom that a scene of any importance was filmed that he did not occupy the chair directly behind the camera. During the intermissions in which John Barrymore was changing his make-up Mr. Osbourne told many interesting stories about Robert Louis Stevenson.

"Richard Mansfield was the greatest Jekyll and Hyde of his generation, without a doubt," declared Mr. Osbourne, "but John Barrymore has gone him one better. It is doubtful whether there shall be another such portrayal in either this generation or the next. While Mr. Mansfield was great in the part, he accomplished the effects by purely theatrical devices. Barrymore's idea of the roles is quite different. Here we have a shrewd psychological merging of personalities which not only thrills as did Mansfield's, but convinces as well.

"'Dr. Jekyll and Mr. Hyde' is unquestionably Barrymore's greatest contribution to the screen, and will do more to advance him as a serious artist than anything he has yet done. There is no criticism that I could make of either the adaptation of Miss Baranger or the direction by Mr. Robertson, as both did excellent work in preserving the story as it was written by Robert Louis Stevenson."

Bennett Plans Prologue for "Capt. Swift"

Chester Bennett, who will direct the Australian bush scenes of the prologue of "Capt. Swift," which Earle Williams will make in California upon his return to the West early next month, has found an ideal location near San Diego, it is stated. Mr. Bennett was also fortunate in securing certain Australian types for the open air scenes.

Simplex Notes

One of the finest examples of non-theatrical Simplex installations is that contained in the Green Briers Hotel, White Sulphur Springs, W. Va., according to Mr. John Krulish of the Equipment Department at the Simplex factory.

White Sulphur Springs is one of the best known summer resorts in the South, numbering among its clientele men and women of international prominence. Green Briers Hotel, which is ideally located, is regarded as the last word in American hostelries. There is one item in which the Green Briers management has gone their Metropolitan brethren one better and that is in the matter of amusement for guests through the installation of three complete Motor Driven Simplex Projectors in a large and well equipped projection room which latter is located in the balcony of the hotel ballroom.

Here every evening are run the first-class features in a manner that outdoes many good sized city theatres. These performances are witnessed by Green Briers' guests without charge and precede the dancing which is a part of the program every night.

Mr. W. B. Hines, under whose management the motion picture program is given, is a most progressive hotel man and went thoroughly over the projection field before placing the Simplex order with the Hollis-Smith-Morton Company of Pittsburgh, Pa., who equipped the projection room at Green Briers.

The onward march of the motion picture projector carries it indeed into places that but a year ago did not dream of such invasion, but a glance at the monthly machine reports received at the Simplex factory shows that in New England the Simplex Projector in one instance stepped right over the prostrate form of John Barleycorn and ensconced itself onto the recently vacated throne from which the said Barleycorn had directed his thousands of worshippers in the famous New England community of Lynnfield, Mass.

Sauntaug Lake Inn was an automobile resort known throughout the country and Harry Mansfield, its lately deceased owner, was equally known and beloved among the thousands that have been entertained at Sauntaug where food and drink and music were always of the finest. Foreign diplomats and well-known international figures have been taken from Boston to Sauntaug, there to be entertained by host Mansfield and his crew of gloom dispellers.

One of Mr. Mansfield's most talked-of traits was that of presenting to each of the townspeople each year a Christmas gift, and in his will which was read last week provisions have been made for the receipt by every member of the town of Lynnfield of a substantial remembrance.

Mr. Mansfield is also remembered for the famous "Toodles" case, which same was a breach of promise affair that occupied the public mind some two years ago and in which the jury returned a verdict in favor of Mr. Mansfield.

Immediately following the prohibition edict which came almost simultaneously with Mansfield's death, Mrs Eggleston, a well-known Massachusetts exhibitor, purchased Sauntaug Inn and added same to her chain of theatres along the North shore, and today two Simplex Projectors installed by the Boston Motion Picture Supply Company are furnishing entertainment to the habitues of the Inn. The projection room, which is located upon the automobile shed, is thoroughly equipped to comply with Massachusetts regulations and pictures are projected from one of the windows of the historic Inn.

Besides reporting the Sauntaug installation the Boston Motion Picture Supply Company also included among the month's Simplex business the Town Hall, Middletown, Mass., Union Square theatre, Summerville, Mass., Rialto Brockton, Mass., and Strand theatre Lynn, Mass., where in each case two machines were installed.

"Slaves of Pride" is Alice Joyce's newest contribution to Vitagraph's program

"The Dangerous Talent" Called "Human" Tale

"The Dangerous Talent," the latest "Flying A" drama, is stated to be a very "human" sort of story, which the enthusiasm of Margarita Fisher vitalizes and brings close to the experience of the spectator. Harry Hilliard, playing opposite the star handles the role of a wealthy young bachelor and philanthropist with understanding and finesse. Harvey Clark that make-up wizard, is the tricky butler.

Other roles of importance are interpreted by Neil Hardin, as a good for nothing "sponge"; George Periolat as a crusty and suspicious lawyer; and Mary Talbot, as a park-bench derelict

Picture Story Will Run First in Magazine

In order to provide a big special feature production for Vitagraph, Mr. and Mrs. George Randolph Chester are now writing a full-length novel—"The Son of Wallingford." From this novel the scenario for the picture will be made. The novel will be published in serial form in one of the leading magazines. Simultaneously with the publication of the final instalment of the serial, the big Vitagraph special production will be released.

Fewer and Better Pictures

METRO *Announces*

The Big OLIVER MOROSCO *Stage Success*

THE WALK-OFFS

Starring

MAY ALLISON

THE CRAVING OF A SOUL—
who has found the splendor of high society an empty name, is told in this dramatic picture Beautiful and talented MAY ALLISON, in the role of the young society woman, a penniless parisite on her more wealthy friends, surpasses her previous efforts & will win new friends for your theatre

MAY
ALLI

—in FREDERIC an
famous OLIVER MOROSC

The WALK

Adapted by JUNE MATHIS & A.P. YOUNGE

M

Picture

JURY'S IMPERIAL PICTURES,
Great Britain. Sir Willi
MUNDUS FILM, Paris. Exc

SON

FANNY HATTON'S
Stage Success —

OFFS

Directed by HERBERT BLACHE.

MAXWELL KARGER
Director General.

TRO

Corporation

xclusive Distributors throughout
ury. Managing Director.
e Continental Distributors.

COMING

Tremendous Box-Office Attractions With Unequalled Advertising Opportunities —

THE RIGHT OF WAY *by Sir Gilbert Parker*	*Starring* BERT LYTELL
OLD LADY 31 *by Rachel Crothers*	*Starring* EMMA DUNN
SHORE ACRES *by James A. Herne*	*Starring* ALICE LAKE
ELIZA COMES TO STAY *by H. V. Esmond*	*Starring* VIOLA DANA
THE CHEATER *by Henry Arthur Jones*	*Starring* MAY ALLISO
ALIAS JIMMY VALENTINE *by Paul Armstrong*	*Starring* BERT LYTELL
THE HOPE ~ DRURY LANE *by Cecil Raleigh & Henry Hamilton*	*with an* ALL~STAR CAS
THE VERY IDEA *by William Le Baron*	*Starring* TAYLOR HOLM

METRO
PICTURES CORPORATION

War Veterans Augment Exploitation Staff

The Pathe publicity and exploitaion service to exhibitors have been trengthened with the addition to the taff of Thomas C. Kennedy, formrly of the *Exhibitors' Trade Review;* J. Irving Greene, with valuable experience in publicity and promotion, nd Joseph A. Brady, who was in netropolitan newspaper work for sevral years and was with Robertson-Cole before going over to Pathe.

Mr. Kennedy started on the staff of *lotography* five years ago, and later oined the *Exhibitors' Trade Review* or the first issue of that paper in November, 1916. Later he served ith the army in France. He is now andling the publicity on the new ack Dempsey serial, "Dare Devil ack."

Mr. Greene is a graduate of Brown Jniversity. His initial work was on e newspaper advertising campaign f the serial "Elaine." He remained ith International until 1917, when he oined the advertising staff of Paraount. He also was in the army in rance. In the Pathe forces he is orking with Victor Shapiro, who is charge of Feature Exploitation.

Mr. Brady started newspaper work ith the New York *American* several ars ago. He also was active in sevral political campaigns. He was a ieutenant in the Fifth Marines durg the war and was with them rough Chateau Thierry, Belleau oods and Soissons.

With the Pathe publicity staff, here he is working under Randolph ewis, publicity manager.

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uthor Renders "Empty Arms" High Praise

Everett McNeil, author of several ccessful historical novels, was this eek a guest of Lester Park and dward Whiteside at a private showg of their forthcoming feature, Empty Arms," written by Willard ing Bradley and starring Gail Kane, hom Director Frank Reicher surunded with a powerful cast, includg Thurston Hall and J. Herbert ank.

After the final scene, depicting, inead of the typical cinema "clinch," exquisite stained-glass window by arles Lamb, the noted ecclesiastical tist, showing Christ and the Little ildren, Mr. McNeil said:

"Divested of its Mansfieldian and selike portrayals, superb direction, gnificent 'sets,' wonderful lighting d brilliant photography, 'Empty ms,' to me, would still be an unal picture.

"Its theme—the glorification of otherhood—is the biggest in the unirse. It is life itself."

Face to Face" Feature Has Been Completed

Harry Grossman announces that the ture, "Face to Face," has just been npleted at the studio of Grossman tures, Inc., at Ithaca. This is the ond of a series of eight pictures be- made by the company with Marrite Marsh as the star. Coit Altson is seen as the leading man in port of Miss Marsh.

Elmo Lincoln in a scene from the J. P. McGowan serial, "Sit down, you're rocking the boat," says Louise Loraine to "Elmo, the Fearless"

Universal Launches Sales Drive

Two Weeks' Concentration on "Jewel" Pictures to Open Campaign

CLOSE on the heels of Carl Laemmle's hint to "Watch Universal", comes the announcement of a concentrated sales drive, scheduled by that film company for February 1st, on Jewel pictures. It has been frankly admitted by Universal officials that their company is out after a three million dollar increase in business for 1920.

The drive is probably the first step taken to launch the campaign for extra business. For a long time, exchange managers were aware that something was in the wind and were momentarily awaiting its breaking. The $6,000 competition is over and the prizes are being distributed. A $100 lobby display exploitation competition has just been inaugurated. It was known that this activity was not without reason.

The word has just gone forth to concentrate fire with Universal's big guns—Jewel pictures—for a period of two weeks, commencing February 1st. The sales-offensive will be backed up by a simultaneous advertising and publicity campaign, also concentrating on Jewel productions, it is stated.

"Jewel" will be the only word heard around Universal offices for the two-week period. In the two weeks of the Jewel drive every department of the Universal organization will be straining its power to push these pictures. It is expected to be the biggest drive ever attempted by a film concern. The drive will include everything under the Jewel name, the most recent releases, future productions and the older pictures.

Hope Hampton as she appears in "A Modern Salome," to be released through Metro

Appearing in the Universal serial "The Moon Raiders" in support of Art Accord is this talented artist Mildred Moore

The advertising department will prepare copy exclusively "Jewel" for the drive. Every line of advertising that appears in any trade paper during this time will be exclusively "Jewel." Efforts will be made to have as many Jewel pictures featured in newspaper advertising as is possible by concentration. The publicity department will work hand in hand with the rest of the Universal organization in helping along the movement. The numerous press agents scattered about the country will pay particular attention to getting "Jewel" pictures extra prominence, while the home office will conduct a general campaign.

As this is primarily a sales drive the burden of work will fall on the salesmen. All other pictures will be pushed to the background for the fortnight, while the salesmen are concentrating their efforts on "Jewel" bookings. They have been instructed to pay no attention to any other pictures whatsoever, for the period. They are to talk and sell "Jewel" and nothing else. This does not mean that if a customer asks particularly for any one of the Universal pictures other than a Jewel, that the request will be ignored. It does mean that the salesmen will not mention any other Universal picture of their own accord. Their instructions for the drive are, "Don't do anything else, but eat, sleep, dream—and sell Jewel pictures for the two weeks commencing February 1st!"

Author Says "Tong Man" Represents Facts

Clyde C. Westover applauds the work of Sessue Hayakawa in "The Tong Man," a Robertson-Cole release. The author declares "The Tong Man" to be one of the most interesting pictures of the year.

Several weeks ago, Chinese Six Companies of San Francisco tried to hold up the showing of "The Tong Man" on the Pacific Coast, claiming that the picture misrepresented the work of the Chinese colony in this country.

As soon as Mr. Westover learned of this fight, he wired for full particulars. After reading over their grievances, he decided that the Chinese were misrepresenting the picture, and declared that the scenes filmed in "The Tong Man" were patterned after real Chinese life.

Universal Starts "The Girl in the Mirror"

Work on the latest Universal production, "The Girl in the Mirror" has just been begun. "This will be an elaborate production," says Universal. Frank Mayo will take the leading role.

Jack Ford will have charge of "The Girl in the Mirror." The cast will include such prominent players as Harry Hilliard, Claire Anderson, Elinor Fair, Ray Ripley, Ruth Royce, Robert Bolder, Arthur Hoyt and "Bull" Montane.

Walsh Will Occupy Long Island Studio Soon

R. A. Walsh will occupy the new Municipal Studios to be erected immediately at Long Island City. Mr. Walsh, who has been elected vice-president of the new concern, returned to New York City last week after a short trip upstate.

Under his recent contract with Mayflower Photoplay Corporation, in which he is to make super-features for Realart distribution, Mr. Walsh will require larger facilities than are at present available in the East. This accounts for the investment in the projected Municipal plant.

Northwest Police Aid Making of "Cyclone"

Screen entertainments have been woven 'ere now around a central character who was a member of the Canadian Royal Northwest Mounted Police. Fox Film Corporation has contributed its share. But never, it claims, in staging a production dealing with this world-famous force of men, has the research department of the Fox studios acquitted itself with the distinction just evidenced by the showing of "The Cyclone," starring Tom Mix, "the man who never fakes."

After rending much red tape, the full co-operation of the Northwest Mounted Police officials was obtained in making the picture.

Will M. Ritchey at Head of Scenario Staff

Will M. Ritchey has been promoted to the position of head of the scenario department at the Morosco Studio, where he will have entire charge of this branch of activities at the Occidental Boulevard plant for Famous Players-Lasky. Mr. Ritchey has to his credit such productions as "Everywoman," directed by George Melford, and "The Fighting Chance," which Charles Maigne is directing for Paramount Artcraft at the present time.

"Rio Grande" Complete

Word has just reached the Pathe executive offices that Edwin Carewe has finished the picturization of the stage play written by Augustus Thomas, "Rio Grande." The film is now on the way to the East for delivery to Pathe.

Jackie Saunders, star of "Dad's Girl," a Fischer production released by Republic (Photo copyrighted by Ira L. Hill's Studio, N. Y. C.)

Jack Dempsey, star of the Pathe serial, receives a call from the Singer Midgets at the Brunton studios

How Dempsey Entered Films

Frank Spellman, Instrumental in Closing the Deal, Tells Interesting Story

HOW I steered the world's champion heavyweight into motion pictures might be made the title of an interesting story if Frank E. Spellman, well-known showman and promoter, cared to write it. Spellman is the man who first suggested to Jack Dempsey and his manager, Jack Kearns, the possibility of making a motion picture star of the champion.

Here is how Spellman tells the story:

"When I proposed that Jack Dempsey become a motion picture star, his manager, Jack Kearns, thought a moment about it and then replied:

"'Frank, can you imagine the champion in a love scene with a good-looking blond? The first thing we would have to contend with would be a damage suit for a few broken ribs.' I said: 'Everybody at some time in life has to make love and we might as well bring Jack inside the ring now.'

"This happened in Cleveland. Later the subject was broached to Dempsey at luncheon at the Hotel Winton. I asked Kearns what he thought of my proposition and he replied that it was O.K. Dempsey then asked what he had to do, and when told that he had to do many things, one of which was to make love to most beautiful blonds, the champion almost spilled the oysters. He protested that he was being matched up with something with which he was unfamiliar. 'I would never do as a lover. The referee would declare me out in the first round, and I don't think I could qualify as an actor,' said Jack.

"I told Dempsey he would get along all right once he got started. So with Dempsey and Kearns won over to my argument, I was immediately faced with the gigantic task of raising one million dollars in sixteen weeks.

"We did not remain long in Cleveland, but made for New York, where we received one hundred and thirty propositions for the appearance of Jack Dempsey in motion pictures. After sorting them all out there remained about twenty whose offers reached the million mark. We had about decided to come together on terms with a syndicate of five men when we received an offer from Mr. Fred. Quimby, Director of Exchanges for Pathe Exchange, Inc.

"The fighting, aggressive manner in which Quimby and Pearson appeared for their organization was inspiring. From the moment we saw them until we left them, the thing which most impressed Mr. Kearns and myself was that never, in any of their conversation, did they knock a competitor, and that was one of the closing punches which we considered in becoming affiliated with the Pathe organization."

Nazimova Said to Have Won New Zealand

The motion picture editor of the Christchurch, New Zealand, Sun in a letter to the home office of the Metro Pictures Corporation states that Nazimova has established herself as one of the most popular picture artists among the film fans of New Zealand, and this despite the fact that only two of her pictures have thus far reached the island's audience.

This contention is borne out, it is stated, by the overwhelming popularity of the Russian actress that followed her appearance in two of her best known productions, namely, "Revelation" and "Eye for Eye." The people of New Zealand were instantly captivated by Nazimova's art in the former of these, it is said.

"The Lone Wolf's Daughter" in Big Houses

Talbot's America Theatre, Denver, and Tally's Theatre, Los Angeles, are the leaders among the larger first-run houses of the country that reported to have booked and given immediate play-dates during the past week to J. Parker Read, Jr.'s second big W. W. Hodkinson release, "The Lone Wolf's Daughter," starring Louise Glaum.

"Sustaining the judgment of careful exhibitor buyers is the judgment of S. Barrett McCormick in Indianapolis and a dozen other exhibitors, controlling local theatres, whose policies and bookings are watched closely by many other exhibitors within their zones of influence," announces the W. W. Hodkinson Corporation.

Schertzinger to Direct Mabel Normand Again

The success of Victor Schertzinger in directing the last four Mabel Normand pictures for Goldwyn has led Samuel Goldwyn to place Mr. Schertzinger in complete charge of all forthcoming productions for this popula Goldwyn star. Her latest picture, th record-breaking "Pinto," was writte especially for Miss Normand by Vic tor Schertzinger as well as directed b him. Her next picture is from th story by Robert Shannon published i Munsey's Magazine under the title o "The Girl With the Jazz Heart."

Screen Version of Pla Supplants Road Show

The Anita Stewart Productions, In announces that a telegram receive from the West advises of the closi down of the road show of "In O Kentucky" as the result of the ove whelming success of the screen versi of the production. The Los Angel *Examiner*, according to the telegra has written a front-page news story the unusual situation.

The article announces that for t first time in the history of theatrica a road show has cancelled its booki owing to the tremendous vogue of t screen production of the same pl Mr. Dazey, the author, who is in N York, is said to have been the recipi of the following telegram from t theatrical company:

"Closing tour—All theatres w picture instead of our road sho sorry."

Catherine McDonald, whose latest F National release is "The Beauty Mark

Universal Sales Staff "Gets Together"

The sales staff of the Universal New York Big U Exchange is just recovering from a rousing get-together meeting recently held at Murray's. The luncheon was planned by Charles Rosenweig, sales manager for Universal feature subjects, and had as guest of honor E. H. Goldstein of the executive sales staff of Universal.

A review of the film business for 1919 was discussed and the expected increase for 1920 dwelt on by the speakers, among whom were: George Uffner, W. C. Herrman, manager N. Y. Exchange; Phil Hodes; Fred E. Baer, publicity manager; Nat Goldberg; L. I. Kutinsky and J. Weinstein.

Among the other guests were: E. DeCosta, Dave Brill, J. W. N. Holden, George Hoffman, Charles Timin, C. A. Gordon, Herman Goldman, L. B. Sherwood, S. A. Rogers, M. B. Fisher, Leo Abrams, S. Abrams, Arthur Gould, Sidney Schwartz, L. Jacobs, Joe Friedman and Phil Winnick

Director Sidney Olcott Now with Goldwyn

Sidney Olcott, who started directing at the very beginning of motion pictures, has been placed under contract by Goldwyn Pictures Corporation. He will be assigned immediately to the making of one of Goldwyn's big feature productions.

Mr. Olcott has enjoyed a long and successful career as a director of motion pictures, starting with the Kalem Company after he had profited by considerable stage experience in this country and Canada. "From the Manger to the Cross," a multiple-reel production that still remains a classic of its type, was made by Director Olcott with a company of players that he took to the Holy Land in order to secure the proper settings.

Hobart Henley Modifies Plans Somewhat

Modifying his original plan not to produce pictures featuring a star, Hobart Henley is in search of strong plots suitable for an all-star cast.

Mentioning his reasons for making the change of plan the other day, Mr. Henley said: "When I first started, my intention was to produce pictures which would stand on their own merit rather than the name of a star. While I have changed my plans, and probabaly gone to the other extreme, as some may be inclined to think, I have not altered them from the producing standpoint, because, in engaging an all-star cast, I shall expect each artist to play up to the standard such productions merit."

Tourneur Picture Used to Open New House

The New Richmond theatre, at Richmond, Ind., was opened with Maurice Tourneur's "The Broken Butterfly," a Robertson-Cole release.

"We played to capacity houses at the opening performance and for two days after, thanks to the Robertson-Cole Special, 'The Broken Butterfly,'" writes Mr. Mills.

Here are two of Paramount-Artcraft's popular stars as they appear in two popular new pictures. Left—Marguerite Clark in "A Girl Named Mary." Right—Wally Reid in "Double Speed"

Lloyd Hughes To Star for Ince

"Wheelbarrow Webster" Will Be Directed by John Wray

THOMAS H. INCE announces a series of big special productions, the first of which started this week with Lloyd Hughes, recently placed under a long-term contract, as the star. Following closely on the heels of "Behind the Door" and "Below the Surface," the latest Ince special, the forthcoming attraction carries added significance in that it is based on a theme and plot in striking contrast to anything hitherto made in the Ince Studios.

John Wray, formerly director of the legitimate stage, who has joined Mr. Ince as the latest addition to the directorial staff, has been assigned the direction of the first Lloyd Hughes starring special, with Henry Sharp as chief cameraman. The new special, announced under the title of "Wheelbarrow Webster," presents Lloyd Hughes in a character study well calculated to exploit his personality and ability. The story deals with an unsophisticated son of the rural west, who in quest of the supreme happiness, traverses to the paths of a Great City and there beholds and battles the whims and fallacies of life as it really exists.

Julian Josephson contributed the original script and also adapted the story to the screen. Gladys George, another of Thomas H. Ince's recent "discoveries," is cast in the leading feminine role. In support of Mr. Hughes and Miss George is a cast of ability.

Commenting on Hughes' coming role, the Thos. H. Ince report says: "The announcement of Lloyd Hughes' entrance into stardom will be welcomed by exhibitors and picture public. Recruited from the ranks of juvenile leads and promptly placed in support of Enid Bennett in several of her recent Ince productions, Mr. Hughes' inherent talents and uncommon humanness have already endeared him in the hearts of motion picture devotees. His work in the latest Thomas H. Ince special, "Below the Surface," in which he supports Hobart Bosworth as juvenile lead, further establishes him as a talented artist of the first rank.

"Mr. Ince's plans for the production of a series of super-specials are defined along the same practical lines which have won his past productions the unstinted praise of exhibitors, the public, and the newspaper critics. Details concerning the character of the pictures, and the order of their release will be forthcoming at an early date."

"The Topical Editor" in Field

Chas. Fletcher Will Be Editor; Urbach in Venture

ANNOUNCEMENT is made of the formation of the Topical Humor Film Company to produce "The Topical Editor," a half-reel made up of the humor of the day compiled from many sources to which is added original comments.

Charles Leonard Fletcher, known for years on the vaudeville stage, and the originator of the idea of discussing topics of the hour and humor of the day on the screen, is at the head of the new company, and will edit the newest thing in this field.

That the new laugh-maker will be far different from any previous efforts in this line, is made clear at the outset by Mr. Fletcher, who will show a few feet of motion pictures to further enhance the feature on the screen.

Associated with Mr. Fletcher in the new company is Lawrence Alvin Urbach, who for several years was a member of the advertising staff of *Exhibitors' Trade Review*, and prior to that on the staff of MOTION PICTURE NEWS.

Definite announcement of a plan for release of the "Topical Editor" will be made shortly.

When Mr. Fletcher was a young man he became a reporter on the Boston Globe, where he remained for seven years, during two years of which time he was an expert court stenographer, and "covered" many famous trials.

He then went on the stage, playing with the great actors and actresses of the day in Shakespearean repertoire, but after six years he went into vaudeville, in which field he remained twenty-one years as a headliner, billed as a monologue comedian. He played the Keith time, and made two world tours.

In 1916, Mr. Fletcher presented as an original idea in vaudeville an act called "Silent Comments on Timely Topics." In 1917-1918 Mr. Fletcher plunged into war work with the Y. M. C. A., abandoning every other consideration. Late in 1918 he revived his screen topics, and from May, 1919, to January, 1920, he edited The Literary Digest's "Topics of the Day" for Timely Films, Inc. Mr. Fletcher resigned from Timely Films, Inc., on January 17, last, and at once formed his new company.

Mr. Urbach is one of the best known advertising men in the film game, and has a wide circle of friends in the fraternity. He was with Exhibitor's Trade Review when it was founded, and only recently severed his connection with this publication, to go into business for himself.

Dorothy Davenport Returns to Screen

After some three years or more absence from the screen, Dorothy Davenport returns via Paramount Artcraft as Leila Mortimer in "The Fighting Chance," directed by Charles Maigne and scenarized from Robert W. Chambers' notable novel by Will M. Ritchey.

Other members of the cast include Conrad Nagle, Anna Nilsson, Clarence Burton, Herbert Pryor, Ruth Helms, Bertram Grassby, Maude Wayne, Frederick Stanton and William H Brown. Miss Davenport is said to wear some attractive gowns in the production.

"Pollyanna" Making Hit in the Middle West

Adding to the impetus that "Pollyanna," Mary Pickford's first United Artists' release, has received in the Middle West, comes the interesting announcement that the Euclid Theatre, the largest of the Marcus Loew theatres, in Cleveland, Ohio, has booked the production for a run of three weeks.

All through the Middle West "Pollyanna" is said to have been making a big hit. In Chicago, Toledo, Columbus and other large communities in that section, the critics, exhibitors and fans have been one hundred per cent for the picture, it is stated.

Wide Showings for "The Lone Wolf's Daughter"

Following its run at the Capitol theatre, New York, and at Tom Moore's Garden theatre, Washington, for two weeks of capacity business, and another two weeks' presentation at the Goodwin theatre, Newark, N. J., "The Lone Wolf's Daughter," the latest Louise Glaum production, is now playing engagements in Columbia, S. C., at the Rivoli; the Majestic, Tulsa, Okla.; the Broadway, Los Angeles, Cal.; the Palace, New Orleans, La.; Phillips Egypt, Fort Worth, Tex.; The Majestic, Columbus, O.; the Isis, Kokomo, Ind.; the Isis, Lynchburg, Va.; the Columbia, Erie, Pa.; and the Columbia, Dayton, O.

Community Centers Pick Realart Productions

The Newton Catholic Club of West Newton, Mass., is one of several nonprofit making social organizations which have contracted for Realart Pictures recently. The high standard and wholesome qualities of these films are declared to have led to their use in circles where merit and entertainment qualities are chief considerations.

In addition to the endorsement of the Newton Catholic Club, Realart Pictures have been signed by R. H. Clark, manager of the Town Hall, Weston, Mass., a Community Theatre supported by one of the wealthy men of the town.

Golden Slippers Find a Place in Serial

Violet MacMillan, leading woman with J. Robert Pauline in the new Reeve and Grey serial, "The Mystery Mind," recently won the gold slippers at the Futurist Cinderella Ball, it is stated.

She is naturally eager to wear the new slippers in the serial, but, alas, the script offered no immediate opportunity. Nothing daunted and determined to show her jeweled treasures to the public, Miss MacMillan appealed personally to Arthur B. Reeve to help her. True to his statement that the author on the lot can rewrite to meet unexpected conditions, Mr. Reeve made a place in "The Mystery Mind" for the golden slippers.

Viola Dana in a charming pose as she appears in Metro's "The Willow Tree"

Loew Interrupts Trip West

Metro Officials Stop Off At Chicago To View Print of "The Right of Way"

IN RESPONSE to a strong personal endorsement by William E. Atkinson, Metro general manager, Marcus Loew interrupted his trip west with Richard A. Rowland and Joseph W. Engel to examine the first positive print of "The Right of Way" in Chicago. "The Right of Way," a picturization of Sir Gilbert Parker's master novel of the Canadian north woods, is Bert Lytell's newest Metro-Classic starring vehicle, just completed at the Metro studios in Hollywood.

"'The Right of Way' is one of the biggest pictures of the year. Be sure to see it," was the word to Messrs. Loew, Rowland and Engel the day before the theatre circuit owner, and the Metro president and treasurer left New York for the Pacific Coast to inspect the Metro studios. It came in a wire from Mr. Atkinson.

As Mr. Atkinson was about to ship the first positive print of "The Right of Way" east the Loew-Metro officials immediately altered the program of their 'cross-country jaunt to include a stop-off at Chicago, where, in the projection room of Metro's exchange in the Lake City they examined the print.

Jack Dillon directed the picture. June Mathis wrote the scenario. In the supporting cast are Leatrice Joy, Carmen Phillips, H. Gibson-Gowland, Virginia Caldwell, Antrim Short, Frank Currier, Henry Harmon and Larry Steers. "The Right of Way" is scheduled for early release by Metro.

Kenyon Vehicle Has Big Sets

Background of Gorgeous Character Is Said to Feature "The Harvest Moon"

"AN eye-feast of scenic splendor as a background for the most engrossing and convincing story that has yet come from the pen of Augustus Thomas" is the promise held out to picture fandom by Deitrich Beck, Inc., in "The Harvest Moon," starring Doris Kenyon, a forthcoming W. W. Hodkinson release, which is rapidly nearing completion at the Leah Baird Studios, Cliffside, N. J., under the direction of J. Searle Dawley.

In describing some of the details of the settings to be found in "The Harvest Moon," the W. W. Hodkinson Corporation states that during last week "the stage running the entire length and breadth of the studio, was transformed into a home of wealth, seven rooms and a gorgeous ballroom with a heavily carpeted staircase, that for realism and beauty far outshines anything of its kind ever done for the screen. A striking feature of the well-appointed dining-room was the presence of two rare andirons and a bronze fern centre-dish, valued at $30,000 which for years graced the dining-room of the George J. Gould palace at Lakewood, N. J.

"The gorgeous ballroom set won admiration from the company, George A. Lessey, declaring it the finest bit of workmanship he had ever seen in picture-making, and Marie Shotwell pronouncing it worthy of an Augustine Daly."

Supporting Miss Kenyon in "The Harvest Moon" besides George Lessey and Marie Shotwell are Wilfred Lytell, Stuart Robson, Earl Schenck, Peter Lang and Grace Barton.

"The Westerners" Wins Favor in Home Town

"The Westerners," the W. W. Hodkinson release produced by Benjamin B. Hampton, is a story the main scene of which is located in Rapid City of South Dakota. It was recently given a showing in the South Dakota town that serves as the background for the tale. So successful was the picture in its appeal to the audiences of that locality, says W. W. Hodkinson, that H. W. Derthick, of the Rapid City Auditorium, has announced his intention to repeat his engagement of the production.

Leah Baird and Company Returns from South

Leah Baird and her company of players engaged in filming "Cynthia-of-the-Minute," the Louis Joseph Vance novel for W. W. Hodkinson release, returned this week from Tampa, Jacksonville and Miami, Fla., where they had been for three weeks enacting outdoor scenes. Director Perry Vekroff is said to have succeeded in securing some remarkable marine scenes, after five days of bad weather in Tampa Bay.

"Foot Follies" Released by the Y. W. C. Ass'n

"Foot Follies" is the title of the film released by the Young Women's Christian Association to illustrate the evils of the type of footgear worn by the present generation. This three-reel photoplay presents the absurdities and dangers of the pointed toe and high heel. This film is available, free of charge, to any organization or association which is trying to further the campaign for sensible shoes.

First Three Reels of Dempsey Serial Seen

A print of the first episode of the new Pathe serial, "Daredevil Jack," in which Jack Dempsey is starred, arrived at the New York office of Pathe Exchange, Inc., and was screened at a special showing for officials of the concern.

After viewing the three reels which make up the initial chapter of "Daredevil Jack," the heads of the various departments expressed the keenest satisfaction.

Ruth Roland, Pathe's serial star in "The Adventures of Ruth"

M. P. D. A. Notes

Perry Vekroff is cutting the latest Artco production, "Cynthia of the Minute," with Leah Baird and Hugh Thompson in the leading roles.

Last week in an early episode of the Hallmark serial starring Benny Leonard, Director Wally Van started something in Wall Street. Leonard, supposedly a victim of drugs, staged a fight which attracted so much attention, that the crowds around the camera made it difficult for Mr. Van to proceed. After a traffic cop scattered the crowd to some extent and Mr. Van was able to continue his direction, he called sharply to the cameramen "shoot." A cop admitted that he learned something from the director's instructions, since the crowd evidently thought the aim was to be directed at them rather than the players.

Travers Vale, secretary of the M. P. D. A., has gone to Atlantic City to oversee the first performances of a production on the legitimate stage recently produced under his direction.

Robert G. Vignola and members of a company engaged in making his first picture for International, left for St. Augustine, Florida, a few days ago.

Director Sidney Olcott has left for California. He will spend several months in directing the first production he has handled since his return from Europe some months ago.

John S. Robertson, now cutting a Barrymore picture, will shortly direct Billie Burke in her next picture for Famous Players.

William Haddock's picture starring Hans Wagner which was made early last fall, has just been sold and negotiations are under way for eleven additional pictures of the same character.

Roy Sheldon Engaged By Capital

In line with its reorganization of executive officers and its acquirement of splendid new general offices in the Consumers' Building, the Capital Film Company announces the engagement of Roy Sheldon, director, author and actor as director of its special productions which are scheduled for the immediate future.

Mr. Sheldon, who, although young in years, is the possessor of an extended experience in the various branches of dramatic art, brings to his new post as director for the Capital Film Company a talent for directorship which has been amply shown by his work in the motion picture field during the last twelve years.

During that period Mr. Sheldon has been director for the Reliance Film Company, the Sid Alcott International Company, the Jean Gauntier Film Company, as actor, author and director.

Universal Picture Gets Change of Title

Following urgent requests from the past, Universal officials have decided to change the name of Priscilla Dean's latest production to "The Virgin of Stamboul." This picture, which is now in cutting, was formerly entitled, "The Beautiful Beggar."

Small Houses Fly Pathe Banner

Tie of This Class of Showman Breaks Booking Records

WITHIN the last fortnight, several hundred more small exhibitors have come under the wing of the Pathe Rooster, seeking assurance for a continued high class feature, short subjects and serial product. During the first four weeks of the new year, Pathe bookings and collections have touched a spot heretofore only a target for the sales activities of the great distributing organization. This record-breaking business has been brought about in no small measure by the heavy bookings recorded from exhibitors in smaller towns, who, desiring to tie up with an organization worthy of furnishing them continued high class pictures, have taken the Pathe offerings for months in advance.

In the last two weeks, a few of the more prominent small town theatres have booked considerably more than their average share of Pathe pictures, are included in the following list:

Dolores Cassinelli in "A Web of Lies," and Edwin Carewe picture through Pathe.

Majestic theatre, Evansville, Ind.; Sardonyx theatre, New Orleans, La.; Majestic theatre, Dewar, Okla.; American Theatre Co., Elyria, Ohio; Gem theatre, Amery, Wis.; Grand theatre, Marked Tree, Ark.; Star theatre, Ruleville, Miss.; Isis theatre, Grandview, Texas; Pershing theatre, Burkburnett, Texas; Palace theatre, Fall River, Mass.; Winthrop Hall, Dorchester, Mass.; Victory theatre, Putnam, Conn.; Auditorium theatre, Concord, N. H.; Waldorf theatre, Lynn, Mass.; Webster theatre, St. Louis, Mo.; Rollas theatre, Rolla, Mo.; Apollo theatre, Kansas City, Mo.; Orpheum theatre, Gelroy, Cal.; Altmeyer theatre, McKeesport, Pa.; Napoleon theatre, Sheffield, Pa., and Central theatre, Atlantic City, N. J.

Gem, Balaton, Minn.; Howard, Alexandria, Minn.; Empress, Osakes, Minn.; Derby, Derby, Conn.; Proctor's, Portchester, N. Y.; Alcazar, Naugatuck, Conn.; Congress Hall, Boston; Liberty, Yuma, Ariz.; Belasco, Quincy, Ill.; Liberty, St. Louis, Mo.; Crescent, Carrier Mills, Ill.; Gem, Pawnee, Ill.; Grand, Scotia, N. Y.; Valentine, Huntington, W. Va.; Mystic, Harrison, Ohio; Dreamland, Blanchester, Ohio; Majestic, London, Ohio; Broadway, Muskogee, Okla.; Community Club, Wakita, Okla.; Palace, Tulsa, Okla.; Empress, Holdenville, Okla.; Empress, Waurika, Okla.; Lord Baltimore, Baltimore; New Gem, Baltimore; Masonic, Clifton Forge, Va.; Ashland, Kansas City, Mo.; Gem, Kirkesville, Mo.; City, Junction City, Kan.; Morris, Jerico Springs, Mo.; Strand, Walsenberg, Colo.; Rialto, Trinidad, Colo.; Temple, Howell, Mich.; Fun, Detroit; Princess, Detroit; Park, Detroit; Dawn, Detroit; Wuerth, Ann Arbor, Mich.; Englewood, Englewood, N. J.; Select, Andrews, S. C.; Colonial, Elmira, N. Y.; New Ariel, Buffalo.

Loew Houses Play Cody Feature

Robertson-Cole Manager Says Exhibitors All Praise Production

GASNIER'S attraction, "The Beloved Cheater," starring Lew Cody, released as a Robertson-Cole Special, has been booked for the entire Loew's circuit of theatres in Greater New York. This attraction will have its Loew premiere at the Metropolitan theatre in Brooklyn on January 25, 27 and 27. The week of March 8 has been set aside by the Loew management for "The Beloved Cheater" in several of Loew's first-run New York houses. The Lyric theatre, Hoboken, N. J., and the New Rochelle theatre, New Rochelle, will also play "The Beloved Cheater" the week of March 8.

In signing this contract, Robertson-Cole officials were assured by the Loew management that this attraction would be widely advertised in Greater New York. An extensive billboard display in addition to one and three sheets in and about the subway together with magazine and newspaper advertising will be used in obtaining for "The Beloved Cheater" a 100 per cent run in the Loew houses, announces Robertson-Cole.

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, commenting on this extended run for "The Beloved Cheater," said:

"From the favorable criticism received from all parts of the country, 'The Beloved Cheater' is, without doubt, the hit of the season. Exhibitors agree that Gasnier has produced a picture at least one year ahead of the times. For beauty and entertainment 'The Beloved Cheater' will be hard to beat.

"When we say, 'ask the exhibitor who plays them,' we are allowing the exhibitor to tell just what he thinks and how he puts over the Robertson-Cole attraction. We believe in the truth, and when exhibitors say that 'The Beloved Cheater' is a sure winner at the box office,' they know what they are talking about and are giving this advice to their co-workers in the industry. To date we have not received one adverse criticism of 'The Beloved Cheater,' and over one hundred letters have been received from exhibitors extolling the worth of this picture and declaring it to be one of the greatest attractions of the year."

"The Beloved Cheater" has played almost all of the first-run houses in the United States, and to meet the demands of the public, exhibitors have found it necessary to rebook this picture, according to reports from the Robertson-Cole offices.

A Robertson-Cole release is "Her Nearly Husband," a Supreme comedy with Teddy Sampson and Harry Depp in the leading roles

No wonder this little man smiles. Lots of larger fellows would like to be surrounded by this bevy of Fox Sunshine comedy beauties

Press Sees Circus Picture

Fox Corporation Gives Luncheon Followed by Screening of Mason Vehicle

MISS SHIRLEY MASON'S first screen production for Fox Film Corporation received its formal introduction to the press on Friday afternoon, January 23rd, in the East Ball Room of the Hotel Commodore in New York. Mingling with the motion picture folk were members of the Barnum & Bailey Circus and Ringling Brothers' Big Show.

The setting for the introductory showing of "Her Elephant Man" was arranged by Wells Hawks, veteran publicity man of the Fox staff. The table was set to resemble the big ring in the main tent, with one end open to allow room for a little toy circus surrounded by palms—this lending a most fitting effect to the whole picture. The floor of the hotel ballroom was covered with sawdust, and there was pink lemonade, and peanuts too. By the time the luncheon was started every diner in the big room had surrendered himself or herself to the spirit of the occasion.

Lew Graham, dean of the circus, who was master of ceremonies, introduced Harry Clemings, circus clown with the big show for the last twelve seasons; Captain George Auger, the Carniff giant, tallest man in the world, standing eight feet six inches, and last but not least, the great and only missing link, Zip, the "What is it?"

The guest of honor was Mrs. Pearl Doles Bell, author of several novels, among which is "Her Elephant Man," the book from which the Fox production was made. The luncheon ended, the ballroom was darkened and the picture, "Her Elephant Man," was flashed on the screen from the Simplex booth installed at one end of the room. From the opening title, the audience followed the screening with great attention.

Republic's List of Releases

Company Asserts that Some Unusually Good Films Are Found on Schedule

WHAT are announced as some unusually good productions are scheduled for release by the Republic Distributing Corporation during the remainder of January and throughout February.

During January, Republic is releasing the Lloyd Carleton production, "The Amazing Woman," starring Ruth Clifford. "The Blue Pearl," featuring the well-known stage star, Edith Hallor, is to be given its first showing, and last on the release chart is the "Trilby" drama. This production has an all-star cast including Clara Kimball Young, Wilton Lackaye and Chester Barnett.

In February the Edward Jose production, "Mothers of Men," will be given its initial showing. Claire Whitney, for years a screen favorite, is the star of this production. One of the famous Williamson sub-sea dramas entitled "The Girl of the Sea" is listed for release. Betty Hilburn and Chester Barnett, two well known players, are featured in this production. Edythe Sterling is starred in "The One Way Trail," which is also scheduled for release in February.

The first of the two-reel screen dramas telling of the experience of ex-chief William J. Flynn, as head of the United States Secret Service, is to be given a release in February. These short detective dramas feature Herbert Rawlinson. Jackie Saunders is the star of the production, "Dad's Girl," which will be released in February.

Lasky Studio Works Steadily

Program of Prospective Productions Gives Promise of Continued Activity

THE Famous Players-Lasky announces that there is to be no abatement of its activities at the Lasky studio for some time to come. Following the completion of "Mrs. Temple's Telegram," on which he is now working, Bryant Washburn will begin "The Sins of St. Anthony," a *Saturday Evening Post* story, for which Elmer Harris is writing the scenario. James Cruze will direct "Meanwhile, 'Mrs. Temple's Telegram' is rounding out in splendid shape and will, it is believed, offer an unusual amount of good humored complications and excellent opportunities for the star," says Famous Players.

Wallace Reid has completed his new Paramount-Artcraft picture "The Dancin' Fool" under Sam Wood's direction, and will very shortly begin work with the same director in the farce comedy, "Sick-Abed," the scenario for which is by Clara G. Kennedy. Bebe Daniels will again appear as leading woman for the star.

George Melford has taken his producing company, headed by Roscoe Arbuckle, the star, to a distant location in the Sierras for exterior scenes of "The Round-Up." The company will secure important cattle-ranch scenes and fight situations in which Apache Indians and cow punchers, as well as U. S. Cavalry are concerned. Tom Forman is author of the scenario and also plays an important role. The much heralded production of the Paramount-Artcraft Special, "Held by the Enemy," under the direction of Donald Crisp, will be started next Monday at the Lasky Studio. Among those who will appear in the leading parts are Jack Holt, Wanda Hawley, Lewis Stone, Agnes Ayres, Hobart Cain and Walter Hiers.

William DeMille is in the midst of his production, "The Prince Chap," with Thomas Meighan and a strong cast interpreting the roles. Thomas Heffron has finished "Thou Art the Man!" with Robert Warwick as the star, and will shortly begin work, with the same star on another picture for Paramount-Artcraft entitled, "The City of Masks."

Good Cast for Kennedy Film

Goldwyn Star in "Trimmed with Red" Is Supported by Able Screen Actors

GOLDWYN'S first production in the East with Madge Kennedy as the star in "Trimmed With Red," a story of New York society life. Hugo Ballin is directing the production, which includes a cast of distinguished players.

Among the women in the cast are: Helen Greene, as Rosamond Mrs. David Landau, as Aunt Carmen; Nellie Beaumont, as Mrs. Finnessy; Ada Shartle, as Miss Driggs, and Dorothy Millette, as Edna. Madge Kennedy's new leading man is Joseph Striker, who has been in motion pictures for the last two years and played the leading role in the stage production of "Turn to the Right."

E. J. Radcliffe plays Mirlin, wealthy society man. Mr. Radcliff won considerable distinction as a actor when he played the part o Theodore Roosevelt, in the scree biography of the great American. Sidney Vaunier is a young Englishma of French descent to whom has bee assigned the important role of Pro Syle, the leader of the radicals wh attempts to win New York society t his cause as well as win the hand o Emily, played by Madge Kenned Others in the cast are Roy Applegat as Alfonzo; Edward Barnard as E stein; George DuBois as Tony, an J. L. Leonard as Odoroskavitch.

Some idea of the quaintness of the John Fox's famous story, "The Little Shepherd o Kingdom Come" may be gained from inspection of this cut. Jack Pickford is th star. The production is for release by Goldwyn

Mary Miles Minter as she appears in her first Realart picture, "Anne of Green Gables," which, by the way, is scoring a great success wherever shown

American Film Purchases Three New Novels

S. S. Hutchinson, president of the American Film Company, Inc., who recently returned to the Chicago executive offices from the "Flying A" studios in Santa Barbara ,announces the purchase of three new novels for future screen adaptation: "The Blue Moon," by David Anderson; "The House of Toys," by Henry R. Miller, published by Bobbs-Merrill Company, and "Their Mutual Child," by P. G. Wodehouse, published by Boni & Liveright.

Bessie Love to Have Her Own Company

A company is being formed for the making of productions for Bessie Love by the same parties who organized the Fred Stone company almost a year ago. Miss Love recently returned to Los Angeles after a vacation of more than a month in the east, and it is stated the work of filming the first subject will shortly be started. Joseph de Grasse, responsible for a number of the Dorothy Phillips successes, including "Hell Morgan's Girl," and who recently has directed Louise Glaum, Edith Storey and Sussue Hayakawa, has been placed under contract by this organization, as has also Mrs. de Grasse, whose screen name is Ida May Parks. The latter will have charge of the preparation of scenarios for the Bessie Love productions.

"Desert Gold" Continues to Get Big Business

Reports from two exhibitors speak in high terms of the successful showing that Benjamin B. Hampton's Zane Grey production, "Desert Gold," has had at their theatres last week. W. S. McLaren, proprietor of the Majestic theatre, Jackson, Mich., reports record business at his house during the picture's run. Lester E. Matt, managing director of the Strand theatre, Flint, Mich., also announces heavy business during the feature's four-day engagement at his theatre.

"Put Native Stories on Screen"

Realart President Believes National Campaign Will Benefit

MORRIS KOHN, President of Realart Pictures Corporation, has come out of the picturization of national literature as the most effective way in which the industry can make permanent the work of the Americanization campaign launched in New York City last week by Franklin K. Lane, Secretary of the Interior.

Mr. Kohn believes that the decision of the industry to consecrate the screen to patriotic purposes on Lincoln's Birthday points the way to the more extensive work possible of accomplishment by producers who will depict the national character as portrayed in universally loved American stories.

Mr. Kohn declared that he has become definitely aware of the genuine appeal and patriotic value of this type of picture from the reports of exhibitors throughout the nation who are in a position to judge the response of representative audiences.

"There is a real opportunity for the producers of the United States," says Mr. Kohn, "to dedicate motion pictures to the higest type of patriotic and educational work without converting them into an uninteresting medium of mere propaganda. To present a series of moral principles, however worthy, to write national statutes across the silver sheet or to wave the flag in blatant fashion is to fail utterly in making a permanent impression on the average mind. This type of educational work gets us nowhere, for not only is it unconvincing and insincere, but it definitely lowers the status of a medium which can put across its message by more effective, more artistic, more entertaining and more human methods.

"In the libraries of the nation is a wealth of national literature which waits for adaptation to the screen. These books and plays, known and loved, hold the most convincing arguments for America, and portray in the most easily understood manner the true American character. This is the message which we Americans should be trying to get across to thousands of people among us, but not yet of us. Propaganda can never adequately convey this message as can the stories of America, lived and written by American authors, and permanently established as national classics. 'The Birth of a Nation' was such a picture. So was the 'Crisis,' and there are others, such as 'Evangeline' which might be mentioned.

"Realart is fortunate in having among its releases 'Soldiers of Fortune,' the typically American story by Richard Harding Davis, which was adapted to the screen so admirably by Allan Dwan.

"There are any number of similar novels and plays," concludes Mr. Kohn. "Which would become eloquent appeals on the screen. There is no comparing their value as patriotic education with obvious propaganda. The pictured story of the American character is the greatest moral lesson, and the more entertaining the art, the greater will be the impression."

Increased Runs Rule on Equity

"Eyes of Youth" Given Double Length Bookings in Many Towns

AN extraordinary demonstration of the readiness of the average exhibitor to play a feature for a longer period than is his usual wont—is seen in the vogue of Equity Pictures' first release "Eyes of Youth" in Philadelphia and surrounding cities.

As it is the custom to play a feature in one house on Market street, the Stanley Company has already booked the Young feature in the Palace to follow its big week at the Stanley.

Other week stands in the heart of the city, are Alleghany Theatre, Colonial Theatre, Great Northern Theatre, Locust Theatre and Majestic Theatre. At the last three named houses, the usual run of a film is three days, which policy also obtains at the Colonial, Germantown, where "Eyes of Youth" is to play an entire week.

Below follows a table compiled by the Equity Pictures Corporation of Philadelphia, showing the houses in that city and suburbs, at which "Eyes of Youth" is being given extended bookings, the extra days and the usual run policies of the various houses:

Theatre	City	Usual run	Run of "Eyes of Youth"
Colonial	Philadelphia	3 days	1 week
Great Northern	Philadelphia	3 days	1 week
Locust	Philadelphia	3 days	1 week
Majestic	Philadelphia	3 days	1 week
Model	Philadelphia	1 day	3 days
Liberty	Philadelphia	1 day	2 days
Fairmount	Philadelphia	1 day	2 days
Orpheum	Bethlehem	1 day	2 days
Lawrence	So. Bethlehem	1 day	2 days
Valentine	Mt. Carmel	1 day	2 days
Hippodrome	York, Pa.	3 days	1 week
Third Street	Easton, Pa.	3 days	1 week
Hamilton	Lancaster	3 days	1 week
Hippodrome	Allentown	3 days	1 week
Colonial	Reading	3 days	1 week
Washburn	Chester	2 days	1 week

These details from one territory only, comprising Eastern Pennsylvania. This condition obtains throughout the entire country with "Eyes of Youth," and plainly illustrates the susceptibility of the average exhibitor to policy change if the attraction justifies.

Worthington to Direct for Beck

William Worthington, organizer of the Haworth Company, and who has served as director of the first twelve Sessue Hayakawa productions since the organization of this unit, has given up the direction of the Japanese star for a time, and left for New York to direct the filming of an Arthur F. Beck production. Mr. Worthington retains his interest in the Haworth Company of which organization he is President.

Marshall Neilan and his troupe just before they climbed into the Western Rockies for exteriors of "The River's End"

Neilan Picture in a Tie-Up

Heavy Advertising for Novel Expected to Aid Exhibitor to Exploit Picture

MARSHALL NEILAN'S initial independent production, "The River's End," is an adaptation of a novel widely advertised during the past two months. The book, by James Oliver Curwood, is now stated to be receiving a record exploitation in newspapers and magazines throughout the country, and the film will be released when the crest of this publicity has been reached, according to reports.

The Marshall Neilan publicity department has effected a tie-up with the publishers whereby the latter will include in all advertising copy concerning the book, a prominent mention of Mr. Neilan's film. In addition to this an initial order of 100,000 book marks is now in work. These book marks present a cut of Mr. Neilan with an advertisement on the photoplay and will be included in the daily shipments of different books issued by the Cosmopolitan Book Corporation. These book-marks will also be supplied gratis to exhibitors, who can imprint them on the back and use them as souvenirs or in connection with local book dealers, public libraries, etc.

Recent advertising placed by the publishers include full page advertisements in seventeen of the largest newspapers in the country, quarter page advertisements in a half dozen important papers and full page advertisements in the largest national magazines including *Good Housekeeping, Cosmopolitan, Harper's Bazar, Hearst's,* and the *Red Book,* it is stated.

It was pointed out by the Neilan publicity department that this tie-up is more effective than the usual book-film arrangement in that it is right up to the minute and comes at a time when the book and the film attain their greatest publicity. "The book is not a dead issue which has long since been forgotten," said the Neilan publicity man, "but is before the public now and at this minute is being read in thousands of homes."

Completing "The White Moll"

This Will Serve as the First Feature Vehicle for Serial Star, Pearl White

WILLIAM FOX announces that Pearl White's first starring vehicle for the Fox Corporation will be presented to the public on the February schedule. The title of the production is "The White Moll."

Work on the filming of "The White Moll" is about completed. There remain but a few special scenes which require particularly elaborate settings. These finished, the picture will be ready for titling. Meanwhile Miss White, with Director Millards and her supporting cast, are concentrating every effort toward making this first picture a big success, it is stated.

This is a Packard story for which E. Lloyd Sheldon constructed the scenario. It is said to be a gripping story, blending the finer human instincts with the brutal qualities dominant among the lower and criminal classes. Mr. Sheldon has given this story many personal touches while retaining all the power and force of the author's original. The filming has magnified the whole.

In the cast supporting Miss White are Richard C. Travers as leading man, William Harvey, Walter Lewis, Blanche Davenport and Jack Baston; and the director uses a few hundred extra people for "atmosphere" in several of the large scenes, both interior and exterior, according to the Fox report.

"The White Moll" when completed will be given an auspicious introduction to the trade and has already been contracted for by progressive exhibitors even before the film is completed, it is stated.

Belgian Star to Make Debut

Flying A's Release, "The Honey Bee," Discussed in Detail by Hutchinson

SAMUEL S. HUTCHINSON, President of the American Film Company, had just reached Chicago headquarters after several weeks spent at the American's Santa Barbara studios, where he has been advising in the production of the latest "Flying A" drama, "The Honey Bee," in which the Belgian prima donna, Mme. Marguerita Sylva, makes her initial appearance upon the American screen.

"'The Honey Bee,'" explains Mr. Hutchinson, "is based upon some of the most fascinating facts in natural history, the never-ending toil of the unsexed females—the workers of the honey bee family; the fact that they work and work until they die, and if, for any reason, there isn't enough, become demoralized, taste the honey, get honey-drunk, and take to robbing the hives. In his novel," continued Mr. Hutchinson, "Samuel Merwin has developed a most interesting analogy, using this sexless little creature as typical of woman, the worker,—the woman who is forced by circumstances to be self-supporting and, as the title explains, is 'cheated out of love and home and babies.'

"Speaking as to titles, we are putting this picture through with a minimum of reading matter. It is going to be a picture interspersed with a few necessary titles, probably less than a hundred for six reels, and not a lot of titles held together by mediocre acting. Considering the fact that the grip of the story is in the subtle mental and emotional metamorphosis of the woman, who yields her cramping conventions for a more human elbowing with humanity—considering the nature of the drama, the paucity of titles is a tribute to Mme. Sylva's histrionic ability."

Selznick Studio Is Active

Three Features Are Reported to Be Under Production at Eastern Studio

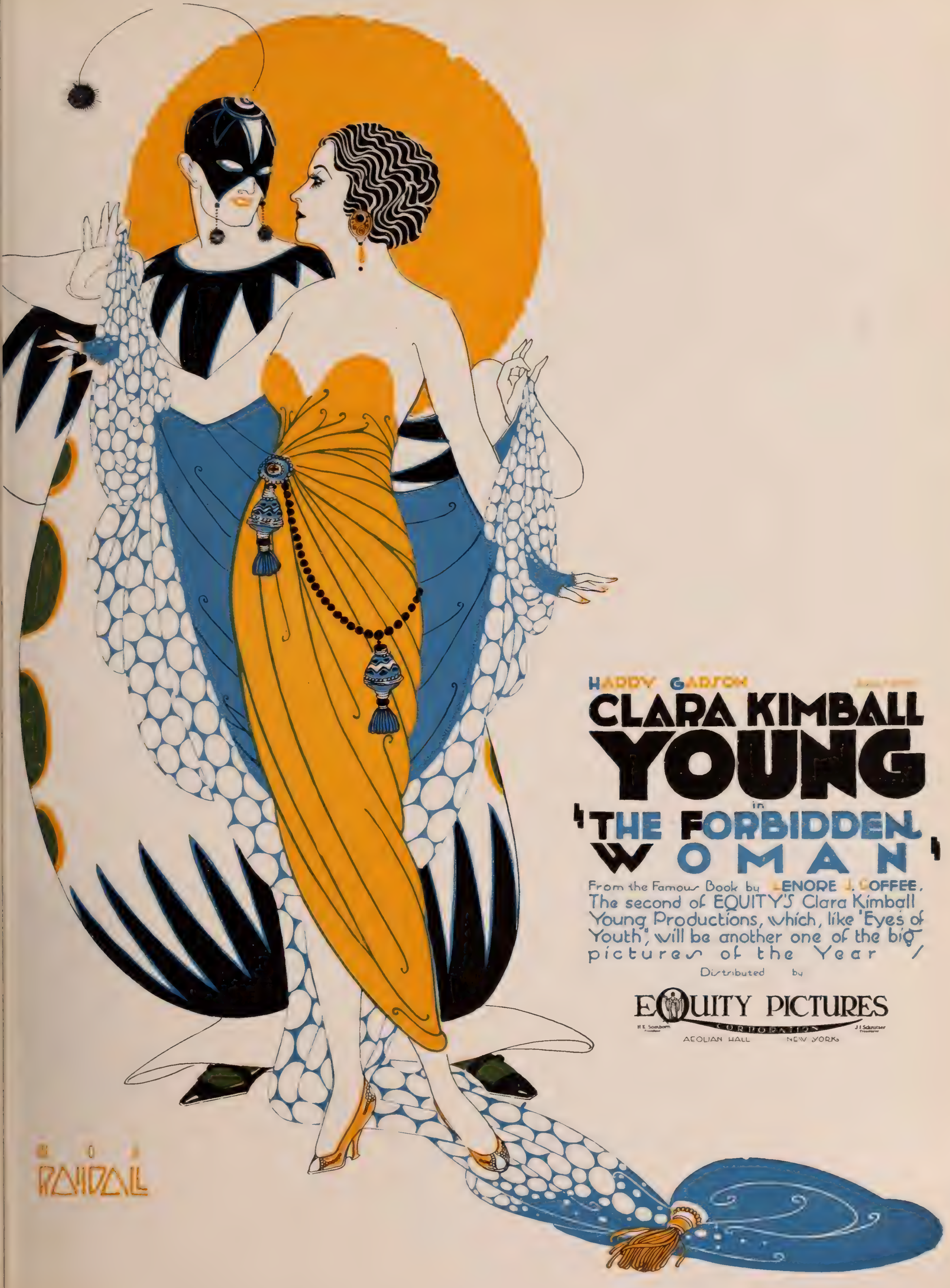
A REPORT from the Selznick Fort Lee and Bronx studios states that some excellent interior scenes are being made for three of the Selznick productions now in the making of the studios.

"The Woman Game," said to be a powerful drama, and which was written for Elaine Hammerstein by Leighton Osmun and Frank Dazey, is nearing completion under the direction of Wm. P. S. Earle. Miss Hammerstein is said to be doing excellent work in this picture. The production abounds with a variety of sets of more than usual magnificence. This picture bids fair, the report says, to be the best Miss Hammerstein has made under the Selznick banner.

"Glorious Youth" by John Lynch, is the sixth starring subject of Olive Thomas. The opening scenes of the picture were made in New Orleans, and the first reel is concerned almost entirely with the lovely, fast vanishing, old fashioned southern life, actually made in the country where the story is laid. Alan Crosland is directing "Glorious Youth," assisted by William J. Scully.

In the Selznick studio, Sophie Irene Loeb's big melodrama, "The Woman God Sent," is taking form under the direction of Larry Trimble, who adapted the story to the screen. Trimble has wonderful material to work with, and the all-star cast of players headed by Zena Keefe and Joe King, includes John Wade, a character actor, and many known to screen folk.

A scene from Zena Keefe's first Selznick production, "The Woman God Sent.'



HARRY GARSON

CLARA KIMBALL

YOUNG

in

'THE FORBIDDEN WOMAN'

From the Famous Book by LENORE J. COFFEE.
The second of EQUITY'S Clara Kimball Young Productions, which, like 'Eyes of Youth', will be another one of the big pictures of the Year!

Distributed by

EQUITY PICTURES
CORPORATION
H E Somborn
J I Schnitzer
AEOLIAN HALL NEW YORK

H O H
RANDALL

A word on the POLICY of EQUITY

IT is Equity's policy to produce BIG pictures progressing rapidly towards the character of productions that play the big time circuits on long runs exactly like the big winning legitimate stageplays. "Eyes of Youth" is a step in that direction. Equity will also take on the distribution of big pictures from other producers offering a service unexcelled in the trade, a new and unique service that guarantees results. Correspondence invited.

EQUITY PICTURES
CORPORATION
H. K. Somborn
President
J. I. Schnitzer
AEOLIAN HALL ··· NEW YORK

CLARA KIMBALL YOUNG

in

"Eyes of Youth"

IT is utterly impossible in this space to enumerate the series of successful runs that "Eyes of Youth" is enjoying now in the finest theatres throughout the country. Entire Broadway, N. Y., with the possible exception of two or three theatres are running or have run "Eyes of Youth" to capacity receipts. The same thing is happening everywhere. From one to three weeks is the average. Do you appreciate what that means? Your nearest Equity Franchise Holder will explain.

HOUSE PETERS

in

"Silk Husbands and Calico Wives"

NO picture carries a wider appeal, nor has any picture a finer combination of Star, story and box office title than "SILK HUSBANDS AND CALICO WIVES" It's a house packer of the type that lends prestige to any theatre. It's that sought for "hundred percent" entertainment that means money to you. Have you played it yet? See your nearest Equity Franchise holder, or write us direct. (Extra) Special proposition to independent exchanges.

Strong Cast in New American

"Valley of Tomorrow" Has William Russell, Mary Thurman and Others Prominent

THE American's new photonovel by Stephen Fox, "The Valley of Tomorrow," screened at Lake Tahoe in the Sierra Nevadas, called for a cast of unusual ability. The story is claimed to be conspicuous for vigorous action, one tense and absorbing event leading into another still more exciting. William Russell, in the leading role, is well endowed with the mental and physical equipment to fill the bill.

Mary Thurman, to whom the name the Venus of the Films" clings, is Russell's leading woman in the role of a young Italian girl, devoted to her unworthy brother and in love with his nemy. Histrionic ability of the melodramatic order was required and Mary Thurman handles the part with a re-erve force and splendid spirit.

The versatile Harvey Clark makes he venerable Long John realistic. Fred M. Malatesta, an Italian by birth, rings to his part a natural subtlety nd savoir faire which makes the diffi-ult role of the guilty Italian singer nd moral outlaw convincing.

Pauline Curley, a real prodigy of the stage, in the story is the pretty little victim of the false Italian's love. She made her debut at three, and began her stage career in dead earnest at the age of eight, playing in stock companies and vaudeville and, the past three years, in pictures.

Frank Brownlee, the character actor, in the role of the dastardly "Fang" lives up to the name, and does work that stamps him as a master of make-up and character delineation. Also included in the cast are such well-known players as Frank Clark, Lewis King, a young brother of the director, Henry King, and Jeffrey Sloan.

"Pepe" Lederer is the happy possessor of an Irish Mail from Auntie Marion Davies. Miss Davies explains that this was Pepe's own choice, and is a perfectly good wagon with motor and everything, in which Miss Pepe may drive up and down Riverside to her heart's content, stopping only to crank up the motor.

New Producing Unit Formed

The Louis Tracy Productions, Inc., to Picturize Best Stories of Novelist

ANNOUNCEMENT is made this week of the formation of the Louis Tracy Productions, Inc., as a ibraltar Pictures unit to produce a eries of fifteen feature picture dramas ased on the works of Louis Tracy, ovelist and publicist, the first of which, "The Bartlett Mystery," will be ut in work shortly at the Leah Baird tudios, Cliffside, N. J.

The officers of the new corporation, Arthur F. Beck, president, and C. C. Burr, secretary and treasurer, have ontracted with Mr. Tracy for the picture rights to his best works. These include, in addition to "The Bartlett Mystery," "His Unknown Wife," "Diana of the Moorland," "Cynthia's Chauffeur," "The Wheel of Fortune," "The Red Year," "The Silent Barrier," "The Terms of Surrender," "Flower of the Gorse," "The Revelers," "The Postmaster's Daughter," "The Message," "The Captain of the Kansas," and "Carl Krier."

"The Bartlett Mystery" has been selected for the first picture of the series because it is unusually adaptable, it is said, to effective picturization. It is said to be a story of adventurous men, and one replete with stirring incidents and alive with virile action quite characteristic of Mr. Tracy's writings.

"Bill" Farnum is off the strenuous role for a while and tends baby in his latest feature for the Fox program, "Heart Strings"

Two Universal stars who prove themselves adepts at make-up. Left—Monroe Salisbury in "The Phantom Melody." Right—Dorothy Phillips in "The Gorgeous Canary"

Universal's March 8 Release

Popular Star, Strong Cast, Good Story and Able Direction Said to Be Found

A CAREFUL combination of popular star, strong cast, clever story and good direction are said to feature the Universal production, "The Forged Bride" which is announced for release on March 8, and in which Mary MacLaren plays the stellar role.

"The Forged Bride" is from the story, "The Sins of the Father," from the pen of J. G. Hawks, who has supplied William S. Hart with many of his scenarios. It deals with an unusually striking problem of life. In it, Mary MacLaren takes the part of a convict's daughter.

"The Forged Bride" is the story of the daughter of a convict who marries the son of the judge who has convicted her parent. The judge on discovering the status of his new daughter-in-law determines to keep her relationship to the convicted man a secret. However, a blackmailer threatens exposure but is circumvented by the father who escapes from prison and by a ruse establishes evidence that the judge is really the father of the girl and not he.

Tense situations are dramatically brought out under the able direction of Douglas Gerrard, it is asserted.

Dagmar Godowsky, Thomas Jefferson, son of the well known dramatic star of other days, Joseph Jefferson; Harold Miller, Barney Sherry and Frances Raymond complete the excellent cast.

The production, according to the reviewers who have been favored with an early review, is one of the most interesting in which Miss MacLaren has yet appeared. Besides starring in "Bread," "Shoes" and several earlier pictures, she took the leading role in "The Petal on the Current" and "Rouge and Riches," which has just been released.

New Rex Beach Production

In Statement Issued on the New Picture Prediction Is Made of Sure Hit

WITH many of the new Goldwyn directors present, Rex Beach's latest picture, "The Silver Horde," was screened at a private showing this week, and the production received the marked approval of those present.

Frank Lloyd directed the production and staged the mob scenes, the fight scenes, and the great outdoor action with all the skill that won him his high reputation. "'The Silver Horde' bristles with rapid-fire action and dynamic climaxes," says Goldwyn Pictures. The book from which the photoplay is derived is one of the most popular of Rex Beach novels. The Goldwyn exploitation staff calls it a "red-blooded, he-man, two-fisted, straight-?rom-the shoulder romance of the great North."

In selecting the cast of players Rex Beach scored again. Myrtle Stedman and Betty Blythe are the two leading women of "The Silver Horde." As Emerson, Curtis Cooksey is described as a dominant and forceful figure throughout. Frederick Stanton is Big George Bolt, and together these two men and Cherry Malotte fight the forces of cunning and greed which seek complete control of the salmon fisheries of Alaska.

Remarkable shots of Alaskan scenes, of the gleaming salmon hording into the Kalvik river to spawn, and of the great wharf riot on the docks of Seattle add to the picture quality of "The Silver Horde," it is stated.

In concluding its report on this new production, the Goldwyn Pictures assert:

"Five stories are woven into one great drama of the screen in "The Silver Horde." As far as the exhibitor is concerned, it would be enough to say that it is just as good as "The Girl from Outside." Reports from the Goldwyn officials and the story itself indicate that this is a greater picture, possibly Rex Beach's greatest screen drama to date."

Goldwyn Sales Manager at Kansas City Meeting

Felix F. Feist, vice-president and manager of sales of Goldwyn Distributing Corporation, now on a tour of the country, reached Kansas City Tuesday morning, January 13. Awaiting Mr. Feist's arrival at the Kansas City office were, according to Goldwyn, E. S. Wilhoit, manager of the Landers theatre, Springfield, Mo.; H. G. Ramsey, manager of the Royal theatre, Eldorado, and R. H. Holmes, manager of the Royal theatre, Emporia. Mr. Feist spent a large part of the day with these exhibitors and others who called at the Goldwyn exchange.

A meeting of the salesmen was held January 14. Mr. Feist complimented Mr. Bloch and his associates on what had been accomplished and received assurances that a still more aggressive campaign will be carried on during 1920.

Many More Contracts for "Desert Gold"

Another group of first-run exhibitors is reported by the W. W. Hodkinson Corporation to have signed contracts for Benjamin B. Hampton's Zane Grey production, "Desert Gold" within the past few days. These big first runs include Frank L. Newman, controlling the Newman, Royal and Regent theatres in Kansas City, Mo., as well as a big first run house in Milwaukee; G. A. Bush, controlling the Superba and a chain of subsidiary houses in San Diego, Cal.; James Beatty for his first-run house in San Jose, and C. W. Midgley, with the American in Oakland, Cal.

Ass't Directors Election

The annual election of officers of the Assistant Directors Association was held on the evening of January 16, with the following being elected to guide the destinies of this organization through the ensuing year:

President, George Webster; vice-presidents, H. Schenk, Wm. Crinley; treasurer, Scott R. Beal; secretary, Fred Tyler; sergt. at arms, C. H. Mitchell; chairman of board, W. Dyer.

A sterling actor is Melbourne MacDowell, who is appearing in "The Gift Supreme," a Republic picture

Vitagraph's supreme effort, "The Sporting Duchess," starring Alice Joyce, is about to make its initial bow to the public. This is a scene from the production

Good Cast Supports Duncan

Production of New Vitagraph Serial Is Reported to Be Well on the Way

VITAGRAPH has assembled an unusually strong supporting cast for William Duncan, who now has his new Vitagraph serial by Albert E. Smith, president of Vitagraph, and his new collaborator, Cleveland Moffett, well under way. Mr. Duncan is thoroughly confident that his new serial will surpass any of his former efforts.

Edith Johnson, who has appeared as the heroine in many Vitagraph serials, is again Mr. Duncan's leading lady. Virginia Nightingale, a graduate of Vitagraph Comedies, appears as the feminine "heavy," while Jack Richardson, formerly "heavy" for J. Warren Kerrington and W. S. Hart, occupies the same position with Mr. Duncan, succeeding Joe Ryan, who is being starred with Jean Paige in his own serial.

Antonio Moreno, another of the Vitagraph serial stars, is making preparations to undertake the difficult scenes in the fifteenth and final chapter of "The Invisible Hand," which is said to have a thrilling climax. In the twelfth and thirteenth episodes some unusual photographic results were obtained in subterranean scenes, during which Mr. Moreno and Pauline Curley, his leading lady, spent considerable time in water up to their necks. New concrete underground tunnels were constructed expressly for these scenes at the Hollywood Studio.

Current Universal Releases

List Is Topped by "Rouge and Riches"; Good Short-Subject Reels Are Included

"ROUGE and Riches" tops the Universal release program for the week of February 9th as a special attraction. It is a five-reel production, featuring Mary MacLaren under the direction of Harry Franklin. It is from the story "Myself, Becky," by W. Carey Wonderly, which originally appeared in Live Stories Magazine.

"Rouge and Riches" is a satire on love and gives intimate views of back stage life, that space behind the footlights which is always a source of mystery and interest to the uninitiated. A good supporting cast is provided, including: Marguerite Snow, Wallace MacDonald, Robert Walker, Lloyd Whitlock, Syn de Conde, Alberta Lee, Dorothy Abril, Harry Dunkinson and Helen Sullivan.

This week is an unusual one for the serials, as it marks the final episode of one and the premiere of another. "The Great Radium Mystery" is solved in the eighteenth and last episode entitled "Liquid Flames." "Doomed," the seventh installment of "The Lion Man," featuring Kathleen O'Connor and Jack Perrin is said to be unusually gripping. It is released this week.

Elmo Lincoln makes his opening appearance in the new Universal serial, "Elmo the Fearless," the episode being entitled "The Wreck of the Santiam." Universal officials claim that this surpasses all his previous serial efforts.

Mrs. Joe Martin is implicated in another Universal release, this time being aided and abetted by one Jimmie Adams in a two-reel draught, "Over the Transom." Broadway never retires without a Lyons and Moran puncture. This time Eddie and Lee gave us a one reel blow-out of "Non-Skid Love." "Kaintuck's Ward" is the title of the western picture offering of the week. Bob Burns and Peggy O'Dare appear.

Realarts Tie Up City's First Run Houses

Four Realart Pictures were run in six-day competition last week by four of the principal theatres of Providence, R. I.

"We believe this is the first time in the history of the motion picture business that one concern's products have held possession for a week of the leading houses of a city as large as Providence," says J. S. Woody, Realart's general manager.

"It is absolutely unprecedented in my whole experience as a salesman," declares J. C. Ragland, general sales manager for Realart.

"Providence is a city of about 300,000 population. It has, as I recall the situation now, four houses which are regarded as first-run. Realart Pictures were shown last week in three of these and another Realart Picture was shown second run at the same time.

Thurston Hall to Play for Gerald Bacon

Following his week's engagement out of New York as star of Oliver Morosco's "Civilian Clothes," the leading role of which he created in the New York production, Thurston Hall, prominent on both stage and screen as star and leading man, will go under the management of Gerald F. Bacon, producer for both stage and screen.

Mr. Bacon announces that he has an inviting picture proposition for Mr. Hall, details of which will be given following the termination of his contract with Oliver Morosco this week. According to Mr. Bacon's plans for Hall, he will devote the next few months to picture work, after which he will go into rehearsal for a stage production.

Big Promises Made for Blackston Production

If the enthusiastic predictions of those who have been permitted to view the first private showing in the executive headquarters of Pathe of the latest J. Stuart Blackton production come at all close to being fulfilled it is certain that the director has achieved something out of the ordinary in the creation of "Respectable by Proxy."

It is described as a fine blending of comedy and drama.

Commodore Blackton has chosen a well balanced cast to support his young leads, Sylvia Breamer and Robert Gordon. Eulalie Jensen, Margaret Barry, William R. Dunn, Bessie Stinson and Morgan Thorpe have important parts.

Four Pathe Features on List for February

With four big special productions ready for release it is expected that February will be a banner month for Pathe. Crauford Kent will be seen in "Other Men's Shoes", an Edgar Lewis production; June Caprice appears in "In Walked Mary"; Sylvia Breamer and Robert Gordon are the stars of "Respectable by Proxy", a J. Stuart Blackton Production; and Frank Keenan will be seen in "Smouldering Embers."

"Shore Acres," James A. Herne's famous play is to be made into a picture by Metro. Lois Zellner made the adaptation

Employees Considered in Move of Morton Plant

Expansion of the Robert Morton plant of the American Photoplayer Company at Van Nuys, California, which caused the employment of a large number of men, has caused the company to make necessary arrangements for the comfort of their employes who found it impossible to find living conditions in Van Nuys.

President H. J. Werner of the American Company was in Los Angeles and Van Nuys this week, where he let the contract for the construction of forty residences. These are to be built immediately, and are to be used exclusively by the employes of the organ company.

More Exhibitors Endorse the Selznick Plan

Followng close on the heels of the announcement that the Miami Valley Exhibitors' League, the Chicago Circuits and Northwest Exhibitors had endorsed National Picture Theatres, Inc., comes the report that additional exhibitors of the Northwest are endorsing the plan. The success of the organization is assured in the opinion of Lewis J. Selznick, its head. The National organization now has the approval of circuits which have members in hundreds of the largest and most important towns.

Continuity of "Half an Hour" of High Order

Clara Beranger has completed the scenario for Barrie's "Half an Hour," which is to be Dorothy Dalton's first vehicle under her contract with the Famous Players-Lasky. A feature of the continuity is the fact that the entire action is supposed to embrace only half an hour's time. The suspense is said to be excellently sustained to the close.

Charles Ray Forms Own Company

CHARLES RAY, the popular screen star, has formed his own company, to be known as the Charles Ray Productions, Inc. First National will distribute the products of the new company.

The announcement that Mr. Ray will now head his own concern came from Los Angeles this week, and follows the news of the star's affiliation with the Arthur S. Kane Pictures Corporation. Mr. Kane, whose own producing company was first announced last week, will direct the New York activities and productions of the Star.

The Charles Ray Productions has already received its charter and work will begin immediately after the completion of Mr. Ray's final picture for Thomas H. Ince, now in course of filming. The tie-up with First National was consummated a year ago.

In the personnel of the newly organized company are business men, well known in the motion picture world. Mr. Charles T. Ray, father of the star, is president. Mr. Richard Willis is first vice-president and general manager. Mr. Albert A. Kidder, Jr., a prominent Los Angeles business man, is secretary and treasurer, and Mr. Charles Ray and Mr. Gus Inglis are directors. The last named is also second vice-president of the corporation.

Willis and Inglis Are Associated with the Star in Venture

The headquarters of the new company will be on Fleming Street, East Hollywood, where the studios are also located. Extensive alterations are under way, and when the home of the Charles Ray Productions is completed, it is expected to be one of the finest outfits of any star-producer in the Western territory.

The rights to several popular plays and novels have been secured, especial thought being directed toward their fitness for the unique personality which Mr. Ray has made immortal for the screen. Not only have the star's sponsors been particular in the choice of vehicles to suit his needs, but care has been exercised in supplying screen material with abundant story value. It is said that Mr. Ray will start out with an unusual equipment of already famous vehicles.

Mr. Ray has been conceded by many producers, exhibitors and members of the motion picture press, to be the logical contender for box-office supremacy during the coming year. His growth has been phenomenal and it is said by students of the situation that the field was never so good for the star who brings to the screen a human touch that is unfailing in its affectiveness.

Exhibitors who have kept their eye on Mr. Ray as the consistent money-winner of the day, are declaring their satisfaction that the star has affiliated himself with such a responsible and capable film executive as Arthur S. Kane.

Under the direction of Mr. Kane, it is expected that the latent possibilities of the star as a national contender for the foremost screen position, will receive their utmost expression. The affiliation of Arthur S. Kane and the newly organized Charles Ray Productions, is looked upon as a combination of unlimited possibilities, and is regarded by exhibitors as one of the most promising tie-ups of recent times.

With distribution in the hands of the First National organization, the combination of first-class agencies in back of the Ray productions will insure these pictures the best of supervision on all counts.

Report on Chicago Convention

IN its report on the production program approved by the officials of the Famous Players-Lasky Corporation in their convention at the Hotel La Salle, Chicago, last week, the publicity department of that organization issues the following statement:

"Mr. Lasky outlined a most ambitious program of production of great pictures, which will insure to the exhibitor the pick of the finest material available in literature and the drama. He said that arrangements have been completed with a number of very successful writers, and through theatre organizations, by which the producing department of Famous Players-Lasky Corporation will receive the benefit of their entire output. From the Frohman interests, the output of J. M. Barrie is assured for the screen through Famous Players-Lasky, George Broadhurst's output will also reach the masses by the same channel, as well as the work of John D. Williams, Oliver Morosco productions, and others of similar calibre. Famous Players has the first call on all of these for their works.

"Speaking of directors, Mr. Lasky said that the services of 'the big five' are assured for a number of years. These are Cecil B. DeMille, George Fitzmaurice, William De Mille, George Melford and William D. Taylor. This does not include Hugh Ford, whose future work in London can well be classed with that of the others. The 'big five' will probably make twenty special productions in the year.

"Mr. Lasky said that the production department has also developed the idea of a great stock company which will enable the producers to put on their productions with an all-star cast. The company includes men and women of the calibre and popularity of Jack Holt, Theodore Roberts, Wanda Hawley and many others now playing in support of the stars.

Production Program and Exploitation Methods Are Outlined

"Inauguration of a completely new plan of exploitation and distribution of Paramount-Artcraft Pictures was brought about by the convention. The plan is, in a nutshell, to give the exhibitor of Paramount-Artcraft Pictures the maximum of financial returns on every picture of that brand that he shows. Each picture will stand absolutely and solely on its own merits, without relationship to any other picture. Each picture will make its own record for the exhibitor and for the producer.

"The motion picture going public will be the sole judges of the compensation to be had by the exhibitor and the producer. To the exhibitor it means that he will get the full pressure of the exploitation and sales department and the advertising and publicity department back of every picture he shows. This force will be concentrated on the individual picture instead of being scattered among the list.

"The adoption of this plan will bring about the complete reorganization of the exploitation and sales departments, to meet the new conditions. The first step in the reorganization will be to double the number of the existing force. Each exchange headquarters will have asigned to its territory one or more trained exploitation men whose service will be given direct to the exhibitor. A zoning system will be worked out as quickly as it can be done with intelligent consideration of all local conditions and requirements.

"It was announced during the convention that the finance committee and the executives of the corporation are completing a profit-sharing program, the details of which will be announced within a short time."

Alice Joyce in "Dollars and the Woman"

"Dollars and the Woman" has been selected by Albert E. Smith, president of Vitagraph as Alice Joyce's next Vitagraph special production following "The Sporting Duchess," recently completed and now awaiting release. It is an adaptation from the original story by Albert Payton Terhune, with scenario by Lucien Hubbard. George Terwilliger, who directed Miss Joyce in "Slaves of Pride" and "The Sporting Duchess" will also direct her new feature. The full cast has not been selected as yet. Robert Gordon and Crawford Kent will play the male leads. Jessie Stevens will also have an important role.

Irwin Praises Picturization of Story

Wallace Irwin, author of "The Blooming Angel," the story recently completed by Goldwyn Pictures Corporation with Madge Kennedy as the star, has written a letter to Vice-President Abraham Lehr, at the Goldwyn Culver City Studios, praising the picturization of his story in the highest terms.

The State Right Field

State Rights Sales on "The Lost City"

Word comes from Warner Brothers, who control the distribution rights of Selig's animal serial, "The Lost City", that Joe Friedman, president of the Celebrated Players Film Corp., has secured the rights for Illinois and Indiana.

In addition to this territory, the First National Exhibitors Circuit, Inc., has seven states in the South, while the Standard Film Service Co., of Cleveland, has Ohio, Michigan and Kentucky. The Hatch Film Company has seven Eastern states, and the Arrow Film Corp. of Boston, controls the New England distribution rights, which make twenty-six states that have already been disposed of.

Pioneer to Produce "Dr. Jekyll and Mr. Hyde"

One of the features of the Pioneer list of attractions for the first half of the coming year will be a production of Dr. Jekyll and Mr. Hyde. A large company is now being assembled by Charles J. Hayden, who will have charge of the direction of the picture.

The version which has been prepared by Mr. Hayden varies in several respects from the novel as written by Robert Louis Stevenson, making the story a combination of the psychological and dramatic rather than the uncanny and melodramatic.

Mr. Sheldon Lewis is making a careful study of the two roles of Dr. Jekyll and Mr. Hyde as they were played by the late Richard Mansfield, and in many respects his impersonation of the dual role will follow that of the great tragedian's conception of the part.

"The Third Generation" Is Winning Success

After an extended run in the best film houses on Broadway, "The Third Generation," with a Brentwood cast, is meeting with success in first-run houses throughout the country, according to Robertson-Cole.

Betty Blythe has the feminine lead in this Robertson-Cole picture, and is supported by an all-star cast, including Mahlon Hamilton, Betty Brice, Jack Pratt, Joseph Swickard and Edward Cecil.

Film Specials Contracts with the Fay Film Co.

Film Specials have just closed a contract with the Fay Film Co. of Chicago, for 26 two-reel comedies featuring Harry Cane, to be released every other week. Production has already begun. They will begin releasing at an early date, to be sold on the state rights basis. Film Specials will control the world rights.

WHITE
FROM
REST
15¢
CUP

An interesting scene from George Beban's new production, "One Man in a Million," to be distributed by Sol. Lesser

Lesser Makes Announcement

States His Market Policy and Method of Handling His First Beban Picture

SOL LESSER has issued the following statement in regard to his future activities and policies: "The shortage of real big attractions for the open market has led me into the producing field," said Mr. Lesser. "It has been so easy for a producer to obtain a release through a national distributing company on almost any average picture, that it leaves nothing for the open market man. I have therefore investigated the production field and have started with George Beban and Annette Kellermann, besides a third star whose name will be announced very shortly.

"Mr. Beban's first picture, 'One Man in a Million,' is nearly completed, and will have its premiere in Los Angeles, in conjunction with his well known vaudeville act, 'The Sign of the Rose,' famous throughout the country. The next showing will be in San Francisco, and after that each key city will be visited by Mr. Beban with his act and picture. Upon completion of his tour, Mr. Beban will start his second picture, and then Annette Kellermann will be ready and she will present her diving act with the picture. The same method applies to this as in the Beban proposition. Then comes our third star, who I will announce later.

"I am experimenting with a new policy," he said. "I have often figured the reason why the picture output should be marketed in New York instead of the very place it was produced. When I started to compute the expense and time wasted in this method, without one iota of additional benefit, I immediately made up my mind to have all my producing and releasing done here."

National Film's Feature to Combat Bolshevism

The first of the National Film Corporation of America series of productions to carry its message of reconstruction and to aid the government in combatting Bolshevism, will be "Mary Minds Her Business," a Ladies' Home Journal serial by George Weston. The story is based on the attempt of a girl to operate a large industrial plant which she falls heir to.

"Mary Minds Her Business" is a seven-part adaptation by Mildred Considine. The story will appear serially in the Ladies' Home Journal until March, when it will be published in book form.

"Human Passions" Sold on Central States

The rights on "Human Passions" for the states of Illinois and Indiana have been sold by Tyrad Pictures, Inc., to the Silee Film Exchange, 220 S. State Street, Chicago, Ill. Lottie Tilford is the featured member in this production, a seven part story of love and intrigue.

A scene from Monopol Pictures Company's production of "Alma, Where Do You Live?"

D. N. Schwab Forms Producing Organization

Dore N. Schwab, formerly production manager of the Carlisle Blackwel Productions, Inc., has just completes the organization of his own company to be known as the D. N. Schwab Productions, Inc. The executive offices o the new company are at 511 Fifth Avenue.

Mr. Schwab has just left for the Coast where upon his arrival he will immediately start preparations for the taking of a series of pictures. Negotiations have just been closed for the taking over of the most recently completed studio unit of the Hollywood Studios, Inc., Los Angeles.

New Comedy Concern

James Calnay, who has produced a number of plays in the east, has come to California for the making of a series of subjects to be released under the trade mark of High Life Comedies. These are to be of one reel in length and spoken of as semi slap stick situation comedies. Harry Wolze who has been identified with the scenario department of Keystone, Sennett, Fox Universal and L-Ko studios has been engaged as a writer and director and is in charge of production.

Character Buys Story

The Character Pictures Corporation has purchased the story "Forty Below," a tale of the Northwest by Craig Johnson. Added to "The Frameup" and "The Stampede," which were recently purchased by the company, this makes three stories announced in the past two weeks for production by the Character company. "Forty Below" will be made in California where the company will locate after making two pictures in the East.

Plunges from Plane in Scene

Jack Sherrill, Co-Star of "The Invisible Ray," Dives Into St. Johns River

JACK SHERRILL, co-starring with Ruth Clifford in "The Invisible Ray," a fifteen-episode serial now being produced by the Frohman Amusement Corporation, yesterday entered his name as one of the daredevils of the world. Sherrill won this unenviable sobriquet by plunging headfirst from an airplane moving through the air at a speed of 80 miles per hour, from an elevation estimated at 50 feet, into the St. Johns river, at Jacksonville, Florida.

The feat, which is described as the most spectacular yet seen on the screen, was done in adding reality to a moving picture scene which is being photographed in Jacksonville by the Frohman Amusement Corporation of New York, for "The Invisible Ray." Sherrill went to Pablo Beach, near Jacksonville, and there boarded a plane operated by the Victory Fliers, piloted by Reed E. Davis, an expert birdman, who flew for Uncle Sam during the war. The hour set for them to appear over the St. Johns river near the Armour fertilizer plant was 11.15 a.-m. Tugs and other boats were there with the cameramen, and all was set well in advance, so that the plane could be fired upon by the cameramen as soon as she came into view.

The work was so accurate and the signals so well timed that Sherrill struck the water within twenty-five feet of the boat to which he was to swim, while four or five cameras were pointed upon him, recording an actual stunt by a human being, and not that of a "dummy."

First of Jans Series Coming

"Love Without Question" with Popular Players Ready End of February

THE first of the series of six super-features starring Olive Tell which is being produced by Jans Pictures, Inc., will be ready for public presentation about the latter part of February. It is "Love Without Question," the film version of C. Wadsworth Camp's widely read novel "The Abandoned Room."

Fast nearing completion under the personal direction of B. E. Rolfe, "Love Without Question" is said to contain punch after punch, James Morrison is playing the leading male role in this production starring the Broadway star Olve Tell. Others of the supporting cast are equally well known and Mr. Rolfe has given personal attention to the selection of settings and locations with the assurance that the technical needs of the feature will be second to none.

"Love Without Question" is the first of a series of six Jans pictures in which Olive Tell will be the star. The series is to be released on the State rights basis under a "star series" contract plan. That is, the exhibitor will contract to book the series of six pictures. Thus he will be able to prepare advance advertising campaigns, be relieved of making other bookings and be assured of six excellent features in which an extremely popular star will appear.

All of the Jans pictures will be booked and contracted for in this manner. Mr. Herman F. Jans, president of Jans Pictures, Inc., and himself an exchange man thoroughly familiar with the needs of exhibitors, realizes that this method of booking is the kind that offers the theatre manager the best opportunities.

The exact release date of "Love Without Question" will be determined in a short time and, with other announcements regarding additional stars and pictures, will soon be made public

First view of what to expect in the Johnny Dooley comedies to be released by Tyrad Pictures, Inc. This is from "Some Mind Reader"

It's tough to be blindfolded when you are playing a part with support like this. This is a scene from a Hank Mann comedy released by Arrow Film Corp.

Arrow Announces Release

"The Wolves of Wall Street" and "The Desert Scorpion" Star Edmund F. Cobb

THE six-reel feature released by the Arrow Film Corporation, formerly titled "The Wolves of Wall Street," has had its title changed to "Wolves of the Street." This is the feature produced by the Art-O-Graf Film Company and features Edmund F. Cobb, supported by Vida Johnson.

"Wolves of the Street" is a combination Eastern and Western feature. The story opens in Wall Street and the action deals with the New York Stock Exchange and the attempt of a young broker, Cobb, to corner the wheat market. Later, he is called West to quell a strike in a mine that he owns, and then the action shifts to that location. "Wolves of the Street" was released by the Arrow Film Corporation on the states rights market on Jan. 15.

"The Desert Scorpion" is another six-reel feature which stars Edmund F. Cobb. In this feature the action takes place in its entirety in the West. It is said to be a well produced feature with many dramatic situations and plenty of suspense and some mystery. This feature was also produced by the Art-O-Graf Company under the personal supervision of Otis B. Thayer. "The Desert Scorpion" was released by the Arrow Film Corporation on Jan. 15.

Victor Kremer Finishes Trip

Reports Great Success in Disposing of Territory for the Chaplin Films

VICTOR KREMER, president of Victor Kremer Film Features, Inc., has returned to New York, after a trip throughout the exchange centres of the United States and Canada. During his visit to the independent buyers in the interests of the five Chaplin comedies, which he controls, Kremer disposed of many territories, it is stated.

The latest buyer to acquire the Chaplain productions in Herman Rifkin, of the Eastern Feature Film Company, Boston, who has purchased for New England "A Burlesque on Carmen," "The Champion," "The Jitney Elopement," "Work," and "By the Sea." Rifkin intends giving these Chaplins a wide exploitation campaign before the release of the first picture, which will be "Carmen." He will present the short length subjects as a series.

Mr. Kremer also reports the sale of the five Chaplin comedies for the State of Michigan to the Independent Masterfilms, Inc., of Detroit, Mich. This deal was consummated for the exchange by William Siefert, president of the new organization. Ohio was also disposed of by the head of the Kremer organization to Essenel Productions, De Luxe, of Cleveland, Ohio, for the four short length Chaplin offerings.

Mr. Kremer announced upon his return that he had acquired for state right distribution the Essanay subject, "Skinner's Dress Suit," the vehicle which is stated to have brought fame to Bryant Washburn, the present Paramount star. An entirely new edition of advertising supplies, under the direction of Bert Ennis, will be issued for this picture, and the marketing of same will begin shortly.

Elmer Harris to Remain with Famous Players

Elmer Harris, the noted writer of farces and musical comedy librettos, recently signed with Famous Players-Lasky Corporation for another year.

Rothacker Shifts Activities to Coast

After a three-day breathing spell following a trip East, Watterson R. Rothacker's well-worn traveling bag left for Los Angeles January 27.

The president of the Rothacker Film Manufacturing Company went to the Coast to get construction started on a Los Angeles laboratory, the site for which has already been purchased. Full announcements in regard to the location of the site, etc., will be made to the trade later.

While in "Filmapolis," Mr. Rothacker will make tentative arrangements for the production of a six-reel feature which he will personally present to the trade. He has already secured the story for this picture, having purchased the motion picture rights to a wonderful novel by one of the world's most famous authors.

While out there Mr. Rothacker will not devote all his time to presidenting for his film company, but will do considerable chairmanshipping for the Membership Committee of the National Association of the Motion Picture Industry. He will call a special meeting of Coast members with a view to launching a big membership campaign. In this connection he and Charles Christie, of the Christie Studios, chairman of the Coast Division of the Membership Committee, will work in harness.

Facts and Follies Are Reorganized

The success which has attend the Facts and Follies series of one-reel comedies has been so pronounced that Bernarr Macfaden and the Pioneer Headquarters Staff have completed the plans whereby the producing personnel and production staff will be trebled.

The directing staff will consist of Dale Henshaw, who will be in charge of company number one, and Ralph Whiteing, who will have company number two. Both the directors, with their companies, left New York for Jacksonville last Tuesday and are now in the first stages of their initial productions.

Bernarr Macfaden has appointed John S. Reilly as his personal representative. Mr. Reilly, with headquarters in New York, will be in charge of the Facts and Follies operations, and will have the newly instituted scenario department under his personal direction.

Lucille Lee Stewart Signed by Jans

B. A. Rolfe announces that Lucille Lee Stewart has been engaged to play a leading role in support of Olive Tell in his second production for the Jans Pictures, Inc., "Nothing a Year," which is an adaptation of the novel of the same name by Charles Belmont Davis. The selection of Miss Stewart as a member of the cast follows out the announced intentions of the producers for the presentation of stars with talent and ability, with the firm intention of making their features a real box office attraction for the exhibitors all over the country.

"Jim" Thompson, who is to be starred in a series of 2-Reel comedies by Euclid Films

Alice Howell to Do Series for Emerald

Alice Howell will soon be seen on the screen again in a series of twenty-six two reel comedies, made by the Emerald Motion Picture Company, Chicago, under the direction of Fdererick J. Ireland.

Miss Howell's clean, irresistible and sparkling humor has been waited for for some time by the exhibitors of the country.

The Cropper Distributing Corporation control the world's rights for all of the Howell pictures, and have secured many contracts from the leading independent exchanges of the country for the entire twenty-six pictures which will be released every other week, the exact date of the first release has not been set.

Wide Sales Reported on Hank Mann Comedies

As evidence of the popularity of the Hank Mann two-reel comedies, the Arrow Film Corporation reports they have been sold for the following territories: New York City and Northern New Jersey, Eastern Pennsylvania and Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia, Western Pennsylvania and West Virginia, Illinois and Indiana, Ohio, Georgia, Alabama, North and South Carolina and Tennessee, California, Arizona and Nevada and Colorado and Wyoming.

Extensive Exploitation for Cohn Comedies

Jack and Harry Cohn have announced their intention of inaugurating extensive advertising and publicity campaigns throughout the United States in regional and national motion-picture trade papers for the further exploitation of the 1920 series of Hall Room Boys Comedies. Although there have been but ten releases of this popular brand to date, they are said to have met with great success.

"One Man in a Million" Called One of Best

George Beban, who is at present producing "One Man in a Million" for distribution by Sol Lesser at the Beban Studios, is said to have in his new vehicle one of the really noteworthy productions of the year.

"One Man In A Million" is described as a heart-interest drama, based on the themes of love and laughter. Mr. Beban, besides playing the stellar role, also directs the production. The scenario is his own composition. He has supervised all details in connection with the picture.

"The Confession" Gets Favorable Reviews

The National Film submits extracts from two reviews on "The Confession," appearing in the columns of the *Gazette* of Taunton, Mass., and the *Sentinel* of Milwaukee, Wis. The opinion from the *Gazette* comes first:

"Hal Ried's play contains some of the most highly dramatic situations ever portrayed upon the screen and coupled with the masterful acting of Henry B. Walthall, the scenes are made all the more effective, and to the utmost pleased Tuesday's audience at the Park theatre, probably more than any other picture shown at the Park theatre during the past few years."

"The comeback which Henry Walthall made in "The Confession" will take the motion picture world by storm. The novel by Hal Reid is just the thing for him, for it gives him plenty of opportunities to display his wonderful ability. His supporting cast, though not well known, is good."

Grossman Says Serial Is Having Great Success

Enthusiastic reports of successes being established by the Grossman Pictures, Inc., serial production, "$1,000.-000 Reward," starring Lillian Walker, are said to be reaching the offices of Grossman Pictures from exchanges all over the country.

Aywon Film Corporation, controlling Greater New York, advises that bookings have been made on a large scale, it is said, and that the serial, now being shown, is meeting with remarkable popularity. A similar report comes from Herman Rifkin, of the Eastern Feature Film Corporation, controlling New England, according to the Grossman announcement.

A large portion of foreign territory has already been disposed of by Export and Import Film Corporation, foreign distributors, while negotiations are under way for the open territory.

Producers Feature Service Gets Comedies

Film Specials report the sale of their "Jolly Comedies" for Greater New York and northern New Jersey to the Producers' Feature Service, Inc., suite 707, Godfrey Building, New York, with Harry Samwick in the capacity of general manager.

Larkin with Mayflower

Mark Larkin has resigned as publicity director for Mary Pickford to take over the publicity activities of the Mayflower Company and the directors associated with it.

A scene from "The Kentucky Colonel," a National Film Corporation of America's production, starring Elinor Field among other well known players

First Four Hank Comics on Hand, Says Arrow

The first four of the Hank Mann two-reel comedies have been received by the Arrow Film Corporation in New York. These are the first in the new series of Hank Mann to be released during 1920. There will be 26 of them all told to be released one every other week.

The titles for the first four pictures are "Broken Bubbles," "A Roaming Romeo," "A Knock Out," "The Paper Hanger." All the Hank Mann Comedies will feature Hank Mann, supported by Madge Kirby, the popular star, who has appeared with Hank Mann in all of his Keystone comedies.

The Arrow Film Corporation reports that the following territories have been sold: New York City and Northern New Jersey, Eastern Pennsylvania and Southern New Jersey, District of Columbia, Delaware, Maryland, Virginia, Ohio, Illinois, Indiana, Colorado, Utah, Wyoming and Montana, California, Arizona and Nevada.

Francis McDonald to Be in National Series

Francis McDonald will be the central figure in the first of the National's "America First" series of photoplay features, adapted from magazine stories and novelettes. McDonald is now engaged with William A. Seiter in producting "The Kentucky Colonel" for the National. He will begin on the new series as soon as that production is concluded, which will be about February 20th.

Press Book Ready for "The Lost City"

Warner Brothers, who have the distribution rights of Selig's animal serial, "The Lost City," announce the completion of the campaign and press book, which is now at the disposal of the exhibitors.

The book, which was written by Eddie Bonns, consists of sixteen pages, profusely illustrated and showing stills of the twenty-four sheet and paper on the first two episodes; a group of fourteen scene cuts; slides; a variety of different style ad cuts; the banner, and the novelties for the children.

Victor Kremer Moves to Larger Quarters

Victor Kremar Film Features, Inc., one of the prominent state right firms, has moved from their quarters in the Longacre Building to the Leavitt Building, at 130 West 46th street. The Kremer organizatinon is taking over twenty-five hundred square feet of space, or half a floor, in the Leavitt Building, and carpenters and decorators have been busy for several weeks refitting these quarters to house the sales, advertising and executive departments. In addition to large private offices to be occupied by Victor Kremer, president of the organization, J. Shenfield, secretary, and Bert Enuis, director of advertising and publicity, arrangements have been made to equip a large projection room, which will be used exclusively to screen for buyers the various productions which Kremer controls, among which are five Chaplin comedies and several features starring Henry Walthal, Bryant Washburn, Jack Gardner, Broncho Billy, etc.

Pioneer Signs Marie Doro for Series

Marie Doro is the latest star to be added to the Pioneer banner. Miss Doro through her representatives has just contracted to appear in several productions for the Pioneer Film Corporation. James McKay, who has been directing Miss Doro for some time past, will be in charge of the forthcoming productions.

The first picture to be made with Miss Doro for the Pioneer is already under way, but up to the present a definite title for the photoplay has not been decided upon.

The story deals with the power of hereditary influences, and when finished will probably be cut to six parts.

Godfrey Tearle will play opposite to Miss Doro.

The Pioneer which has been the most active bidder for super productions in the open market for the past year has options on several of the most noteworthy independent productions now nearing completion, and in a week or so will make an announcement which will have a far reaching effect upon the independent market for some time to come.

Robt. McLaughlin's Features Sold to Hi-Art

Messrs. L. Cohen and J. Perl, owners of Hi-Art Productions with offices at 729 Seventh Avenue, have bought the Up-State New York rights to Robert McLaughlin's state right feature, "The House Without Children," from Robert W. Priest of the Film Market.

"The Return of Tarzan" Has Big Animal Cast

In the picturization of "The Return of Tarzan", being produced by the Numa Pictures Corporation, the cast of players, headed by Gene Pollar and Karla Schramm, is augmented by such screen animal-actors as the L-KO lions, the famous monkey, Joe Martin, the big and faithful elephant, Charley, fifty white horses, two camels and several apes and gorillas.

Announcement on "Empty Arms"

Producers' Statement Says Much Interest Has Been Shown

THE Photoplay Libraries announces that considerable interest has been aroused by the initial Park-Whiteside production "Empty Arms," shortly to be released, and point to the large number of letters and telegrams reported to have been received at their offices in reference to this picture as substantial evidence of the interest alleged. In the following is reproduced a detailed statement, submitted by the Photoplay Libraries, in regards to this production:

"Over seventeen hundred requests for the hundred thousand dollar packet, the extraordinary document issued by Lester Park and Edward Whiteside in connection with 'Empty Arms' by their advertising department, have been received from exhibitors who are desirous of booking this unusual film. Judging from the vast number of requests sent in daily from all portions of the United States and Canada, it appears as if a new edition of the packet will have to be printed. Seven thousand five hundred copies comprise the first edition.

"The producers wish to correct the misstatement to the effect that "Empty Arms" is a sex hygiene picture. This misrepresentation evidently came about through the fact that motherhood and birth control are the picture's twin themes. The story, by Willard King Bradley, is a highly dramatic one, mounting with gathering speed to its Himalayan climax, as each of its many intense and perfectly knit episodes unfold.

"The direction, which was in the capable hands of Frank Reicher, who has many Paramount and Metro successes to his credit, was splendidly executed. Many exceedingly delicate scenes, which would have been utterly ruined by less skillful handling than that given them by Mr. Reicher, are successfully and inoffensively gotten over. 'Empty Arms' was an unusually difficult picture to direct, and Mr. Reicher is to be congratulated for the excellent way in which he has managed it.

Frank Reicher, who directed "Empty Arms," the Park-Whiteside production

"Gail Kane, who is starred, appears in the chambersesque role of Diane Summers, a pampered daughter of the upper ten who, heeding the insidious whisperings of world-wise faminine friends, balks at maternity. How she is swerved from her God-defying, nature-flaunting course furnishes excellent dramatic material, and all concerned have realized its uttermost value.

"Opposite Miss Kane appears Thurston Hall. In 'Empty Arms' Mr. Hall appears as Bruce Gordon, fiance of Diane Summers, whom he marries upon purely platonic grounds. The role affords this well-known player many opportunities for powerful scenes which he handles with the skill of the finished artist that he is. J. Herbert Frank plays the 'heavy,' appearing as Philip Darnton, an unscrupulous libertine, who lives only for dangerous pleasures. The supporting cast includes Howard Truesdale, Irene Blackwell and Warren Chandler.

"A sensational, eye-attracting line of 'paper,' including three kinds of one-sheets, two three-sheets, two sixes and an unusually striking twenty-four sheet have been made for 'Empty Arms' by the Otis Lithograph Company. In addition to the 'paper' there is a large edition of colored cloth banners."

French Producer Brings Films

Baron de Daue Seeks to Re-establish International Business

THE first of the big French films to reach this country since the outbreak of the great world war has arrived from Paris and will be distributed in America shortly.

These subjects were brought over by Baron R. C. de Daue, a special representative of M. Louis Mercanton, managing director of the Societe des Films Mercanton, one of the foremost film producers of France. Baron de Daue will spend some time in this country. He has established an affiliation with Guy Groswell Smith, Ltd., the American exporting company recently organized by J. J. McCarthy, Theodore Mitchell and Guy C. Smith, by which the Mercanton interests in America are looked after in association with the Mercanton interests in the American film subjects which Guy Croswell Smith, Ltd., handles for the world outside of the United States and Canada.

Baron de Daue, it is stated, brings with him two of the finest pictures that have been made in France since hostilities ceased and the French producers have been enabled to resume work upon their productions. Foremost of these is M. Louis Mercanton's production of "The Call of the Blood," a picturization of Robert Hichen's novel of that title. The scenes are said to have been taken in Rome, Sicily and Africa, where the action of the story takes place. It follows the Hichens' narrative closely.

The other picture Baron de Daue brings over is "In Old Alsace," a charming and whimsical study in photographic action of the delightful Erckmann-Chatrian operetta "L'Ami Fritz," which Jack Mason and Marion Manole did in this country some years back and which was subsequently used as a vehicle by young J. K. Emmett. It is a semi-human fairy story of the rual life of a town in Alsace when men had to be coaxed into marriage under the ever watchful eye of the storks and a few busy humans who made the assisting of courtships a vocation. Its whimsy and its picturesque settings offer a happy combination and with the original music synchronized to the action of the picture it is sure to be charming.

Johnny Hines, who has the title role in the "Torchy" stories to be produced by Master Films, Inc.

These pictures are said to be but the forerunners of others to be brought to this country by the agencies established by Baron de Daue whose mission is to re-establish the entente cordiale between American and French film interests which was developing so rapidly when the great war caused the French film industry to abandon its functioning until hostilities ceased. As we say in America these artistic films will serve a good purpose in renewing the hands across the sea idea which has been strengthened by the war after the interruptions of local conditions had been clared away.

Satire Hits Bolshevism

Approaching its object in a satirical fashion, "Bulling the Bullsheviki," a five-part production distributed by the Eff and Eff Company, is said to combine burlesque and comedy-drama and yet aim at a subject which is at present receiving the serious attention of the country, with telling effect.

Exterior view of the Klutho studios, Jacksonville, Florida, showing the office building in the foreground with indoor building at the right and open air stage in the rear. The open air stage extends a full block in width

Secrecy Surrounds Next Schomer-Ross

Much mystery surrounds the next Schomer-Ross production. The theme of the story is known only to Mr. Schomer, the director and author, and Miss Cassinelli, the star.

Elaborate sets, tremendous scenes, wonderful locations, quantities of people, gorgeous costumes are promised.

Supporting Miss Cassinelli in the leading male role is Ben Taggart.

Engages Robt. Whittier for "Mystery Mind"

Following their new plan to feature famous screen names in every episode of their million dollar serial, "The Mystery Mind," Reeve and Grey announce that they have engaged Robert Whittier, well known in this country for his productions of Ibsen and more recently of Russian plays.

Final Scenes Taken of "Exposed" Comedy

The concluding scenes of "Exposed," Gale Henry's comedy for Bull's Eye, were taken last week. This is the twenty-fourth two-reeler that the comedienne has made for this concern and marks the completion of her present contract. It is said Miss Gale plans to take a vacation at her Hollywood home and in the mountains near Los Angeles.

All Breeds of Dogs in Century Comedy

Fred Fishback has commenced work at the L-Ko studios on a Century Comedy featuring the wonder dog Brownie. "My Dog Pal," is the tentative title and besides Brownie, there will appear in this comedy a dozen or more dogs of every imaginable breed and pedigree. The direction of a dog picture means no end of time and patience on the part of the director to make the comedy a "howling" success, which the scenario in this case promises the production will be. Bud Jamison, Lois Neilson, Merra Sterling and Billy Engel will constitute the human cast.

Pioneer Films Champion Bout

High Price Paid for Pictures of Caddock-Stecher Championship Struggle

PIONEER Film Corporation tendered a luncheon at the Claridge on Friday, January 23, to Earl Caddock, world's champion wrestler, who grapples with Joe Stetcher, claimant of the title, at Madison Square Garden, on January 30.

For Pioneer has secured the rights to film the match, paying $30,000 for the privilege. And before another word is said, praise must be accorded the masterful way in which Morris Rose, president of the corporation, conducted the affair.

Ed. Moss, president of the "Sport Writers' Association," acted as toastmaster and introduced his speakers in a way that bespoke familiarity with that important post.

Mr. Rose said: "I have seen many important matches in my life both in the boxing and wrestling game. I can go back as far as the Sullivan-Mitchell fight at Madison Square Garden, and many of Sullivan's other encounters. I have seen Nonparell Dempsey and Kilrain in their numerous fights. Then the later generation Fitzsimmons, Corbett, Maher and Jeffries and the last big fistic "go," Dempsey versus Willard. And during this time I have witnessed all the important wrestling matches, foreign and American from Muldoon up to the present, but I do not believe that there ever will be a greater match than the one which is to take place at the Garden next week. Why, because these men are not the type of the old time wrestler with his bulk and slowness, but they are quick, active and agile. This is because of their weight, neither of them tipping the scales to more than 180 pounds, thus insuring a quick bout with action crowded into every minute. No big man could keep their pace and last. And that is the reason my company offered $30,000 for the world's rights to film this encounter.

"It will give the patrons of theatres a chance to see the greatest wrestling match of the present time which is bound to prove interesting and exciting."

Jack Curley, promoter of the affair, was next introduced. We didn't get much from Jack because he is one of those fellows who seem to lose their tongues when called upon to "deliver a few words."

Earl Caddock just said "Thank you."

Among those present were many prominent members of the film industry and many newspaper and trade paper officials.—*Frank Leonard.*

Arrow Sells "The Fatal Sign" to Boston Man

The Arrow Film Corporation announces the sale for the New England territory of "The Fatal Sign," a new 15-Episode serial to be released February 1. The sale was made to Sam Grand of the Arrow Film Company, Boston. The entire fifteen episodes have been finished and are ready for screening.

Power Machines Selected for Fox Studio

Mr. Will C. Smith, general manager of the Nicholas Power Co., has announced that the projection room of the two and a half million dollar studio of the Fox Film Corporation is to be equipped exclusively with Powers machines. The output of this studio is expected to be unusually great as is indicated by the fact that 10 projectors will be required to handle the screening of films as they come from the laboratory.

The studio itself is rapidly nearing completion and it is expected that it will be ready for occupancy in a few weeks.

Benny Leonard Party to Work in Big Cities

"The Evil Eye," the Benny Leonard serial now in its third week of production by Ascher Bros., Inc., and Frank G. Hall, under the direction of J. Gordon Cooper, will be completed in the principal cities between New York and the Coast, according to the announcement of the producers.

The company, including Benny Leonard, Ruth Dwyer, Stuart Holmes, Marie Shotwell, Bernard Randall and Mme. Marstini, will leave New York following the completion of the second episode, which, according to the announcement of Wally Van, supervisor of productions, will be about the first week in March.

Literary Digest Plans Tie-Up with "Topics"

To keep "Topics of the Day" before the public The Literary Digest has conceived the idea of featuring a timely topic from a current program in the heading of its distinctive display advertising, appearing in 350 newspapers in the United States and Canada each week.

Since each topic quoted is published under the heading "Topics of the Day," this advertising on the part of The Literary Digest effects a most satisfactory tie-up with the screen presentation.

Here they are, the three premier fun makers of the screen: Charlie Chaplin, Marie Dressler and Mabel Normand as they appear in "Tillie's Punctured Romance," the five part comedy released on the independent market by the Tower Film Corp.

Professional Section

Juanita Hansen

Stately Star who will do a Series of Pictures for Pathe, in fetching pose and garb.

Personal and Otherwise

Betty Ross Clarke has just been engaged for an important part in D. W. Griffith's production of "Romance," starring Doris Keane. Miss Clarke, whose advent into the picture world is comparatively recent, is looking forward to this latest role with keenest expectation.

Florence Billings, recently seen as the star of "Wit Wins," has been chosen by director Ralph Ince for a prominent role in Selznick's "The Woman Game." This will be Miss Billings' second picture for Selznick this year, as she played the lead in the screen version of "The Blue Pearl" from the Broadway stage success of the same name.

Vincent Coleman is the leading man in "For the Freedom of Ireland," a propaganda picture which was shown in Chicago a short time ago. The picture will be seen in New York soon.

Rod LaRoque, who has been in Chicago with the Constance Binney company for the past six weeks, is due back in town this week. LaRoque played the lead opposite Miss Binney in "Little Miss By-the-Day."

Warren Chandler, featured leading man in Blackton's "My Husband's Other Wife," will be seen in the leading role of "The Faded Butterfly," a new Selznick picture.

Olga Petrova's salutation to her audiences in response to applause is said to have caused much comment. This is a gesture of the right hand, first touching the forehead, then the heart, and concluding with a sweeping motion to the side. "Is she crossing herself?" has often been asked. For the benefit of those who do not know, Petrova explains that it is Arabic and means "My head and heart are at your feet." Rather charming, we think.

Richard Travers is at work on his first production since his change from the films into the A. E. F. some three years ago. He is playing opposite Pearl White in the Fox picturization of "The White Moll," and his part, for the time being, is that of the roughest of rough necks, a little too rough for Mr. Travers' unrestricted approval, we believe. However, he has gone into it in earnest, and his makeup is really ferocious. One ear is blocked out with putty, his mouth is pulled over into a lopsided position with court plaster, his face is lined with scars and wrinkles. The worst of it is, Mr. Travers laments, that the time he might have for seeing New York or otherwise amusing himself between scenes, has to be passed in the studio, the makeup being too troublesome to be got off and put on any more often than is absolutely necessary. He is comforting himself with the promise that he is to have a chance to dress up and show what he really looks like later on.

H. H. Van Loan, author of many successful screen plays

Jack Baston is playing the "heavy" in the same picture, we were told. If he can be any "heavier" than Mr. Travers, we should like to know how he does it, that's all.

Hugh Thompson returned from Palm Beach, where the exteriors for "Cynthia of the Minute" were taken, just as New York's blizzard waged its mightiest. He would have stayed south longer except for the Professional Woman's League Ball, at which he was one of the leaders of the Grand March.

Ruby DeRemer is working again. This time as leading woman in the Selznick production "A Fool and His Money," starring Eugene O'Brien. The company is at Alexandria Bay, N. Y., and is expected to remain there for several weeks more. They are reported to be complaining of the low temperature.

Wall Street, it is said, stops, looks and listens when Director Wally Van shoots in its midst. Tuesday, January 20, was the day. Crowds gathered around the camera and Director Wally Van didn't know whether the fight staged between his star, Benny Leonard, and men engaged to combat him, was going to turn into a "free for all" or not. Something had to be done to stop the onlookers and Director Van resorted to the old issue of paying little attention. "Shoot!" he called to the cameraman. The crowd dispersed.

There have been eugenic babies aplenty, but so far as we know, it has remained for Betty Ross Clarke, who did such good work in "If I Were King," to achieve the distinction of being the first eugenic mother on the screen. This is the role she plays in Taylor Holmes' latest comedy, now about to be released, "The Very Idea."

"Poor, poor Taylor Holmes" were the words of commiseration heaped upon him when he chose "The Very Idea" as a vehicle. "You'll never find a woman to play the eugenic mother," the pessimists insisted. But after a tireless search Mr. Holmes discovered Miss Clarke, comparatively new to pictures, but with a successful stage career behind her; and Miss Clarke proved to be the perfect physical specimen of womanhood needed by Mr. Holmes.

Miss Clarke is a product of the Northwest, unspoiled by the "effete East," a rare find in these days of late hours, constant nervous strain, too little fresh air and exercise. She fits the part for which Mr. Holmes wanted her quite as well as even Mr. Holmes could wish.

Robert Gordon is enjoying a vacation, due to his youth and unsophisticated appearance. Commodore J. Stuart Blackton thinks he doesn't quite fit the part of the worldly man about town required for the lead in his next production "Passersby," and consequently Mr. Gordon has nothing to do but prepare for his role in the following Blackton picture, "The Soul Spinners." Just to make sure that his scarcity of years doesn't handicap him again, he is raising a mustache, as the main feature of preparation.

Marion Davies, whose latest picture, "The Cinema Murder," played at the Rialto theatre, New York, last week, and the Broadway this week, left New York with her entire company to film exteriors for Robert W. Chambers' "Restless Sex," the picture on which she is now working, with Director Robert Z. Leonard, Carlyle Blackwell, Ralph Kellard and a large supporting cast.

Alice Joyce as she appears in "Slaves of Pride," a Vitagraph picture

Author Pleased By Picturization of Story

Kathleen Norris has given the filmed version of her story, "The Luck of Geraldine Laird," produced by B. B. Features with Bessie Barriscale as the star, the most flattering praise. Mrs. Norris was one of the most reluctant novelists to get on the screen, according to Robertson-Cole. Now she is one of the most enthusiastic. Mrs. Norris declares that her newest picturized story is by far her best. Recently in the Windsor theatre, Hollywood, she and her husband, Major Norris, were guests at a special showing. Mrs. Norris said that she was delighted beyond words.

In praise of the work which was done by Director Edward Sloman, Miss Barriscale, and the large cast which supports her, Mrs. Norris said: "Of all my stories which have been put on the screen, this is the best. There was a time when I have felt that some stories suffered by adaption to the screen. In fact, for a long time I would not give permission for my novels to be picturized. But this picture, based on 'The Luck of Geraldine Laird,' forever converts me."

EARL MONTGOMERY

MONTGOMERY & ROCK
VITAGRAPH

JOSEPH ROCK

A Star Against Star System With Reservations

DURING the past year we have had a number of expressions of opinion from producers, eminent authors, and distribution experts on the subject of the star system, and most of them were to the effect that the system was rapidly going out of date.

How many stars themselves have ever voiced the same idea?

We know of one—namely, that genial person—E. K. Lincoln.

Mr. Lincoln said in a recent interview: "I am not against stars, but I am against the star system when it produces bad pictures.

"I am against the star who spoils the picture by sacrificing some of its best scenes for the sake of personal vanity. My ideal star is Mary Pickford. Did you see her picture, 'Heart of the Hills'? I thought it was a wonderful picture, and in it Mary gave every one a chance. Not once did she try to spoil some one else's opportunity by stealing the center of the stage. Scene after scene went by in which she did not appear, but in which the dramatic theme of the story was beautifully built up.

"I think this picture should be a lesson to some of our stars who have caused, in the past, the talk about abolishing the star system. Of course, we must have stars, but, first of all, we must have good pictures. In my latest picture, 'The Inner Voice,' I have tried to do this very thing, and I hope, when it is shown in the near future, you will agree with me that I have succeeded.

"And, by the way, I took the most brutal punishment in this picture that I have ever taken in my life. If you think it is any fun to have a hob-nailed shoe planted full in your face, you're welcome to try it. This once will be enough for me."

"Why do you fight in nearly every one of your pictures?" we asked.

"I don't know; they do seem to make me fight a lot, don't they? I suppose it is because of my size, and the fact that when I am called upon to stage a fight it is always a real fight—no faking."

Mr. Lincoln showed us a clipping from a New York newspaper wherein some reviewer had referred to him as Elmo Lincoln who "fought so wonderfully in 'Desert Gold' at the Strand this week." He showed us some other clippings where he had been confused with Elmo Lincoln in Western papers. One of them read: "E. K. Lincoln, the Wonderful Fighting Man of the Screen, Has Challenged Jack Dempsey."

It is understood, of course, that Elmo Lincoln did challenge Dempsey. With a laugh, E. K. assured us that he had no desire to enter the prize-ring, and that he would confine his fistic combats to motion pictures, wherever possible.—*M. J.*

Taylor Holmes in one of the many compromising situations of "Nothing But the Truth"

The Northwestern Production Company's "Before the White Man Came" is a decided novelty in that the entire cast is Indian

Roger Lytton, Villain and Host

ONE of the most captivating sections of colonial Manhattan, a house that keeps one's name on its waiting list for two years or more before it admits one permanently into its realm of enchantment, up long, winding stairs that creak just a little in the intense silence of high, reticent, old walls that have watched so many footsteps vanish as completely as the echoes they created, past massive, solid doors, each with its quaint, brass knocker, then a deep, well-bred voice, and Roger Lytton coming forward to welcome us with gracious cordiality into the background he has chosen for himself.

We found it difficult to think of movies, in such a setting. It was all so real, so stable, that we could imagine only work that would last being created there. Productions so fanciful, so erratic, so unreliable as things of celluloid seemed to have no place. Yet, after further consideration, we concluded that the celluloid is merely incidental, that the creation of screen characters is no task of the moment, but one that requires all the thought and study that their creator is willing to give. And Mr. Lytton is willing to give a great deal. We have never talked with any one more sincerely nor more intelligently interested in film characterizations than he.

"But I should like to have a recognized standard to judge my own progress by," he said, "I should like to know definitely that I was not so good as such and such an actor, while certain others were still behind me on the road of achievement. Then I could concentrate on ascertaining and improving my weak points, and feel reasonably sure that I was advancing in my particular line of work. As things are now, there is no scale of promotion. You have a good part one month, and a bad one the next. One director thinks you're a better actor than so and so, while another is positive you're worse. How can any ambitious man cope with such a situation? How can he cope with it satisfactorily, at least?"

Mr. Lytton speaks with the authority of twenty years' legitimate stage experience, supporting such players as E. H. Sothern, Mrs. Fiske, and others, while his screen career began in the early Vitagraph days. His greatest success has been in "heavy" roles, which, in our opinion, proves what an excellent actor he is. For he is anything but a "heavy" at heart.

"Most of my villains have been such terrible ones," he declared, laughingly, "that my greatest difficulty has been to make them seem natural. I am sure no one was ever quite so wicked as I have been in some of my roles, but, of course, there is more interest attached to such a part than to that of an eminently respectable, entirely trustworthy, law abiding citizen. But don't you want to see my home before we have our tea?"

We did. We wandered about the high ceilinged studio, its walls hung with old rugs that have belonged in Mr. Lytton's family for generations, brightening just the right places in the subdued northern light that filtered through the windows above our head. The pictures near those rugs, our host explained, had been selected very carefully. The pale tints of the snow scenes, of which there are several, harmonize with the rich coloring of the rugs as nothing else would. There is, too, a gorgeous white Gyrfalcon by Charles Livingston Bull. McCrea,

(*Continued on page* 1504)

JACQUES JACCARD
Producer—Author and Director

"Cassidy of the Air Lanes"
"Cyclone Smith"
and
"Tempest Cody" Stories

Now directing Tom Mix for Fox

DORIS SCHROEDER
CONTINUITY AND ADAPTATIONS

Current Releases
"The Trembling Hour"
"Under Suspicion"
"Jewel"
"Virginia"
"Sayonara"
"Speed and Power"

UNIVERSAL

All set for "shooting" the shipwreck scenes for Tom Moore's Goldwyn picture, "Duds." Like Balboa, they view the mighty Pacific

San Diego Warmly Welcomes Mary M. Minter

Mary Miles Minter, the Realart Pictures Corporation star of the first flight came, saw and conquered San Diego. Our only Mary motored from Los Angeles many miles to that dear San Diego to greet the patrons of the Plaza theatre of the progressive city near the Mexican line. Miss Minter was accompanied by her mother, Mrs. Charlotte Shelby, and her sister, Margaret Shelby. The party was domiciled at the palatial U. S. Grant Hotel which is under the management of the genial boniface, the internationally-known Baron Long. All day Sunday the party were royally entertained on board the Destroyer Ingraham by Captain Franklin Scott Irby. On Sunday night the little lady spoke to two overflow audiences at the Plaza theatre at the premiere of that excellent production, "Anne of Green Gables." Miss Minter met with a tremendous ovation before and after her intelligent discourse, in which she dwelt upon the vicissitudes of motion picture making in all kinds of weather and under many adverse conditions and she asked the audiences to be kind and tolerant in view of the trying conditions of picture making. She also spoke of her desire to create and develop pictures which might live and leave lasting impressions on the minds of the observers and not dismissed as being superficial diversions.

W. W. Whitson, the proprietor of the Plaza theatre, made every effort to properly welcome the dainty Mary by a wonderful publicity campaign embracing elaborate full page newspaper ads. Vernon Bushway, a capable boy soprano, garbed as Little Lord Fauntleroy, rendered "Oh What a Pal Was Mary," changing the words to the present tense with a spot light thrown on Miss Minter in an elaborately decorated box near the stage resplendent with flowers and with a large electrical star directly over the box in which the Minter party sat, scintillating the significance of "an only star." Taken as a whole the journey of Miss Minter marked an epoch in Mary Miles Minter's career.

John Halliday Engaged to Play Male Lead

John Halliday has been engaged by Joseph M. Schenck to play "Jim Winthrop," the lead, in support of Constance Talmadge in "The Love Expert." "The Love Expert" will be the fifth of Constance Talmadge's First National releases.

Pictures—and City Publicity

By A. S. Witmer, Gen. Mgr.
Louisville Industrial Foundation

IT remained for a motion picture film to "sell" the City of Louisville in the biggest sense to many of the citizens of Louisville. The film showed the townspeople things about their town that they never knew before—it gave Louisville residents a fuller appreciation of their own city.

The motion picture was primarily intended to be an annual report to the Louisville Industrial Foundation stockholders. The Foundation had been organized through public subscriptions. Over 3,000 local business and professional men had become stockholders, contributing funds which furnished the Foundation with ammunition for its campaign to tell the entire United States about the City of Louisville—its campaign to attract new industries to "The Heart of America," which, of course, is Louisville.

The time came when the Foundation was to make an annual accounting to its stockholders. We might have prepared a long printed annual report, full of facts and figures, which would have been read by the printer, beyond a doubt.

But we wanted an annual report which the stockholders would read.

So we went about preparing the annual report in the modern way. We decided to make a film of what the Foundation had done. The Rothacker Film Manufacturing Company, of Chicago, was selected to produce the motion picture.

We gave the advertising film experts an outline of what we had accomplished, notably what we had achieved in the way of bringing new industries to the city. The Rothacker men put it into film. The motion picture camera made trips through a number of the new industries which the Foundation had been instrumental in bringing to Louisville.

The result was an annual report which the stockholders not only actually read but also enjoyed in the reading, for the film proved very entertaining.

Up to the time the film was shown many of the 3,000 stockholders were not entirely familiar with the work of the Foundation. After viewing the film the stockholders knew just what was being accomplished with their money.

The motion picture made such an impression upon the stockholders that we decided to show it to everyone in Louisville. The film was shown at all the local theatres for periods of from two to five days. The results obtained from the public showings were practically the same as if the population of Louisville had visited those factories in person. People were heard to say that they had no idea that such industries were situated in their town. You see, the film "sold" Louisville to Louisvillians.

It might seem that a film of this character when shown locally would not secure much outside publicity. But the transient population of a city is considerable and Louisville's idea was spread in all directions.

Personally the writer believes that the film method of publicity has wonderful opportunities. The results that can be obtained and the impressions made are both effective at the time and lasting. The ideal way would be to employ motion pictures as an adjunct to a newspaper and magazine advertising campaign. The best results would be obtained by harnessing both the great forces of publicity—motion picture celluloid and printers' ink—to the task, one supplementing the other.

Roger Lytton

(*Continued from page* 1503)

Alfred Hutty, Norman Colt, Henry Hammond Ahl, Charles Bezin, S. R. Burleigh, Charles Allen Hulbert—these are some of the artists whose work Mr. Lytton has chosen. On the wall below the high windows, a row of delightful old English prints hang in dignified exclusiveness, separated from the water colors by a plaque or two.

In the dining-room are several oil paintings—one of a handsome young man in an Inverness and top hat attracted our attention especially, and Mr. Lytton pleaded guilty to having been its original. The portrait was done while he was studying at the Conservatoire in Paris, by Harry Finney.

Then, in two huge armchairs before a glowing coal fire, we drank tea and chatted about—motion pictures.—*M. J.*

HECTOR CLOVERIO

presents Dixie Stratton, heroine of the "Buck Parvin and the Movies" Stories in "Cloverio Comedies" on her return to the screen

READY LATE IN FEBRUARY WATCH BIG PAGE ANNOUNCEMENT

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision
of Hampton Del Ruth

In and Out of West Coast Studios

By J. C. Jessen

At the Ince Plant

Thomas H. Ince is shortly to introduce another young man star in the person of Lloyd Hughes, recently placed under long term of contract. The first starring vehicle will be "Wheelbarrow Webster," in which Hughes takes the part of the unsophisticated son of the rural west. The story is by Julian Josephson who has written a number of highly successful photoplays which served as vehicles for Charles Ray. John Wray has been placed in charge of filming the first Hughes picture. Wray is a newcomer to screen drama from the speaking stage. Hughes was seen in "Behind the Door," and played the juvenile in "Below the Surface." Mr. Ince has also secured the services of Teddy, the Mack Sennett great Dane dog to play an important part in "Wheelbarrow Webster."

The permanent title given the Enid Bennett subject is "The False Road." This subject was filmed under the title of "The Man In The Moon," and has an underworld atmosphere, the correctness of which is due to director Fred Niblo. Lloyd Hughes plays leading man to Miss Bennett in this picture.

The publicity department of the Thos. H. Ince studio has inaugurated a new service to newspapers consisting of a newspaper page stories and pictures which goes out under the heading of Studio News Service. Mats of all pictures appearing in the page will be served newspapers.

The first picture starring Priscilla Dean to "come through" in some time is "The Beautiful Beggar," in which the popular Universal player has an unusually interesting role

Fox Studio Doings

Dennison Clift, who has served as head of the William Fox scenario department for the past eighteen months, this week took up the direction of an original story he had written and prepared for the screen, especially for Madlaine Traverse. This story is titled "The Iron Heart" and affords dramatic action, especially suitable to this star. The cast, while not fully selected, is at present composed of George McDaniels, Edwin Booth Tilton, Melbourne McDowell and Ben Deely. Mr. Clift recently served as co-director of one of the William Fox productions, starring Miss Traverse.

Director Howard Mitchell is in charge of the filming of "Molly and I". Lilie Leslie has been added to this cast, which is headed by Shirley Mason. The working continuity for this was prepared by Isabel Johnson, from the Frank R. Adams story of the same title.

Director Scott Dunlap has prepared the working scenario for the next Buck Jones production, which is "Forbidden Trails", adapted from the Charles Alden Selder story of the same name, which appeared in recent magazines.

William Russell has completed his most recent subject "Shod with Fire" and is taking a short vacation before taking up the filming of his next production.

The William Fox Company has been to great expense in duplicating the interiors of a number of cabins, which they will use for exteriors of the William Farnum picture "The Orphan". Desirable locations for the exterior shots of this picture were found near Palm Springs. At that time, photographs of the interior of these cabins, which have been standing sixty or eighty years were made and brought to the studio. To reproduce the photographs, it was found necessary to purchase specially cut lumber and this had to be shipped to Los Angeles from Oregon.

The William Farnum Company is now at work on this film. After twenty odd members who came from New York had a very difficult time in finding hotel or living accomodations of any kind, part of their difficulty was solved by Mr. Farnum, himself, who purchased a large estate of seven acres in the north part of Hollywood. Aside from the residence on this estate, there is a large bungalow for servants quarters and Mr. Farnum has given this over for the use of his personal staff.

Goldwyn

Gouverneur Morris, the famous story writer, whose story "The Penalty" is to be produced by Goldwyn, has been spending several weeks with the producing organization in the selection of location, the preparation of script, and the casting of the picture, "The Penalty," which is to be produced under the direction of Wallace Worsley. Those who have been named to take important parts in this play are Lon Chaney, Charles Clary, Ethel Grey Terry and Kenneth Harlan. The filming of this will be started within the next few days.

Barbara Castleton has been selected to play the part of Joan, which is the leading feminine role in "The Branding Iron," adapted from the Katherine Hewlinbert story, which is to be a Reginald Barker production. The continuity for this subject is now being written and the filming will be started early in the next week.

Mabel Normand will begin work under the direction of Victor Schertzinger next week in an adaptation from the George Ade production "The Slim Princess." Continuity is now being prepared by Gerald Duffy.

The Will Rogers Company, being directed by Clarence Badger, is home from a two weeks stay at Santa Cruz, California, where scenes in the big tree country were filmed for the adaptation from the J. G. Holland story "Seven Oaks" which will be released on the screen as "Jes call me Jim."

Everything is in readiness for the filming of the Ben Ames Williams' story, "The Great Accident" which ran in the Saturday Evening Post with Tom Moore in the featured role. Harry Beaumont is to be in charge of this production and the scenario has been prepared by J. G. Hawks, head of the Goldwyn Scenario Department.

Paul Scardon, well known director, who in the past has worked only in the east, has been engaged by Goldwyn and is now at the Culver City studios, awaiting his first assignment.

National

Plans of the National Film Corporation provide for seven producing units, according to statement made this week by Captain Harry M. Rubey, President. Three of these units will make polite comedies, one will devote its attention to dramatic short subjects, one to slapstick comedies, another will work on serials and the last on features.

The National's feature "The Kentucky Colonel" was finished this week, so far as filming is concerned and Director William Seiter is now giving his attention to the editing of this picture which will be ready for the market about March 1st.

The next subject of importance to be put in production will be "Mary minds her business" which is an American labor and capital story, adapted from the George Weston story, which appeared in the Ladies' Home Journal. The continuity for this, written by Mildred Considine, provides for seven reels. Wallace MacDonald is to play a featured part in this subject, which will be directed by William Seiter.

After a vacation of several weeks, Neal Burns has returned to the National Studio for the filming of additional two reel comedies. The first of these to be produced is entitled "A Sleepless Night" which was written by L. V. Jefferson. Mark Goldaine is in charge of directing.

Continuity is now being written for another serial to be filmed by National. This serial will be based upon one of the Edgar Rice Burroughs' stories relative to the adventures of Tarzan, the ape man.

Universal Newsettes

The plan to send Eddie Polo and a Universal serial company to South America for the filming of a portion of "The Vanishing Dagger" serial has been abandoned and it is now definitely stated that the serial will be completed at Universal City. Following that, Polo and a company will go to South America for the filming of a five reel feature. Nine of the chapters of the eighteen episode serial have been completed and it is the plan of the producing unit to have the serial all finished by the middle of March. The cast includes Thelma Percy, Peggy O'Dare, Texas Watts, Ruth Royce, Charles Brindley, C. Norman Hammond and Sam Polo.

Director Christy Cabanne has completed "Burnt Wings," adapted from Bayard Veiller's play "The Primrose Path," and is working with the scenario department in the preparation of his next subject.

"The Road to Divorce" is the permanent title given the Mary MacLaren picture which is nearing completion under the direction of Philip Rosen. This story written by J. Grubb Alexander was originally titled "The Better Half" and has a cast which includes Edward Peil, Bonnie Hill, Eugenie Ford, and others.

Al Santell, who has been directing animal pictures is now making a comedy feature, titled "Vamp a Little Lady," which will have Chris Rub and Lillian Rich as principals. Miss Rich is an English actress, who has but recently played in films.

Harry Franklin who recently completed his first Universal picture, has been selected to direct another subject titled "Amazing Amelia," which is a comedy drama. Edith Roberts has been engaged to play the leading role in this coming production and the remainder of the cast is now being selected.

Lyons & Moran have begun the filming of their first five reel comedy drama "Everything But the Truth," which is based on the magazine story of the same title by Edgar Franklin. All of the cast for this film have not been selected.

About Metro Players

President Richard A. Rowland of the Metro Film Corporation is expected in Los Angeles during the coming week. It is expected that Mr. Rowland will remain on the coast for several weeks or until the return of Director General Maxwell Karger.

The Metro has engaged Edward Sloman to serve as director of Mitchell Lewis in the making of the Jack London story into photoplays and begins work immediately on the first of this series "Burning Daylight". The cast for this play is now being selected and the producing unit plans to begin work early next week. These subjects are being made for C. E. Shurtleff, Inc., by Metro.

Wm. C. Dowland, who has been directing Tsuru Aoki in special productions at Universal, has been engaged to direct Viola Dana in "Eliza Comes to Stay". Mr. Dowland has just finished "Locked Lips" at Universal and has taken up his new work at Metro.

Blasco Ibanez, author of "The Four Horsemen of the Apocalypse" is expected at the Metro studio within the next few days, to go over the working script for "The Four Horsemen" which has been prepared by Miss Mathis. It is expected this film will be put in production early in February.

Eugene Pallette has been engaged as leading man for Viola Dana in her next production "Parlor, Bedroom and Bath", which will be screened following the filming of "Eliza Comes to Stay."

A new name has been given to the coming May Allison subject, originally known as "Judah". The permanent title will be "The Cheater". This production is nearing completion from the Henry Arthur Jones' drama.

After three weeks work on exterior location for "Old Lady 31" in the vicinity of Sunland, California, the company has returned to the studio in Hollywood to make the interiors. At Sunland, there is a hotel, which fitted the needs of the Metro organization, the building having every appearance of an old fashioned home for elderly ladies. To make the scenes at this location required leaving the studio early every morning and returning after dark each night, as Sunland is about fifteen miles from the Metro plant.

The F.P.-Lasky Studio

Hugh Ford arrived at the Lasky Studio in Hollywood this week from New York, having come forth to make one or more productions at the Lasky plant, owing to undesirable conditions at the New York studios of this company.

Charles Maigne and company, who are filming the Robert W. Chambers' story have returned from San Francisco after spending two weeks there. The principals of this cast are Conrad Nagle, Anna Q. Nilsson, Dorothy Davenport and Ruth Helms. Advices and film from the George Melford Company, working on "The Round Up" in the Sierra mountains show that Roscoe Arbuckle is having as much excitement in this melodramatic subject as in slap stick comedies. The pictures show him riding bronchos, burros and long horned cattle, all of which have a great deal of ambition in respect to bucking. In addition, he has had to fight real Indians and carry on frontier warfare. The company will be in the mountains about one week more.

The George Barr McCutcheon story "The City of Masks" is to be the next starring vehicle for Robert Warwick, who has returned to the studio after a short vacation. This will be directed by Thomas D. Heffron.

Wallace Reid is now working in "Sick a Bed" from the Ethel Mumford farce of the same name, which was written for the screen by Clara Canady. Sam Woods, who has directed the past two Reid productions, is in charge of filming this, and Bebe Daniels will continue to be leading woman for Mr. Reid.

Additions to the Famous Players-Lasky Scenario department have made necessary larger quarters and a two story building is now being erected, which will house this department. The research department has also found need of additonal space and a new building has been built, which is in charge of Elizabeth McGaffey. Removal of the research department leaves one entire building of three floors for the Lasky wardrobe department, which makes this the largest of any studio on the coast.

Here and There

Edwin Carewe has been engaged on the editing of "Rio Grande," for the past two weeks, and now plans to leave for New York about January 24 where he will make arrangements for distribution of this as a special production. "Rio Grande" has edited to eight reels, and there is every reason to believe that this size of the production will be retained. Mr. Carewe will be accompanied by his business manager, Lou Jerkowski to New York.

W. A. Howell and Company, making the Ardath Comedies, arrived in Los Angeles last week, and has leased space at the Burston studios where the series of two-reel subjects will be made for the Selznick organization. Mr. Howell was accompanied by the featured comedian, Fred Ardath; George Hollister, cameraman, and Director Frank Thorne. This company plans to remain at the coast until weather conditions in the east are more suitable for filming.

Jesse D. Hampton this week put in production the first of a series of films to be made for Pathe and released as Robert Thornby productions. These will star Blanche Sweet, who has been under the direction of Robert Thornby since she has been playing in pictures for release on the Pathe program.

The first picture will be titled, "Shadowed," which is an adaptation from the society comedy drama story, "Miss Maitland's Secretary." Waldemar Young prepared the continuity and Nigel Barrie has been engaged as leading man for the production. Others who will play in support of Miss Sweet are Christine Mayo, Adele Farrington, Tom Guise, J. P. Lockney and Hayward Mack.

Maurice Tourneur now has moved his producing organization to Universal City, where he has two productions in the making. Mr. Tourneur recently engaged House Peters, and this actor's first vehicle will be "Between Two Thieves," which was prepared for the screen by Stephen Fox, and is being produced under the direction of Clarence L. Brown, a former assistant to Mr. Tourneur.

Mr. Tourneur is directing "The Pavillion on the Links," an adaptation from the Robert Louis Stevenson novel, prepared for the screen by Stephen Fox. This will have an all star cast including John Gilbert, Barney Sherry and June Wilson.

Randolph Bartlett, who recently came to the coast to serve as representative of Photoplay Magazine, has been engaged by Maurice Tourneur to serve as director of publicity, and he has taken up these new duities. Mr. Bartlett was formerly in charge of the pub-

(*Continued on page* 1542)

Heart interest is one of the prime factors in the appeal of the Brentwood production, "Seeing It Through," starring Zasu Pitts. The production will be distributed by Robertson-Cole

The Fiction Mart

A Service Department for Producers and Studio Executives

Hunkins

By Samuel G. Blythe

Character of Story: Political story.
Theme: Part of soldiers in politics
Characters: Captain George Talbot; John Talbot, his father; Bill Hunkins, political boss; Tom Prendergast, another boss; Tommie Dowd, lawyer and leader of soldier party; Steve Fox, newspaperman; Charley Elmer, city treasurer; Esther Craw, woman politician; Searle, mayor; Perkins, candidate for mayor; politicians, etc.
The Plot: Captain George Talbot, son of one of the leading business men of his home city, comes back from the war fired with the ambition to enter politics and "clean up the city administration." He has a strong feeling that this can be done with the aid of other returned soldiers. His father does not encourage him in this ambition, but through Steve Fox he meets Tommie Dowd, who has organized the soldiers into a sort of political body. To his surprise he is made candidate for the Board of Aldermen in his district, and is elected to office through the efforts of Hunkins, who does not exact any promises from him. Later Talbot is chosen by Hunkins to make public charges against the city treasurer, who has been lending city funds to Prendergast and his followers, and in so doing left the treasury short by more than one hundred thousand dollars. This precipitates a riot in the city council, which resolves itself into a fight between Prendergast adherents and soldiers led by Tommie Dowd, who have come to defend Talbot. Implicated in this affair is Perkins, one of the directors of the bank of which Talbot is also a director. Perkins is said to be the man selected by Hunkins to run against Searle, the man in office—a Prendergast adherent. Talbot is indignant at Hunkins' choice and warns him that if Perkins is named he will himself take the field as the soldiers' candidate. Perkins is nominated and Talbot declares himself a candidate. A very lively campaign follows, with the soldiers, led by Tommie and Talbot, fighting the Hunkins machine. Esther Crawford is very active in this campaign and thus wins the great admiration of Talbot, who determines to ask her to marry him if he is elected. The night before election Talbot discovers that his father and Hunkins are great friends, that they have framed the whole business to get him interested in politics in the belief that he will make a good mayor and will be able, with the help of the soldiers, to clean up the city —something his father had unsuccessfully attempted to do many years before. Hunkins throws his influence to Talbot at the last moment, and Talbot is elected. He finds that Esther Crawford is already engaged to Tommie Dowd, but is so elated over his election that he does not mind.
Locale: Any city in the Middle West.
except for lack of real love interest; girl part needs developing for picture; good, timely subject and plenty of suspense.
Picture High Lights: Good picture material

Pay Sand

By Victor Lauriston

Character of Story: Drama.
Theme: Love.
Characters: David Wayne, attorney; Honest John Landis; Nellie, his daughter; Harry Egleton, an oil man; Violet Maitland, Wayne's stenographer.
The Plot: David Wayne, attorney, had worked and waited ten years for Nellie Landis, whose father had made their marriage conditional upon Wayne's possession of ten thousand dollars. At thirty Wayne has this amount saved. He kept the fact to himself, however. Egleton, an oil man, had agreed to drill Landis' orchard for oil. Egleton does this and gives out that oil has been found and sells stock in it. Egleton flirts with Nellie much to the distress of Wayne and Nellie seems to enjoy it. Wayne's stenographer is something of a mystery and he resolves to probe her antecedents. Going for a drive at night in his car, on an impulse he follows another machine which mysteriously disappears from the road. His motor stalls and he alights to attend to it. As he takes hold of the crank something strikes him and he loses consciousness. The next thing he knows he finds Violet bending over him. She explains that coming to the office in the morning she waited in vain for him to come in and finally learned that he had gone out in his machine and not returned. Returning to the spot where he was attacked Wayne finds a trail of oil to an oil well in a neighboring township from which Egleton has been taking oil to plant it in the alleged wells in Landis' orchard. Egleton suddenly disappears and it becomes known that there never has been any real oil in the Landis wells. The stockholders threaten to prosecute Landis. Wayne takes his ten thousand dollars and pays off the stockholders to save Landis from jail. Instead of thanking him for this, Nellie accuses him of making an unauthorized use of her father's money—Landis being desperately ill at the time. Violet explains to Nellie that this money did not belong to Landis but to Wayne. Nellie is then indignant that Wayne should have used the money which he had saved up for their wedding. Wayne receives an anonymous letter reflecting upon the antecedents of Violet and goes to investigate, finding it a false clue. In his absence, Egleton returns and induces Nellie to elope with him. Violet, learning of this plan, tries to interest Egleton in herself to distract his attention from Nellie but without success. She then obtains access to the Landis house on the pretense that she is a trained nurse coming to take care of Landis. There she takes a coat and veil and other articles belonging to Nellie and donning these meets Egleton at the appointed spot. She has with her a memorandum pad from Wayne's office on which she hastily scribbled a note just before leaving his office and which, in her excitement, she thrust into her pocket. Returning home in his machine Wayne follows a trail of sheets from this memorandum pad and finds Violet confined in a disreputable house the prisoner of Egleton. Wayne rescues her and she endeavors to send him back to Nellie by telling him he is too late. She then explains her early career; that she had been tricked into marriage with a man who already had a wife and, on learning this, had narrowly escaped falling into the clutches of Egleton and wound up in Wayne's town where she secured references from a clergyman's widow by engaging a room with her and telling her she intended to work for Wayne, at the same time giving Wayne as her reference to the widow. Wayne decides that it is Violet whom he loves after all and finally persuades her to marry him.
Locale: Small town in the Southwest.
Picture High Lights: Melodramatic story with possibilities.

Trouble-Plenty

By Charles Alden Seltzer

Character of Story: Western.
Theme: Love; adventure.
Characters: Gail Fane; Bull Cuniff; Lowrey; Jay Corwin; Billy Redmond; Shorty McGuiness and others.
The Plot: Gail Fane, who has been brought up on a ranch in Montana, receives an invitation to visit her uncle in the Southwest. She arrives at the ranch house on the Circle Dot ranch to be told that her uncle is dead. She faints and when she comes to herself she finds two cowboys in the room. These men do not seem to be either very friendly or very respectful. They bring her a note purporting to have been written by her uncle, stating that he is about to commit suicide and that he is leaving her in the care of Jay Corwin of the neighboring village who is to be her guardian and general business manager until such time as she shall come of age. She inquires about Corwin and is told that he is not in the village and will not be back for a day or two. The two men in the room introduce themselves as ranch foreman and straw-boss. Gail is suspicious of them and rightly so, for when she attempts to leave the room they attack her and in spite of her attempts to defend herself with a small caliber revolver, disarm her. She is struggling in the arms of Lowrey when the sound of the shot attracts the attention of Redmond and McGuiness, two riders for the stage company, who are out on the trail of some road agents. These two rush to the ranchhouse and get the drop on the two villains within. Instead of shooting Lowrey and Cuniff, they beat them up. Redmond goes on to the village to look for Corwin and Shorty stays at the ranch to protect the girl. During the night Lowrey and his companion return and in a shooting affray with Shorty they are both killed. Shorty is wounded. Redmond enters the company warehouse with a master key and awakes from his night's sleep to find himself covered by Corwin's revolver. He explains that he is a company man and Corwin puts away his gun, but Redmond sees that he is regarded with suspicion. Corwin takes official charge of the ranch but since Shorty wounded there and being nursed by Gail, he does not move out for the moment. The rest of the story is concerned with the love affair of Shorty and Gail and the tracing down of the robberies to Corwin, a company agent who has been the leader of a band holding up the stage at stated intervals. Shorty is convinced that Corwin is making a great impression upon Gail and also convinced that his own person is too unattractive to give him any hope of winning the love of a beautiful woman. Shorty goes to the rescue of Redmond, for whom Corwin has laid a trap and for a second time proves himself a hero. Redmond's men, however, have outgeneraled the outlaws and Corwin is killed in the battle that follows the clash between the forces of law and the thieves. Shorty returns to find that he has won Gail's love.
Locale: Anywhere in the Southwest.
Picture High Lights: Material for good two-reel Western.

The White Mice

By Richard Harding Davis

Character of Story: Adventure.
Theme: South American revolution.
Characters: Rodman Forrester, son of a multi-milionaire; Peter de Peyster, his friend; Sam Caldwell, his father's agent in Venezuela; General Don Miguel Rojas, political prisoner; Senora Rojas, his wife; Inez, his younger daughter; Lolita, the elder sister; President Alvarez; Colonel Pino Vega; Dr. Vicenti; Captain Codman, U. S. Consul.
The Plot: Rodman Forrester and two of his friends have formed a society known as The White Mice with the object of saving human life wherever this can be done adventurously. The idea of the society sprang into being in a Japanese tea house and was at first treated by all as more or less of a joke. Later when Forrester finds himself exiled to Venezuela by his father, acting as a sort of foreman and planting buoys in the harbor, he hears of the sad fate of General Rojas, a national hero, who has been shut away in a fortress by the President, his political enemy. Forrester and his friend determine to set the old man at liberty. Forrester consults the consul, who is a friend of Senora Rojas and her daughters and asks that he help him to secure some sort of credentials from the family of the General, in order that he shall come with Forrester when the latter succeeds in arranging his escape. The consul refuses this and warns Forrester not to mix in politics. He also notifies Roddy's father who telegraphs his agents there to see that his son is shipped out of the way of mischief. In a cafe Roddy saves the life of Colonel Vega by knocking down a would-be assassin. Colonel Vega is a popular idol and is plotting to release Rojas by a revolution aided with funds from the company belonging to Roddy's father, but Forrester knows nothing of this. The family of Rojas hear of Roddy's plans but, with the exception of Inez, fear that he will bungle and make the release of the general impossible. Inez sends for Forrester to come to meet her. They consult and he reads the riddle of a message sent her mother by the prisoner, referring to an epitaph for his tomb and directing her to select it from a certain chapter and verse in a history of Venezuela written by himself. Forrester guesses that this is a suggestion as to how he can be freed and investigation proves that it tells the secret of a tunnel from the prison to a fortress nearby—a tunnel now closed but formerly known to many. Forrester undertakes to effect the escape of the General. Colonel Vega witnesses a meeting between Inez and Roddy and a duel is narrowly averted. Pressure is brought to bear upon Roddy through Caldwell, his father's agent, who is backing Vega for the presidency and planning a revolution in his favor. Roddy learns that Vega and Caldwell do not intend to effect the release of General Rojas though to his family they have pretended that this is the object of their plotting. Senora Rojas, who has great faith in Vega, tries to persuade Roddy to drop all Rojas' affairs and leave the rescue of her husband to the Vega party. Vega and his men are surprised by government agents and Vega is forced to flee. His troops are defeated. Roddy blows a hole through the wall of Rojas' cell and rescues him just as an uprising of sympathizers occurs. The Rojas forces sweep everything before them and Roddy and Inez plight their troth.
Locale: Venezuela.
Picture High Lights: This story is rich in good picture situations and would make an excellent feature.

The Enemy in His Mouth

By Raymond Ashley

Character of Story: Political.
Theme: Prohibition.
Characters: Major Buford Carborough; Mrs. Carborough; Caroline, their daughter; Kid Burke, ex-prizefighter; Dave Alderson, night bartender; John Merling, prohibition advocate; Bishop Summer; Dr. Boland.
The Plot: Major Buford Carborough of Virginia, scion of a fine old family, has fallen, through his love of drink, to the position of "swamper" or cleaner-out of the Oasis saloon in Toquina City, a mining camp. His only friends are Kid Burke, retired prize-fighter, and Dave Alderson, night bartender. "Maje," as he is generally known, lives a life of alternating alcoholic forgetfulness and regret for his wife and daughter in the East. One day, getting into the cellar where the liquor is stored, he drinks whisky and absinthe in great quantities. The effect is a curious psychological phenomenon. He forgets his recent life and becomes the Buford Carborough he should have been. In this condition he takes the train to the capital of the State, where he meets Bishop Summer and John Merling, prohibition leaders, and makes a speech which becomes a classic and makes him famous. That night he dines with the Bishop and other leaders and is invited to make a speech on June 10th at another political meeting. In the morning he wakes up the swamper and goes back to Toquina City. The same thing happens again and he appears at the meeting on June 10th and makes such a wonderful speech that he is nominated for Governor on the Prohibition ticket. His intimate friends learn of this and they find it necessary to fill him with liquor when the time comes for him to appear as candidate and also when he is elected and must make his appearance to acknowledge the plaudits of the public. Later a big fight arises over the prohibition bill. "Maje" knows that the matter depends upon him and that he can never succeed in getting the bill through if he speaks when he is sober. Once he has almost fallen from grace but has been saved by his friends, Dave pretending to the wife and daughter that he himself is the drunkard although Dave never took a drink in his life. "Maje" has decided to lead a sober life in the future but knows that his only hope and the only hope for other men in his situation is to have the liquor taken from them by law. He also knows that the doctor has said another dose of liquor will kill him. Nevertheless he proceeds to get intoxicated for the purpose of gaining his inspiration and makes the speech of his life, winning the battle for the prohibition forces. As his friends gather to congratulate him he begs to be allowed to go to his study where he falls unconscious on the floor. An examination by the doctor shows that he has suffered a fatal heart attack brought on by his excess and so he dies, as the doctor says, "as much a hero as any who die on the field of battle." Cleared of the suspicion of drunkenness in the eyes of Caroline, Dave and "Maje's" daughter are engaged.
Locale: Any Western state.
Picture High Lights: Original plot, and since prohibition is now established, hardly to be regarded as propaganda.

A Chancefor Advancement

By Niel Moran

Character of Story: Comedy.
Theme: Advancement.
Characters: Peter Sands; Meg Tracy; Ed. Foster, Silas Scribbens; Pop Toms.
The Plot: Silas Scribbens is a tight-fisted old business man who always holds out to his help "a chance for advancement." The story opens with a number of young men applying for a position as file clerk, an opening which pays twelve dollars a week with a chance for advancement. Peter Sands, from the country, applies for this position and because he is a little different from the general run of the applicants, the old man hires him. Peter

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When there is a shortage of raw materials or operating costs are high, as is the case now in all Film Laboratories, the first result the Producer need fear is the substitution of cheaper and usually inferior raw materials. The only protection the Producer has is to trade with Film Laboratories of known honor and responsibility.

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finds that the office is filled with clerks who came there because of the prospect of advancement but that none of them has so far succeeded in getting a raise in salary; some of them have feared to ask at all, and those who have asked have either been discharged or so thoroughly frightened by Scribbens that they have ceased to put their hopes into words. Peter gets acquainted with the stenographer, Meg Tracy, and spends most of his evenings with her attending motion pictures or indulging in other comparatively inexpensive forms of entertainment, visiting museums and art galleries when pay day seems far away. Soon, however, she finds that he has mysterious "engagements" for several nights of the week and is much worried by this. She fears that he may have taken to gambling or—even worse—have become interested in some other girl. Peter does not volunteer any information and she is too proud to question him closely. Meg finds that Peter is impatient to get on and warns him that if he does not settle down to work he will never arrive at the top. Peter, however, has other ideas. He strikes Scribbens for an increase in pay at the end of four months, and to the surprise of everyone, particularly old Pop Toms, who in fifteen years has never caught up with his "chance of advancement," Peter gets it. One morning Peter comes to work to find that Meg has gone to Philadelphia for the week end and that a letter from her aunt states that she is ill with pneumonia. The letter does not furnish her address so Peter cannot write her. Scribbens tells Peter to telephone an agency for another stenographer and Peter volunteers the information that he is himself a stenographer—he has been learning it at night. He becomes the secretary of Scribbens and another clerk is put in his place. Peter invests eight hundred dollars in stocks on a tip furnished by Scribbens and makes a financial stake. The office force agrees that Peter has been plotting to get Meg's job and predict that when she returns there will be no opening for her. Meg comes back to find that another man is in Peter's clerkship and that Scribbens has no further use for women stenographers. Peter explains, however, that he has taken the job only to hold it for her, that he has bought a partnership in a brokerage firm and that he needs her in his home. Foster decides to try Peter's method and is fired, but Peter gives him a position at twelve dollars a week with a chance for advancement.

Locale: New York.

Picture High Lights: Very light but rivalry between Peter and Foster could be emphasized sufficiently to add a good deal to the love interest.

The Flamingo's Nest

By R. Sprague

Character of Story: Melodramatic romance.

Theme: High finance.

Characters: Kenneth Crane, attorney; John Carding, confidential agent of sugar planters; Lieutenant Sherrill, army officer; Charley Deane, secretary and attorney for the X Sugar Company; Captain John Coburn, a sea-captain and stockholder; Frank Atten, officer of X Sugar Company;. Professor Burl; Wanto, a Japanese; Miss Burl.

The Plot: Kenneth Crane sails for Honolulu from San Francisco representing the minority stockholders in the great X Sugar Company which has been making a great deal of money for several years but which has paid no dividends whatever to its stockholders. Action in court has failed to relieve the situation of the minority stockholders who are particularly incensed by the fact that the officers of the company are living in luxury and drawing large salaries. Crane is deputized to see what can be done about this situation and knowing that his legal remedies are few he undertakes to wean away the Japanese labor of the plantation, the men being dissatisfied because they claim to have been beaten out of some of their wages. For making an offer of employment to labor under contract, Crane is lodged in jail but speedily released on bail. Then begins a series of thrilling adventures in which Crane sometimes has the better of the planters and sometimes they have the better of him. Crane captures the principal officers of the company, aided by his Japanese, and carries them off into the country where he makes them prisoners in an empty bungalow. While there he gives them the choice of receiving the bastinado at the hands of the Japanese or holding an election and making him President of the company in addition to paying the Japanese what they desire and declaring a dividend for the minority stockholders. After one or two experiences they agree and sign the papers but this is no sooner done than John Carding arrives with a force of Koreans and overcomes the Japanese who are made prisoners in turn. Crane escapes but is hunted down with blood hounds in the sugar cane and barely escapes by grasping a rope thrown out of an airship by his friend Lieutenant Sherrill. A shot severs the rope to which he is clinging and he descends by parachute falling into the hands of his enemies. The owner of the bngalow returns and liberates the sugar men before the arrival of Carding but being a minority stockholder, ties them up again. When Crane again falls into the hands of the planters the latter decide to torture all of their prisoners in the torture chamber of the old royal palace and afterward make away with them. A party of tourists accompanied by Sherill discover this and Captain Coburn comes to the rescue with his sailors, making the sugar men prisoners for the third time. This time Crane makes them work in the field and is planning to transport them to California for a year when they escape. A native Hawaiian, who has been badly treated by them, leads them over a precipice and thus they are easily eliminated from the story. Crane becomes the President of the company in fact.

Locale: Hawaii.

Picture High Lights: Plenty of action and thrills but lacking in love interest.

The Hidden Kingdom

By Cathrene and Robert Pinkerton

Character of Story: Romance.

Theme: A lost kingdom in Canada.

Characters: Arley Carr; Ross Burton; Arnold Fairfield, known in Darewold as Adam Codner; Edna West; The King; Princess Helen; Prince Acton and others.

The Plot: This is the somewhat improbable story of the adventures that befell two Americans in a lost kingdom in Canada where five hundred people in a secluded valley, descendants of a lost expedition sent out by the Hudson Bay Company, maintain a separate state unknown to the outside world. Arley Carr falls in love with a girl behind the cigar counter in a New York hotel. She is kidnapped by Arnold Fairfield and carried off to the Canadian Northwest. Accompanied by his friend, Ross Burton, Carr follows. After many hard adventures in a barren country these two chance on a hidden valley formed by a fissure in the earth surrounded by high hills. Here they discover a community of about five hundred people, ruled by a democratic king, using the conveniences of modern civilization and keeping in touch with the outside world through a confidential agent in the person of Adam Codner, who is none other than the Arnold Fairfield, who kidnapped the girl in New York. Ross immediately falls in love with the Princess Helen. Codner, suspicious, accuses the two Americans of being agents sent by outsiders to disrupt the country. They are imprisoned but released on the appeal of the Princess and the King agrees to sanction the marriage of Ross and the Princess if Ross will agree to remain permanently in the kingdom of Darewold. This he refuses to do, but says he will stay for a time. The kingdom lives upon the proceeds of a gold mine and what fruits and grain and vegetables the natives can raise in the valley. The gold mine is supposed to be giving out and the King is greatly distressed over the situation. Codner is plotting a revolution which he expects will make him Dictator when he intends to sell the mine to New York financiers and inform the Canadian authorities of the existence of the state. He attempts to make Prince Acton his tool in this matter, telling his fellow conspirators that the Prince will be put on the throne when the old King is dethroned. He also spreads the rumor that the King is about to sell out his people and that the two Americans are the emmissaries of the outside powers who would destroy Darewold. A rebellion breaks out and is very nearly successful, the King and the Americans falling into Codner's hands but they are set free and the revolt crushed by Prince Acton. Codner escapes and blows up the dam flooding the valley in which all of their produce is grown. It is finally decided that the entire kingdom will have to be moved to some other spot, the King abdicating and the community as a whole settling in a fertile valey in the Northwest. Ross and Carr are appointed agents to prepare the way for the migration. Ross and Princess Helen are married just before the Americans leave.

Locale: Canada.

Picture High Lights: There is plenty of room for the exercise of a director's imagination in preparing backgrounds for this; lots of action.

¶ These are Lively Times Among the State Righters.

¶ Turn to pages 1496-1500 for the latest news in this live field.

Equipment Service

News Notes

Bob Burrows has been sojourning in our midst for a few days. He reports the Elec. Sales and Engineering Co. as doing a wonderfully fine business. Bob went from here to Boston to look over the Hub and intends to come back for a last look at Broadway. Bob says he knows a place where it can be got. Q. E. D.

S. S. Cassard, sales manager of the Nicholas Power Co., is on a lengthy trip through the Southern States.

Some of these supply dealers are putting out house organs that are a credit to the business. C. D. Struble edits the *Yale Service Bulletin* for the Yale Theatre Supply Co., and does a good job at it, too. The January number is interspersed with short items that make its reading profitable.

Mr. Edwin Lauste, the talking pictures expert, was in the office a few days ago. Mr. Lauste is continuing his experiments on his machine and hopes to have everything ready for a showing in the spring.

We were also visited by Mr. A. Szeliga, representing the Seligraph Co. Mr. Szeliga is introducing a device for attachment to motion picture projectors which acts in case of an aperture fire and cuts the film just outside each magazine. At the same time it also seals the magazines and stops the machines.

Need any color work or plain black and white printing done? Harry K. Lucas reports that he has installed presses to take care of his increasing volume of literature. The way the man is traveling, we expect to hear next that he is Mayor of Atlanta.

Bill Kunzman postcards in with an account of his travels in the vicinity of Denver, Colo. With uncalled for irony Bill selected a postcard show-a field covered with daisies, buttercups and daffodils, while we poor souls here are dodging snowdrops and skipping puddles of slush.

Last Week We Met—*A Big Man*

H. H. Cudmore

WHO is there that doesn't know the rotund, good-natured man pictured in the illustration, and who is there that has not been entertained with one of his inimitably told stories. Well, anyway, here is a "little" anecdote which has been told on him, a story that describes him better than words.

It seems that the tremendously rapid increase in his business has kept him chained to his desk to the point where he has been unable to give much thought to even such matters of personal pride and pleasure as the buying of a new car. The entire family had decided that they wanted an enclosed car for the winter. The good wife was delegated a committee of one to select a suitable conveyance to make the family fully enjoy winter driving regardless of the weather man. She promptly selected and purchased a fine new Jordan brougham.

The first evening she drove downtown, parked the new car in the garage, called for friend husband and together they went to the theater. After the theater they proceeded immediately, with a feeling of pride and satisfaction, to inspect the new purchase. A quick casual observation brought forth many congratulatory remarks to friend wife on her wonderful selection. Friend husband decided that it would be a real thrill to drive home himself. He promptly opened the foredoor and proceeded to seat himself behind the wheel.

Then it happened!

With all the thought and ingenuity of the engineers who designed the most beautiful body, they apparently overlooked entirely the fact that perhaps at some time a fat man might wish to buy and drive a Jordan brougham. He couldn't get in, without practicing some regular Houdini tricks, and as he said, "practically stand on his head." Of course the bubble "busted" and it was up to friend wife the next day to start on another search for an enclosed ca rthat would accommodate the entire family.

This big man is Herbert Henry Cudmore, "the living example of how far skin could stretch without breaking," President and General Manager of The Argus Enterprises, Inc., Cleveland, manufacturers and providers of "Everything in Motion Pictures." The History of Good Fellowship tells that Cudmore came into the world a Barefooted Boy on Friday the 13th of October in the year of (Oh, what does it matter).

There has always been a dispute about the place where he was born. Folks in Cleveland say he was born in Hubbard (Yes, Reader, this is the name of a place not a wrapper) and the few remaining citizens of Hubbard are equally certain that Cudmore was born in Cleveland.

Anyway he came into the world without his consent and expects to go out the same way.

When very young he rolled into an electrical shop, bought a door bell, a set of dry batteries, and a nickel's worth of bell wire (which would cost a dollar now) put it up in his mother's house and it worked. The General Electric Company heard of this and made him General Manager of one of its many Mazda Lamp Sales Divisions called The Brilliant Electric Division, probably named after Cudmore. Anyway he fooled them in this way for many years until they decided they better give him the lamp business because he would get it anyway sooner or later, so they elected him Director of The Mazda Bureau of The General Electric Company in charge of Mazda General Electric publicity.

In 1917 Cudmore met Oscar M. Sheck, inventor of the Argus-Sheck Universal Adapter for Mazda Projector Lamps, a device used to adapt existing carbon-arc motion picture projection machines to the use of the newly developed Mazda Projector Lamps.

It did not take long for Cudmore to see the possibilities for developing a big business in this line, so he walked out and left The General Electric Company flat.

Then came into existence The Argus Lamp and Appliance Company, and from a small start in 1917 they have organized and developed several big progressive companies, namely, The Argus Motion Picture Company, The Argus Theater Supply Division, The DeVry Portable Projector Company, all operated by The Argus Enterprises, Inc., capitalized at half a million dollars. Their slogan "Everything in Motion Pictures" conveys to what extent the several companies are influencing, enlarging and improving the whole motion picture industry. The plans of this organization for the future are most pretentious and promise an exceptionally big business for Argus.

Cudmore says that he has only practiced the moral taught by the Fishermen of Old who went out in the open sea, each with his single rod and line and returned each night each with his own single catch. But a wise man among them, the first real co-operator, conceived the plan of all setting nets and dividing the catch. So Cudmore wrote a little poem setting forth his creed which has been the foundation of his success.

CUDMORE'S POEM

The man who uses but hook and line
  Pulls in a single fish.
He who joins hands and pulls a seine
  Gets all that he could wish.
Also, his catch is greater far
  In size as well as weight;
The secret of success is this—
  Co-operate!

Next Week

A full Account of the new Palace Theatre in Cincinnati.

A Description of the Projection room at the Brooklyn, N. Y., Strand Theatre—and other items of interest to the theatre manager, projectionist and cinematographer.

Stage Equipment

Theatres Worth While

Auditorium Lobby

Crandall's York Theatre, Washington, D.C.

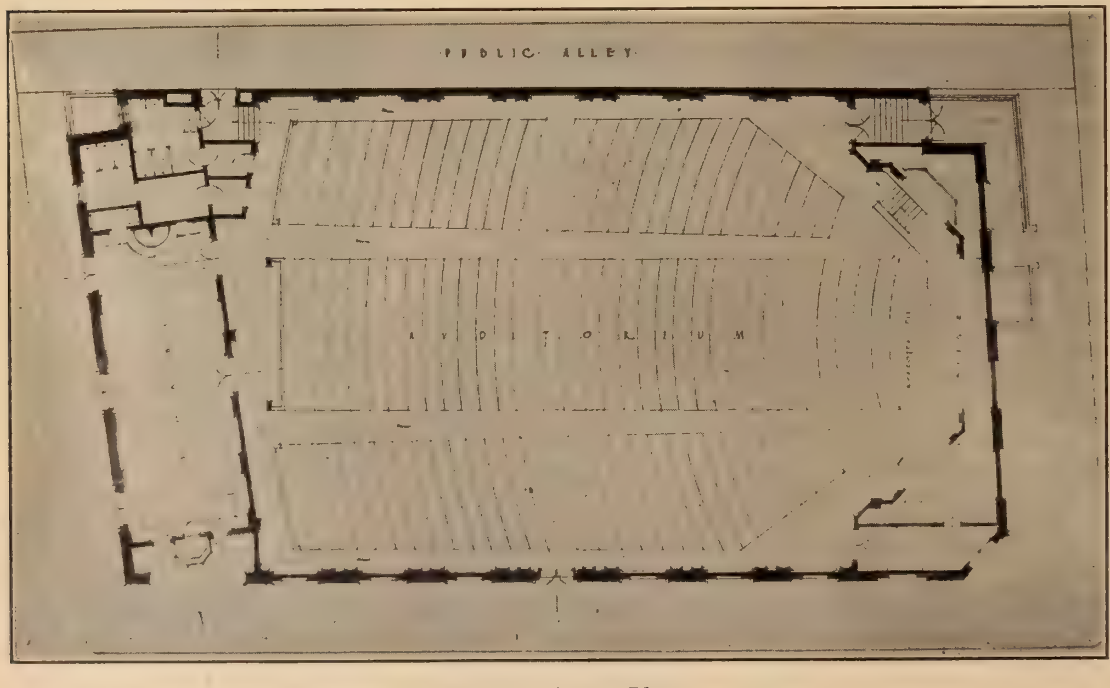
HARRY M. CRANDALL'S contribution to the spirit of Holiday merrymaking in Washington, D. C., was the firm establishment as one of the most noteworthy amusement enterprises in the National Capital of the York Theatre, eighth in his chain of photoplay houses. The York was first thrown open to the public at 6:30 P. M. on the night of Wednesday, November 26th, Thanksgiving eve, and leaped into instant favor as the means of filling a long felt and urgent want in the section of the city in which it is located.

The York is a residential theatre situated on Georgia Ave., N. W., where it occupies the entire square between Princeton and Quebec Streets. It has a frontage of 150 feet on Georgia Avenue, and 75 feet on the intersecting streets. The seating arrangements, all on one floor, have a comfortable capacity of 1,000. The cost of the building alone was in excess of $125,000. Numerous innovations have been introduced into the design and construction of the building by the architect, Reginald Wyckliffe Geare, of Washington, D. C., who has previously designed several theatres for the Crandall interests, the most important of which are the Metropolitan and Knickerbocker Theatres in the Capital and Crandall's Strand, now in course of construction in Cumberland, Md. The Strand is an 1,800 seat house which, with the Colonial in Connellsville, Pa., expands the Crandall chain to ten active theatres.

Crandall's York Theatre, Nat Glasser, Manager.

The exterior of the York Theatre is treated on three sides with a series of arches about 6 feet wide and 15 feet high in the center of each of which is located a three-sheet poster display board electrically lighted from in front by an overhanging X-ray bracket. There are seven display boards indicating the picture schedule for the seven days of the week. The material of the exterior is beige-toned brick while the arches are finished in marble-cement stucco, which is a new method of treating the exterior of monumental buildings. This treatment gives the effect of variegated marble. The walls of the building are of brick and hollow tile, while the gypsum roof, the first to be put on any theatre in the East, is supported by steel trusses. One of the chief advantages of the gypsum roof is its low heat conductivity which insures economical warmth in the winter and coolness in the summer. It is also the most effectively fireproof of any roofing substance known. Needless to say, the York is fireproof throughout, which is the usual policy of the Crandall enterprises and a hobby with Mr. Crandall personally.

The entrance to the York is located at the North end of the building facing Georgia Avenue and i protected from the weather by a segmental glas Marquise extending to the curb. The segment o the Marquise follows the line of the large segmental arch 25 feet in length which forms the entrance to the vestibule where the ticket booth i located. The ticket booth is of bronze and glass and is built into the front wall of the lobby. Acces to the lobby is gained by two doors on either sid of the ticket booth, the lobby being 20 feet wide 50 feet long and 30 feet high. The unusual heigh of the ceiling insures adequate ventilation. Th lobby walls which are finished in soft green tone are panelled with gilt mouldings. Set into th walls at either side of the lobby, but not occupyin any of the floor space, are four one-sheet self-lighting poster frames, which is declared by movin picture men to be the most beautiful method o lobby poster and photograph display yet invente At the end of the lobby opposite to the entrance is large crystal mirror with circular top in front o which is a marble seat. The lobby is appropriatel

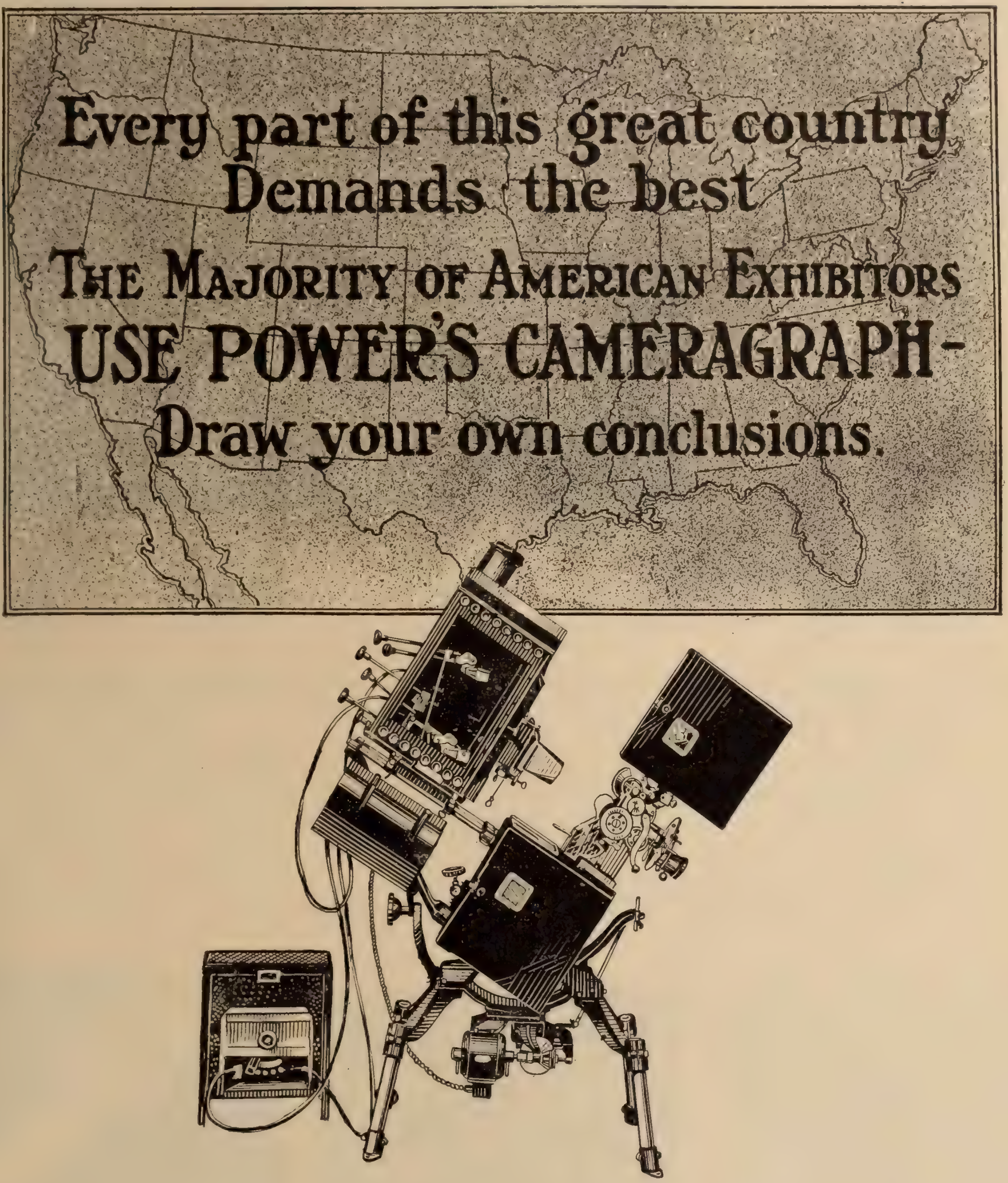


Reginald Wyckliffe Geore, Architect

Floor and Lobby Plan.

**Specifications
York Theatre**

Dimensions	150x75
Seating Capacity	1000
Cost	$125,000
Lighting Fixtures	Nat. X-Ray Reflec. Co.
Ticket Equipment	Automaticket
Projectors	Simplex
Seats	American Seating Co.
Architect	Reginald Wyckcliffe Geare
Manager	Nat Glasser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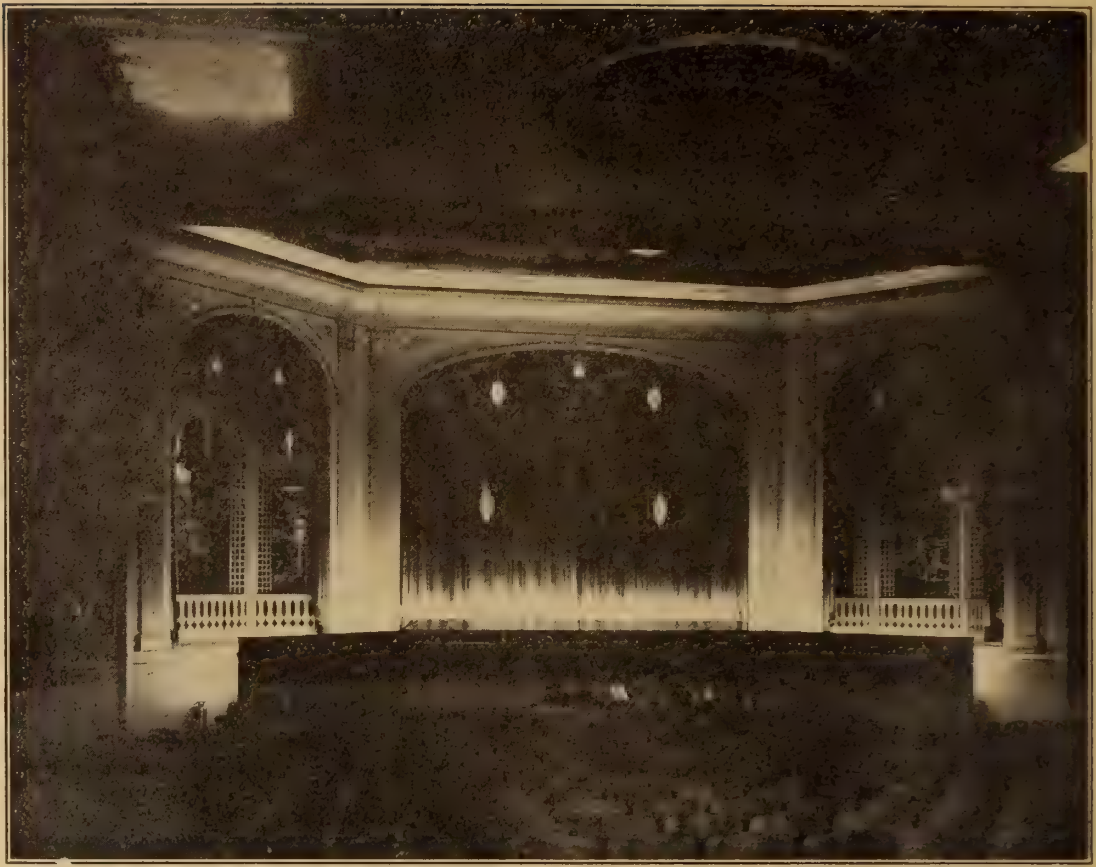

View of stage showing lighting effects and sunken orchestra pit

sub-divided with brass poles and chains for handling the crowds with safety and dispatch.

The auditorium of the York which is 30 feet high is rectangular in shape with side walls divided into panels by seven arches. At the center of each of the arches and hung from a point in line with the spring of the arch is a large oval gilt picture frame with gold ribbons displaying pastels of the leading stars of silent drama. This note of color gives to the auditorium a domestic touch which is so lacking in most of the theatres of today.

The screen is located in the center of three proscenium arches. The two side arches are so arranged as to afford special effects in scenery and scenic lighting. The arches are arranged in a semi-ellipse, which is crowned by a scenic sky scene electrically lighted from behind. The color note in the auditorium is a combination of gold and soft olive greens, four or five tones of which are used. The curtains for the three proscenium arches were designed especially for the York by the architect and are made of gold "Baronet" satin, relieved with applique, which is done in black, silver and blue.

The lighting system of the auditorium is, without doubt, the most unique in existence. Between each of the seven pairs of pilasters that relieve the conventional arches of the side walls are located gold and green lamb's heads which are in keeping with the style of architecture, and upon the heads are mounted frosted glass urns, decorated in ivory and gold. The urns are lighted by colored lamps, screwed into place on the inside. This light is continued throughout the showing of the pictures. In the ceiling of the auditorium there are ten glass panels, measuring 6 feet by 18 feet, the frames of which are in bronze. The glass is a soft amber tone for Cathedral lighting. Above these glass panels in the roof space are fifty-six 100-Watt lamps with reflectors directed downward, which diffuse a soft amber glow of sufficient brightness to permit the reading of a newspaper in any part of the house without in the least impairing the clearness of the picture upon the screen. Since the opening of the York this system of lighting has been declared ideal, since it throws all of the light upon the horizontal plane—that is, seats and aisles—at the same time illuminating the entire auditorium evenly. The lamps are arranged on three separate circuits, allowing for the use of full intensity, secondary intensity and low intensity. The lamps on the circuit giving the lowest intensity have been so graded in size as to furnish a very little value of illumination at the front of the house and a higher value at the rear.

Another distinctive feature of the York is found in the heating and ventilating system, especially designed for it by Mr. Geare and patterned after the systems in use in Crandall's Metropolitan and Knickerbocker Theatres, in both of which it has proved a great success. Heat is introduced without the use of radiators or mushrooms and can be regulated to any desired temperature, the audience being constantly supplied with fresh warm air in the winter and by the same system cool air in the summer. The equipment is capable of producing a complete change of atmosphere twice per minute.

Another feature worthy of mention is the orchestra pit, which in the York is located under the stage at a level two feet below the floor of the auditorium, from which it is separated by a monumental bronze railing.

The York was built by the Kennedy Brothers, under the direct supervision and with the assistance of Mr. Geare, the designing architect, and is under the management of Mr. Nat Glasser, a well known figure in Washington's amusement world. Mr. Glasser has been identified with the exhibiting end in the Capital previously, although at the time of his joining the Crandall organization he was a member of the staff of the Washington branch of Select Pictures Corporation.

The York's policy contemplates daily changes of bill with only the best of the photodramatic output of the foremost producers as features of each daily program.

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HERETOFORE the electric fan has been designed solely for utility, and, though the better grades have graceful lines and fine finishes, all makes have been kept plain and devoid of ornamentation. This simplicity is suitable for the great majority of purposes for which the fan is used, but there is now a growing demand for fans that will harmonize with the handsome furnishings of hotels, clubs, theatres, offices, and private residences.

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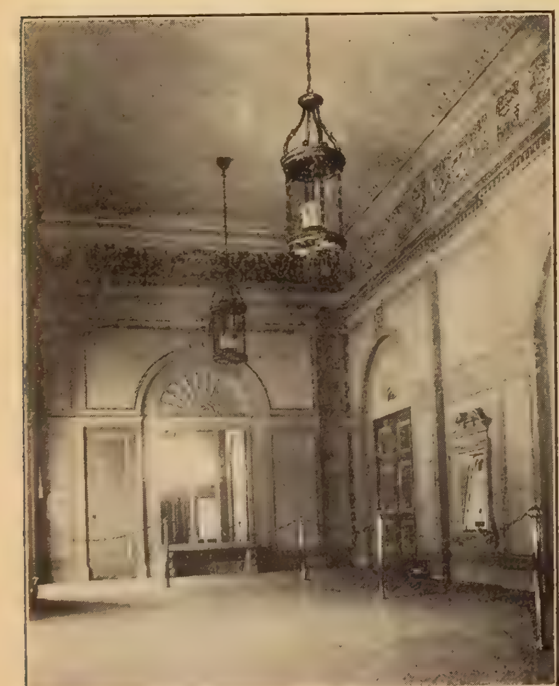
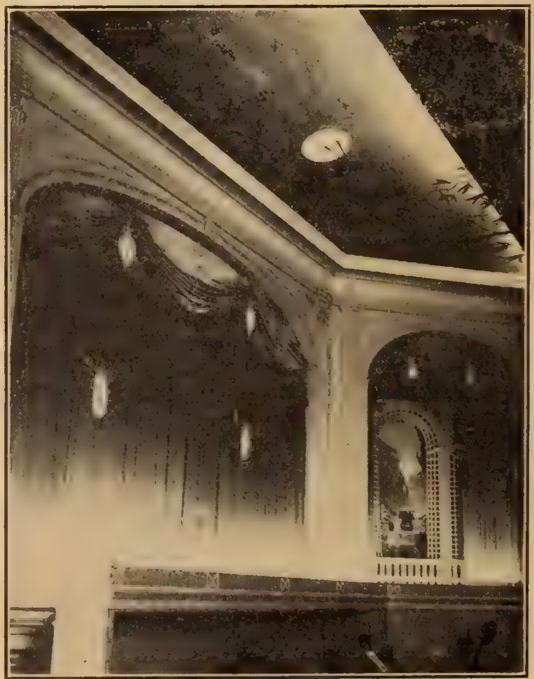
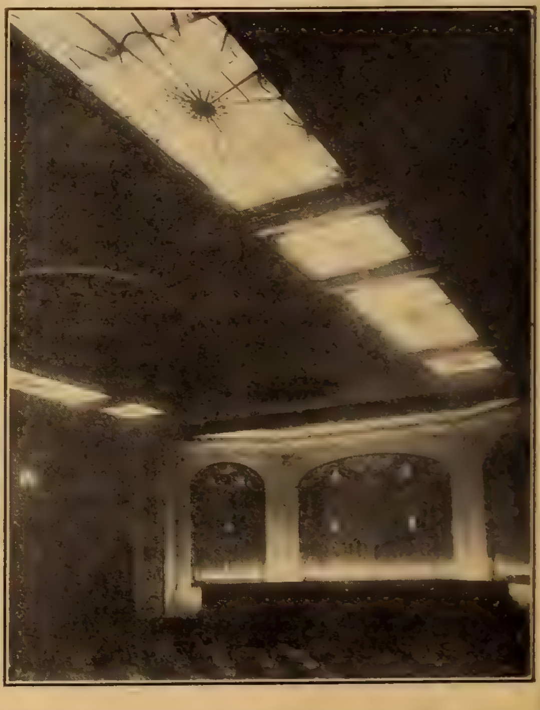


Entrance lobby showing hugh ceilings and built-in one-sheet frames designed by the architect.



Detail of proscenium with screen and sigh curtains closed.



Detail of lighting scheme. The amber tiffany glass ceiling panels diffuse light equally throughout house. Lights are controlled by system of dimmers.

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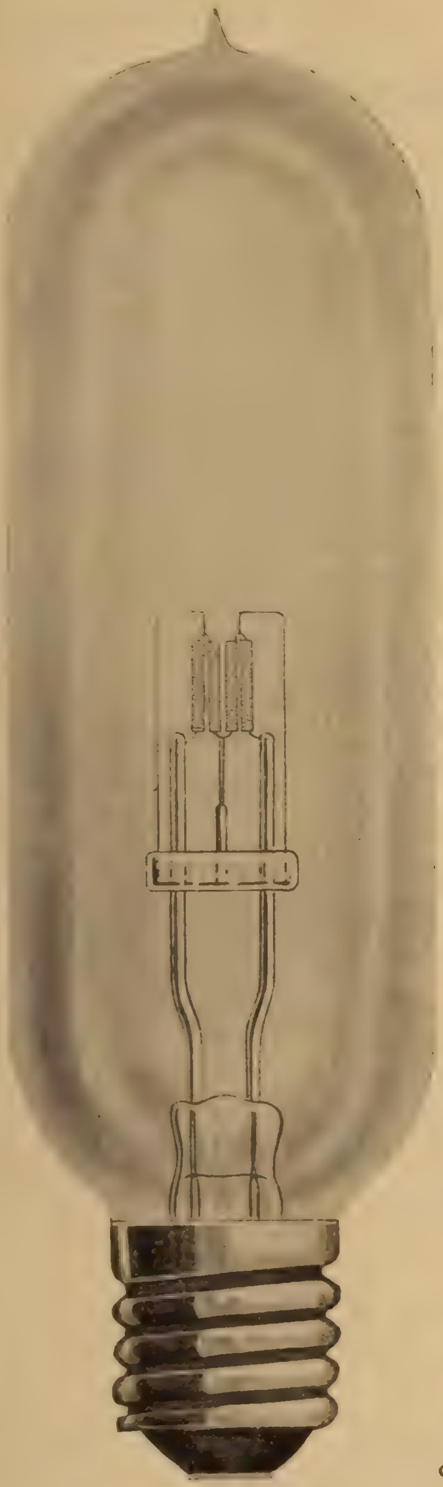

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For Motion Picture Projection

Equipment Operating — Projection, Questions Answered

Correction!

In the Equipment Section, issue of December 15, there appeared an article by Dr. Hermann Kellner on "Condensers" accompanied by two illustrations. Through an unfortunate error, two cuts were selected which had no bearing on the text matter. We regret this mistake and republish the article in this issue with correct illustrations.

A Few Notes on Condensers by a Man Who Knows

By DR. HERMANN KELLNER

(Excerpts From the Transactions of the Soc. Picture Engineers)

ON account of spherical aberration in the ordinary condenser, the rays coming from the source and passing through its marginal zone, intersect the optical axis nearer the aperture plate and under a much great angle than the rays passing through the center of the condenser. If the diameter of the lens is not large enough, it happens that some of the rays coming through the marginal zone of the condenser are not intercepted by the lens and, therefore, lost for the illumination on the screen. This is illustrated in the first figure.

Such loss may be avoided in two ways:

1st. By making the aperture of the lens large enough to collect those rays or by keeping the aperture the same as before and bringing the rear combination of the lens so close to the aperture plate that the lens intercepts the rays otherwise lost, in other words by reducing the working distance.

2d. By reducing the spherical aberration of the condenser so that the rays coming through the margin of the condenser pass through the lens.

The first remedy is not very inviting to the lens computer, nor to the lens maker. The greater the aperture of the lens in proportion to its equivalent focal length, the more difficult it is to correct the aberration and the more difficult it is to produce the lens, and also the more sensitive such lens is to small variations in the adjustment of the machine.

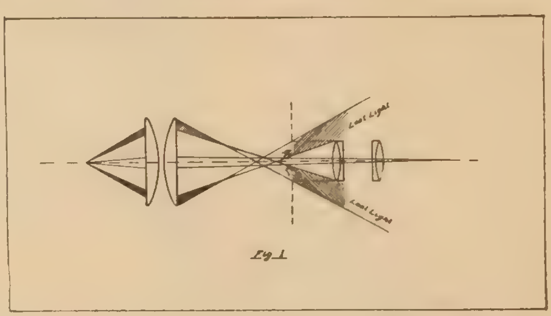


Fig. 1

A lens with shorter working distance can be constructed by adding a third combination. This has the disadvantage of additional loss of light by reflection and absorption in the added member, amount to 10%, which will have to be subtracted from the amount gained by the shorter working distance.

The working distance may also be shortened in a two-combination projection lens by increasing the distance between the combinations. This, however, has also difficulties of its own.

It seems to me more logical to leave the projection lens alone and remedy the evil by using a condenser that sends through the projection objective all the light which it collects from the source. For this purpose we must reduce the spherical aberration of the condenser to such an extent that the rays coming through the margin of the condenser intersect the optical axis near enough to the objective to be intercepted by the latter and thus contribute to the illumination on the screen. This is illustrated by the dotted lines in Fig. 2. The full lines show the path of the rays through the central and marginal zone of fully-corrected condenser.

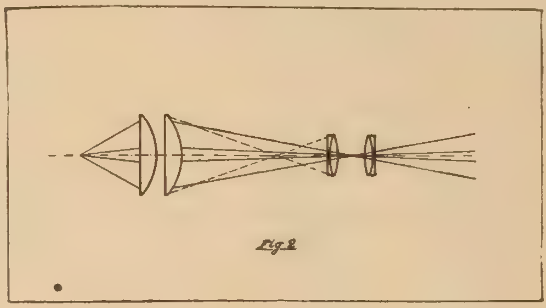


Fig. 2

I have here a model of a projection apparatus which shows very nicely the condition under discussion. These are interchangeable condenser systems, consisting of the same number of lenses and having the same equivalent focus and aperture. One of these condensers is spherically corrected and produces a small distinct image of the source, while the non-corrected one shows at the same distance a diffused image of the source surrounded by a broad circular halo. The outer zone of this halo which falls outside of the circumference of the projection lens is, of course, lost.

It is evident that with the spherically corrected condenser a lens of very much smaller diameter would be sufficient to give the same illumination on the screen as the large lens in combination with a non-corrected condenser.

I must confess that I cannot quite reconcile the figures of the loss given by Mr. Richardson and Mr. Burrows with an experience I had several years ago.

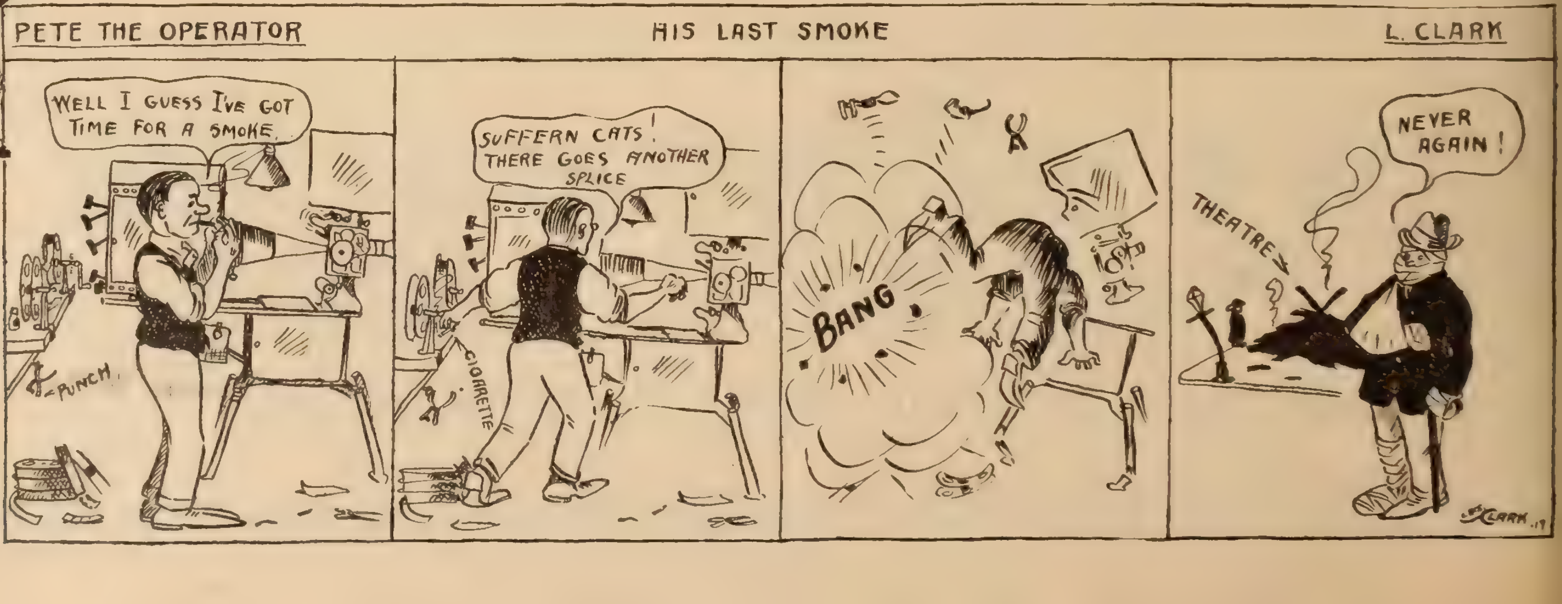
A short working distance lens was submitted to me * * * It was claimed that this lens showed an increase of illumination of about 100 per cent. on the screen. A comparison between this lens and a lens of the ordinary type was made in the following way:

In the booth of one of the theatres of Rochester two machines of the same make and type were placed side by side and run under as nearly as possible the same conditions, using the same size carbons, keeping the current the same, etc. The fields projected by the lenses in competition could be compared side by side on the screen. Under similar conditions the new lens was supposed to show 100 per cent. superiority in the illumination. The originator of the short working distance lens, himself, adjusted the machines, as well as for another comparison, the operator of the theatre and afterward a third impartial person. It goes without saying that the objectives also were changed from one machine to another. The judges sat in the orchestra too far away from the booth to know what was going on in the booth. The result was that no one could definitely tell which lens was illuminating the one field or the other. There were slight differences in the illumination but they were caused evidently by accidental conditions and did not at all depend upon the lenses.

A Cartoonist-Projectionist

DID we hear someone say, some time ago, that a projectionist gets into a rut and isn't interested in any other kind of work? Well, maybe it's true—and then again, maybe—

Anyway, here is an instance where the "man behind the arc" is also the "man behind the pen." Leslie F. Clark works at projecting because it



holds a certain fascination for him but in his regular time he runs a Cartoon-Service. In a recent letter he says:

I am enclosing a cartoon which I drew up, based on the habit of some operators and projectionists smoking in the projection room. It has been some time since I dropped a letter to you but I just had to let you know how I admired the way the NEWS stood up during the New York printers' strike.

The theatre here has changed hands and is now known as the De Luxe. It has a Powers 6A which I run in my spare time. You see, I can't stay away from the game.

There is just one trouble that I have in my machine. The carbons work loose in the carbon holders after showing two or three reels.

The Pathe Exchange in Kansas City has a way of sending out their films that I like and it would be a good thing if other Exchanges would copy their scheme. After a film has been rewound, inspected and cleaned, the person who does the inspection puts the wrapper on and seals it with a seal which states that the reel of "film has been inspected and cleaned" and gives in addition the name of the inspector.

These Questions Will Be Discussed if Possible

FROM a well informed projectionist who desires to have his name withheld from publication there comes an excellent list of questions which in his opinion, are the ones in which the majority of other projectionists are interested. The list seems to us to have been well compiled and we hasten to add that answers will be published as fast as data can be obtained.

However, there are one or two instances wherein we must disappoint the seeker after information. We refer to the Master Machine. Up to the present time, the manufacturers of this device have not seen fit to give out any details except those contained in their paid advertising which has appeared in other papers but not in the NEWS. To the man who wants real facts on this new machine there is nothing to say except "Guess you will have to wait." The letter reads as follows:

"Could you not give us detailed description of the New Master Projector, giving movement, diameter of shutter, distance from shutter spindle to center of light beam and the approximate cost and labor to change shutter to a 1½ to 1 should local conditions permit its use. Describe condenser mount and its guard against condenser breakage. Tell us the greatest possible distance from condenser to aperture. What is the ventilation of the lamp house and many of the other things that go to make up a real projector.

Could you not get a statement from the projector manufacturer, Powers, Simplex, Motiograph and Baird as to why they will continue to make slide carriers, lamphouse shifting devices and stereo holders when 90 per cent of the projectors in use are not used for stereo projection. Those attachments are just a general nuisance to the projectionist.

You might invite letters from projectionists as to the location of the appliances in the projection room and also the location of dimmer handles so as to be handiest for the projectionists to use without interfering with the screen results.

Tell us the correct size for ports and location of same, both for level and angle projection. Tell us about amperage control, about speed control (when one man runs two machines) change over devices and different ways of closing up the light beam to eliminate eye-strain.

I could write dozens of things which seem to be overlooked but still remain very important."

Started With Old Edison Machine

W. W. WHITE, Crescent Theatre, Pittsford, N. Y., writes in to become a member of the League and incidentally tells something of his early experiences in the profession. The letter following his own communication is a copy of one which he sent to the F. P. L. Corp. Exchange in Buffalo. It would seem from the size and scope of this producing firm that they would drop the old methods such as are exhibited every time their exchanges inspect a reel, and bring their practice up to date. It might be added here that the matter of using the stencil punch has been taken up with the home office of this company but without result. They still believe that the marks are necessary and are not open to argument.

My application for membership in the N. A. M. L. is enclosed. I have been watching its progress from the time of its inception and have been practising the rules laid down by it, although delaying to become a member.

A few words would not be amiss here in regard to the help which the Projection Dept. has been to me. My career as a projectionist began about six years ago at the age of fourteen. I was under the guidance of an "operator" for a period of perhaps eight months when I was put in complete charge of the one Edison, Type B projector then in use. You will probably say that I was too young and to that I must agree. It was here that the Motion Picture News took charge of my instruction. Through constant study of its articles and some help from the Hawkins Electrical Guides, I have attained what I feel to be the right to the title of "projectionist." (Please accept this as a tribute to the dept. and not as a brag on my part.)

Our equipment now consists of two Powers 6A machines, one motor driven and the other hand driven. The current used is A. C. thru a Bell & Howell Compensator. We get a very satisfactory picture with 55 amperes and White A. C. Special carbons. Length of throw, 70 ft., picture 9' x 12'.

I feel that brother York is slightly misinformed when he states that most small town theatres are using only one projector. Our seating capacity is 250 in a town of 1,300. I failed to find any illustration of his novel shutter in connection with his letter in the News of December 27th.

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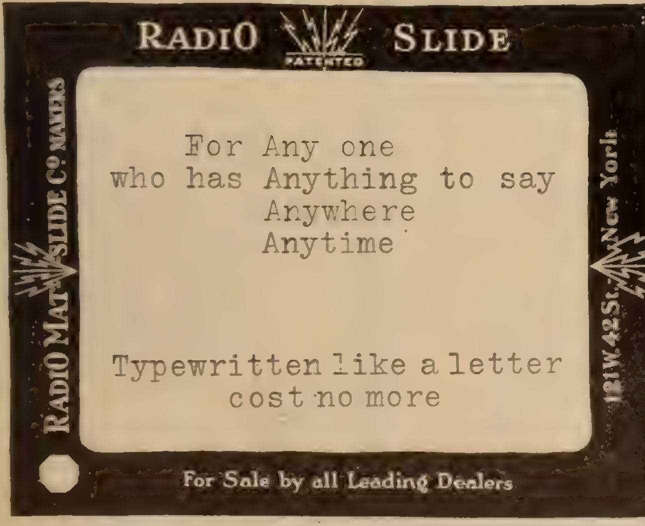

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The enclosed carbon copy of a letter is self explanatory. Most of the features received from them are so marked but this is an extreme case.

(Copy of Letter)

The enclosed film clippings are a few of the 31 which we removed from the feature "The Little Princess," shown here last Saturday evening. It seems a crime that such mutilation should take place at the hands of your employes. No manager or projectionist who takes any pride in the quality of the show he is putting on would think of letting these white blotches appear on the screen.

The thirty one pieces which we removed average three frames each, making a total of ninety-nine frames or about seventy inches of film. If your exchange now proceeds to apply the punch in the same manner as previously and a succeeding projectionist takes out the effects, it will be readily seen how fast this feature will be reduced in length.

This show was inspected by "C. M."

Some of letters of former date on subjects of this kind have remained unanswered. Please have the courtesy to reply to this, that we may know your ideas on this matter.

Proper Way to Handle Transverter

A. H. Erwin, Ponca City, Okla., writes:

Would you please tell me which is the proper way to put out one arc when burning two arcs on a Transverter. I have had several discussions on the matter. Some projectionists say that the switch should be thrown in while others say to freeze the carbons and then throw in your switch. Which way is easier on the Transverter?

Reply:

As the article on the Transverter which appeared in a recent issue of the News said, "the machine itself is practically fool-proof." Its characteristics are such that the procedure may be carried out in any sequence. But a little thought will show that there is a best way as regards the carbons and that way is to throw the switch. By so doing you will not spoil the crater which would occur if the carbons were brought together too violently.

After the shortcircuiting switch has been thrown and the arc is out of the circuit it might be a good idea to bring the carbons nearly together so that when you were ready to start the machine on the next reel it would require but a half turn of the adjusting handle to strike the arc. But this is a minor point. The answer to your question is: when through with the arc thrown the switch.

Says the "Kid Operator" Should be Blamed

LEWIS C. WESTINBARGER, Whitestone, Indiana, doesn't agree with many others as to the place where crimes against films are committed. He feels that the trouble should be sought in those theatres where youngsters in short trousers are attempting to run the machines. Mr. Westinbarger says:

I have been a reader of the Projection Dept. of the News now for a little more than a year and I am sending in an application for membership of the National Anti-Misframe League, I hope you will receive me as a member and send me a pin and some N. A. M. L. stickers for film cans. I have always tried to remedy all Mis-Frames, Bad Patches, and most of all, "Punch holes," and I am sure that when Film leaves me it is in as good a shape as it was when I received it and if not better. I am not working in a theatre at the present time as I am going to High School and can not get my lessons and work nights. I have a Powers machine in A1 condition and have been running pictures for Schools and Churches.

I have read Brother Waldo's article in the Nov. 6th issue of the News and I want to say that I think he is right, the city man and the small town man should split the blame of the punch marks. The fellows they should get after are the small town "Kid Operators", some of whom are not over 14 years old. Is it not these Kid operators doing the dirty work of making punch holes for us fellows to cut out and fix up. If a person would happen to look into one of these 14 year olds booth one of the first things he would notice is that the floor has not been swept for a month, you would see an over-dose of oil on his machines, his tools will be laying right where he used them last, that is, all except his punch and you will always find that hanging on a nail just above his rewinding table. If only these kid operators would spend as much time in mending and fixing up the film as they do in destroying it everything would be O. K. Outside of all these bad patches, punch-holes and frame-ups, I haven't said as to how many "Souvenirs" they help themselves to from the Films, but I will say "What causes so many splices in the Close-Up of a Bathing Beauty, or movie star?" Ask the Kid Operator, he knows.

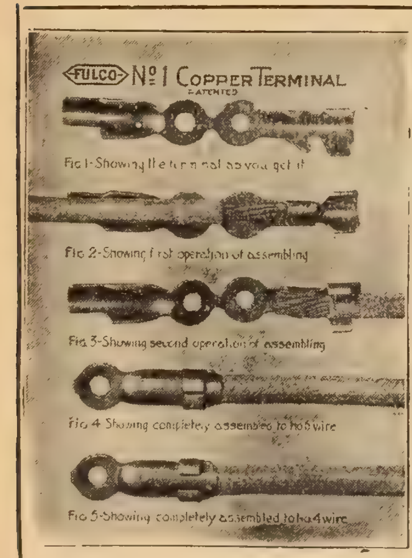
Lucas Opens Texas Branch

PERHAPS no greater instance of progressiveness in the distribution of machines and supplies has ever been displayed than that showed by the leading spirits controlling the affairs of the Lucas Theatre Company of Texas.

This branch of the well-known Lucas Company, whose headquarters are familiar to exhibitors of the Southland was opened for business on June 1st, 1919. Its officers are Harry K. Lucas, President; L. M. Remy, Vice-President and E. J. Callahan, Secretary, Treasurer and Manager.

The headquarters of the Texas branch are located at 1816 Main Street, Dallas, and are fitted up in a manner that is hard to equal. Included in the establishment is a highly efficient repair department as well as a full line of the highest type of theatre equipment that is marketed.

Mr. E. J. Callahan, General Manager of the Dallas office, is no stranger to theatre men in Texas and neighboring states, for his previous connections with the Superior Electric Company brought him into contact with the most prominent exhibitors and his advice on electrical matters is eagerly sought by those contemplating either the changing over of theatre buildings or the erection


FULCO No. 1 Copper Terminal
PATENTED
Fig 1-Showing the terminal as you get it
Fig 2-Showing first operation of assembling
Fig 3-Showing second operation of assembling
Fig 4 Showing completely assembled to No 6 wire
Fig 5-Showing completely assembled to No 4 wire

Insures Perfect Electrical Contact

Illustration tells the Story

Made of heavy gauge sheet copper. DOUBLE STRENGTH IN NECK OF TERMINAL. WIRE COMPLETELY ENCLOSED. LENGTHENING LIFE, ELIMINATING TROUBLE. FOR USE ON NO 4 and NO. 6 WIRE.

PRICE.............. EACH 15c.

FULCO is the Brand. Sold the world over. Insist on them. It is your guarantee of the BEST. If your dealer does not supply them, write

E. E. FULTON CO., 3204 Carroll Avenue, Chicago
Manufacturers of M. P. Accessories

Note—Send for our new 16 page folder, illustrating and describing our complete line.

MINUSA Gold Fibre Screens

To this company belongs the prestige of providing the finest projection surface of all screens for the Photo Play world.

There's a distributor near you. Samples and information upon request

THE UTMOST IN SCREENS

MINUSA CINÉ SCREEN CO.
World's Largest Producers of Motion Picture Screens
Bomont and Morgan St. Louis, Mo.

SCREENS BUILT BY BRAINS

C-r-a-c-k --- c-r-a-c-k ---

—another Condenser gone to pieces!

No wonder they break. It takes mighty good glass to stand such heat.

"Mighty good glass;" that's what IMSCO Condensers are made of. They seldom break, and are guaranteed not to turn color.

Yes, they cost a little more (one pair, 6½" and 7½", in individual box, for $2.50), but they're cheaper in the end.

Try a pair and see for yourself. Then you'll want to try other IMSCO products too.

INDEPENDENT MOVIE SUPPLY CO., 729 Seventh Ave. New York

PROJECTION LENSES

Why not equip your machine with a lens that is made in a factory devoted exclusively to the manufacture of High Grade Projection Lenses of all descriptions.

Our **PRO-JEX** Motion Picture Projection lenses can be had in any of the following types:

PRO-JEX—Standard
PRO-JEX—No. 1
PRO-JEX—No. 2

We also carry a full line of High Grade Stereopticon Lenses in the Quarter and Half size.

OUR PRICES—Will make you think.

OUR GOODS—Will make you act for the future supply.

Projection Optics Co.
INCORPORATED
203 State Street
ROCHESTER, N. Y.

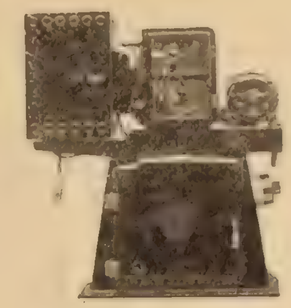
Every Motion Picture Should be Properly Projected

It is not the pictures alone that control your patronage and fill your theatre with a large, enthusiastic audience, for if the pictures do not appear on your screen clear and flickerless they lose half their value.

Give theatre-goers the joy of seeing *a perfectly projected picture.* You can easily do this by employing in your machine SPEER PROJECTOR CARBONS.

A size and style to meet the requirements of every operating condition.

Speer Carbon Company
St. Marys, Penna.



Talks to the Projectionist

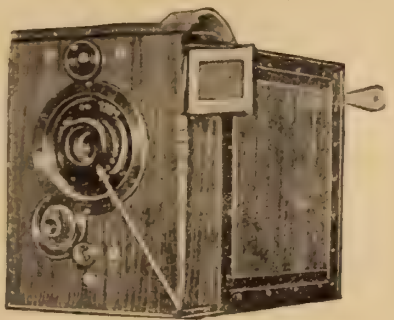
The Graphoscope Jr.

SAFE SIMPLE PORTABLE

Has eliminated noisy gears by the adoption of a triangle control connecting rod to synchronize the upper and lower sprocket. But there are many other special points of interest which will be told here in detail—or, write for Catalogue " M " giving full details.

The Graphoscope Company
50 East 42nd Street New York

DE BRIE CAMERA AND TRIPOD



for immediate delivery

This is the very latest Model with all the new de Brie improvements

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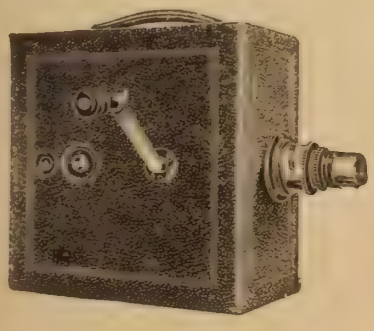


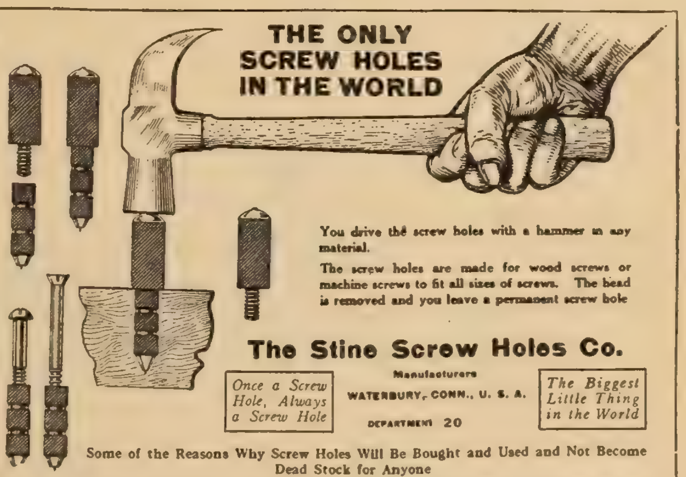
Only $50.00

FOR

100 Ft. Topical Camera

That will make a good Motion Picture on standard film. The lens is included in the price.

G. GENNERT
24 E. 13th St. NEW YORK
320 S. Wabash Ave. CHICAGO
127 E. 6th St. LOS ANGELES


THE ONLY SCREW HOLES IN THE WORLD

You drive the screw holes with a hammer in any material.

The screw holes are made for wood screws or machine screws to fit all sizes of screws. The bead is removed and you leave a permanent screw hole

The Stine Screw Holes Co.

Once a Screw Hole, Always a Screw Hole

Manufacturers
WATERBURY, CONN., U. S. A.
DEPARTMENT 20

The Biggest Little Thing in the World

Some of the Reasons Why Screw Holes Will Be Bought and Used and Not Become Dead Stock for Anyone

1—They can be used without damage to receiving material

2—They enable you to standardize to wood or machine screws in all material.

3—They are made of brass and will not rust under atmospheric or moisture conditions.

4—ECONOMY—They save more time value than the holes cost.

5—You get them for nothing and are paid for using them when you count time saved.

6—Screw holes have been needed ever since the first screw was used.

7—Special tools are NOT needed in using them in any material.

8—They can be used in any place a screw can be used.

9—By using screw holes, screws can be used in many places, and in many materials where it is impossible to use screws without them

10—These are the only ready-made screw holes in the world

11—No special screws are needed. These screw holes fit any wood screw or machine screw now in stock.

12—They make the neatest possible job in any material.

13—Every store where screws are sold must carry them in stock, because the line of screws is not complete without screw holes for them

14—Every shop and factory where screws are used must also have these screw holes to fit the screws.

15—They are endorsed by all dealers in screws and by all users of screws.

16—Screw holes are entirely new and the world supply is yet to be furnished.

17—This is a progressive Old World of ours, and every active person in it must adopt all improved methods, and all new articles that will help him keep in the front line of progress.

18—Be among the first to stock up in screw holes if you are a dealer in screws.

19—Be among the first to install screw holes in your shop or factory, as you begin to save money soon as you use them.

20—In spite of the high cost of brass, screw holes are yet cheap.

21—We are letting the world know that screw holes can now be secured, by means of extensive advertising in all the principal Trade Journals that have the largest circulation among dealers in screws as well as users of screws.

22—Do not let your customer ask you for screw holes before you have them in stock. BE A LIVE WIRE.

23—They make everlasting holes in any material.

24—They mean "Plug-No-More" screw holes.

25—They are the result of Necessity being The Mother of Invention

26—Anyone who can drive a nail can use screw holes

27—Send for a sample and convince yourself.

28—Mechanics who see them say, "What do you think of that?"

29—In fact there are NO REASONS why screw holes should NOT be used

Each of these reasons are enough to sell Screw Holes. There are many other reasons

Write at once for our handsome **Color Card** showing screw holes in various materials which will be sent on request, together with samples and price list

What Do You Think of It?

SOME time ago G. Waldo, of Sioux Falls, South Dakota, sent to the News a drawing and description of an oil protector which he had devised for the Simplex friction drive. As such things will happen, even in the best regulated editorial rooms, the well made drawings disappeared before we could call them to the attention of Mr. Edwin S. Porter, who has been responsible for many of the latest Simplex improvements. When this laxity on our part was called to Mr. Waldo's attention he obligingly offered to redraw his device. We were extremely hopeful of his second attempt and saw personally that they reached the Simplex factory.

Very soon after submitting the idea to the Precision Machine Co. the following letter was received from them:

"We thank you very much for allowing us to see Mr. Waldo's suggestion. We would ask you, however, to notify Mr. Waldo that while his idea seems a very good one from our casual observance, we are eliminating the difficulty he speaks of through other methods."

Below we print the inventor's descriptive letter together with his drawings. Any comments that readers of the department wish to make will be received by Mr. Waldo, we feel certain in stating, with the best of grace.

Service Equipment Dept.

Dear Sir:

I am enclosing the drawing of Simplex friction drive showing how the oil protector is attached. I hope that this drawing reaches you O. K., as I have had the other two lost. Not that I do not like to draw them, as it is a little something out of the regular line of the projectionist.

No. 1 is the shaft.
No. 2 housing caring fiber disc.
No. 3 fiber disc.
No. 4 oil disc.
No. 5 Oil hole in housing.
No. 6 gear at end of housing.
No. 7 thrust washers.
No. 8 set screw.
No. 9 control frame.
No. 10 slide for sliding bar.
No.11 dimensions of oil disc.
No. 12. After cuting out center and outside of disc cut as in No. 12 and spring over the gear No. 6 and slide to ¼ inch past No. 5. You are now ready to solder to the housing, being sure that you have the housing and the disc clean so that the solder will stick to them. First solder all around the housing; then with a pair of pliers bend the outer edge in towards the gear. You may also use a piece of hardwood about ¼ in. x ½ in. x 6 in. and saw a slot ¼ in. deep in one end as in No. 13. Oh, I don't mind the thirteen as I carry a thirteen in my pocket every day. Have a pocket piece the size of a nickel with a thirteen on it. Slide the slot over the oil disc and bend towards gear. When you have the disc bent to suit you cut No. 12 so that the edges are even and then solder it up. Then your troubles with slipping drive are over.

This I think will explain it better than I did before and if the Simplex people think it is worth anything for an oil protector they can very easily attach it to the housing when they are turned out. Hope that you will think well of this, I remain as ever and will try to send some other things from time to time.

Yours truly,
G. WALDO.

Projectionist Metz Seeking Health and Work in West

MOVED again. Kindly change my address on your mailing list, to above place (California) and send back enclosed (old and receipted) bill with a "new one like it" (that is, at the same SPECIAL price) as per your agent's agreement at time of my subscription, at which time I was Treasurer (and charter member and assistant organizer to M. A. Carney and John M. West) of Local 244 I. A. T. S. E. At present time I hold an honorable withdrawal card from Local 244, as I have "left" the machine operating game for the present on account of "ill health" (eyes and nerves, etc., need rest).

So you can see for the present I am on a "vacation." Spent about $150 to get here, and about forty dollars since. ($2.00 a day is plenty to spend here for good room and board). Have been here about twenty days, (17 to be exact), "landed" here Sunday night at 9 o'clock, November 9, 1919. Came by Southern Pacific R. R., by way of New Orleans.

Haven't found a job as yet although newspapers and Y. M. C. A. employment office blackboards are full of them. But I suppose nobody wants a "sickly looking Eastern Guy."

But now I feel and look almost Western, due to the fact that I "hit the air," last Sunday at Venice and I'm now all "dolled up" with a pink complexion obtained by a few hours at the seashore.

HERMAN R. METZ.

Reply:

Hope that good California air works its wonders with you and that the position when you get it will be more than a good one. And while you're out there in the sun don't forget us back here in the ol' wind and wet snow.

Incandescent Voltage Varies

AS this is my first letter to the News I will make it as short as possible. I have one question I would like to ask. We use Powers' machines with their Excelite equipment and when I first light up the lamps the Compensarc shows 30 amperes and then slowly moves back to 20. I have been using the Excelite but a short time and wish to ask if it should do this.

If it is our duty to cut out misframes and bad patches I am surely doing mine. Last week we received a film from Alabama and I had to cut out eleven patches from ½ to ¾ inches wide. Of course none of them was framed. Naturally I hope to see the time when there will be no misframes.

Reply:

You evidently have the G-E Compensarc known as the "Lynn Transformer" and one of the types put out early in the game. Your specific question was put to Mr. Freeman Barnes of the Edison Lamp Works, who is the authority there on Mazda projection and he replies, as follows:

"With the early type of Compensarc there was a tendency for the moving element if loose to tend to turn back into the "off" position. This, of course, would account for the dropping of the ammeter. By tightening the nut on the side of the Compensarc opposite from the handle this slipping-back can generally be overcome."

We are sure that Mr. Barnes' analysis can be depended upon. If, however, you should get no relief kindly write us again and we will take up the matter at greater length.

Installing Mazda

D. L. P.; Tiptonville, Tenn., says:

Enclosed you will find N. A. M. L. application blank—filled out.

I want to praise your wonderful magazine. There is no other in the field that will hold a candle with it.

Your equipment service department is worth the subscription price alone.

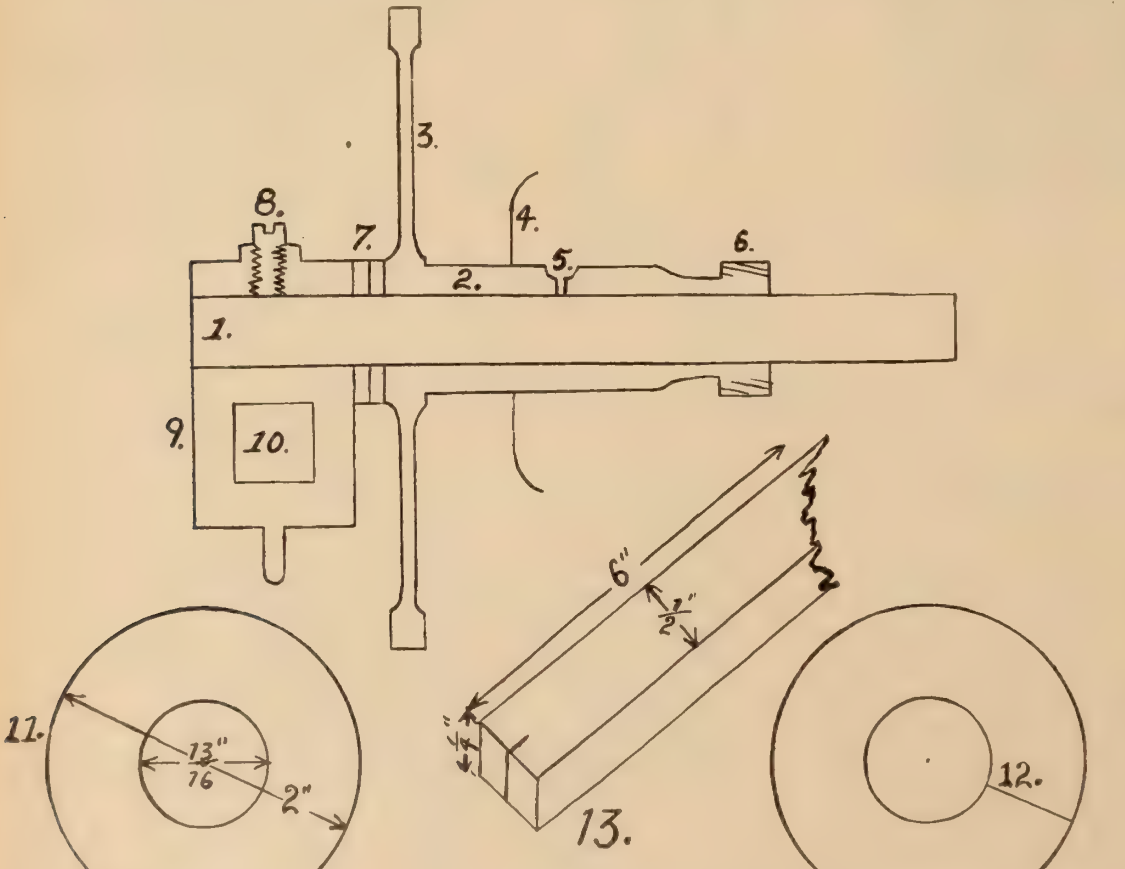
I am a league enthusiast and during five years that I have operated I will say that there has never been a punch in my operating room.

My father is owner and manager of our theatre and I am projectionist. We have just purchased a new Simplex Mazda equipped machine but have not installed it yet. I will write in regard to the Mazda equipment as soon as we have given it a trial.

Last but not least please advise where I can secure a N. A. M. L. Slide.

Answer: Thanks for them words. They come in handy. Don't forget your promise to write an account of that Mazda equipment. Tell us the truth. There are about 15,000 projectionists in the country just waiting for some authoritative dope on the subject.

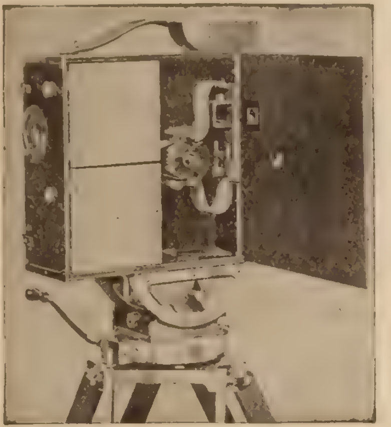
Write to Charles F. Dorr, 41 Sargent St., Winthrop, Mass., for that slide. Probably it would be a good idea to enclose about 40c.



HEADQUARTERS for MOTION PICTURE CAMERAS

NOW IN STOCK

GENUINE IMPORTED DEBRIE CAMERAS



Universal Cameras

200 ft. Model Lists $430, our price - - - - - $349

200 ft. Model with Automatic dissolving shutter, List $512, our price - - - $427

400 ft. Model, List $645, our price - - - - - $525

400 ft. Model with Automatic dissolving shutter, List $731, our price - - - $597

New Model Precision Ball-Bearing Tripod $165

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO. INC.

110 W. 32nd STREET NEW YORK CITY

Ask Automaticket Register Users

We don't ask you to accept our word for it that the

Perfected Automaticket Register

gives you a record of each day's business and eliminates leaks and losses.

Ask AUTOMATICKET USERS. There are thousands of them.

The AUTOMATIC TICKET SELLING AND CASH REGISTER Co.

USED WHEREVER TICKETS ARE SOLD — AUTOMATICKET SYSTEM

1733 BROADWAY NEW YORK CITY

The advantages of

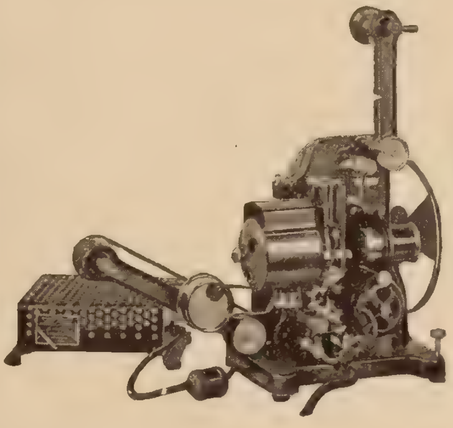
EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



The New Premier Pathe-scope

Flickerless "Safety Standard"

Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

Can be used by *anyone, any time* and *any where,* without any danger, fire or insurance restrictions.

Labeled by Underwriters, "Enclosing Booth Not Required."

Weighs only 23 lbs. Fits in a small case. Operates from any light socket. The wonderful T4 lamp (just perfected for us) gives from 3 to 4 times the illumination formerly obtainable. Uses less than 100 watts in lighting 12 ft. picture at 75 feet. Motor drive and rewind at variable speed.

We make { Pathéscope Prints from any negative.
Pathéscope Negatives from any positive.

Send for 32-Page Convincing Catalog

The Pathescope Co. of America, Inc.

Dept. N, Suite 1872

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Agencies and Service Stations in Principal Cities

Camera Laboratory

Picture Making

Studio Technique

Camera! An Article on the "How" and "Why" of Practical Cinematography

Explaining Many of the Technical Problems of the Assistant Cameraman

By William Barbarin Laub

(Continued)

TRICK WORK

DIRECTORS are eliminating trick work in motion pictures to a large extent, for the reason that visions, double exposures and such things are not real. Often they completely spoil the illusion. An audience we must assume, is, by a special dispensation of Providence "setting in" on the lives of some other people and living their lives with them as long as the picture is on the screen. Thus, if there is anything that is entirely unnatural, it jerks them back to realities and the illusion fails.

It shouldn't be necessary to resort to a vision in one corner of the picture to show that Oswald is thinking about Gertrude.

There are more subtle ways of getting over a thought to an audience and audiences have been educated "to" pictures; that is, they "get" many things now that would have been far over their heads five years ago. We may thus see that motion pictures have educated the masses in drama, for if they have not, why the success of present-day pictures which would have failed some years ago. Not all pictures of today of course, but efforts like "Broken Blossoms" and "The Miracle Man." The trend is constantly upward until a point may possibly be reached that has never been attained by the speaking stage, if that point has not already been passed!

But should anything in the way of trick protography be called for, one has only to give the matter a little thought, "dope it out" as we say, and possibly make a few simple tests. There are so many things that can be done with a motion picture camera, one could write a volume on this subject alone, but as a matter of fact there is nothing so difficult as to need explanation in detail. Yet, it is very difficult to explain on paper the simplest camera trick.

The proper way to work out a plan for almost any kind of a vision, multiple exposure or accurately timed "double" is to chart it out on paper. In other words, when asked to evolve some such stunt or when analyzing an effect you have seen on the screen to discover the method followed in obtaining it, plot the entire operation by sketching it in various stages. As an example, we will suppose we have seen a picture in which a character on one side of the screen watches a vision of another scene which isn't a "dissolve-in" but works slowly in from the opposite edge of the screen until it half fills the picture. Draw roughly the main scene on paper. Draw the vision on another piece of paper. Reproduce the effect you have seen with your two models and from that, plan your two masks for the use of two sliding masks will be one possible method of obtaining the effect.

If the edge of the vision is artistically irregular, one mask will represent the main scene, the other the vision and their edges will fit perfectly but these edges will be as much out of focus as we can make them for then they will blend and give us more leeway in synchronizing them. It is a real job to do these things and you've got to be deadly accurate but be systematic and keep your wits about you and you'll get the effect. Now make a paper plot of your whole operation in photography. A square will represent the square of film you will mark to indicate your starting point; another square will be left blank on which to jot down the number of turns from starting point to the exact point where the vision starts in from the side of the screen. (You'll be counting every turn from the start and calling off these numbers to someone else to put down for you). Another square will represent the point (in number of turns from start) where vision comes to a stop and remains on the screen; another square where vision starts out; another where it is full out etc. Then you continue counting until the scene comes to an end.

Rewinding your film to the marked starting square, you are ready to photograph the vision itself as soon as you turn the number of turns (in the dark room) to bring to the aperture the exact square where the vision starts in. Sounds easy doesn't it?

Now of course, you know from the first models you made that when the vision starts in from the side of the screen you are going to slide your vision mat into your mat holder. This has got to be done at a speed as exact as possible. If it is to go full in, in sixteen feet we will say, practice sliding it in at this speed with marks on the mat to guide you—for example, 32 small marks, each one to disappear into the mat holder with every turn of the crank handle or sixteen marks, one to each two turns.

Then when photographing the vision, the mat representing the scene is pulled out to expose the vision scene at exactly the same speed *which keeps it on the edge of the previously exposed film.*

Now it is believed that this has been made as clear as it is possible to describe any camera trick work for on this subject it might be said that rules cannot be laid down. It is like giving instructions in scenario writing. Successful writers can tell you what constitutes drama, how plots are constructed and action arranged but there is a point from which you *must* work alone.

So with motion picture photography. You can be told a few facts applicable to the thing as a whole but beyond that no one can think for you.

Almost any camera trick work is done by one of the following methods: speed in turning; stopping camera until some change is made in a scene, turning reversely; double or more exposures on the same film or perhaps special camera attachments such as a mirror swung into position before a lens while photographing one scene, another scene in a different set reflected in the mirror being made to appear to crowd the first one off the screen.

Else it is a matter of causing a figure or object to assume unnatural size by using the focal length of lens that will bring this about. An example was recently seen in a play in which a dramatist sitting at a table, visualized the action of one of his scenes on the table top where minature men and women enacted their parts. He was photographed at the table, against a black background with a two inch lens. Then, double exposing the players into the scene, in miniature, was effected by means of a very short focus or wide angle lens and a black velvet covered stage and background A second exposure can be made on any portion of the film on which has been photographed any dark object or surface for the emulsion at that particular point has not received an oxidizing ray of light. It is merely necessary to draw with pencil on the focusing screen, the outline or position of the dark object or surface where you are to make your second exposure so that the "double" will be photographed in the proper place. Then a mat is made to mask off all but this part of the film and the second exposure made through the aperature you have left. But remember to pencil-mark a square of film at your lens aperture before starting the main scene and count turns throughout the operation else you won't know later where to find your starting point and where the double is to go. It might be a week later you know. An explanation of fading and interposing might be of help to some.

Fading out or in, is done with the shutter either by hand or mechanically for some cameras are equipped with automatic dissolvers. The shutter at a given point is made to start closing and it contiues closing slowly until entirely shut and all light excluded from the film. Fading in is simply the reverse of this action, starting with shutter closed and opening it slowly until it is open to the degree you wish to use it.

Interposing or dissolving one scene into another is easily done with an automatic dissolver but must be carefully done by hand.

During the fade-out, your light or exposure, slowly decreases from a given point until the shutter is entirely closed when the camera is instantly stopped. If you are making a four foot dissolve, there will be exactly eight complete turns of the crank from the point (or square) of beginning the dissolve until it is completed. Then the film is rewound back into the magazine by changing the belt from retort spool to magazine spool and turning the crank reversely eight complete turns. Thus, you bring to the aperture the same square of film on which you commenced your dissolve-out. Dissolving in from that square, from closed shutter to original opening of shutter in exactly eight turns will equalize the light or exposure on each square of film for the full four feet and thus, cause one scene to appear to melt into another.

As has been said before, if you want to know how a thing should look on the screen, look at the same thing with your own eyes and they will tell you. If it is a scene that is supposed to be seen by some character through a key-hole; would you use the usual key-hole mate and photograph its edges sharp or throw them muchly out of focus, or would you use a key-hole mat at all? Look through a key-hole (without trespassing) and find out.

If a character is seen picking up a pair of field glasses and you want to show what he is seeing through them would you use a mat with two round holes or one. Look through a field glass and make your mat accordingly. And also note that you have to focus them on your objective. Get that same effect on the screen. No one ever picked up a pair of glasses and found them just "right" for their eyes.

The use of mats or masks and vignetting attachments for "circling" etc., is very much abused and care should be taken to make an intelligent use of such things, always striving for the most natural effects obtainable as well as the most pleasing and artistic. Much more might be said on any one subject treated in this little book but as has been stated, it is intended as a helping hand to the amateur, the assistant cameraman and the cameraman who has not attained top-notch perfection for so far as others are concerned, the writer had nothing in his bag of tricks to add to theirs. It is intended to supply a foundation for real professional motion picture photography which after all, is only to be obtained through practice and not from books.

But there is one rule more applicable to this art than to almost anything else and it is:—Be sure you are *right*. Then go to it.

A varnish for making a focusing screen, superior to ground glass, but of ordinary clear glass.

White lac	70 grs.
Picked gum sandarac	12 grs.
Alcohol	2 oz.

Formulae are made up by this:

lbs.	oz.	drams	scrupples	grains
1	12	96	288	5,760
	1	8	24	480
		1	3	60
			1	20

Time of exposures allowed by shutter apertures

Deg. open	Time exp.
170	1/34
160	1/36
150	1/38
140	1/41
130	1/44
120	1/48
110	1/52
100	1/58
90	1/64
80	1/72
70	1/82
60	1/96
50	1/115
40	1/144
30	1/192
20	1/288
10	1/576
5	1/1152

The photographic qualities of various colors.

White	white
Yellow	grey
Salmon	grey
Pink	grey
Fawn	grey
Scarlet	dark grey
Dark Red	black
Brown	soft black
Light Green	light grey
Light Blue or Violet	light grey
Dark Green	black
Dark Blue or Mauve	medium
Dark Grey	dark grey

(The End)

On the Use of Faster Lenses

By E. M. Reynolds

During the history of motion picture making, lenses of one definite speed or maximum aperture have been used. The focal length of different lenses used in motion picture photography are usually 1⅝"; 2"; 2⅜" and 3". These lenses are ground to the maximum speed of what is termed F. 3.5. Under normal conditions of lighting this is ample speed providing the definition is maintained over the entire field.

The writer has made a number of tests with various types of lenses and their relative speed. With these tests and experiments in mind a contrast has been made with like tests of optics of greater speed. At first thought especially to the long experienced practical photographer it seems impossible to obtain greater speed than that of the F. 3.5 without the loss of definition, working at full aperture.

To a very slight extent this is true. In the industrial or commercial work where extreme definition should be obtained at all times, the question will arise as to the advisability of the use of a so-called speed lens. Let us revert back to the plain everyday commercial still photography. It is a proven fact that if a time exposure can be given a certain subject instead of using artificial light and quicker exposure, a much more sharp and clean cut negative will be the result. Why is it not reasonable to suppose the same action will take place when photographing upon motion picture film.

As a matter of example the writer tried the test in this way. A large room containing characters and machinery was to be photographed. The scene was first "shot" with enough artificial light to make the desired negative. With the same setting but minus enough artificial light to balance the use of the speed lens; and at the same time give a negative of about the same density as first negative. The screen told the story. The first film made with all the lights and F. 3.5 lens contained many high lights and very contrasty. In fact this was to such an extent that the definition was slightly impaired. Film number two made with speed lens was fully timed and minus bad hilations and contrast.

True, extreme definition in all parts was lacking but taking the negative from all points it was far superior to that made with slower lens and full lighting equipment. As to photo-play production work the faster lenses have proven a great help in more beautiful and artistic results. It stands to reason that the range of light is extended to some considerable extent all of which tends to reduce the cost of production.

Three Unit M. G. Set Beat Sun for Dependability

The State of California is noted for three salient features; pomegranates, motion pictures and sunlight. The pomegranates are indigenous, and the sun began shining out there away back before the time of Adam and Eve, but the motion pictures comprise a modern evolution that migrated to that locality for the same reason that the steel industry planted itself around Pittsburgh—superior facilities for production.

They found sunlight out there, and mountains, cactus-deserts and forests, bronchos, Indians, Mexicans and all the manifold accessories that delight the heart of a director. They recognized their "promised land," set their stakes on a big scale, and have been breaking big ever since.

It was inevitable that they should hitch up electricity to their outfits, for the sun can't pour its light into every last corner of those studios. And, besides, there are rainy days when the sun is dimmed by clouds. Also there is the night work and all that. The familiar mercury vapor lamp, arc lamps, and other lighting contraptions had to come, and they kept on coming until, in some of the studios, they are so thick that the power they require is more than sufficient to light a good-sized

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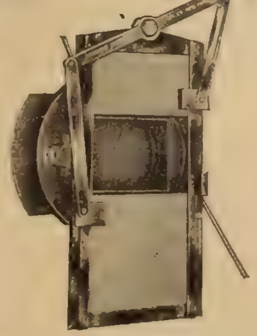

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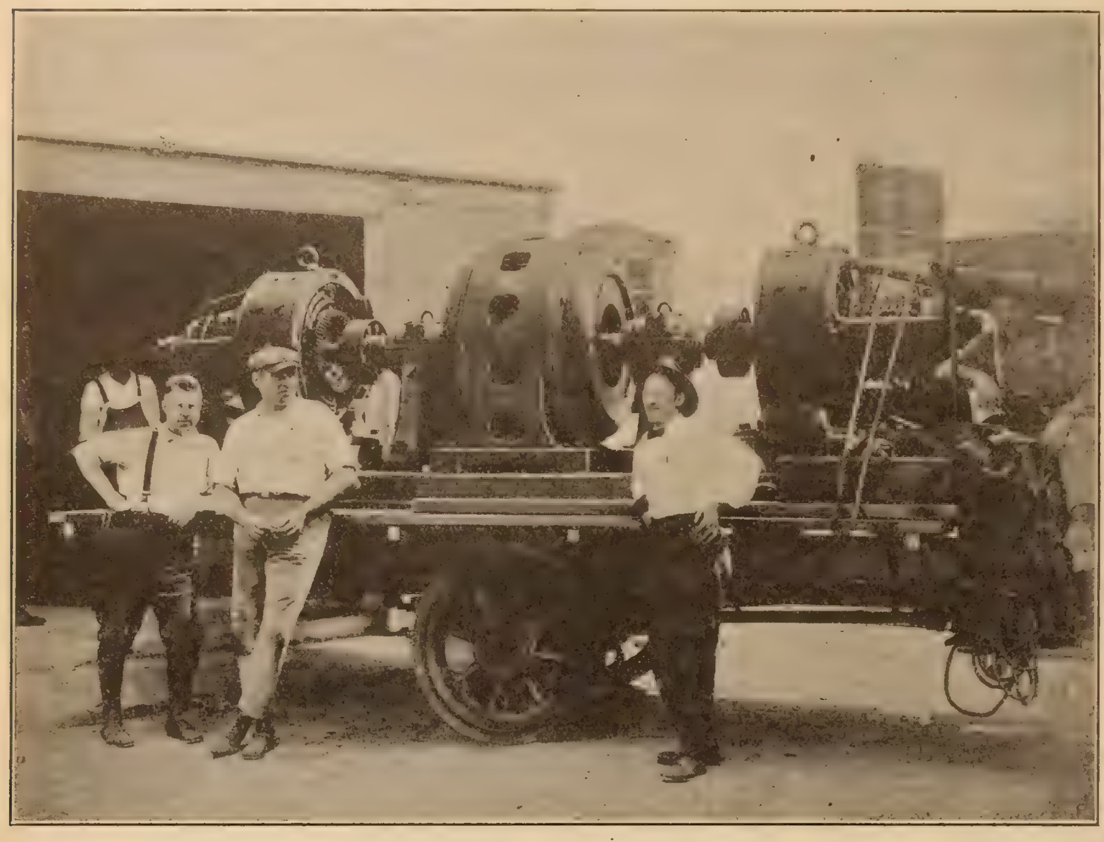
village. A lot of power, this, but they handle it with ease and despatch.

Back of the scenes they have a layout of machinery and switches where they can control the whole situation by a few turns of the wrist. Ask Dave Barnett, chief electrician at Clune's studio in Los Angeles about that three-unit, 150 kilowatt Westinghouse motor geenrator set that he installed at Cline's a short time ago. Incidentally, this machine and a similar one of 300 kilowatts capacity in Brunton's studio across the street bear the distinction of being the first factory-made three-unit sets of this character to be installed in any studio in Southern California.

They didn't let any grass grow under them when they put that set in, either. It is a matter of proud record that in five hours from the time they hauled it in on a truck and photographed it, they had it installed and in operation in spite of its tons of bulk.

It may be said, in passing, that the station where this machine was placed is a model one in every particular, and that all of the electrical apparatus which it contains is of Westinghouse manufacture.



Westinghouse three unit motor generator set being unloaded at Clune's studio, Los Angeles. Five hours later the set was in full operation. Dave Barnett, studio electrician, is the solemn looking gentleman on the right

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon............*Technical Editor*

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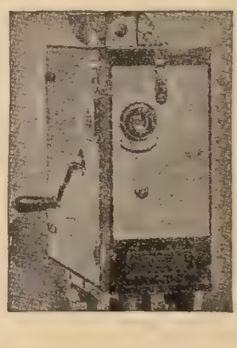

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EVERY musician knows that dramatic and incidental numbers are absolutely essential if appropriate music for the photoplay is considered a necessity. There is no need of dwelling upon the fact that appropriate music *is a necessity.*

An abundant amount of dramatic music has been published in recent years, the majority of which is very good. Such famous incidental series as "The Berg's Incidental Series," "Cinema Incidental Series," "Schirmer Photoplay Series," "Carl Fischer Motion Picture Series," etc., are already in the libraries of progressive musicians. But, nevertheless, we needed a new series and the Sam Fox. publishing house of Cleveland, Ohio, was the first one to realize this and they promptly added a new folio to their catalog, composed by J. S. Zamecnik.

The works of Zamecnik are known all over the world as being not only of great musical value, but also as being very practical, and I daresay indispensable to any musician striving to appropriately accompany pictures. The names of the compositions in the Sam Fox Photoplay Edition follow:

1.—Hurry (for general use).
2—Furioso (great confusion, riot scenes, etc.).
3.—Hurry (for general use).
4.—Agitato (heavy, for general use).
5—Misterioso (stealth, horror, dark scenes).
6.—Dramatic Tension (sorrow, deep emotion, tragic situation).
7.—Dramatic Tension (grief, sorrow. etc).
8.—Allegro Vigoroso (duels, sword-fights, struggles, etc).
9.—Battle Music.
10.—Storm Scene (storm at sea, thunderstorm, etc.).

This folio is published in loose-leaf form and is for sale at all leading music houses in the United States.

MOTION PICTURE NEWS will gladly give any additional information pertaining to this excellent series of motion picture music upon request.

Music Review of Latest Publications

THE PHOTPLAY MUSIC CO. has recently added some excellent works to their extensive catalog. Among the numbers worthy of mention are:

"In Flowerland," a waltz intermezzo by Earnest Golden. Most appropriate for society scenes and its melodious constructed trio is most excellent for love scenes.

"Flirting Lovers," another slow and dreamy waltz amoureuse, by Leo A. Kempinski, a composer who has already established himself as a man of great ability. This number is exceptionally fine arranged and playable for any conceivable combination of instruments.

"March Triumphale," another composition by Kempinski. It is a well known fact that whenever a march pomposo is needed for a picture Meyerbeer's "Coronation March" is chosen, and it was high time to publish a substitute for this number, which has been practically played to death.

"In the Ruins," also composed by Kempinski, is a number worthy of mention, for the reason that it is in great demand. Not many dramatic classics have been published in recent years and Photo Play Music Co. is to be congratulated upon its decision to add another dramatic classic to the music libraries of the world.

"Kewpie's Rendezvous." It seems Mr. Kewpinski is capable of continuously creating variety. "Kewpie's Rendezvous" is a caprice, absolutely distinct in character. It is a misterioso of a light type. It is a composition most appropriate for eccentric comedy. In fact, whenever you have a scene and you don't know what to play for it, use "Kewpie's Rendezvous."

Among the great many publications of the Photo-Play Music Co. the ten-minute dramatic suits are also worthy of praise.

The above numbers are for sale at all music houses or direct from Belwin, Inc., 701 Seventh avenue. New York City, the sole selling agents of Photo Play Music Co.'s publications.

A Music Cue of Importance

I ONCE wrote an article about "Monotony," and I said that the great Webster defines it as "dull uniformity in tone; or irksome sameness." Musically speaking, this word could not be given a better definition.

In art, in fact in every phase of life, "Monotony" is a disastrous element.

In the art of exhibiting pictures, and in the amusement field in general, monotony is the shortest road to failure and bankruptcy. It is the greatest enemy of a musical program; it is an element hard to control, and most producers, musical directors and exhibitors are unaware of its existence.

Exhibitors should, therefore, welcome the Allan Dwan production, "The Luck of the Irish" (a Realart release). It is a subject of great variety and deserves comment. The picture opens with scenes in New York. It moves from New York to Gibraltar, Venice, Naples, Cairo, Singapore and Hong Kong. It offers unbounded opportunities for the progressive musical director. It is a subject through which a musical director can either prove the indispensability of music or his inability. There is no such thing as fifty-fifty with a picture of this picture. The musical accompaniment is either right or wrong. I wrote the above article as a warning to all concerned and I earnestly suggest that every musical director carefully follow suggestions on the "Music Cue Sheet" herewith following:

"THE LUCK OF THE IRISH"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Thoughts at Twilight" (Dramatic Andante), Kendall

1—Theme (1 minute and 10 seconds), until—S: At screening.

2—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes), until—T: "Do you believe in magic?"

Note: To be produced with grind organ effect.

3—"Believe Me If All Those Endearing Young Charms" (Irish character song) (1 minute and 10 seconds), until—T: "Whence did they come?"

4—"Love Me" (Waltz), by Zamecnik (50 seconds), until—S: Close-up of boys fighting.

Note: To be produced with grind organ effect.

5—Continue to action (1 minute and 30 seconds), until—T: Adopting the boy on.

6—"Love Letters" (Valse charming), by Jackson (2 minutes and 5 seconds), until—T: "Let us leave Grogan."

7—"Dramatic Narrative" (For scenes of reminiscence), by Pement (2 minutes and 35 seconds), until—T: "Three years can."

8—"Why?" (Song ballad), by Levy (30 seconds), until—T: Norton Colburton had never.

9—"Songs from Erin" (Valse lente on Irish melodies), by Bennet (3 minutes), until—T: In the office of Burns.

10—Continue to action (1 minute and 25 seconds), until—T: "Oh! magic carpet, Grogan."

11—"Weird Oriental Theme," by Levy (35 seconds), until—S: Close-up of Oriental street scene.

12—"Mysterious Nights" (Valse dramatique), by Berg (1 minute and 5 seconds), until—T: The twilight hour when.

13—"Eccentric Comedy Theme," by Roberts (2 minutes), until—T: Grogan's inheritance didn't.

14—"Marriage Blues" (Fox trot), by Samuels & Berkin (1 minute and 10 seconds), until—T: A quiet restaurant.

15—Continue ff (45 seconds), until—T: "Nothing doing, Bo, when."

16—"May Dreams" (4/4 Moderato), by Borch (3 minutes), until—T: And later when Colburton.

17—"Devotion" (4/4 Moderato), by Deppen (1 minute and 55 seconds), until—T: The day of the Ajax sailing.

18—Theme (3 minutes and 25 seconds), until—T: An hour later.

19—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 35 seconds), until—T: "I recollect bumping into."

20—"Intermezzo" (Pittoresque), by Kozian (2 minutes and 10 seconds), until—T: Grogan sensed trouble.

21—"Hunkatin" (Half-tone Jazz), by Levy (1 minute and 30 seconds), until—T: Then a message from the.

22—"Venetian Barcarolle" (Characteristic), by Golden (35 seconds), until—T: Venice, city of imperishable.

23—Continue ff (35 seconds), until—T: "It's the wop from Sullivan."

24—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 10 seconds), until—T: "And so I find you."

25—"Dramatic Agitato" (For general use), by Hough (40 seconds), until—T "In America this big Irisher."

26—Theme (1 minute and 5 seconds), until—S: Flashback to former scene.

27—Continue ff (1 minute and 20 seconds), until—T: That night when the moon.

28—"Mystic Shrine" (Oriental intermezzo), by Cameron (1 minute and 35 seconds), until—T: Nearer and nearer the end.

29—"Sinister Theme" (For scenes of impending danger), by Vely (45 seconds), until—T: "Let me show you about."

30—Continue to action (1 minute and 5 seconds), until—T: The hour of sailing.

31—"Dramatic Conflict" (Hurry heroique), by Levy (1 minute and 15 seconds), until—T: When Grogan came to.

Note: Begin pp, then to action.

32—"Japanese Cradle Song," by Puerna (2 minutes and 20 seconds), until—T: In picturesque Singapore.

33—Continue pp (25 seconds), until—T: "Always in need of money."

34—"Pizzicato Mysterioso" (For burglary or stealth), by Minot (2 minutes and 15 seconds), until—T: Malay street where.

Note: Watch. steam whistle.

35—"Dramatic Suspense," by Winkler (3 minutes and 25 seconds), until—T: Grogan didn't miss Ruth.

36—"Mandarin Dance" (Characteristic Chinese), by Kempinski (35 seconds), until—T: At Hongkong, Grogan.

37—"Agitato Appassionato" (Depicting passionate agitation), by Borch (2 minutes and 5 seconds), until—T: On the tenth night of.

38—"Dramatic Agitato" (For general use), by Borch (2 minutes and 5 seconds), until—S: Grogan arrives at Malay street No. 10.

39—Theme ff (1 minute and 35 seconds), until—T: "That's all right, sister."

40—Tragic Theme (3 minutes and 25 seconds), until—T: "You keep still, you know."

41—"Bleeding Hearts" (Dramatic pathetic), by Levy (3 minutes and 5 seconds). until—T: Grogan began to doubt.

42—"Chanson Melancolique" (Dramatic pathetic), by Collinge (2 minutes and 45 seconds), until—T: Following a period of.

43—"Erotik" (Dramatic), by Grieg (4 minutes and 10 seconds); until—T: "I have sold myself for a."

44—Theme ff (45 seconds), until—T: "They are admirable."

THE END

"THE VEILED MARRIAGE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1.000 ft.)
Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Humorous Drinking Theme," by Roberts (1 minute and 15 seconds), until—S: At screening.

2—"Dramatic Recitative No. 2," by Levy (1 minute and 10 seconds), until—T: Frederick Peyton, one of.

3—"Humorous Drinking Theme," by Roberts (1 minute and 55 seconds), until—S: Close-up of clock reading 3:15.

4—Theme (2 minutes and 15 seconds), until—T: "Jack, do you remember what?"

5—"Sparklets" (Moderato), by Miles (1 minute and 25 seconds), until—T: In another party of the.

6—"Valse Danseuse" (Moderato), by Miles (2 minutes and 5 seconds), until—T: Puggy Dolan was a thorn.

7—"Flirty Flirts" (Melodious Rubato), by Levy (2 minutes and 25 seconds), until—T: "Jack! as usual, you."

8—Continue to action (35 seconds), until—T: Payton takes advantage.

9—"Why?" (Ballad fox trot), by Levy (2 minutes and 20 seconds), until—T: At the Temple home.

10—"Sinister Theme" (For scenes of impending danger), by Vely (3 minutes and 5 seconds), until—T: "We must be going, it's."

NOTE: Watch explosion.

11—"Dramatic Suspense," by Winkler (3 minutes and 20 seconds), until—T: The passing days are all.

12—"Dancing Leaves" (3/4 light), by Miles (2 minutes and 10 seconds), until—T: There is one place in.

13—"That Naughty Waltz" (Valse unique), by Levy (1 minute and 15 seconds), until—T: Where good fellows get.

14—"Mysterioso" (For general use), by Andino (2 minutes and 45 seconds), until—T: Peyton's apartments.

15—Theme (5 minutes), until—T: "I love you—I want to."

16—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—T: "Step this way, I will give."

17—"Bleeding Hearts" (A floral poem), by Levy (3 minutes and 30 seconds), until—T: Browning hires an investigator.

18—"Lovelette" (Allegretto Grazioso), (3 minutes), until—T: In the days that follow.

19—Theme (4 minutes and 5 seconds), until—T: The passing days see.

20—"Basket of Roses" (Moderato), by Albers (3 minutes), until—T: Meanwhile, at Temple Rest.

21—"Dramatic Agitato" (For general use), by Hough (1 minute and 10 seconds), until—T: "Don't worry, dearie."

22—Theme (1 minute and 25 seconds), until—T: "Does Margaret Fallon live."

23—Continue ff (1 minute and 50 seconds), until—T: "This fool insisted on."

NOTE: Watch shot.

THE END

"UNDER SUSPICION"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Flirty Flirts" (Melodious Rubato), Levy

1—Theme (2 minutes and 30 seconds), until—S: At screening.

2—"Mysterioso" (For general use), by Andino (4 minutes and 5 seconds), until—T: Midnight bringing with.

3—"Love Song" (Moderato), by Puerner (2 minutes and 55 seconds), until—T: "Just a minute please."

4—"Intermezzo" (Moderato), by Heurter (1 minute and 50 seconds), until—T: A rude awakening.

5—"Visions" (Int. characteristic for neutral scenes), by Buse (1 minute and 25 seconds), until—T: Next morning and still.

6—"Pizzicato Mysterioso" (For burglary or stealth), by Minot (1 minute and 40 seconds), until—T: Meanwhile in.

7—"Valse Divine" (Mel. Waltz), by Rosey (2 minutes and 4 seconds), until—T: Hunger and misery.

8—"Andante Appassionato" (Depicting dram. motion), by Castill (1 minute and 30 seconds), until—T: Jimmy's mansion.

9—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—T: "Now are you satisfied?"

10—Theme (2 minutes and 25 seconds), until—T: The morning before.

11—"Doloroso" (Mod.), by Tobani (1 minute and 20 seconds), until—T;

12—"May Dreams" (And. con moto), by Borch (1 minute and 35 seconds), Betty's burglar tried.
until—T: Jimmy determines to claim.

13—"Gavotte and Musette" (Allegro), by Raff (1 minute and 30 seconds), until—S: The accident.

14—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 5 seconds), until—T: "Send 'em away fer."

15—"Golden Youth" (Waltz), by Rosey (3 minutes and 25 seconds), until—T: Mr. King has contrived.

16—Theme (4 minutes and 30 seconds), until—S: Girl looking in mirror.

17—"First Concert Waltz," by Durand (2 minutes and 35 seconds), until—T: Shocks and surprises.

18—"Fairy Phantoms" (Allegretto), by Friedman (1 minute and 30 seconds), until—T: Betty puts her plan.

19—"Humoresque" (Allegretto), by Tschaikowsky (2 minutes and 20 seconds), until—T: Revenge is sweet.

20—Theme (1 minute and 5 seconds), until—T: As the dinner draws to.

21—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (1 minute and 55 seconds), until—S: Burglar enters.

22—"Allegro Agitato" (For disputes and excitement), by Andino (2 minutes and 35 seconds), until—T: The fight.

23—"Dramatic Tension" (For general use), by Levy (1 minute and 35 seconds), until—T: "Yes, that's mine too."

24—Theme (1 minute and 15 seconds), until—S: Police leave.

THE END

"THE POISON PEN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1.000 ft.)
Theme: "Because You Say Good-Bye" (Ballad Sentimentale), Levy

1—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—S: At screening.

2—"Turbulence" (Allegro agitato), by Borch (1 minute and 30 seconds), until—S: When figure is seen.

3—"Dramatic Tension," by Levy (1 minute), until—T: David Alden, the newly.

4—Theme (2 minutes and 15 seconds), until—T: Allayne Filbert, the.

5—"Clematis" (Moderato poco agitato), by Tonning (1 minute and 45 seconds), until—T: Haven't they caught that.

6—"Babillage" (Intermezzo allegretto), by Castillo (2 minutes and 15 seconds), until—T: The week-end party at the.

7—Piano improvising (1 minute and 15 seconds), until—T: After dinner (piano only according to action).

8—"Dramatic Reproach," by Berge (4 minutes and 15 seconds), until—T: "This letter came just."

9—"Serenade Romantique" (Moderato serenade), by Borch (1 minute and 45 seconds), until—T: "Allayne and I must be."

10—"Andante Pathetique," by Berge (1 minute), until—S: When scene fades to church.

11—"May Dreams" (Moderato romance), by Borch (2 minutes and 30 seconds), until—T: Granville Walters, an oil.

12—Organ only (2 minutes and 30 seconds), until—S: When scene fades to bridegroom. (Church scene; wedding ceremony).

13—"Mysterious Nights" (Valse dramatique), by Berg (3 minutes and 30 seconds), until—T: The following evening.

14—"Dramatic Tension," by Andino (2 minutes), until—T: Morning brings a new.

15—"Perpetual Motion" (Allegro agitato), by Borch (3 minutes and 30 seconds), until—S: When detective comes on balcony (door-knocker).

16—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—T: The witching hour (china crash).

17—"Heavy Mysterioso," by Levy (3 minutes and 15 seconds), until—T: "We'd better stay right."

18—"Dramatic Tension," by Andino (2 minutes and 15 seconds), until—S: When Allayne returns to bed.

19—"Mountain Song" (Andantino), by Borch (4 minutes), until—T: "I'm afraid we'll have."

20—"Mysterioso Dramatico," by Borch (2 minutes and 45 seconds), until—T: Hannah Allen, the second.

21—"Budding Spring" (Romance moderato), by Platzman (1 minute and 45 seconds), until—T: "Hello, Dorgan, I know."

22—"Agitato," by Andino (1 minute and 30 seconds), until—T: "It's all off, Mr. Velvet."

23—"Poem Symphonique" (Andantino symphonique), by Borch (4 minutes and 30 seconds), until—S: When scene fades to Bishop's home.

24—"Tragic Theme," by Vely (2 minutes and 45 seconds), until—S: When doctor calls parents.

25—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "If you're going to get."

26—"Capricious Annette" (Moderato caprice), by Borch (1 minute and 30 seconds), until—S: When doctor puts on lights (door knocker).

27—Theme (1 minute and 30 seconds), until—T: "I guess you're right."

THE END

"THE ARIZONA CAT CLAW"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Babillage" (Intermezzo Allegretto), Castillo

1—"Flirty Flirts" (Intermezzo rubato), by Levy (2 minutes), until—S: At screening.

2—Theme (3 minutes), until—T: Just a regular girl.

3—"Mexicana" (Characteristic), by Herbert (1 minute), until—T: Zappati, bandit, cattle.

4—"Mysterioso Agitato," by Smith (1 minute and 30 seconds), until—T: In this conference Zappati.

5—"Stampede" (Western allegro), by Simon (2 minutes), until—S: When Zappati wakes up.

6—"Hunkatin" (Half tone one-step), by Levy (2 minutes and 30 seconds), until—S: When Zappati takes man's gun.

7—Theme (2 minutes and 45 seconds), until—T: A constantly recurring.

8—"Andante Pathetique," by Berge (3 minutes and 15 seconds), until—T: Amelia Young, a pitifully.

9—"Humorous Drinking Theme," by Roberts (1 minute), until—T: With the gold boom dead.

10—"Allegro Agitato No. 8," by Andino (2 minutes and 30 seconds), until—S: Watch for shots (shot).

11—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: Frank Simpson, mining.

12—"Galop," by Minot (1 minute and 30 seconds), until—T: When Zappati stops.

13—"Canterbury Bells" (Capricious allegretto), by Tonning (1 minute and 45 seconds), until—T: "Now, you flea-bitten."

14—"Dramatic Tension," by Andino (1 minute and 15 seconds), until—T: "That poisonous reptile."

15—"Dramatic Tension," by Shepherd (1 minute), until—T: "That Sheriff wants him."

16—Theme (45 seconds), until—T: "Asa, why did you do it?"

17—"Eccentric Comedy Theme," by Roberts (3 minutes), until—T: "The law gets what's left."

18—"Appassionato," by Borch (2 minutes), until—S: When Frank sees Amelia.

19—Theme (2 minutes), until—T: The formation of an old.

20—"Birds and Butterflies" (Intermezzo allegretto), by Vely (3 minutes), until—T: "Well, is there any?"

21—"Dramatic Reproach" (Heavy dramatic), by Berge (2 minutes), until—T: "The Month of Roses and"

22—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "Blossom, let me take" (horse's hoofs).

23—"Hurry," by Minot (2 minutes and 15 seconds), until—T: "I have got to get across."

24—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 30 seconds), until—S: "When Frank falls in mud."

25—Theme (30 seconds), until—T: "Asa Harris overlooked."

THE END

"FAIR AND WARMER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Flirty Flirts" (Intermezzo Rubato), Levy

1—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 45 seconds), until—S: At screening.

2—Theme (3 minutes and 15 seconds), until—S: When Jack answers telephone.

3—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute), until—T: "But Jack, it's your."

4—"A la Mode" (Popular one-step), by Rosey (3 minutes and 15 seconds), until—T: "There is another dove-cote" (telephone bell).

5—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 45 seconds), until—T: "Have you forgotten, dear?"

6—Theme (2 minutes and 45 seconds), until—S: When scene fades to Blanny.

7—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "It's all my fault."

8—"Norma" (Melodious waltz), by Luz (2 minutes and 45 seconds), until—T: "Keep her guessing."

9—Theme (2 minutes and 15 seconds), until—T: "If you folks were going."

10—"Comedy Allegro" (Characteristic), by Berg (1 minute and 45 seconds), until—T: "Yes, if I could only be."

11—"Impish Elves" (Intermezzo Allegretto), by Borch (2 minutes and 45 seconds), until—T: "But what will we do?"

12—"Visions" (Intermezzo characteristic), by Buse (3 minutes), until—T: The month of roses and.

13—"Where Is My Wandering Boy Tonight" (See notes—direct cue) (15 seconds), until—S: When record is put on (victrola effects).

14—"Oriental Fox Trot" (45 seconds), until—S: When scene fades to Turkish harem.

15—"I Wonder Who's Kissing Her Now" (See notes—direct cue) (45 seconds), until—T: "Take it off" (victrola effects).

16—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (1 minute and 15 seconds), until—S: When record is stopped.

17—"Popular One-step" (1 minute and 45 seconds), until—S: When scene fades to cabaret.

18—Repeat: "Comedy Allegro" (1 minute and 15 seconds), until—T: "There they are, compromise."

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19—"Sparklets" (Allegretto Moderato), by Miles (3 minutes), until—T: "Suppose we eat something?"
20—"Marionette" (Allegretto Intermezzo), by Arndt (3 minutes and 30 seconds), until—T: Apple brandy.
21—"Humorous Drinking Theme" (2 minutes and 15 seconds), until—T: When Blanny and Billy drink cocktails.
22—"Popular One-step" (15 seconds), until—T: "The paper says, 'fair and warmer.'"
23—"Butterfly Dance" (Capricious char.), by Vargas (1 minute and 45 seconds), until—S: When lights are dimmed.
24—Repeat: "Humorous Drinking Theme" (2 minutes and 30 seconds), until—S: When scene fades to Billy and Blanny.
25—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 30 seconds), until—T: "There seems to be somethin'."
26—"Western Rodio," by Minot (2 minutes), until—T: "I hope I am not."
27—"Popular Waltz" (1 minute and 30 seconds), until—S: When Blanny jumps in bed.
28—"Dainty Daffodils" (Allegretto Intermezzo), by Miles (2 minutes and 45 seconds), until—T: "Billy, I am speaking to."
29—"Canterbury Bells" (Capricious Allegretto), by Tonning (2 minutes and 30 seconds), until—T: "Billy, when Blanny."
30—Theme (1 minute and 45 seconds), until—T: "The morning after."
31—"That Naughty Waltz" (A la jazz), by Levy (3 minutes), until—T: "Oh, that dark brown!"
32—"Dramatic Conflict" (Allegro), by Levy (2 minutes and 45 seconds), until—T: "Laura, you've got."
33—Theme (1 minute and 45 seconds), until—T: "My darling little honey."

THE END

"THE WOMAN AND THE PUPPET"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (,1000 ft.)

Theme: For Conchita: "Madriola," by Levy & Samuels

1—Theme for Conchita (2 minutes and 50 seconds), until—S: At Screening.
2—Continue pp (30 seconds), until—T: "A pleasure lovingly."
3—"Spanish Moderato," by Redla (2 minutes and 30 seconds), until—T: Captain Don Mateo.
4—"Moraima" (Spanish Caprice), by Espinosa (3 minutes and 35 seconds), until—T: "If it will amuse you."
5—Theme for Conchita (1 minute and 55 seconds), until—T: "How can I dance?"
6—"Dramatic Agitato" (for general use), by Hough (1 minute and 40 seconds), until—T: "Don't stop, Gitana."
7—Love Theme (2 minutes and 15 seconds), until—T: "What is your name?"
8—"Sevilla" (Spanish Concert Waltz), by Steele (4 minutes and 15 seconds), until—T: The abode of the.
9—"Perle De Madrid" (Spanish Valse Lento), by Lamotte (4 minutes and 20 seconds), until—T: "I am looking for Concha."
10—Love Theme ff (5 minutes and 5 seconds), until—T: "Bianca, what are you doing?"
11—"Poeme Symphonique" (And. Quasi Adagio), by Borch (3 minutes and 15 seconds), until—T: "I am her mother."
12—"Tacet" (15 seconds), until—T: A misty night.
13—"Chacone" (Characteristic), by Durand (2 minutes and 30 seconds), until—T: The Estrella Del Norte.

NOTE—To action pp or ff.

14—Continue pp (40 seconds), until—T: "Look, it is she."
15—Theme for Conchita (2 minutes and 15 seconds), until—T: Conchita will now appear.
16—Love Theme ff (2 minutes and 55 seconds), until—T: "I shall stay."
17—"Manzano" (Spanish Dramatic Int.), by Brooks (2 minutes and 30 seconds), until—T: "He has found me."
18—Theme for Conchita (1 minute and 35 seconds), until—T: "Everybody knows."
19—Continue pp (25 seconds), until—T: "This must be explained."
20—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (3 minutes and 5 seconds), until—T: The new home.
21—Love Theme (3 minutes), until—T: "First kiss my hand."
22—"Lolita" (Spanish Serenade), by Lange (4 minutes and 4 seconds), until—T: The end of a night.
23—"Andante Appassionata" (depicting dramatic emotion), by Castillo (2 minutes and 30 seconds), until—T: "Good morning."
24—Love Theme ff (1 minute and 40 seconds), until—T: "God forgive me."

THE END.

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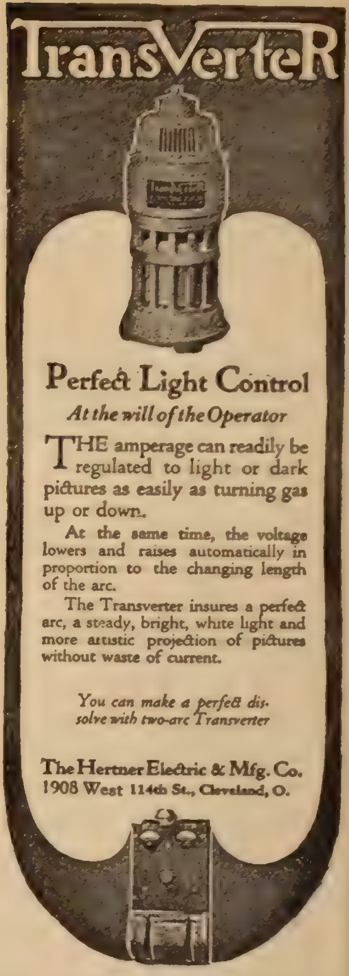

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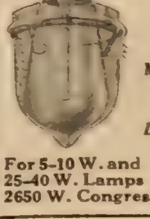

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Advance Reviews and Short Length Features Covered on This Page

"Mary's Ankle"

(Paramount-Artcraft)

WATCH out for Douglas MacLean and Doris May. Particularly if they get the same director and such screen vehicles as "Mary's Ankle." Having succeeded so well with "What's Your Husband Doing?" and "Twenty-Three and a Half Hours Leave" there was naturally a great deal of uriosity as to "Mary's Ankle."

"Mary's Ankle" is a clean farce, full of clever ines and situations. In fact it is almost a succesion of laughs and most of them are the fullthroated kind. The story has to do with a youth who has just become a physician but is broke. So re his two companions. A rich uncle fails to end the young doctor a check. There are numerus escapades in a rooming house and then the hree conceive the idea of the doctor becoming narried. He invents a name for his bride and the wedding announcements are printed on credit. omes a day when he meets the heroine who bears ne same name and whose aunt is to marry the aid uncle. Convenient circumstances, of course, ut the piece is merely meant to provide enterainment and it achieves its purpose.

The cast does all that is expected of them and ne new stars are pleasant, agreeable and satisfyng principals.—FRED T. GRENELL.

Reviewed at Broadway Strand,
Detroit, Mich.

"For Better or For Worse"

(Mutt and Jeff Cartoon—Fox)

THE pen comedians are aided in their offering this week by Mrs. Mutt, a son, Mutt's mother-in-law, and the family cat. It is a domestic comedy that this sextet enacts, founded on the making and baking of a pie which when finally ready for consumption is the means of demolishing the home by dynamite. There are the usual contortions of man and beast as the play proceeds one of which is sure fire in laugh making qualities that of the cat dying with eight of its lives from partaking of the pie mentioned and the "giving up of the ghost" of them all as the cartoonic spirits rise to cat heaven. This can be said to be quite up to the standard of the Mutt and Jeff strips of recent date. It is good for mild amusement throughout with a loud laugh or two contained in spots. Shown as a part of the Rialto news weekly. —J. S. DICKERSON.

"On with the Dance"

(Paramount-Artcraft—Five Reels)

AN impressive story well put together and logically developed is the outstanding feature of the production. The chance meeting of four strangers, and the interweaving of their lives, is done in plausible and effective fashion.

The plot is founded on two men's love for each other's wives. Mae Murray as Sonia Varinoff overworked pouting lip appeal and overacted in other ways during the first part of the play, but improves as the piece progresses, and her characterization in spots is really excellent.

David Powell as Peter Derwynt seems a negative force rather than positive. John Miltern is not altogether forceful, but Robert Schable satisfactorily fills the part of Jimmy Southerland.

Several panoramic views of New York night life are extremely realistic.—W. C. CLAYTON PRYOR.

Reviewed at Dayton, Ohio.

"Save Me, Sadie"

(Christie Comedy—Two Reels)

A "SORREL topped" girl coming out of the Rivoli theatre Sunday night reviewed this picture in just eight words. She said: "That comedy was good. It was so silly." "Save Me, Sadie," is so plumb ridiculous that it registers as funny, which, after all is said, is all that is necessary in a slapstick comedy to label it a success.

The methods of getting laughs in the picture are not new, but they are effective. A young fellow desires to cure his girl of a bee in her bonnet that she wants to be a missionary to the Cannibal Islands, so he forces one of his pals into impersonating a native and lodges him at the home of his intended. From then on the picture is just a bunch of hokum with no bets overlooked that will get a laugh. It is the sort of comedy you get in the circus clown and registers in the same way, since the "native" is in a costume and makeup which is quite as exaggerated as the circus fun maker's. There may be some who will voice the last part of the "sorrel top's" opinion and leave off the first sentence, but it is our opinion that these people have no business trying to get enjoyment out of a slapstick concoction anyway, and don't count in the final analysis of what constitutes screen fun.—J. S. DICKERSON.

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"The Night of the Dub"

(Ernest Truex—Paramount)

ALTHOUGH the titles only announce this story as being the work of Albert Payson Terhune, if we are not mistaken it was published in the *Saturday Evening Post* and proved a most entertaining yarn. Anyway, its comedy plot value is far beyond that usually found in a two-reeler and might have been made into a five-part feature which would rival most of the farce comedies of the season. In its picture presentation Ernest Truex is provided with a role which fits him like a glove, but he only contributes to the amusement contained in the offering since it is the idea, a sort of second edition of "Skinner's Dress Suit," which makes the picture unusually interesting.

Briefly stated, a "dub" of a clerk in a Wall street broker's office who is afraid to say his soul is his own and trembles every time his boss looks at him, does some boasting of how big a man he is on the Street to his particular set and gets away with it. The "Club" plans a "blowout," a theatre party being part of the night's events. The "dub" buys his sixteen seats well in advance for a certain show. His boss in giving his college class a "blowout" decides to buy the house for the same show on the same night.

The "dub," spurred by the thought that he has got to make good before his "Club," holds the broker up for everything he can think of in exchange for the sixteen seats, with the net result that the broker decides that the "dub" is Wall street calibre and takes him into his private office.

It is a comedy idea of course and in the way it has been handled should prove a welcome change from the slap-stick farce. It would seem that the production is unnecessarily slow in getting started, but when it does get under way it keeps going up to the last scene, which is a lot better than visa versa. In style this is the same type of comedy which the late Sydney Drew made famous. The field for this sort of production is unlimited.—J. S. DICKERSON.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last seventeen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 4, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) ....DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7) ....JAN. 17
"Great production of popular play and novel."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13) ....OCT. 25
"Will Rogers scores in quaint comedy."—M. P. News.
Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."
Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23) ....NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days." "This feature broke all box-office records and won the highest praise from my patrons." "A splendid picture to extra big business for two days."
Consensus—"Good picture, big puller."

ARE YOU LEGALLY MARRIED (ELK PHOTOPLAYS, INC.) CODY-THEBY (OCT. 5) ....OCT. 4
"Interesting moments on a vital theme."—M. P. News.

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27)..NOV. 1
"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16) ....NOV. 22
"Picture is burdened with too much mystery."—M. P. News.
Exhibitor Comment—"This feature did not come up to expectations. Poor business two days."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ....JAN. 31
"Plot ancient but intelligently treated."—M. P. News.

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ....JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14) ....JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction."

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6)..DEC. 6
"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19) ....NOV. 1
"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS ....DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1).....JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) ....JAN. 17
"This love story has pictorial appeal."—M. P. News

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) DEC. 6
"Breezy role for Desmond in Western."—M. P. News.

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16)......NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days."
Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (Oct. 5)..NOV. 8
"Wholesome comedy drama is entertaining."—M. P. News.
Exhibitor Comment—"A fair production to average business two days."

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16) ....NOV. 8
'Humanities spoiled by illogical climax."—M. P. News.
Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days." "Not the picture for our city. Our folks like lively stuff. . Average business."
Consensus—"Good picture, good puller."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14)....JAN. 3
"Will afford good average entertainment."—M. P. News.

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7) ....DEC. 13
"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD ....JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14) ....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH ....NOV. 8
"Food for thought in this entertainment."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12)..OCT. 18
"Andersen scores in symphony of darkest Russia."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) ....JAN. 3
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30) ....NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program with another feature to big business two days." "Although this is not Miss Ferguson's best it went over O. K. and satisfied my patrons. In fact, my patrons enjoyed it. It did average business for two days."
Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2) ....NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days."
Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2) ....NOV. 1
"A typical Francis Ford melodrama."—M. P. News.

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9) ....NOV. 1
"Will suitably entertain majority."—M. P. News.
Exhibitor Comment—"A good picture. Big to average business two days." "Business big all week. Story very good, photography excellent throughout. Production as a whole remarkably fine." "Played this feature for one week to big business for three days and average business four days. It pleased my patrons."

CYCLONE, THE (FOX) TOM MIX (JAN. 24) ....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12) ....OCT. 25
"An exquisitely charming comedy."—M. P. News.
Exhibitor Comment—"A good program picture. Fair business." "A very good comedy drama nicely produced. Average business two days." "Played this feature on the program with Zane Grey's Desert Gold to big business every day for one week. My patrons liked it very much and it went over big. An ideal picture."
Consensus—"Average picture, average puller."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5) ....JAN. 17
"Norma Talmadge has story of shadows and sunshine."—M. P. News.

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23) ....DEC. 6
"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) SPECIAL CAST (DEC. 21) ....DEC. 20
"Will entertain average audience."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST ....NOV. 15
"Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big business four days." "Played this feature with the June Caprice picture, 'A Damsel in Distress,' to extra big business for one week. Grey's stories are very popular here. This feature was well liked and went over big."
Consensus—"Good picture, good puller."

DRAGON PAINTER, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (SEPT. 29) ....OCT. 4
"A drama of beauty and artistic values."—M. P. News.
Exhibitor Comment—"Star and story good, photography good. Big business one day, average five days and poor business one day."

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23) ....NOV. 29
"Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell coming fast. This picture and a Sunshine Comedy, 'Footlights,' got the money in spite of shortened hours on account of coal famine. Extra big business one day to big business two days."
Consensus—"Good picture, good puller."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28) ....OCT. 11
"Pleasing light comedy with prize fight punch."—M. P. News.
Exhibitor Comment—"Played this feature with the Arbuckle comedy, 'Hay Seed,' to extra fine business. My patrons were thoroughly pleased. Extra big business first day to average business second day."

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16)....NOV. 22
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days. "Business better than we expected. Star well liked. Against heavy competition we had a packed house. Big business one day."
Consensus—"Good picture, good puller."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20).DEC. 20
"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28)..DEC. 27
"Spectacular appeal in this rich production."—M. P. News.

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).....NOV. 15
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business due to blizzard. Average business two days." "Very good, big business."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27) ....NOV. 1
"Rollicking farce makes satisfying picture."—M. P. News.
Exhibitor Comment—"A picture that is every bit as good as the play. Titles are funny and stick to the originals. Patrons never stopped laughing from the time the cocktail scene started until the picture was over. First reel rather slow. Big business." "Undoubtedly her best. Picture full of action and laughter and many funny situations. Good business for three days." "A good feature which did big business for two days. It pleased my patrons."
Conscnsus—"Good picture, good puller."

Box Office Reports conitnued on page 1532

"THE WALK-OFFS"

(METRO-SCREEN CLASSICS)

Praiseworthy Effort to Make Something of Poor Idea

JUST so long as producers insist on using stage plays and books for their screen material without regard to whether or not that which is secured is suitable for photoplay adaptation, just so long will pictures like "The Walk Offs" be presented. Represented in this production are the praiseworthy efforts of the producers to make something of an idea which we do not think can be visualized into anything worth the expenditure of the time, money and brains that have been put into it.

The idea of the Hatton comedy, an humorous one, was in having a young society wife sue her impractical and impecunious spouse for divorce over a trivial matter with the judge before whom the case was tried being a member of the same brainless set and an intimate friend of all parties concerned, including the correspondent. In the picture version some footage is devoted to this idea with a fair degree of success. However, the first two reels do not contain an iota of either drama or comedy. They show what society folk, according to popular conception, do with their waking hours. Sandwiched in at frequent intervals are titles. Then comes the divorce trial, which, by the way, is a wonder for throwing overboard all traditions in law and court procedure, with the decree granted.

From this point on the players struggle manfully with the plot, which is the not new story of the nice little social butterfly who needs must marry the roue for financial reasons, but who is finally saved from such a fate by the hero falling in love with her.

Metro has been generous with its sets and in the selection of a cast. The picture is technically all any one could desire, but it doesn't register with us as a hit and we don't believe audiences will go crazy over it.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Kathleen Rutherford	May Allison
Robert Shirley Winston	Emory Johnson
Caroline Rutherford	Effie Conley
Schuyler Rutherford	Darrell Foss
Murry Van Allen	Joseph Kilgour
Judge Brent	Richard Morris
Mrs. Asterbilt	Estelle Evans
Mary Carter, a sculptress	Kathleen Kerrigan
Sonia, a model	Yvonne Pavis

Directed by Herbert Blache, from an adaptation of the stage play by Frederick and Fanny Hatton.

Scenario by June Mathis.

"The Walk Offs," Frederick and Fanny Hatton's famous farce comedy, has been made into a motion picture, with May Allison in the leading role, and will be the attraction at the ——— theatre for a ——— day run, beginning ———

Besides the humor which the idea of having a divorce suit tried before a judge who is the intimate friend of all the parties concerned, including the co-respondent, contains, there is a nice pleasant romance connected with the story. It is in this role which Miss Allison appears, the sister of the impractical and impecunious husband, who becomes involved temporarily in marital troubles. Much that is interesting in the way of "society stuff," including a wonderfully staged ball, a society circus for charity, swimming, dancing and all the other recreations of the idle rich are realistically depicted in this picture. Scenically it is a triumph. Included among the large cast of well-known players is such a well-known artist as Joseph Kilgour, as well as others of equal repute. The picture is a Metro Screen Classic, one of this firm's "fewer and better pictures." It is in six reels.

PROGRAM READER

The Metro current release on its Screen Classic's program, "The Walk Offs," an adaptation of the famous stage farce comedy, has been secured for presentation in this heatre beginning ———. Starred in "The Walk Offs" is popular May Allison, who appears in the role of "Kate," a society belle, who decides to marry "money" rather han live on the bounty of her sister-in-law. Were you ever present at a divorce trial? In this picture one of the most novel trials of stage or screen is held. The judge is a member of the exclusive social set to which all the persons concerned belong, including he co-respondent, and they can not help but call him "Charlie" instead of "Your Honor." Then, too, the judge was present when the alleged acts of infidelity were alleged to have occurred. You can see that omplications are liable to enter into a trial f this sort. Incidentally, do you know what **he "walkoffs" means?** It's the hero's colored servant's nickname for "no brains," which nowadays we define as "nobody home."

We think that when we play this picture here will be nobody home in this city. They will all be at the ——— theatre seeing "The Walk Offs."

May Allison, who is starred in "The Walk Offs," her latest Metro feature

SUGGESTIONS

There are several angles of exploitation on this picture which will be apparent to the astute exhibitor. There is the popularity of the star, the fame of the play and the value of the standard which Metro has set for its Screen Classic productions. These are all worth while items in your exploitation.

Next you have the novelty of the divorce trial situation. It permits of some unusual advertising, especially in the way of asking questions of your patrons, which would tend to arouse interest.

Suppose you were to ask your city's wives if they would consider they had grounds for divorce if their husband wore a pretty young woman's silk stocking. You might then follow that up by asking if they thought they could get justice from a judge who had given the hose in question to the co-respondent in the case.

A chance for a cooperative window display is presented in the stocking episode. Get your dry goods stores to go in with you for a window of fancy hosiery. Use cards written in a humorous vein on these stockings, calling attention to "The Walk Offs" at your theatre. This is also a good subject for a teaser campaign. Suppose you were to start off with a cut of a silk hose, and day by day add some explanatory reading matter to it, like "Schuyler wore one of these for a joke, but his wife couldn't see the point." You can if you see "The Walk Offs."

(Continued on next column)

CATCH LINES

"If your husband wore another woman's silk hose would you think it funny, or would you sue for divorce?"

Even the dog showed His Honor, the Supreme Court judge, no respect. He drank his water. As for the plaintiff, the defendant and the witnesses, they called him "Charlie," just as they were wont to do when they met in the "ultra elite" social set.

Be sure of your wife's sense of humor before you wear another woman's hose just for a joke. It may take you to the divorce court as it did poor impractical and impecunious "Schuy."

The first thing he learned to write was I O U, which sums up "Schuy" of "The Walk Offs," but he was a pretty good scout, at that. It wasn't his fault he didn't know enough to do anything more than spend his wife's money. And he lost that job, too, for a while.

"PINTO"

(GOLDWYN)

Mabel Normand Is Amusing as a Two-Gun Girl

THE two-gun girl has had her innings in photoplays before, the only difference in Mabel Normand's appearance in the character being the fact that it is derived from a humorous foundation. The star's predecessors enacted the part with self-conscious seriousness. The type seems more adaptable to a breezy interpretation such as Miss Normand gives here. If she would learn to mellow her work with a touch of variety occasionally she would come pretty near ranking as our ablest comedienne.

"Pinto" is familiar material, insofar as being used for cowboy stars. Most of them have invaded the East some time or other and gone back to their boundless West after tiring of society. Here Miss Normand has a rollicking time of it showing debutantes how to wield a wicked 45 and throw a lariat. She lassoes love in typical Fairbanksian style. In fact she cuts up several didoes which, if naively executed, are, nevertheless, calculated to please the average picturegoer. The feature breezes along with plenty of spontaneity and zest for about three and one-half reels, then the action slackens because of its forced melodramatic note. However, it keeps up to the standard of the Normand offerings—which is easily north of the general average.

"Pinto" may be defined as a one character story, and as such it presents the star with sufficient opportunity to display her eccentric style. She is ably supported by Cullen Landis, who is necessary for the romantic element, and Edward Jobson, who is necessary in emphasizing the humorous points. Victor L. Schertzinger's direction is more acceptable than his story.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Pinto	Mabel Normand
Bob De Witt	Cullen Landis
Looey	Edward Jobson
Mrs. Audry	Edvthe Chapman
Pop Audry	George Nichols
Lousy	William Elmer
Armand Cassel	Hallam Cooley
Guardian	Andrew Arbuckle
Guardian	Richard Cummings
Guardian	George Kunkel
Guardian	John Burton
Guardian	Joseph M. Hazelton
Mexican	Manuel R. Ojeda
De Witt, Sr.	Dwight Crittenden

By Victor L. Schertzinger.

Scenario by Gerald C. Duffy.

Directed by Victor L. Schertzinger.

Photographed by George Webber.

PRESS NOTICE—STORY

Mabel Normand, the Goldwyn comedienne, will appear at the ——— theatre week ——— the ——— in her latest photoplay entitled "Pinto." This story has been especially written for the star by Victor L. Schertzinger and it affords her a role which brings out her funmaking talents splendidly. Pinto is a girl of the West who has grown up under the guardianship of five ranchmen in whose care her father left her when he died. Her daring exploits on her pony, Legs, nearly drive the cowboys on the ranch to distraction. Consequently, they are overjoyed at the news that Pinto is to go to New York for a year to visit with Pop Audry.

Pinto's first shock in the East comes with the knowledge that New York is not a ranch as she had thought. A young fellow of engaging personality named Bob De Witt helps her find Pop Audry's home, and they decide to become very good friends. Pinto's second shock comes when she finds herself snubbed by Mrs. Audry. Rather than stay under the same roof with the girl the aristocratic lady goes to her summer home. Pinto thinks it about time that Pop should know of his wife's deception and during the Wild West show which she stages for his society friends, she informs him of certain affairs. He returns to Arizona with the girl and Bob accompanies them, for he and Pinto have come to a complete understanding. This is a story fraught with any number of amusing moments and contains a sustaining quality of melodrama so that the interest is never lost. Miss Normand is refreshing and amusing and she carries the action through to a most successful finish. Prominent in her support are Cullen Landis and others.

CATCH LINES

She came from Arizona and her name was Pinto. And when she hit the trail for New York and high society—Oh Boy! See Mabel Normand in "Pinto," a picture of a two-gun girl in society. See it.

Talk about excitement—talk about fun. Why there's tons of both jammed into every foot of "Pinto," Mabel Normand's latest Goldwyn picture. Here is irresistible Mabel as a two-gun girl straight from the wild and woolly West.

Whoopee! Here's "Pinto"—the dashing, flashing western whirlwind. See Mabel Normand as Pinto in "Pinto." A picture of a two-gun girl who lassoes love in society.

PROGRAM READER

A hilarious hurricane of fun and frolic! That's Mabel Normand in her latest Goldwyn picture, "Pinto," which comes to this theatre beginning ———. Fun? Speed? Thrills? Say, just watch this rip-snorting Buckaroo in skirts throw a bombshell of pep into high society. You thought she was a scream in "Upstairs" and in "Jinx"—but wait till you see her latest picture, "Pinto." It's all about a society debutante—but not the kind you are familiar with. No indeed! You will see a girl make her debut with a smoking 45 and a twirling lariat. You will laugh to see her lasso love. Can you imagine Mabel Normand as "Pinto?" Don't imagine it or you will miss something. See her in "Pinto," a Goldwyn picture written and directed by Victor L. Schertzinger. A prominent cast of players renders splendid support—a cast that includes the likeable Cullen Landis, George Nichols, Edward Jobson and Edythe Chapman.

SUGGESTIONS

You can exploit this picture easily for its atmosphere, telling at the same time that it is Mabel Normand's latest. That it features her as a two-gun girl who breaks into society. Teaser cards framed in a cowboy's vernacular of speech would be a good angle. Catch Lines would be another good angle. For your lobby display you can attract attention through the atmospheric touch by the use of chaps, spurs, lariats, etc. Play up the fact that Mabel Normand is seen in another rollicking role—one that presents her as a cow-girl who breaks into society. The title is attractive. **Use it in all your means of exploitation. Use in all your means of exploitation.**

Exhibitors' Own Box Office Reports

(*Continued from page 1530*)

PICTURE BRAND STAR RELEASED PLAN BOOK

FALSE CODE, THE (KEENAN-PATHE) FRANK KEENAN (SEPT. 21).....OCT. 4
"Keenan has dominant role in interesting drama."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7)..................................DEC. 20
"Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one."
Consensus—"Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE.................NOV. 22
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11).....................................DEC. 6
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9).....................................NOV. 8
"Conventional story is rich in color."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL...............JAN. 3
"Gladys Brockwell takes up vampire's burden."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29).....................................DEC. 13
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30).........DEC. 27
"This picture is just pleasantly entertaining."—M. P. News.
Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days."

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16).....................................NOV. 22
"One of the most human pictures ever shown."—M. P. News.
Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day."
Consensus—"Average picture, average puller."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30)..............NOV. 15
"Satisfactory entertainment for majority."—M. P. News.
Exhibitor Comment—"Not up to standard. Poor business." "The star, Peggy Hyland, was good, but the picture, in my estimation, was poor. Average to poor business two days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16).........NOV. 22
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'" "A good picture which played my house for two days to good business."
Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19).....................................NOV. 15
"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30)...DEC. 27
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE............OCT. 25
"Gladys Leslie in mystery melodrama."—M. P. News.

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28).....................................JAN. 17
"Sensational picture of Aeroplane Feats."—M. P. News.

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18).....................................JAN. 24
"Mediocre picture made from pot-boiler story."—M. P. News.

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29).....................................JAN. 10
"Photoplay of sadness, artistically produced."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15).....................................DEC. 6
"Not enough action for Carey here."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER........JAN. 24
"H. B. Warner has a winner here."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30).....................................NOV. 29
"Elaborately presented, affording enjoyment."—M. P. News.
Exhibitor Comment—"A dandy picture which was liked by all my patrons. Extra big business one day to big business two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6).....................................DEC. 13
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days."
Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6).....DEC. 13
"Obvious story of a Romany romance."—M. P. News.
Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)..................JAN. 17
"Hodge podge of sentiment and melodrama here."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19).........OCT. 25
"Florence Reed's latest is shown."—M. P. News.
Exhibitor Comment—"This feature did not satisfy my patrons. Poor business for two days."

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17)..............JAN. 24
"Contains many thrills and exciting moments."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..NOV. 15
"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26).....................................OCT. 18
"Vivian Martin comes forward with a captivating comedy."—M. P. News.
Exhibitor Comment—"A splendid production which sent my patrons away pleased. Extra big business three days."

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)....NOV. 8
"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2).....................................NOV. 22
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days." "This is a good picture which did average business for two days."
Consensus—"Good picture, average puller."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5).....................................OCT. 18
"This comedy will entertain generally."—M. P. News.
Exhibitor Comment—"A fair picture to poor business two days."

PICTURE BRAND STAR RELEASED PLAN BOOK

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY..................NOV. 15
"Morey in conventional satisfactory story."—M. P. News.
Exhibitor Comment—"Best picture with this star in some time. Average business two days." "A very good picture but didn't draw on account of the name. Average business." "Morey not a drawing card here. Some liked the play and some didn't."
Consensus—"Good picture, good puller."

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5).....................................OCT. 25
"Augustus Thomas' play effectively picturized."—M. P. News.
Exhibitor Comment—"Just a pleasing picture to average business three days." "A fair picture to average business."
Consensus—"Average picture, average puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JAN. 3
"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19)............OCT. 25
"A good average comedy drama."
Exhibitor Comment—"A poor picture to poor business." "Big business three days." "Exceptional heart interest. Extra big business three days, big business four days."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23).....................................NOV. 22
"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13)........................DEC. 27
"Mabel Normand appears in eccentric comedy."—M. P. News.
Exhibitor Comment—"A light picture but drew well. A picture the children will enjoy. Extra big business two days." "Very good picture, which pleased my patrons and did big business for two days."
Consensus—"Good picture, good puller."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9).....................................NOV. 15
"Hart is humorous as well as human here."—M. P. News.
Exhibitor Comment—"A very good feature to big business one day and average business the following."

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)..........................DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days."
Consensus—"Excellent picture, big puller."

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12).....................................OCT. 18
"Light material for Bessie Barriscale's talent."—M. P. News.
Exhibitor Comment—"Bessie Barriscale not up to standard in this one. Extra big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)............................NOV. 29
"Famous poem makes fairly pleasing picture."—M. P. News.
Exhibitor Comment—"A fine picture to average business."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DEC. 27
"Lewis has characteristic role here."—M. P. News.

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5).....................................OCT. 11
"Most excellent entertainment of great merit."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.

LOMBARDI, LTD. (METRO) BERT LYTELL (OCT. 12)...................OCT. 4
"Lytell scores as modiste in unique picture."—M. P. News.
Exhibitor Comment—"A real production splendidly acted by the star and exceptionally good entertainment. Pleased our patrons immensely. Big business one day to average two." "Just a fair offering. Full of gestures and foreign sub-titles that were only fair. Picture draggy in spots and not much action. Average business three days." "A good picture to average business three days."
Consensus—"Good picture, average puller."

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) LOUISE GLAUM (DEC. 14).....................................DEC. 20
"A stirring melodrama that will register."—M. P. News.

LONG ARM OF MANNISTER (NATIONAL FILM) HENRY B. WALTHALL (NOV. 16).....................................NOV. 8
"Good dramatic production should satisfy."—M. P. News.
Exhibitor Comment—"This picture is a knockout and did extraordinary business for one day."

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)..........OCT. 11
"Aristocratic story of blue bloods and horses."—M. P. News.
Exhibitor Comment—"Pleasant screen entertainment. Well produced; no fault to find." "Better than we expected. Average business." "Not as good as previous Tom Moore productions. Big business one day, average one."
Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....................................DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days."

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)..................DEC. 13
"This photoplay will undoubtedly satisfy."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days."

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19)......................NOV. 8
"May slightly amuse average audience."—M. P. News.
Exhibitor Comment—"A fine little picture but went over their heads. Subtitles full of modern wit that they could not appreciate. Average business." "Good program picture. Good business."

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12).....................................OCT. 25
"Entertaining farce, lavishly mounted, has charm."—M. P. News.
Exhibitor Comment—"Everybody delighted with this pleasing picture. Reid's best. Extra big business." "A very good feature which was well liked by my patrons, doing extra big business the first day and big business the second day."
Consensus—"Good picture, big puller."

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12).....................................OCT. 18
"Pronounced an average program picture."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30).....................NOV. 23
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16).....................................DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week."

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"THE FORGED BRIDE"
(UNIVERSAL)

Mary MacLaren Has a Mild Offering Here

"THE FORGED BRIDE" does not reach the high mark of "Bonnie, Bonnie Lassie," a previous Mary MacLaren offering. In the first place the author has not been unduly inspired in his idea and the director's execution of it is not rich in any sustaining highlights. It is a story of a forger and his daughter, the latter marrying into the home of the very judge who sent her father to prison. A cattish creature is harbored in the house too—whose sole purpose in the plot is to supply a crude line of melodramatic action. She, it is who reveals the bride's identity by employing the ancient trick of holding a blotter up to a mirror.

So the picture develops along its single track, the only twist being the fact that the heroine is presented as the judge's child through a case of forgery. The girl writes her real father that the judge has moments of sorrow because of his kidnapped child. Then it is that the old man escapes and, with fine Christian spirit, forges the hand of the kidnapper. Thus the jurist is given a legitimate claim to her. The convict goes back to prison happy in the thought that his daughter is not burdened with the stigma of his name. His forgery is the best piece of work he ever did. The judge is made a party to the crime by acknowledging the artistic job to himself.

There are no moments of interest beyond those given to Thomas Jefferson as the crook. He has the most sympathetic role. Miss MacLaren is not called upon for any emotional display, and Barney Sherry ambles through his part in his easy way. Certain details in the action are quite perplexing and need eliminating. "The Forged Bride" looks rather anaemic. The twist is the one red corpuscle.—Length, 5 reels.—Released March 8th.—*Laurence Reid.*

THE CAST

Bill Butters	Thomas Jefferson
Peggy	Mary MacLaren
Dick Van Courtland	Harold L. Miller
Dick's Mother	Dorothy Hagan
Clark Farrell	J. Barney Sherry
Clara Ramerez	Dogmar Godowsky

Story by J. G. Hawks.
Scenario by Hal Hoadley.
Produced by Douglas Gerrard.

PRESS NOTICE—STORY

Mary MacLaren, Universal's popular star, will appear at the ——— next ——— in what is claimed to be one of her best prodeductions. It is a picture full of heart interest, intrigue and many dramatic moments. For those who have appreciated Miss MacLaren's work in the past and enjoyed her dramatic ability, a pleasant afternoon or evening's entertainment is assured. Bill Butters, a well known forger, steals a check, collects on it at the bank and goes home to his pretty daughter. "Now, Peggy, girl," he says, "we can live. Let's go away and be happy, and—I'll go straight." From the window old Bill sees a detail of plain clothes men waiting in the street below. He tells Peggy to pack her things and leave the house, at the same time burning some incriminating evidence of the forger's profession. The police arrive and cart him off to jail. A week later he is sentenced to the penitentiary, the judge telling him that when he leaves prison he should use his gift with the pen to better advantage.

Peggy moves to a little town which is near the jail in which her father is confined, so as to be able to pay him weekly visits. She tends a soft drink stand with rare success, her beauty acting as a magnet for scores of college boys, amongst the most persistent of whom is Dick Van Courtland, a college junior, who is a senior in wealth. Dick loves the girl and marries her after a whirlwind courtship. But when Dick takes her to his home the girl recognized Judge Farrell, who is her husband's guardian, as the man who has sentenced her father to prison. Clara Ramerez, who resides in Dick's home and who has been jealous of his wife, tries to undermine Peggy's standing with the family and visits Bill at the penitentiary. In the meantime Peggy writes to her father that Judge Farrell likes her because she resembles his own daughter, who was kidnapped as a baby.

Old Bill gets an idea. He will forge a letter which will make it appear that Peggy, his own beloved daughter, is really the daughter of Judge Farrell. This, he feels sure, will give the girl a place in the family and forever silence the serpent tongue of Clara Ramerez.

CATCH LINES

"Now, Peggy, girl," he says, "we can live. Let's go away and be happy, and—I'll go straight." Did he accomplish his purpose? Come and see "The Forged Bride," it will tell you.

The young heroine served sodas to the young college chaps who visited the soda counter. But, like many other arts, there is also one in serving this refreshing drink. And Mary MacLaren must have possessed it, for she won the heart of a rich young chap who married her. "The Forged Bride" will show you how she did it.

He was known as the best "forger" in the country. But he tried it once too often. See what happened. "The Forged Bride" will tell you.

SUGGESTIONS

There are many points in exploiting a feature of this kind which ought to arouse the exhibitor's interest. It is one of Universal's latest features, with a popular star who has a good following in many parts of the country. It also has an interesting story which should appeal to any audience, and the star, Mary MacLaren, is supported with a cast of well known players who are noted for their past work. The names of Thomas Jefferson, Harold L. Miller and J. Barney Sherry are ones that can be published without any fear as to the actors' ability.

And the story is well written and contains heart interest, intrigue and dramatic moments enough to keep any audience at attention throughout and give them a pleasant afternoon or evening's entertainment.

Bill the star as strong as you can and mention the Universal brand. And do not be afraid to exploit the story.

PROGRAM READER

Manager ——— begs to announce that "The Forged Bride," a Universal attraction starring Mary MacLaren, will play this house on ——— next.

Those who have witnessed Miss MacLaren's past performances can be assured of a delightful evening's entertainment. This feature contains many points which are bound to keep the patrons at attention and interest throughout. It shows the love of a strong man, who is also a bad man, for his young daughter. And it takes the observer through many moments of dramatic action, love and pathos.

Bill Butters, a well known forger, steals a check, collects on it at the bank, and goes home to his pretty daughter. "Now, Peggy, girl," he says, "we can live. Let's go and be happy, and—I'll go straight." But the police are on his tracks and finally land him in jail. A week later he is sentenced to the penitentiary, the judge remarking that it was too bad his talents could not be used to better advantage.

Peggy moves to a little town which is near the jail in which her father is confined and secures a job as a "soft drink" clerk. Here she meets the young man who falls in love with her and finally takes her in wedlock. But all this does not mean happiness for our heroine, for she has excited the jealousy of a young vampire who resides in her husband's home. And it is through this young woman's hatred that the story is lead up to many exciting and intense moments.

"THE PALISER CASE"
(GOLDWYN)

High Class Melodrama Which Holds Interest

THIS is the murder mystery at its best, with the vital question of who is the guilty person carefully concealed until the climax of the picture is reached.

Adapted from the novel by Edgar Saltus, the feature follows closely the story version with excellent direction and praiseworthy acting responsible for a high class melodrama which holds attention and carries suspense.

In the role of Cassy Cara, the daughter of a Portuguese musician, Miss Frederick has what may be called the best role of any recent production. She plays with a quiet dignity which carries conviction and many of her scenes are impressive in their emotional appeal. The story itself, while reasonably orthodox as to basic plot, has plenty of complications and enough new twists to escape being termed convenient, and the identity of the murderer will remain unknown to the climax unless the audience chooses to jump at conclusions.

The producers have been prodigal in their efforts to make the picture noteworthy. In support of the star a most capable cast has been secured and many of the scenes are unusual in the attention given to detail. In this connection mention to the realistic atmosphere of the locale of the story, Portugal, is not out of place.

As in all mystery stories, it has been necessary to carry the spectator through many sequences in which some of the action is unexplained, but in so doing an interest compelling tempo has been maintained with the partial development of the various clues which point to a solution of the mystery. There is really little new in the whole production, but it has been made to appear as such, which is to the credit of the producer, director and cast.—Length, 5 reels.—*Hazel Mooney.*—Reviewed at the Sidney theatre, St. Louis.

THE CAST

Cassy Cara	Pauline Frederick
Lennox	Albert Roscoe
Cara (Cassy's Father)	James Neil
Margaret Austen	Hazel Brennan
Mrs. Austen (Her Mother)	Kate Lester
Tambourina	Carrie Lee Ward
Monty Paliser	Warburton Gamble
Paliser, Sr.	Alec Francis

From the novel by Edgar Saltus.
Scenario by Edfrid Bingham.
Directed by William Parks.

PRESS NOTICE—STORY

Pauline Frederick, famour film star, will appear in her latest photoplay, "The Paliser Case," adapted from the novel by Edgar Saltus, at the ——— theatre for a ——— day run beginning ———.

In this production the Goldwyn artist is offered perhaps the best opportunity of her career in the well constructed mystery story concerning the murderer of Paliser, a roue.

A strong case of circumstantial evidence is built against the star, Miss Frederick. The motive is established, since the murdered man had tricked her into a mock marriage and then refused to make amends. She is about to be convicted when the unforeseen happens and she is cleared. It is an absorbing tale and defies solution up to the very climax of the picture. Miss Frederick is cast as a Portuguese girl and the locale of the picture is in this land of scenic beauty. The supporting cast furnished the star is one of the best, and masterly direction by William Parke keeps the interest at fever heat. This is one of the few good mystery pictures of the season, for it contains all the elements which go to make up the ideal photoplay—romance, a plot which cannot be anticipated, good acting, a lavish production, etc.

PROGRAM READER

The friends and admirers of Pauline Frederick are legion and they will all be pleased to learn that she is to appear in her latest picture, "The Paliser Case," at this theatre, beginning ———.

Following such successes as "The Peace of Roaring River" and others as good, it is perhaps too much to promise even a better picture, but wherever this production has played new laurels for the star have been achieved.

"The Paliser Case" is the mystery story at its best. Its plot concerns the solving of the mystery of who killed Edward Paliser as he sat in his box at the opera. Several people had cause to hate him to the extent that murder would in a measure be justified. Of these, none had more reason than Miss Frederick, the star. The dead man had tricked her into a mock marriage, laughed at her protestations when she learned the truth. He was ready to throw her aside like a crumpled flower. But Miss Frederick did not kill Paliser. Who did is the meat of this dramatic story, laid in old Portugal, where hates and loves burn fiercely. The picture has been given a magnificent production. No expense or effort has been spared to make this a noteworthy picture, and the result is a credit to Miss Frederick and the producers.

SUGGESTIONS

The mystery story is always a good field for the use of the "teaser" form of advertising. Start your teaser campaign well before your opening date and continue it until you are ready to spring your announcements.

In a picture which has to do with a mysterious murder you always have the opportunity to dig up some of your city's local history in the way of famous murder trials and connect the chain of evidence of your story to that of the actual event. This sort of stuff can be put over on the front pages if well written, since papers are always willing to find an excuse for printing "history" as large as a murder trial.

If your theatre has boxes and if you take a chance of starting a "riot" in the theatre, you certainly can get attention and any amount of publicity by enacting the murder scene of the picture in a box in your house. The way to get the greatest amount of publicity out of this stunt would be to pull it for the real thing some time previous to the time you have announced that you have a mystery picture coming. This, however, would be extremely dangerous, as you might start a panic. It would be better to announce that you will show how a murder might be committed in the theatre and the murderer escape without being detected. Then pull the stunt the way it is worked in the picture.

A mystery story is not a good subject for lobby displays nor yet for the use of stills, since the more of the plot divulged to the public the less interest you have in the production.

CATCH LINES

Music, the soft, languorous music of Portugal, welled up from the stage. Paliser, the brute and roue, sat in his box at the opera. Suddenly he crumpled forward with a great gash in his chest, to die almost instantly. Who killed him? That was the question. The woman whom he had wronged beyond the power of forgiveness? That is what the law said, but she didn't. Justice prevails always.

A man was murdered. No one saw the deed. Paliser crumpled forward from his chair at the opera and was dead. They placed the woman who thought she had married him on trial for the murder. They proved by every law of circumstantial evidence that she was guilty. They found the motive. But at the last moment fate, with its queer tricks, disclosed the truth and the law and everyone knew who killed Paliser.

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PICTURE BRAND STAR RELEASED PLAN BOOK

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)................DEC. 27
“This is a mighty good picture.”—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)......NOV. 15
“Fantastic story offers light entertainment.”—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10) ....DEC. 6
“Star's admirers should enthuse over this.”—M. P. News.
Exhibitor Comment—“Big business one day to average three.” “Anita Stewart has a very weak character in this production. Poor to average business two days.”
Consensus—“Fair picture, average puller.”

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23) ....JAN. 3
“Strong flavor of romance in picture.”—M. P. News.
Exhibitor Comment—“This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week.” “My patrons did not like this picture. It did average business for me for one day.”

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16) ....NOV. 22
“Louis Bennison scores in a humorous story.”—M. P. News.

MISS CRUSOE (WORLD) VIRGINIA HAMMOND (SEPT. 29)............OCT. 4
“[illegible]”—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ....JAN. 31
“Satisfied from all angles.”—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19) ....NOV. 1
“Will entertain in many localities.”—M. P. News.
Exhibitor Comment—“This is a very nice picture but it was hit by coal shortage restrictions with the result that it did only average business for two days. It pleased all who saw it.”

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)..........DEC. 20
“Ethel Clayton scores as polite vampire.”—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)..........DEC. 27
“Satisfying offering on a marital theme.”—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19) ....NOV. 1
“Absorbing mystery melodrama defies solution.”—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27) ....JAN. 24
“Nothing wonderful, but will entertain.”—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12) ....OCT. 25
“Novelty quite apart from general run.”—M. P. News.
Exhibitor Comment—“A poor picture to poor business.”

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1) ....JAN. 24
“Crauford Kent seen in dual role.”—M. P. News.

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)..................JAN. 3
“Excellent entertainment for majority.”—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
“Good production of mechanical and unreal plot.”—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18)......................JAN. 24
“Saccharine story on a Pollyanna theme.”—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....OCT. 25
“Plenty of mystery and suspense here.”—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26) ....JAN. 31
“Fantastic story of love and vengeance.”—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)............OCT. 25
“Sets off Viola Dana's personality.”—M. P. News.
Exhibitor Comment—“Dana well liked; her work in this great. Extra big business two days.” “A fair picture to average business.” “Star well liked and drew well.”
Consensus—“Good picture, good puller.”

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..DEC. 13
“May please the MacLaren admirers.”—M. P. News.

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16)..............NOV. 22
“Novel characterization in Elvidge's latest.”—M. P. News.

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18) ....JAN. 24
“The supreme effort of true artists.”—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) ZASU PITTS (OCT. 26)......NOV. 1
26) ....NOV. 1
“Carries a few entertaining moments.”—M. P. News.
Exhibitor Comment—“My patrons like Za Su Pitts very much. Good business for one day.”

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ....DEC. 20
“Desmond appears in comic opera plot.”—M. P. News.

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23)....JAN. 17
“James J. Corbett stars in political story.”—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ....JAN. 10
“Wholesome, entertaining comedy drama.”—M. P. News.
Exhibitor Comment—“Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week.”

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......NOV. 29
“Suitable for the Janis following.”—M. P. News.
Exhibitor Comment—“This is not a very good picture. Average to poor business two days.”

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........OCT. 25
“Harry Carey appears as a Texas ranger.”—M. P. News.
Exhibitor Comment—“A record breaker. Extra big business.”

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NOV. 29
“A conventional sob sister story.”—M. P. News.
Exhibitor Comment—“Good picture, but too long and draggy. Big business two days.”

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19)....JAN. 10
“Often told tale makes obvious picture.”—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NOV. 8
“Dramatic meat in heart interest story.”—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)..............OCT. 25
“Dramatic story of army life entertains.”—M. P. News.
Exhibitor Comment—“Average business.” “Pleased very much. Big business.” “A pleasing picture to big business one day.” “A very good feature but it did not get the business. It did poor business for two days.”
Consensus—“Good picture, good puller.”

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST......JAN. 10
“Reviewer pronounces this a wonderful picture.”—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NOV. 1
“Characterization kills story interest.”—M. P. News.
Exhibitor Comment—“This is the most popular star that appeared here, but should have used picture of lighter makeup for him.” “This feature has only an ordinary story, and in my opinion O'Brien should be given better stories or I am afraid he will not be popular. Robert Edeson seemed to have the principal part. Average business for one week.” “A fair production to big business for one day.”
Consensus—“Average picture, good puller.”

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) ....NOV. 2
“Splendid melodrama of olden golden West.”—M. P. News.
Exhibitor Comment—“This picture pleased to big business for one week.”

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........OCT. 2
“This picture [illegible]”—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18)........................JAN. 2
“Sea story furnishes Walsh a dramatic role.”—M. P. News.

SHE LOVES AND LIES (SELECT) NORMA TALMADGE..................JAN. 1
“Enjoyable comedy drama with Norma Talmadge.”—M. P. News.

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..NOV.
“Conglomeration of plots looks like a serial.”—M. P. News.
Exhibitor Comment—“The best picture of Fox's for big productions. Story is very interesting; business only fair three days.”

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ....JAN. 1
“Star and director put picture over.”—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE..........................JAN. 2
“Alice Joyce has familiar story of marital conflict.”—M. P. News.

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4)....JAN. 1
“Thrilling melodrama in mid-air.”—M. P. News.

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)..........OCT. 1
“A typical Madlaine Traverse picture.”—M. P. News.
Exhibitor Comment—“An average picture to average business two days.”

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV. 2
“Sure fire at box-office end as entertainment.”—M. P. News.
Exhibitor Comment—“Ran this production a week with raised prices and it did extra well.”

SOMEONE MUST PAY (ABRAMSON-GRAPHIC) SPECIAL CAST (SEPT. 28) ....OCT. 4
“The best Abramson picture to date.”—M. P. News.

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)......................OCT. 4
“Topsy-turvy story offers mild entertainment.”—M. P. News.
Exhibitor Comment—“Plenty of speed in this picture. Big business one day, average two days.” “This one of the best pictures Mix has ever done. I played it one day to big business and it satisfied my patrons.”
Consensus—“Good picture, good puller.”

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT. 4
“A very good Olive Thomas picture.”—M. P. News.
Exhibitor Comment—“This is a good feature, but it played to only average business.”

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24) ....DEC. 6
“Will satisfactorily entertain generally.”—M. P. News.

STEPPING OUT (PARAMOUNT-ARTCRAFT) ENID BENNETT (SEPT. 21) ....OCT. 4
“Pleasingly planting a good thought.”—M. P. News.
Exhibitor Comment—“Pleased but did not draw.” “This is the best picture Bennett has ever been in. It pleased all classes. Extra big business three days.” “A very good feature. Extra big business two days, average one.”
Consensus—“Good picture, good puller.”

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19) ....OCT. 18
“Madge Kennedy has a charming role in unique comedy.”—M. P. News.
Exhibitor Comment—“Poor business.” “Pleased. Big business.”
Consensus—“Pleasing picture, good puller.”

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ....JAN. 24
“Nazimova's rare art capitalizes again.”—M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ....DEC. 20
“A high class mystery story with thrills.”—M. P. News.
Exhibitor Comment—“A very good picture to average business.” “One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week.” “This is a very good production. My patrons were pleased and it did big business for four days.”
Consensus—“Good picture, good puller.”

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)........................NOV. 8
“Gladys Brockwell stars in crook melodrama.”—M. P. News.
Exhibitor Comment—“They liked the star, Gladys Brockwell, here and this production was the type that seemed to fit her I played it with a Sunshine Comedy, ‘School House Scandal,’ and it certainly was a crackerjack program. Extra big business one day to big business two days.”

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ....JAN. 31
“Fairly interesting picture on a domestic theme.”—M. P. News

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ....NOV. 22
“Powerful strokes in this vital drama.”—M. P. News.
Exhibitor Comment—“This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days.”

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)......JAN. 10
“License taken with truth in this sentimental tale.”—M. P. News.

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20)......................DEC. 27
“A very entertaining photoplay.”—M. P. News.

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)..........DEC. 20
“Hayakawa in different role that scores.”—M. P. News.
Exhibitor Comment—“The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days.”

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ....JAN. 24
“Kathryn Williams runs away with the show.”—M. P. News

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)..........NOV. 1
“Well knit drama of crooks and mystery.”—M. P. News.
Exhibitor Comment—“A pleasing picture to extra big business one day.” “A very good picture. Extra big business.” “Average picture to poor business two days.”
Consensus—“Good picture, good puller.”

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12)..............JAN. 17
“Will afford very pleasing entertainment.”—M. P. News

Box Office Reports continued on page 1536

"HER ELEPHANT MAN"

(FOX)

New Star in Interesting Vehicle

"HER ELEPHANT MAN" is an interesting tale of circus life, sympathetically unfolding an appealing romance amid the environment of glittering spangles, panoplied animals and the tan-bark rings under the "big top." As a story "Her Elephant Man" is a realistic narrative, whose supreme moment is reached in the spectacular collapse of the "big top," swaying in the grip of a terrific wind-storm. The picturization has preserved remarkably well all the local color and atmosphere of life in the traveling circus. In this respect the production could hardly be improved.

Through the scenes of this pleasing story flitters the dainty Shirley Mason, whose charm of personality as the rose of the ring adds fresh force to the appeal of the theme itself. As the winsome bareback rider, circling around the boxed enclosure, atop of her dappled horse, Miss Mason is at her best. It is only when she discards the part of girlish simplicity and attempts the role of maturer years and character that her appeal becomes halt and uncertain.

Albert Roscoe in the role of "The Elephant Man" and Harry Todd in the part of the little equestrienne's guardian render Miss Mason creditable support. As in the case of the star, both these members of the cast derive no little measure of force from the natural appeal of the settings in which they are called upon to perform.

The action at times becomes somewhat overwrought, and the suspense element loses some of its force towards the close, but with the general appeal of the story, the charm of its star and the good support accorded her, "Her Elephant Man" should take at once with the ordinary picture audience.—*E. F. Supple.*

THE CAST

Joan	Shirley Mason
Col. Philip Dorset	Albert Roscoe
Blake	Henry J. Herbert
The Bride	Ardito Mellonino
Jerimy	Harry Todd
Trixie	Dorothy Lee

Produced by William Fox.
Story by Pearl Doles Bell.
Scenario by Isabelle Johnson.
Directed by Scott Dunlap.

PRESS NOTICE—STORY

The dainty Shirley Mason makes her debut as a Fox star in "Her Elephant Man," appearing at this theatre on ——— and ——— of the ——— week. In this picture, Miss Mason is seen as the pretty, winsome equestrienne of a traveling circus. It is a tale brightened by the glittering spangles and gorgeous panoplies of life under the "big top," unfolding an appealing romance amid the colorful surroundings of the tanbark rings.

Philip Dorset, after discovering that his bride has married him only for his money, leaves her to follow her own paths and journeys to Africa to escape old haunts and associations. In the jungle he falls in with a party of American circus men. He links his fortunes with theirs, determined never to reveal his past life and its disappointments to his new found friends. While touring the wild country, the party enters a native village and finds an orphaned white girl, Joan, whose father, an American missionary, has died shortly before, the victim of an epidemic. The natives, in accordance with the directions of the girl's late father, entrust the orphan to the care of the circus men.

En route for America, Jerimy, the veteran head of the circus, and Philip Dorset become strongly attached to their winsome little charge. Then follow happy days under the "big top," where Joan develops into a charming little bareback rider, to the great delight of both the warm-hearted Jerimy and Philip Dorset, who has become the caretaker of the elephants in the show. But the passing years also brings the first buds of fast-growing womanhood to Joan. .Eventually, Philip and Joan realize that what has started as an affection between guardian and charge has matured into the deeper bonds of true love.

Philip with the memories of his previous union fast upon him manfully tries to turn the tide of the girl's affection from him, but without success. Then ensue misunderstandings, doubts and finally open separation when Philip as a final resort abandons the circus without any explanations. Disappointments and fresh barriers intervene, but unexpected events and a change of circumstances eventually smooth out the hopeless tangle and in the end leave Joan happily content in the arms of her "Elephant Man." It is a story with romance, suspense and a human appeal that cannot fail to touch you deeply as it entertains. See "Her Elephant Man" at the ——— theatre, commencing ———.

PROGRAM READER

"Her Elephant Man," which appears at this theatre on ——— and ——— of ——— week, has three strong reasons for winning your favor. It is a circus story to start with—the tale of a traveling circus, the sort that used to send the little thrills of delight up and down your spine when the news hit town that the circus was coming. But with the spangles and the clowns and the smell of the tanbark rings, "Her Elephant Man" mixes an appealing tale of romance and action that will stir your human sympathies while revivifying the memories of "kid" days at the circus.

Then there's the added attraction of seeing dainty Shirley Mason in settings that make of her a winsome creature of the sawdust circles under the "big top," and finally there's the appeal of a strong cast moving in harmony with the spirit and action of a powerful story that closes with the spectacular collapse of a great circus tent over the heads of the fleeing spectators and performers.

SUGGESTIONS

"Her Elephant Man" is rich in exploitation possibilities for the exhibitor who is willing to bring his showmanship to bear on the subject. A panoplied circus horse bearing a clown and conveying the message of the production's appearance at your house, could be used most effectively in canvassing the territory surrounding your theatre. How about a truck fitted up to reproduce the appearance of an old-fashioned circus band-wagon, with your musicians aboard in uniform, to tour the neighboring streets. Many bakers make it a practice to bake ginger cookies that take the forms of elephants, horses, etc. How about a tie-up with the bakeries of your neighborhood? The same suggestion holds for grocers in advertising animal crackers and like commodities. Your lobby display might include a miniature circus tent with toy clowns, elephants, etc., and a liberal scattering of sawdust to suggest the circus atmosphere.

CATCH LINES

Love me—love my elephant. See "Her Elephant Man" at ——— theatre, commencing ———.

Some people make love in the parlor. How would you like to have made love in a circus? See "Her Elephant Man" at the ——— theatre on ———.

Even circus people are just "human folks" for all their paint and trimmings. See why in "Her Elephant Man" at ——— theatre on ——— of the ——— week.

What would you do if you were under a big circus tent when it came tottering down over your head in the teeth of a wind-gale? See "Her Elephant Man," at ——— theatre, before you decide on your answer.

"LIVE SPARKS"

(BRUNTON-HODKINSON)

J. Warren Kerrigan in Variety Picture

VARIETY is the pre-eminent characteristic of "Live Sparks." Romance, action, humor and pathos punctuate a simple, entertaining narrative, laid for the most part in the oil fields of Texas. A pair of rascally promoters connive to gain possession of some valuable property belonging to Neil Sparks, an absentee owner residing in the North. Neil goes South under an assumed name, unearths the plot and defeats the fraudulent project, to the complete downfall of the conspirators. The light and serious moments alternate pleasantly in the development of the story, and pertinent subtitles reinforce the humorous quality of the action.

One finds variety of situation also, though some of the situations are injected with too obvious an effort: a prize-fight breaks in on the theme at the beginning, while a vaudeville troupe invades the subject towards the close. Despite the digressions, howevr, the main theme retains a predominant position throughout and a smooth-flowing continuity is generally preserved.

The types are excellently chosen. Kerrigan as "Live Sparks" swings through the action with his customary spontaneity of dash and high spirits, now as the irresponsible youth of wealth with a weakness for getting into scrapes and then as the lusty young prospector dogging the heels of his enemies. Fritzi Brunette in the role of Myrtle Pratt registers well in moments of pathos as the motherly sister of her five orphaned brothers. Roy Laidlaw and John Steppling, as a pair of "hicks" posing as "respectable" oil crooks, perform likewise in creditable fashion. Altogether the production, while embodying some minor flaws of continuity, is a well-balanced picturization of a simple but entertaining story, which with the pleasing personality of its star will probably win the ready approval of the average audience.—Length, 5 reels.—*E. F. Supple.*

THE CAST

Neil Sparks	J. Warren Kerrigan
Aunt Helen	Mary Talbot
Hiram Craig	Roy Laidlaw
Myrtle Pratt	Fritzi Brunette
William Carpenter	Clyde Benson
Bess Kinloch	Beth Ivins
Phyllis Gwynne	Zelma Maja
Jacob Abbott	John Steppling
Henry Lavigne	Arthur Millette
David Pratt	Joseph J. Dowling

Produced by Robert Brunton.
Distributed by W. W. Hodkinson.
Story by Caroline Sayre.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.
Photographed by Arthur Todd.

PRESS NOTICE—STORY

J. Warren Kerrigan's latest Robert Brunton production, "Live Sparks," is coming to the ——— theatre, beginning ———, for ——— days. It is an interesting study of a young millionaire transformed from an irresponsible, care-free youth of wealth into a shrewd, calculating prospector of the oil-fields. Intertwined with the business phases of the action is an appealing love story.

Neil Sparks has inherited some valuable oil property in Texas. He neglects to give any personal attention to the oil interests left to him and spends all his time amid the comfortable surroundings of his Northern home. With an eye to Neil's money, Phyllis Gwynne heaps her attentions upon the young millionaire, and is ably abetted by Neil's aunt in her plans to make a "catch" of the moneyed youth. At his aunt's persuasion, Neil agrees half-heartedly to take Phyllis as his fiancee.

Meanwhile, two former farmers, Craig and Abbott, who have become oil operators, connive to gain possession of Sparks' property, which is found to be unusually rich in possibilities. Neil's absence makes their proposed schemes easy of accomplishment. A line of secret pipes is laid from the Sparks well to their own ground, thus enabling them to draw off Neil's supply to their own tap. The supply on Neil's property dwindles to a corresponding extent. A message is then sent to the Sparks residence in the North, informing Neil of the drought in his property's oil supply and suggesting an immediate sale of the ground. Neil suspects a "frame-up" in the sudden falling off of the oil secured from his wells. Moreover, Miss Gwynne's persistent attentions have wearied his patience, and he seizes the excuse to escape from the boredom.

Under an assumed name, Neil hurries South and proceeds to investigate the reasons for the diminished supply of oil. He at length discovers the fraudulent practice of Craig and Abbott and, communicating with his aunt, directs his valet, William Carpenter, to follow him South under the assumed name of "Neil Sparks," owner of the Sparks interests. Neil, aided by Carpenter and Myrtle Pratt, the daughter of a man defrauded by Craig and Abbott, turns the tables deftly on the conspirators and perfects their complete downfall. The end finds Neil and Myrtle happily engaged after many trials and disappointments. In this picture of action and romance, J. Warren Kerrigan is seen at his best in the role of Neil Sparks, the "live" wire of the Sparks family.

PROGRAM READER

Neil Sparks was really a "live" wire, but he had never had the occasion to demonstrate that fact. Wealth had enabled him to indulge his weakness for getting into scrapes and to follow the line of least resistance when he faced the problems of life at all. However, at heart Neil was true-blue, and the crucial test came when two oil prospectors, formerly given to the honest task of tilling the soil, set about with fraudulent designs to acquire the Sparks oil interests in the South. Neil rose to the occasion, turned the tables deftly and left the aspiring crooks with the alternative of donning striped uniforms and marching lock-step or going back to the dear old farm. They chose the farm and forfeited their oil interests.

Of course, there's a woman in the case—two of them, in fact—and their part intertwines a pleasing romance with an interesting topic of the oil-fields. "Live Sparks" presents a popular star in an appealing story which mixes intrigue with romance. It will be seen at this theatre during ———.

SUGGESTIONS

Play up the variety in this production. This picture involves an interesting story, enlivened by the introduction of unexpected situations. In the opening scenes, a prize-fight is staged with a police raid that scatters the spectators, and in the closing chapter a vaudeville troupe adds another touch of novelty. Then there's the star's name and his winning personality to feature in your display. Call in the assistance of your electrical service. An attractive display would consist in an arrangement set with the name of the feature in electric letterings surmounted by an intermittent flash in zig-zag lines radiating from a center to give the effect of "live sparks." Or a simpler device would consist in simply having an electric charge jumping a gap between two terminals, wireless fashion, emitting an intermittent flash and sound.

CATCH LINES

Live wires are dead until you close the switch. See what closed the switch for Neil in "Live Sparks," playing at this theatre during ———.

Ease and plenty made him a "nobody" millionaire. Adversity put him on his mettle. See how in "Live Sparks," at the ——— theatre on ———.

The Index to the Complete Plan Book

(*Continued from page 1534*)

PICTURE BRAND STAR RELEASED PLAN BOOK

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16) .... NOV. 15
"Farce will agreeably entertain majority."—M. P. News.
Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program."
Consensus—"Good picture, good puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14) .... JAN. 3
"Heavy drama with a mystery element."—M. P. News.

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16) .... NOV. 8
"Best comedy offering of the season."—M. P. News.
Exhibitor Comment—"Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week." "Excellent picture, good action and comedy. Big business two days, average one." "A very good picture, pleased my patrons. Big business three days." "Two news stars made quite a hit in this popular story. Comedy was clean and easily appreciated by all. Everyone delighted with picture that drew more business every night and week finished strong, as people started to talk about it." "A phenomenal feature which did phenomenal business for me and pleased my patrons. I played it one week to extra big business every day."
Consensus—"Excellent picture, big puller."

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28) .... OCT. 11
"This will be generally acceptable."—M. P. News.

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23) .... NOV. 22
"Will pleasantly entertain generally."—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23) .... NOV. 29
"Patriotic note may carry this picture by."—M. P. News.
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16) .... NOV. 29
"Heart interest and atmosphere here."—M. P. News.
Exhibitor Comment—"Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11) .... JAN. 17
"William Russell in story of vengeance and love."—M. P. News.

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE .... NOV. 15
"Good suspensive dramatic photoplay."—M. P. News.
Exhibitor Comment—"Extra good. Extra big to big business two days." "Story weak, photography good, star better than her last two releases. Average to poor business all week." "My patrons liked the star and they liked the story. It certainly was a great production and shows careful preparation. Big business two days to average one."
Consensus—"Good picture, good puller."

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) .... DEC. 6
"An absorbing heavy calibre drama."—M. P. News.
Exhibitor Comment—"Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled." "A splendid picture which was well accepted by male attendance. It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week." "This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day for one week."
Consensus—"Good picture, good puller."

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) .... NOV. 29
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) .... DEC. 27
"Registers as highly amusing comedy."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21) .... DEC. 27
"Nothing here to cause you worry."—M. P. News.

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) .... JAN. 10
"The dual role seen again."—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9) .... NOV.
"Picturization of an average drama."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business." "A dandy picture. Extra big to big business three days." "This is a little heavy for Enid Bennett, but every one enjoyed it considerably. It held up well as an average picture. Average business two days." "A good feature which did big business for me for one day."
Consensus—"Excellent picture, big puller."

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23) .... NOV. 2
"Captivating farce registers high class."—M. P. News.

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2) .... OCT. 2
"Should register big with majority."—M. P. News.
Exhibitor Comment—"A fairly good picture. Big business two days." "Pleased: big business two days."
Consensus—"Pleasing picture, good puller."

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20) .... JAN. 1
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"The fastest, funniest picture the star ever made. Better than his last one and has more action packed into it than any other film of its size. Fairbanks at his best and that's going some. Broke all house records for business. Flood scene was a masterpiece that put them all in the shade." "A splendid feature which pleased my patrons. I played it for one week and it did big business for me every day." "Had this picture booked for three days but business took such a drop the first two days that I took it off the third. Average to poor business two days."
Consensus—"Splendid picture, good puller."

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19) .... OCT. 25
"Meritorious farce amusingly entertaining."—M. P. News.
Exhibitor Comment—"Big business three days." "Pleased more patrons than any picture I have shown in a year. Extra big business three days." "Played this feature with the Universal feature, 'The Big Little Person,' featuring May Murray, to extra big business for one day."
Consensus—"Good picture, good puller."

WIDOW BY PROXY (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK (SEPT. 28) .... OCT. 4
"Should captivate star's followers."—M. P. News.
Exhibitor Comment—"Played this one a full week with Sennett's 'Salome vs. Shenandoah' to extra big business all week." "Broke all records with Arbuckle comedy on bill. Extra big business four days, big business three days.'
Consensus—"Good picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) .... JAN. 17
"An original and fantastic tale of Japan."—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE .... NOV. 1
"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24) .... DEC. 6
"Farnum followers will like this one."—M. P. News.
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days." It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day."

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18) .... JAN. 24
An unusual picture from every angle."—M. P. News.

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13) .... OCT. 25
"Presents Elvidge in an unsympathetic role."—M. P. News.
Exhibitor Comment—"Pleased to average business two days."

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26) .... NOV. 22
"Should exploit as a big production."—M. P. News.
Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days."

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16) .... NOV. 29
"Entertaining production, should satisfy."—M. P. News.

"Flashbacks" on Earlier Releases

"Spitford of Seville" (Universal)—"A good, average picture to average business two days."

"The Trap" (Universal)—"A good, average picture which pleased my patrons. It did average business for two days."

"Ace of the Saddle" (Universal)—"A good picture to average business for two days."

"Live is Love" (Fox)—"This is a fair picture which did poor business for one day."

"Two Women" (Vitagraph)—"This picture was well received by my patrons and pleased them very much. Extra big business one day to big business the following day."

"The Square Deal Man" (Triangle Re-issue)—"Only fair business on this feature. Average business two days."

"Shadows of Suspicion" (Metro)—"A war play based on the Kaiser. This star seems to have lost drawing power, no doubt owing to his death. Poor business three days."

"Woman of Lies" (Republic)—"This picture pleased to average business two days."

"Shadows of the Past" (Vitagraph)—"Did not get the regular patronage for this star. Average business two days."

"Home" (Mildred Harris)—"Just an average picture to average business."

"Ace of the Saddle" (Universal)—"This feature did average business for two days."

"The Combat" (Vitagraph Re-issue)—"This picture did average business for two days. It is a fair production."

"The Climbers" (Vitagraph)—"An average picture to average business one day."

"The Narrow Path" (Pathe)—"A fair picture to average business one day."

"The Climbers" (Vitagraph)—"Great, well liked by my patrons, although it did not get the business. I will repeat this one, however."

"Appearance of Evil" (Republic)—"A pleasing star to average business two days."

"Days of Daring" (Fox)—"A fair picture which did good business for me for two days."

"Sins of Mothers" (Vitagraph)—"A fair picture to average business two days."

"A Man's Fight" (United)—"An average picture which did average business for two days."

"Way of the Strong" (Metro)—"A Western drama to only fair business two days. Nothing unusual."

"Last of the Duanes" (Fox)—"A splendid picture to a pleased crowd, though it did not do the business we expected. The star is good in this. Average business for two days."

"World and Its Woman" (Goldwyn)—"A very good picture to good business two days."

"A Woman's Fool" (Universal)—"Played this one on the program with the Paramount feature, "His Official Fiancee," starring Vivian Martin, to extra big business one day and average business the following."

"Sadie Love" (Paramount-Artcraft)—"Although this feature appeared to me to be a poor one, it did extra big business the first day and average business the second."

"A Law Unto Herself" (Paralta)—"A fair picture which did extra big business for one day."

"Wolves of the Night" (Fox)—"A very good feature to average business two days."

"The Big Little Person" (Universal)—"Played this one with the Paramount-Artcraft feature, 'Why Smith Left Home,' starring Bryant Washburn, to extra big business one day and poor business the next."

"Patriotism" (Paralta)—"A very good feature to big business for one day."

"Wives of Men" (Florence Reed)—"Pleased many of my patrons and did good business for one day."

"The Gamblers" (Vitagraph)—"A very good feature which did well. It had them standing in line."

"Paid in Advance"—Opened our theatre with this one to overflowing crowds. One of the best pictures we have ever had."

"The Eternal Triangle" (Universal)—"A novel dog picture which won lots of comment. It certainly is good stuff once in a while."

"Price Woman Pays"—"An ordinary picture which did poor business for three days."

"Girl Named Mary"—"Played this feature to big business for four days and average business two."

"Thirteenth Commandment" (Paramount-Artcraft)—"A good picture which was was splendid in every detail. It was well received by my patrons and did big business every day for one week."

"The Beauty Market" (First National)—"Up to First National standard. Gave excellent satisfaction to big business for three days."

"Going Straight" (Triangle Re-issue)—"A fair picture but it is rather old. . It did poor business for two days."

"Dolly's Vacation" (Pathe)—"Average picture to average business for two days."

"Six Feet Four" (Pathe-American)—"One of Russell's best. Although nobody raved about it, it gave satisfaction as a good program offering. Average business for four days."

"The Wreck" (Vitagraph)—"This one appeared to be very unsatisfactory to my patrons and seemed to be padded. Poor business two days."

"Beasts" (Fox)—"A very good reissue which did average business."

"Veiled Adventure" (Select)—"Constance Talmadge does not seem to be up to standard in this one. Average business one day."

"THE FEAR MARKET"
(REALART)

Better Than Average Plot, Well Produced and Acted

A VERY well constructed continuity from the play by Amelia Reeves (Princess Troubetskoy), well out of the ordinary in plot and dramatic incident, coupled with intelligent direction which carries suspense practically to the end of the feature, contribute about equally in making this a picture which should register with the average audience.

The offering is somewhat slow is getting underway owing to the necessity of introducing a large cast of principals, all of whom are essential to the development of the plot. Interest is obtained in the early sequences by promising something spicy from the "scandal sheet" angle, with the inference that the star is going to be found with a skeleton in her closet, sooner or later. It is well toward the end of the picture that the denouement does come which is well for the picture since this sequence is hardly convincing and lacks in logic. The ending is noticeably weak.

Miss Brady does not appear until the middle of the feature and at no time does she dominate the production, since the roles are too well divided to permit any one to "run away with the show." She is, however, a good type for the part and quite equal to its requirements.

The picture has been given a very nice production, all the details being looked after as they should be. Good types have been secured for the principal roles. The sets used are up to standard and the photography first class. A better than average picture if one does not look too closely into the excuse for some of the sequences.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Sylvia Stone	Alice Brady
Major Stone	Frank Losee
Ettare Forni	Harry Mortimer
Oliver Ellis	Richard Hatteras
Laura Hill	Edith Stockton
Bob Sayres	Bradley Barker
Milly Sayres	Nora Reed
June Carsen	Fred Burton
Dicky Wilkes	Alfred Hickman
Emilia Botti	Sara Biala

Directed by Kenneth Webb.
Story by Amelia Rives.

For the first picture on the new Realart program, Alice Brady has secured Amelia Rives' (Princess Troubetskoy) great society play, "The Fear Market" as a vehicle. This picture has been booked for showing at the ——— theatre beginning ———.

The star has a role in this picture which her many friends in this city will find unusually suitable. She is the daughter of the owner of a scandal mongering society paper which by publishing little quips about the indiscretions of society people makes itself feared and in the conduct of its affairs is not above accepting sums in payment for keeping undesirable reference to people out of the paper. As the editor states in "The Fear Market" "Society pays well for it's pleasant vices. Miss Brady is unaware of the interest her father has in the "scandal sheet" and through a series of events gets into a fight to put this paper out of business. She is also compromised somewhat herself by an unfortunate chain of circumstances.

The role is one which besides permitting the display of the star's emotional ability also allows her to appear in many beautiful gowns. In fact the whole production is lavish in this connection. The play from which the picture has been adapted was a decided success owing to the originality of its story and the wealth of dramatic material it contained and has proven an unusually good production for transference to the screen.

The feature holds interest from beginning to end and will be found a real treat.

PROGRAM READER

When Amelia Rives (Princess Troubetskoy) wrote "The Fear Market" she scored a hit which is still remembered for its originality and wealth of dramatic situations, for she chose a fertile field from which to evolve her plot, scandal in society and the use the knowledge of a woman's indiscretions may be put by a society paper which was not above being bribed into squelching stories if the price was enough.

Such papers do exist, as you well know, and in this picture you may get a very good idea how this particular brand of blackmail is worked "within the law." "The Fear Market" has as a star Alice Brady whom you all know is particularly adapted to a role in a society picture. In her support are such well known players as Frank Losee, Bradley Barker, Alfred Hickman and other actors of note. The production was staged by Kenneth Webb, whose reputation in the society picture is enviable. The picture is rich in scenic vesture, good clothes, big sets and which coupled with its suspense carrying story makes a feature which is well above the usual in photoplay.

"The Fear Market" comes to the ——— theatre for a ——— day run beginning ———.

A scene from "The Fear Market," a Realart picture starring Alice Brady

SUGGESTIONS

The suggestion that there is "spice" in this picture we figure is essential to induce people to expect something out of the ordinary.

We would therefore suggest that you bill this picture as an exposure of the secret sins of society with specific instances being recorded of what happened when its indiscretions became known to the editors of a society paper, "The Tattler." In getting this over you will necessarily use the newspapers to a large extent.

In the word "fear" and its definition you have an opportunity to create some interest. Ask your public if they are afraid that the world will some day know some of their secret sins. Run a story in your papers stating that the editors could make a million dollars in a year if they cared to accept bribes to keep news of certain kinds out of the paper. See if the editors of the

(Continued on last column)

"THE LUCK OF THE IRISH"
(MAYFLOWER-REALART)

Up to Dwan's Usual Standard

THIS is a good Dwan feature which should satisfy the patrons who enjoy the work of this producer. Although it is a little slow in getting a start it develops into a fast moving and colorful story of elemental romance and adventure, with enough interest to attract and amuse.

The plot is rather weak, relating the efforts of Gorgan, the hero, to free Ruth Warren, a girl he has long admired from afar, from the hands of a tireless villain who follows her all the way around the world. Still the story contains many stirring climaxes which are played in a thrilling manner, among them being the escape of Gorgan from hired thugs in Cairo, and his final rescue of Ruth from captivity in Singapore.

Alan Dwan again comes to the fore with what may be considered a remarkable collection of exterior "shots." This is one of his strong points and he certainly took advantage of it, the story giving him an opportunity to visit many cities of the world.

And let us also mention that James Kirkwood, who appears as Gorgan, and Ernest Butterworth, who plays his adopted boy inject some truly genuine comedy scenes which, when added up count largely to the success of the feature. We have not seen Kirkwood on the screen for some time, but for the portrayal of a character of this kind his personality and manner give it the correct type.—Length, 6 reels.—*Frank Leonard.*

THE CAST

William Grogan	James Kirkwood
Ruth Warren	Anna Q. Nilsson
Camden	Harry Northrup
Norton Colburton	Ward Crane
"The Kid"	Ernest Butterworth

By Harold MacGrath.
Scenario by Allan Dwan.
Directed by Allan Dwan.
Photographed by Lyman Broening and Glen MacWilliams.

PRESS NOTICE—STORY

"The Luck of the Irish" is the title of the feature which will appear at the ——— on ——— of ——— week. This is an Allan Dwan production of a story by the well-known author, Harold MacGrath, and tells of a young and pretty girl who is hounded by a wealthy man of loose morals, to whom time and money mean nothing when he desires to possess young beauty. The girl has a champion in a manly plumber, William Gorgan, who meets the outside world only through the little basement window of his plumbing shop. He sees and falls in love with a pretty pair of feet, but dares not peep at the owner for fear his dreams will be shattered. The owner is Ruth Warren, a school teacher, who is greatly admired by Norton Colburton, a dissolute man about town. Ruth is about to marry Colburton, but rebels at the last moment and runs away. She decides to take a Cook's tour, and on the boat meets Gorgan, who has been left a fortune. Gorgan recognizes the feet and now falls in love with the girl. Culburton sends an accomplice, known as the "Jackal," to locate them.

In various foreign cities Gorgan is attacked and Ruth accosted by Colburton, who has followed her. Gorgan arrives in the nick of time to save his sweetheart. Colburton is punished and Ruth becomes Mrs. Gorgan.

PROGRAM READER

Allan Dwan's thrilling and colorful story of elemental romance and adventure comes to this theatre on ——— of next ———. In this feature many of the principal cities of the world are supposed to be visited, which gives the director some fine opportunities to show some spectacular exterior settings, and as this angle of production is one of Allan Dwan's strong points, the impressiveness of the picture may well be imagined. Intermingled with the thrills and the elemental eternal triangle action are some genuine comedy scenes taking place between James Kirkwood, who appears as Gorgan, and Ernest Butterworth, who appears as his adopted boy. These scenes are practically sure fire and account largely toward the success of the production. They are realistic and excellently played. The cast, although not very long, includes some of our best screen actors. They are James Kirkwood, Anna Q. Nilsson, Harry Northrup, Ward Crane and Ernest Butterworth.

A young and pretty girl is hounded by a wealthy man of loose morals, to whom time and money mean nothing when he desires to possess young beauty. The girl has a champion in a manly plumber, William Gorgan, who meets the outside world only through the little basement window of his plumbing shop. He sees and falls in love with a pretty pair of feet, but dares not peep at the owner for fear his dreams will be shattered. The owner is Ruth Warren, a school teacher, who is greatly admired by Norton Colburton, a dissolute man about town. Ruth is about to marry Colburton, but rebels at the last moment and runs away. She decides to take a Cook's tour, and on the boat meets Gorgan, who has been left a fortune. Gorgan recognizes the feet and now falls in love with the girl. Colburton sends an accomplice, known as the "Jackal," to locate Ruth. In various foreign cities Gorgan is attacked and Ruth accosted by Colburton, who has followed her. Gorgan arrives in the nick of time to save his sweetheart. Colburton is punished and Ruth becomes Mrs. Gorgan.

SUGGESTIONS

This feature offers a number of good advertising opportunities. First it has a catchy title, which if billed right ought to attract the eye of any patron. Second, it has the author, Harry MacGrath, who is one of our best known story writers, and third, it has the director, Allan Dwan, whose wonderful productions of late, especially "Soldiers of Fortune," have attracted so much attention through the publicity and exploitation they have been given.

Let your patrons know that it is a thrilling story of plain romance and adventure that takes the three principals around the world before it comes to a happy conclusion. The cities visited are New York, Venice, Cairo, Singapore and Hong Kong.

One bad feature in this production is the fact that it seems to throw a spotlight on Cook's Tours, showing an office of the company and mentioning it in subtitles and inserts.

Still, it seems to the writer, now that the fault has been committed, that it might be turned into good advertising possibilities in that Cook tours are so popular and there are few intelligent people even in the small town who have not heard of this company.

And do not forget to mention that James Kirkwood is back again on the screen. He is known as one of the directors who helped make Mary Pickford famous and did such wonderful work with "Bill Apperson's Boy," which he wrote and directed.

"THE FEAR MARKET"

sheets will not accept a chance to pat themselves on the back on their independence in printing all "the news that's fit to print." Suppose you were to frame a story with a heading "——— (name of paper) Could Make Millions If It Could Be Bought." Then your story explaining. Another headline which will get attention is, "Society Fears the Pitiless Publicity of Its Own Publication." Then give facts concerning the society journals and the way their business is conducted with your reference to "The Fear Market" in the concluding paragraphs.

Use plenty of scene cuts for advertising this production as clothes are an important item in it.

Advance Information on All Film Release

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as we as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)..............5
July 27—The Tiger Lily (Margarita Fisher)..........5
July 13—Yvonne from Paris (Mary Miles Minter).....5

"FLYING A" SPECIALS

Valley of Tomorrow (William Russell)................6
Jan. 15—Eve in Exile (Charlotte Walker).............7
Oct. 5—Six Feet Four (Wm. Russell)..................6
The Hellion (Margarita Fisher).......................5

ARROW FILM CORPORATION

The Desert Scorpion (Cobb-Johnson)..................5
The Wolves of Wall Street (Cobb-Johnson)............6
Viligantes (Special Cast)..............................7
Fools' Gold (Mitchell Lewis).........................6
The Law of Nature (Coleman-NeMoyer-Lee)............7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).............2
The Northwoods Dramas (Edgar Jones-Evelyn Brent)..2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera)..................1
Hank Mann (Hank Mann)..............................1
Sunbeam (Fatty Filbert-Bert Tracey)..................2
Hank Mann (Hank Mann-Madge Kirby)..................2

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)....................2
Dec.—Go West Young Woman (Fay Tincher)..........2
Nov.—A Roman Scandal (Colleen Moore)..............2

SINGLE REEL COMEDIES

Kidnapping Caroline 1
Two A. M. 1
All Jazzed Up...1
Settled Out of Court....................................1
Bobby's Baby 1

GAYETY COMEDIES

Fireman, Save My Gal (Geo. Ovey)....................1
Ladies Must Dance (Geo. Ovey)......................1
Bounced (Geo. Ovey)....................................1
A Saphead's Sacrifice (Bletcher-Reynolds)...........1
Ruined By Love (Geo. Ovey)..........................1
Twin Bedlam (Bletcher-Reynolds)....................1
His Fatal Bite 1
Cursed by His Cleverness..............................1
Are Floorwalkers Fickle? 1
Calling His Bluff 1
Love Sick at Sea..1

CANYON PICTURES CORP.

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah....................2
Eleventh, Cupid's Roundup............................2
Tenth, "Breezy" Bob....................................2
Ninth, Brother Bill.....................................2
Eighth, When Pals Fall Out...........................2
Seventh, Shackles of Fate.............................2
Sixth, The Puncher and the Pup......................2
Fifth, The Uphill Climb..................................2
Fourth, Vengeance and the Girl.........................2
Third, Hell's Fury Gordon.............................2
Second, The Two Doyles...............................2
First, The Desert Rat...................................2

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1

RED CROSS TRAVEL SERIES

The Relief of Poland.....................................1
Constantinople, the Gateway of the Orient.............1
America's Watch on the Rhine..........................1
Belgium, the Broken Kingdom..........................1
Marie, Queen of Rumania 1
Archangel, City of Snow...............................1
The Tiny Kingdom of Montenegro......................1

BRUCE SCENICS

The Chilkat Cubs 1
Wanderlust 1

SPECIALS

The Why of a Volcano..................................1
The Second Chance 1
War Spruce 1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).........6
Silk Husbands and Calico Wives (House Peters).......6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Feb.—Young Mrs. Winthrop (Ethel Clayton)..........5
Feb.—Huckleberry Finn (Special Cast)................6
Feb.—Mary's Ankle (MacLean-May)....................5
Feb.—Black Is White (Dorothy Dalton)................5
Feb.—The Amateur Wife (Irene Castle)................5
Feb.—On With the Dance (Special Cast)...............7
Feb.—The Six Best Sellers (Bryant Washburn)........5
Feb.—All-of-a-Sudden-Peggy (Marguerite Clark)........5
Feb.—Double Speed (Wallace Reid)....................5
Jan.—The Copperhead (Lionel Barrymore)..............6
Jan.—What's Your Husband Doing? (MacLean-May)...5
Jan.—The Tree of Knowledge (Robert Warwick).......5
Jan.—The Thirteenth Commandment (Ethel Clayton)...5
Jan.—Too Much Johnson (Bryant Washburn)..........5
Jan.—The Woman in the Suitcase (Enid Bennett).....5
Dec. 30—Everywoman (Special Cast) 7
Dec. 28—Red Hot Dollars (Charles Ray)...............5
Dec. 28—Wanted, a Husband (Billie Burke)...........5
Dec. 21—A Girl Named Mary (Marguerite Clark).......5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)...5
Dec. 21—His Wife's Friend (Dorothy Dalton)..........5
Dec. 14—Behind the Door (Ince Special)...............5
Dec. 14—The Cinema Murder (Cosmopolitan)..........5
Dec. 7—More Deadly Than the Male (Ethel Clayton)..5
Dec. 7—Victory (Maurice Tourneur) 5
Dec. 7—An Adventure in Hearts (Robert Warwick)...5
Nov. 30—Scarlet Days (D. W. Griffith)..................7
Nov. 30—Counterfeit (Elsie Ferguson) 5
Nov. 23—The Miracle of Love (Cosmopolitan).........5
Nov. 23—It Pays to Advertise (Bryant Washburn).....5
Nov. 23—The Invisible Bond (Irene Castle)............5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May) 5
Nov. 16—Male and Female (DeMille Special)..........9
Nov. 9—What Every Woman Learns (Enid Bennett)..5
Nov. 9—Crooked Straight (Charles Ray) 5
Nov. 9—Lunch in Pawn (Marguerite Clark)............5
Nov. 2—L'Apache (Dorothy Dalton) 5
Nov. 2—Turning the Tables (Dorothy Gish)...........5
Oct. 26—The Teeth of the Tiger (Special Cast).........5
Oct. 26—His Official Fiance (Vivian Martin)...........5
Oct. 19—Sadie Love (Billie Burke).....................5
Oct. 19—Why Smith Left Home (Bryant Washburn)....5
Oct. 12—The Grim Game (Houdini) 5
Oct. 12—The Lottery Man (Wallace Reid)..............5
Oct. 5—In Mizzoura (Robert Warwick) 5
Oct. 5—The Life Line (Maurice Tourneur)..............5
Sept. 28—The Egg Crate Wallop (Charles Ray).......5
Sept. 28—Widow by Proxy (Marguerite Clark)........5
Sept. 21—Stepping Out (Enid Bennett)................5
Sept. 21—Told in the Hills (Robert Warwick)..........5
Sept. 14—The Miracle Man (Special Cast).............5
Sept. 14—The Third Kiss (Vivian Martin)..............5
Sept. 7—The Market of Souls (Dorothy Dalton)......5
Sept. 7—The Misleading Widow (Billie Burk)........5

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage......................................2
Nov. 16—The Hayseed 2
Sept. 7—Back Stage.......................................2

PARAMOUNT-SENNETT COMEDIES

Feb. 15—Ten Dollars or Ten Days.....................2
Jan. 18—The Star Boarder...............................2
Dec. 21—Love, Honor and Behave 2
Dec. 7—A Lady's Tailor 2
Nov. 23—Down on the Farm 2
Nov. 9—His Last False Step 2
Oct. 26—Salome vs. Shenandoah........................2
Oct. 12—Up in Alf's Place...............................2
Sept. 14—Back to the Kitchen...........................2
Aug. 31—Uncle Tom Without the Cabin.................2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1
Nov. 30—Oh, Man 1
Nov. 23—Wonder What a Baby Thinks About...........1
Nov. 16—Burglars 1
Nov. 9—Company 1
Nov. 2—The City Dude 1
Oct. 26—A Handy Man Around the House..............1
Oct. 19—Fire, Fire..1
Oct. 12—Secret S'ciety.....................................1
Oct. 5—Saturday 1
Sept. 28—The Fotygraft Gallery..........................1
Sept. 21—A Rainy Day.....................................1
Sept. 14—S'prise Party N'Everything....................1
Sept. 7—Skinny, School and Scandal....................1

PARAMOUNT-DE HAVEN COMEDIES

Feb. 22—Hoodooed 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 29—The Yankee Watch on the Rhine.............1
Feb. 22—Oriental College Boys and Co-Eds...........1
Feb. 15—Parisian Faces and Figures...................1
Feb. 8—Filming Ferocious Formosans.................1
Feb. 1—Belgium Smiles Again..........................1
Jan. 25—From Blarney to Broadstairs..................1
Jan. 18—The Royal Ballet of Bangkok.................1
Jan. 11—Mirrors of Nature..............................1
Jan. 4—Gaping Gullets of Gifu..........................1
Dec. 28—King Rama at the Royal Wat..................1
Dec. 21—In Brittany 1
Dec. 14—A Scenic Classic 1
Dec. 7—Push Car Trails in Formosa....................1
Nov. 30—In the Basque Country.........................1
Nov. 23—The Salt of Anping...............................1
Nov. 16—Uncle Sam, Salvager 1
Nov. 9—The White Elephant Militant 1
Nov. 2—Roiling Down the Rio 1
Oca. 26—Lawmakers of the Philippines...............1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz....................1
Dec. 14—Down the Strand in London..................1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....................1
Dec. 7—Memory Lane 1
Nov. 23—Sunshine and Shadows 1
Nov. 9—A Night in June...................................1
Oct. 26—Midst Peaceful Scenes.......... 1
Oct. 12—Rainfrops. 1
Sept. 28—When Nature Smiles............................1
Sept. 14—The Voice of Gladness..........................1

PARAMOUNT MAGAZINE

Feb. 29—The Growth of the North American.........
Feb. 22—On the Job With Grandma.............. ....
Feb. 15—The Lure of Fashion..........................
Feb. 8—Museum Mysteries............................
Feb. 1—Famous Women in World's Work...........
Jan. 25—Nature's Beauty Parlor.......................
Jan. 18—Reeling in the Big Ones.......................
Jan. 11—A Matter of Form.............................
Jan. 4—The Dream Weavers..........................
Dec. 28—Camera Surf Studies.....................
Dec. 21—In the Canadian Wilds...................
Dec. 14—Clouds and Sunsets ....
Dec. 7—A South American Niagara...............
Nov. 30—Camera Surf Studies.......................
Nov. 23—Land of the Midnight Sun.................
Nov. 16—Evolution of a Spring......................
Nov. 9—A Forest Kingdom...........................

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex)....
Dec. 14—Speed (Al St. John).......................

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children........................
The City of Purple Dreams..........................
Who Shall Take My Life? ....
Zongar, the Dare Devil of Romance.................
The Natural Law ....
The Grain of Dust ....
The Lust of the Ages................................
Has a Man the Right to Kill? ....
Beware of Strangers ....
Persuasive **Peggy** ....
The Spoilers ....
The Ne'er Do Well...................................
The Garlen of Allah..................................

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte)..........
Feb. 16—Pardon Me (Gertrude Selby)..............
Feb. 9—Hubby's Mistake (Gertrude Selby)..........
Feb. 2—The Close Shave (Ben Turpen).............
Jan. 26—Breaking Into Society (Billy Armstrong)....
Jan. 19—Neptune's Step-Daughter (Gertrude Selby)..
Jan. 12—Artless Artie (Harry Fox)...................
Jan. 5—The Nutcrackers (Ben Turpen)..............

FIRST NATIONAL EXCHANGES

Feb. 2—The Turning Point (Katherine MacDonald)..
Jan. 19—Even as Eve (Grace Darling)...............
Jan. 12—Two Weeks (Constance Talmadge)..........
Jan. 5—A Daughter of Two Worlds (Norma Talmadge)
Dec. 29—The Greatest Question (D. W. Griffith's).....
Dec. 15—In Old Kentucky (Anita Stewart)............
Dec. 1—The Beauty Market (Katherine MacDonald)..
Nov. 17—Heart o' the Hills (Mary Pickford).........
Nov. 10—Mind the Paint Girl (Anita Stewart).........
Nov. 3—A Virtuous Vamp (Constance Talmadge).....
Oct. 20—In Wrong (Jack Pickford)....................
Oct. 6—The Thunderbolt (Katherine MacDonald).....
Dec. 22—A Day's Pleasure (Charlie Chaplin)..........
Dec. 22—A Twilight Baby (Henry Lehrman)..........

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dumbwaiter Scandal ....
A Pool of Peaches....................................
Fabulous Fortune Fumblers ....
His Conscience His Guide.............................
Fred's Fictitious Foundling ....
Work and Win 'Em ....

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)............
Evangeline (Special Cast) ....
Kathleen Mavourneen (Theda Bara)..................
Checkers (Special Cast) ....

WILLIAM FARNUM SERIES

The Adventurer ....
Heart Strings ....
Wings of the Morning...................................
The Last of the Duanes.................................
Wolves of the Night....................................

THEDA BARA SERIES

Lure of Ambition ....
La Belle Russe..

TOM MIX SERIES

Three Gold Coins..
The Daredevil ....
The Cyclone ....
The Feud ....
The Speed Maniac.......................................
Rough Riding Romance..................................

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse)....................
Her Elephant Man (Shirley Mason)...................
Tin Pan Alley (Ray and Fair)..........................
The Square Shooter (Buck Jones).....................
Flames of the Flesh (Gladys Brockwell)...............
Shod With Fire (William Russell)......................
The Shark (George Walsh)..............................
The Devil's Riddle (Gladys Brockwell)................

Release Information continued on page 1539

Advance Information on All Film Releases

(Continued from page 1538)

The Lincoln Highwayman (William Russell)	5
Thieves (Gladys Brockwell)	5
Eastward Ho. (William Russell	5
The Winning Stroke (George Walsh)	5
Chasing Rainbows (Gladys Brockwell)	5
Sacred Silence (William Russell)	5
From Now On (George Walsh)	5
Broken Commandments (Gladys Brockwell)	5
The Winning Stroke (George Walsh)	5
The Seventh Person (George Walsh)	5
The Sneak (Gladys Brockwell)	5
The Web of Chance (Peggy Hyland)	5
Snares of Paris (Madlaine Traverse)	5
The Lost Princess (Ray-Fair)	5
The Merry-Go-Round (Peggy Hyland)	5

SUNSHINE COMEDIES

Training for Husbands	2
A Light Weight Lover	2
The Great Nickel Robbery	2
The Heart Snatcher	2
Her Private Husband	2
Her Naughty Wink	2
Sheriff Nell's Comeback	2
Hungry Lions and Tender Hearts	2
Chicken a la Cabaret	2
The Roaming Bath Tub	2
Back to Nature Girls	2
The School House Scandal	2
Footlight Maids	2
The Yellow Dog Catcher	2
Wild Waves and Women	2
His Naughty Wife	2
Dabbling in Society	2

MUTT AND JEFF CARTOONS

Chewing Gum Industry	½
The Price of a Good Sneeze	½
Putting on the Dog	½
The Pawnbrokers	½
The [illegible]	½
The Rum Runners	½
The Mint Spy	½
The Sour Violin	½
Dead Eye Jeff	½
Fishing	½
I'm Ringing Your Party	½
The Plumbers	½
How Dry I Am	½
Shaking the Shimmy	½
On Strike	½
He Ain't Done Right by Our Nell	½
For Better of For Worse	½
Cutting Out His Nonsense	½
Iceland	½
The Plumbers	½
Confessions of a Telephone Girl	½
Window Cleaners	½
In the Movies	½
Bound in Spaghetti	½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill	2
The Boss of the Rancho	2
The Spirit of Cabin Mine	2
The Heart of Texas	2
The Call of Bob White	2
The Sacrice	2

MACK SWAIN SERIES

Nimrod Ambrose	2
Ambrose and the Bathing Girls	2
Ambrose in Bad	2
Ambrose's Winning Ways	2
Ambrose Visit	2
All Wrong Ambrose	2
Gemini Ambrose	2
Ambrose in Turkey	2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin	6
Mickey	7
Birth of a Race	10
The Bargain (Wm. S. Hart)	6
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
How Molly Made Good	6
The Birth of Man	5
Heart of New York	5
The Salamander	5
The Birth of Democracy	6
Custer's Last Fight	3
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode)	2
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast	
Series of 42 Fatty Arbuckle comedies, released one each week	
Series of 29 Charlie Chaplin comedies, released one each week	
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week	
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week	
Series of 24 Billy West two-reel comedies	
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week	
Series of 18 Wm. S. Hart two-reel Westerns, released one each week	
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week	

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial, ten two-reel episodes)	

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Duds (Tom Moore)	5
The Little Shepherd of Kingdom Come (Jack Pickford)	
The Blooming Angle (Madge Kennedy)	5
The Paliser Case (Pauline Frederick)	5
Water, Water, Everywhere (Will Rogers)	5
Pinto (Mabel Normand)	5
Flame of the Desert (Geraldine Farrar)	7
The Loves of Letty (Pauline Frederick)	5
Jubilo (Will Rogers)	6
The Gay Lord Quex (Tom Moore)	5
Jinx (Mabel Normand)	5
Bonds of Love (Pauline Frederick)	5
Strictly Confidential (Madge Kennedy)	5
Almost a Husband (Will Rogers)	5
The World and Its Woman (Geraldine Ferrar)	7
Lord and Lady Algy (Tom Moore)	5
The Girl from Outside (Rex Beach)	7
Heartsease (Tom Moore)	5
Upstairs (Mabel Normand)	5
The Peace of Roaring River (Pauline Frederick)	6
Through the Wrong Door (Madge Kennedy)	5
The City of Comrades (Tom Moore)	5
The Fear Woman (Pauline Frederick)	5
When Doctors Disagree (Mabel Normand)	5

GREAT AUTHORS PRODUCTIONS

The Street Called Straight (Basil King)	
The Cup of Fury (Rupert Hughes)	7
The Girl From Outside (Rex Beach)	7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)	5
Aug. 15—High Pockets (Bennison)	5
May 11—The Road Called Straight (Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)	2
Dec. 28—Two Dollars, Please	2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)	2
Nov. 30—A Much Needed Rest (Parsons)	2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)	2
Nov. 2—His Own Medicine (Parsons)	2
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven)	2
Oct. 5—Oh, Bill, Behave (Parsons)	2
Sept. 21—Honeymooning (Mr. and Mrs. De Haven)	2
Sept. 7—He Did and He Didn't (Parsons)	2
Close to Nature (Mr. and Mrs. De Haven)	2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making	1
Nov. 16—Nature's Echo	1
Nov. 9—Net Profits (Catching Salmon in Skeena River)	1
Nov. 2—Rocks of Ages (Granite Quarries)	1
Little Bo Peep (Wool Industry)	1
By the Sea (Seeing Atlantic City)	1
Panama Canal	1
Town Topics (Panama Under Uncle Sam)	1
Snapping Snappers (Fishing in the Gulf of Mexico)	1
Animal Antics (Pictures of Animals in Zoo	1
Going South (New Orleans and St. Augustine)	1
The Anglers (Trout Fishing on the Ausable)	1
Home Made (Ready-Made House Building)	1
Days of Real Sport (A Boy Scout Picture)	1
Caught (Landing Some Big Ones in the Canadian Northwest	1

GOLDWYN-BRAY PICTOGRAPHS

Feb. 8—All Aboard for the Moon	1
Feb. 1—Marvels of the Universe	1
Jan. 25—Hello, Mars	1
Jan. 18—Behind the Signs on Broadway	1
Jan. 11—Woman's Crowning Glory	1
Dec. 6—Reformed Saloons	1
Nov. 30—Passing of the Old West	1
Nov. 23—Department Stores on Wheels	1
Nov. 16—How Time Flies	1
Nov. 9—Ponchos from Peru	1
Nov. 2—A City of Kings	1
Oct. 26—Gold Mining in the Heart of a Great City	1
Oct. 19—Three Men in a Boat and a Turtle	1
Oct. 12—Amazon Trails	1

HALL ROOM BOYS PHOTO PLAYS

Dec.29—The Lovable Scamps	2
Dec. 15—Taming the West	2
Dec. 1—The Chicken Hunters	2
Nov. 17—Pretty Soft	2
Nov. 3—A Howling Success	2
Oct. 20—Nothing But Nerve	2
Oct. 6—Almost Heroes	2
Sept. 22—They Do It On $8 Per	2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)	5
The Heart of a Gypsy (Florence Billings)	5
The Phantom Honeymoon (Marguerite Marsh)	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt	2
A House Divided (Sylvia Breamer)	6
The Littlest Scout (Violet Blackton)	6
Wanted for Murder (Elaine Hammerstein)	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)	6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber)	15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)	15 Episodes

CHAPLIN CLASSICS

Dec 28—The Vagabond	2
Nov. 16—The Fireman	2

HODKINSON CORP., W. W.

(Releasing Through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)	7
The Westerners (Stewart Edward White's)	7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)	6
Desert Gold (Zane Grey's)	7

J. PARKER READ, JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)	7

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)	6
Cynthia of the Minute (Leah Baird)	6

ROBERT BRUNTON PRODS.

Live Sparks (J. Warren Kerrigan)	5
The Lord Loves the Irish (J. Warren Kerrigan)	5
The Joyous Liar (J. Warren Kerrigan)	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)	6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JANS PICTURES CORP.

Love Without Question (Olive Tell)	6

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)	5
Efficiency Edgar's Courtship (Taylor Holmes)	5
The Misleading Lady (Henry B. Walthall)	5
Open Places (Jack Gardner)	5
The Little Shepherd of Bargain Row (R. Traverse)	5
The Range Boss (Jack Gardner)	5
The Alster Case (Bryant Washburn)	5
The Man Trail (Richard Traverse)	5
Men of the Desert (Jack Gardner)	5
Little Shoes (Henry B. Walthall)	5
Broncho Billy Dramas	1
Snakeville Comedies	1
Fables in Slang (George Ade)	1
Stripped for a Million (Crane Wilbur)	5
Strife (George Le Guere)	5

CHAPLIN REISSUES

A Burlesque on Carmen	4
Feb. 1—The Champion	2
Mar. 1—Jitney Elopement	2
Apr. 1—Work	2
May 1—By the Sea	1

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)	6
May —The Temple of Dawn (Bert Lytell)	6
May —The Marriages of Mayfair (Special Cast)	6
May —Four Horsemen (Special Cast)	6
Apr. —Burning Daylight (Mitchell Lewis)	6
Apr. —The Skylark (Bert Lytell)	6
Apr. —Fine Feathers (May Allison)	6
Apr. —Parlor, Bedroom and Bath (Viola Dana)	6
Mar. —The Hope (Special Cast)	6
Mar. —Alias Jimmy Valentine (Bert Lytell)	6
Feb. —Juda (May Allison)	6
Feb. —Eliza Comes to Stay (Viola Dana)	6
Feb. —Shore Acres (Alice Lake)	6
Feb. —Old Lady 31 (Emma Dunn)	6
Jan. —The Walk-Offs (May Allison)	6
Jan. —The Right of Way (Bert Lytell)	6
Jan. —The Willow Tree (Viola Dana)	6
Dec. —Should a Woman Tell? (Alice Lake)	6
Dec. —The Best of Luck (Special Cast)	6
Nov. —Fair and Warmer (May Allison)	6
Nov. Please Get Married (Viola Dana)	6
Nov. Lombardi, Ltd. (Bert Lytell)	6

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova)	7
Jan. —Stronger Than Death (Nazimova)	7
The Brat (Nazimova)	7
The Red Lantern (Nazimova)	7
Out of the Fog (Nazimova)	7
Eye for Eye (Nazimova)	7

Release Information continued on page 1540

Advance Information on All Film Releases

(Continued from page 1539)

TAYLOR HOLMES PRODUCTIONS
May —Nothing But Lies (Taylor Holmes)..............6
Mar. —The Very Idea (Taylor Holmes)..............6
Dec. —Nothing but the Truth (Taylor Holmes)......6

MISCELLANEOUS
(State Right Features)
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co. ....
The Blindness of Youth (Foundation Film Corp.).......
The Confession (Henry Walthal) National Film Corp....
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures Inc. ....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions..............................
The Whirlwind-Serial (Chas. Hutchison) Allgood Pictures Corp. ....
Before the White Man Came (Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Sell) Serico Prod. Co..............................
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co. ....
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk ....
Sky Eye (Sol Lesser)..............................
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises ....
Forced to Wed (Lois Wilson) J. Frank Hatch Enterprises ....
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.)........
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features)..............................
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture. ....
The Adventures of Helen Series (Helen Holmes) Ayon Film Corp. ....

COMEDIES
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. ....
Jolly Comedies (Film Specials)..............................2
Bobby Burns Comedies (Jaxon Film Corp.)..............2
Jester Comedies (Territorial Sales Corp.)..............2
Ham and Bud (Jans Prods., Inc.)......................1

OUTING-CHESTER PICTURES
(At State Right Exchanges)
Balsing Over the Bounding Blue......................1
Korearing Around Korea..............................1
Moosing Through Kipawa..............................1
Broadway Will Be Broadway..............................1
Pilgrimage Through the Clouds..............................1
Mr. Outing Gets a Pipe Dream..............................1
The Simple Life..............................1
The People in White..............................1
No Coma in Acoma..............................1
Temple Bells and Wayside Shrines 1
Considering Posey..............................1
The Fifteen Million..............................1

SCREENINGS
Feb. 7—The Great American Yawn and Getting His Angora 1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings..............................1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil..............................1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks 1
Jan. 14—Hattie's Hoodoo and Is Prohibition a Dry Subject 1

PATHE EXCHANGES
Feb. 1—Other Men's Shoes (Craufurd Kent).........7
Jan. 18—The Web of Deceit (Dolores Cassinelli)......6
Jan. 11—Fighting Cressy (Blanche Sweet)............6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) 5
Dec. 14—The A-B-C of Love (May Murray)...........6
Dec. 7—Brothers Divided (Frank Keenan)...........5
Nov. 16—The Right to Lie (Dolores Cassinelli).......7
Nov. 9—A Woman of Pleasure (Blanche Sweet)......7
Nov. 2—The Gay Old Dog (John Cumberland)......6
Oct. 12—A Damsel in Distress (Caprice-Hale).........5
Oct. 5—Impossible Catherine (Virginia Pearson)....5
Sept. 28—The Twin Pawns (May Murray)..............5
Sept. 21—The False Code (Frank Keenan)..............5

THE BLACK SECRET (Serial)
(Fifteen two-reel episodes starring Pearl White and Walter McGrail).
Feb. 15—Fifteenth, The Secret Host....................2
Feb. 8—Fourteenth, The Hidden Way..................2
Feb. 1—Thirteenth, Wings of Mystery..................2
Jan. 25—Twelfth, The Chance Trail......................2
Jan. 18—Eleventh, The Death Studio....................2
Jan. 11—Tenth, The Inn of Dread......................2
Jan. 4—Ninth, Webs of Deceit........................2
Dec. 28—ighth, A Crippled Hand......................2
Dec. 21—Seventh, The Betrayal........................2
Dec. 14—Sixth, The Unknown........................2

BOUND AND GAGGED (Serial)
(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)
Dec. 28—Tenth, Hopley Takes the Liberty 2
Dec. 21—Ninth, A Homeless Princess 2
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2
Nov. 30—Sixth, Out Again, In Again..................2
Nov. 23—Fifth, Held for Ransom......................2
Nov. 16—Fourth, An Unwilling Princess..............2
Nov. 9—Third, Snared 2
Nov. 2—Second, Overboard..............................2
Oct. 26—First, The Wager..............................2

THE ADVENTURES OF RUTH
(Fifteen Two-reel Episodes Starring Ruth Roland, William Human and Herbert Heyes)
Feb. 22—Ninth, The Cellar Gangsters..................2
Feb. 15—Eighth, The Harlem Model....................2
Feb. 8—Seventh, The Substitute Messenger..........2
Feb. 1—Sixth, The Border Fury......................2
Jan. 25—Fifth, The Bank Robbery......................2
Jan. 18—Fourth, The Stolen Picture....................2
Jan. 11—Third, The Bewitching Spy 2
Jan. 4—Second, Kidnapped..............................2
Dec. 28—First, The False Countess....................2

DAREDEVIL JACK
(Fifteen Two-Reel Episodes Featuring Jack Dempsey)
Feb. 22—Second, The Ball of Death....................2
Feb. 15—First, The Mysterious Bracelets..............3

AFTER THIRTY
(Six Two Reel Comedy Dramas Featuring Mrs. Sydney Drew and John Cumberland)
Feb. 22—The Charming Mrs. Chase......................2

ROLIN COMEDIES
Feb. 22—Raise the Rent (Snub Pollard)..............1
Feb. 15—Waltz Me Around (Snub Pollard)............1
Feb. 8—Getting His Goat (Snub Pollard)............1
Feb. 1—All Lit Up (Snub Pollard)....................1
Jan. 25—The Dippy Dentist (Snub Pollard)............1
Jan. 18—Slippery Slickers (Snub Pollard)............1
Jan. 11—Why Go Home (Snub Pollard)................1
Jan. 4—Red Hot Hottentots (Snub Pollard)..........1
Dec. 28—The Floor Below (Snub Pollard) 1
Dec. 21—Tough Luck (Pollard—Davis) 1
Dec. 14—Looking for Trouble (Snub Pollard)..........1
Dec. 7—How Dry I Am (Pollard-Davis)................1
Nov. 30—It's A Hard Life (Pollard-Davis)............1
Nov. 23—Order in the Court (Pollard-Davis)..........1

ROLIN TWO REELERS
Feb. 8—His Royal Slyness (Harold Lloyd—Mildred Davis) 2
Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis) 2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels) 2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels) 2

TWO-REEL SPECIALS
Nov. 23—Miss Gingersnap (Baby Marie Osborne)......2
Oct. 12—Daddy Number Two (Baby Marie Osborne)..2

THE TIGER'S TRAIL (Serial)
(Starring Ruth Roland and George Larkin; Astra)
July 27—Fifteenth, The Tiger Face....................2
July 20—Fourteenth, At the Pistol's Point............2
July 13—Thirteenth, The False Idol....................2
July 6—Twelfth, The Two Amazons....................2

BLACKTON PRODUCTIONS
Feb. 15—Respectable by Proxy (Breamer—Gordon)....6
Jan. 4—My Husband's Other Wife (Breamer—Gordon).6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)......6
Oct. 19—The Moonshine Trail (Breamer-Gordon)......6

NEWS REELS
Sundays—Topics of the Day..............................
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Boomerang (Henry B. Walthall)......................
Virtuous Sinners (Wanda Hawley)......................
Sins of the Children (Alma Hanlon)......................
Wives of Men (Florence Reed)..............................

REALART PICTURES CORP.
SPECIAL FEATURES
Soldiers of Fortune (Allan Dwan's)......................7
The Mystery of the Yellow Room (Chautard's)........6

STAR PRODUCTIONS
The Fear Market (Alice Brady)..........................5
Anne of Green Gables (Mary Miles Minter)............6
Erstwhile Susan (Constance Binney)......................5

REPUBLIC DIST. CORP.
Feb. Trilby (Clara Kimball Young)....................5
Jan. —The Blue Pearl (Edith Hallor)..................6
Jan. —The Amazing Woman (Ruth Clifford)..........5
Jan. —Twelve-Ten (Marie Doro)......................5
Nov. 24—The Steel King (Elvidge-Love)..............5
Nov. 17—You Never Know Your Luck....................5
Nov. 10—The Poison Pen (June Elvidge)..............5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)......5
Oct. 27—Arizona Cat Claw (Edythe Sterling)..........5
Oct. 20—The Black Circle (Creighton Hale)............5

SPECIALS
Mar. 16—The Better 'Ole 5
Feb. 10—What Shall We Do With Him?..............5

ROBERTSON-COLE PRODUCTIONS
SUPERIOR PICTURES
Seeing it Through (ZaSu Pitts)........................5
The Luck of Geraldine Laird (Bessie Barriscale).....5
The Beggar Prince (Sessue Hayakawa)................5
The Third Generation (Brentwood)....................5
Haunting Shadows (H. B. Warner)....................5
Beckoning Roads (Bessie Barriscale)..................5
The Tong Man (Sessue Hayakawa)....................5
Heart of Juanita (Beatriz Michelena)..................5
A Fugitive from Matrimony (H. B. Warner)..........
The Blue Bandanna (William Desmond)..............
The Illustrious Prince (Sessue Hayakawa)............

SPECIALS
The Beloved Cheater (Gasnier's)......................
The Broken Butterfly (Tourneur)......................

SUPREME COMEDIES
A Four Cylinder Frame-Up..............................
Mollie's Millions ....
Her Nearly Husband..............................
Hearts and Diamonds ....
Their Little Wife..............................
Pass the Apples, Eve..............................
Are Honeymoons Happy?..............................
Struck Out..............................
Good Night Judge..............................

MARTIN JOHNSON PICTURES
Marooned in the South Seas..............................
The City of Broken Old Men..............................
Recruiting in the Solomons..............................
Lonely South Pacific Missions..............................
Domesticating Wild Men..............................
Cruising in the Solomons..............................
Saving Savages in the South Seas....................
The Home of the Hula Hula..............................
Through the Isles of the New Hebrides..............
Tulagi, A White Spot in a Black Land..............

ADVENTURE SCENICS
Sons of Salooskin..............................
Sheep O' Leavenworth..............................
Flaming Ice..............................
The Last Resort..............................
The Forbidden River..............................
I and the Mountain ....
Just Over Yonder ....

SELZNICK ENTERPRISES (LEWIS)
SELZNICK PICTURES
(Distributed through Select Exchanges)
The Woman God Sent (Zena Keefe)....................5
His Wife's Money (Eugene O'Brien)....................5
Footlights and Shadows (Olive Thomas)..............5
The Imp (Elsie Janis 5
Sooner or Later (Owen Moore)........................5
Greater Than Fame (Elaine Hammerstein)............5
The Broken Melody (Eugene O'Brien)................5
Out Yonder (Olive Thomas)..............................5
A Regular Girl (Elsie Janis)..........................5
Piccadilly Jim (Owen Moore)..........................5
The Glorious Lady (Olive Thomas)....................5
Sealed Hearts (Eugene O'Brien)......................5
The Country Cousin (Elaine Hammerstein)............5

SELECT PICTURES
(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge)................6
The Last of His People (Mitchell Lewis)..............5
The Undercurrent (Guy Empey)........................7
A Scream in the Night (Special Cast)..................6
Faith of the Strong (Mitchell Lewis)..................6
The Isle of Conquest (Norma Talmadge)..............6

NATIONAL PICTURES
(Distributed through Select Exchanges)
Blind Youth (Special Cast)..............................5
Just a Wife (Special Cast)..............................5

REPUBLIC PICTURES
(Distributed through Republic Exchanges)
Trilby (Reissue) Tourneur Production with Clara Kimball Young 5
Girl of the Sea (Williamson Submarine Prod.)..........6
The Amazing Woman (Ruth Clifford)....................5
The Blue Pearl (Edith Hallor)..........................5
Twelve-Ton (Herbert Brenon Prod.), Marie Doro........5

KINOGRAMS
Every Tuesday and Saturday.

STATE RIGHT EXCHANGES
DOLL VAN FILM CORP. (CHICAGO)
(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover ....
Public Defender ....
Carmen of the Klondike..............................
The Grain of Dust..............................
Hearts of the World..............................
The Crucible of Life..............................
Nine-tenths of the Law..............................

DOO LEE FILM COMPANY, INC. (N. Y. STATE)
SPECIAL PRODUCTIONS
Are You Legally Married (Lew Cody—Rosemary Thebe).
Reclaimed (Niles Welch—Juvenile Scott)..............
Window Opposite (Leah Baird—James Morrison).....
Once to Every Man (Jack Sherrill)....................

SELECTED PRODUCTIONS
Stripped for a Million (Crane Wilbur)................
The Profiteer (Jack Sherrill—Alma Hanlon)..........
When the Desert Smiled (Neal Hart)..................
Miss Arizona (Gertrude Bondhill)......................
His Daughter Pays (Gertrude McCoy)..................
Denny from Ireland (Shorty Hamilton)................5
Pen Vulture (Shorty Hamilton)........................5
The Snail (Shorty Hamilton)..........................5
The Ranger (Shorty Hamilton)........................5
When Arizona Won (Shorty Hamilton)................5
Gale Henry Comedies (2 reels—one every two weeks....
Bull's Eye Comedies (2 reels—one every two weeks)...
Original Billy West Comedies (2 reels—one every two weeks) ....
Neal Hart (2 reel dramas—one every two weeks) ......
Al Jennings (2 reel dramas—one every two weeks).....
Napoleon and Sally (one reel comedies) ....
Tom Mix (one reel dramas, re-issues)..................
Ann Little (2 reel Western dramas, re-issues) ....
Lightening Bryce (Fifteen Episode Serial) ....

Release Information continued on page 1541

Advance Information on All Film Releases

(Continued from page 1540)

Dragon's Den........
The Neuse........
Perilous Trails........
Wolf Nights........
The Scarlet Moon........

TRIANGLE EXCHANGES

Feb. 15—Tiger Girl (Lillian Gish-Roszika Dolly)......5
Jan. 25—A Gamble in Souls (Dorothy Dalton)..........5
Jan. 4—The Clodhopper (Charles Ray)..........5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore).5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)....5

MACK SENNETT KEYSTONE COMEDIES

Feb. 8—The Dancing Master (Alice Lake)..........2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith).5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)..........1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)..........1
Jan. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)..........1
Dec. 28—Fast Trains and Slow Women (Syd. Chaplin)..1
Dec. 21—Keystone Babies..........2
Dec. 14—Crashing Through (Ford Sterling)..........1
Dec. 7—The Life of Reilly (Ford Sterling)..........2

TRIANGLE COMEDIES

Feb. 22—The Love Riot..........2
Feb. 1—His Baby Doll..........1

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)..........5
It Happened in Paris (Mme. Yorska)..........5
Human Passions (Lottie Tilford)..........5
Man and Woman (Betty Mason)..........5
The Red Viper (Gareth Hughes)..........6
Your Wife and Mine (Eve Dorington)..........5
And the Children Pay (Gareth Hughes)..........7
Dr. Brind's Wonders of Nature (One every week)....
Johnny Dooley Comedies (Johnny Dooley—one every month)..........2

UNITED ARTISTS CORPORATION

Jan. 18—Pollyanna (Mary Pickford)..........6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).6
Oct. 20—Broken Blossoms (D. W. Griffith)..........6
Sept. 1—His Majesty the American (Douglas Fairbanks).8

UNITED PICTURE THEATRES

The Eternal Mother (Florence Reed)..........5
The Corsican Brothers (Dustin Farnum)..........5
A Man's Fight (Dustin Farnum)..........5
Her Game (Florence Reed)..........5

CUCKOO COMEDIES

The Sultan of Djazz (Bobbie Burns-Jobyna Ralston)....2
The Shimmy Jim (Burns-Ralston)..........2

CISSY FITZGERALD COMEDIES

Cissy's Financial Flivver..........2
Cissy's Sassy Stockings..........2

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Rouge and Riches (Mary MacLaren)..........5
Marked Men (Harry Carey)..........5
The Phantom Melody (Monroe Salisbury)..........5
The Triflers (Edith Roberts)..........5
The Day She Paid (Francelia Bilington)..........5
The Pointing Finger (Mary MacLaren)..........5
A Gun Fightin' Gentleman (Harry Carey)..........5
Lasca (Edith Roberts-Frank Mayo)..........5
Under Suspicion (Ora Carew-Forrest Stanley)..........5
His Divorced Wife (Monroe Salisbury)..........5
The Trembling Hour (Helen Eddy-Kennth Harlan)......5
The Rider of the Law (Harry Carey)..........6
The Brute Breaker (Frank Mayo-Kathyrn Adams).......6

JEWEL PRODUCTIONS, INC.

Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)..........6
Nov. 17—Blind Husbands (Eric Van Stroheim)........6
Oct. 13—The Right to Happiness (Dorothy Phillips)....8
Sept. 1—Forbidden (Mildred Harris)..........6
Sept. 1—Paid in Advance (Dorothy Phillips)..........6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)...1

CENTURY COMEDIES

Feb. 11—Good Little Brownie (Century Wonder Dog)..2
Jan. 28—Brownie's Busy Day (Century Wonder Dog)..2
Jan. 14—Naughty Lions and Wild Men (Century Lions).2
Dec. 22—Weak Minds and Wild Lians (Adams-Nelson-Engel and Lions)..........2
Dec. 8—A Lucky Dog's Day (Century Wonder Dog)....2
Nov. 3—Brownie's Doggone Tricks (Dog and Girls)....2

STAR COMEDIES

Feb. 16—Old Clothes for New (Lyons-Moran)..........1
Feb. 9—Non-Skid Love (Lyons-Moran)..........1
Feb. 2—Ain't Nature Wonderful (Lyons-Moran).......1
Jan. 26—Bungled Bungalows (Lyons-Moran)..........1
Jan. 19—The Sweet Dry and Dry (Lyons-Moran).......1
Jan. 12—Some Shimmiers (Lyons-Moran)..........1
Jan. 5—Sweet Patootie (Lyons-Moran)..........1
Dec. 22—In the Good Old Days (Lyons-Moran)..........1
Dec. 8—Woes of a Woman (Lyons-Moran)..........1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)..........1
Dec. 29—Seeing Things (Neal Burns)..........1
Dec. 15—His Lucky Blunder (George Ovey)..........1
Dec. 1—Tailor Maid (Neve Gerber)..........1
Nov. 17—Babies Is Babies (Neal Burns)..........1
Nov. 3—Bill's Anniversary (Ben Wilson)..........1

RAINBOW COMEDIES

Feb. 18—The Bull Thrower (Gregory-Engel)..........2
Feb. 4—Over the Ocean Wave (Charlie of the Orient)..2
Jan. 5—Adam and Eve a la Mode (Bathing Beauties)..2
Dec. 1—A Barnyard Romance (Charlie of the Orient)..2

STAGE WOMEN'S WAR RELIEF SERIES

Feb. 16—The Madonna of the Slums (Blinn-Eagles)....2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)..........2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)..........2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jimmy Adams)..........2
Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)...2
Dec. 22—She's Everywhere (Enid Markey-Montague Love)..........2
Dec. 15—The Good Ship Rock 'N Rye (Mrs. Jow Martin-Jimmy Adams)..........2
Dec. 8—The Mite of Love (Mabel Taliaferro-Robt. Edeson)..........2
Nov. 17—An Honorable Cad (Shelly Hull-Julia Dean)...2
Oct. 27—Fighting Mad (Maclyn Arbuckle)..........2

WESTERN AND RAILROAD DRAMAS

Feb. 21—A Sagebrush Gentleman (Burns-Merriam).....2
Feb. 14—Kaintuck's Ward (Burns-O'Dare)..........2
Feb. 7—The Prospector's Vengeance (Field-Moore)....2
Jan. 30—Blind Chance (Bob Burns-Peggy O'Dare.......2
Jan. 17—West Is Best (Hoot Gibson-Josephine Hill).....2
Jan. 10—The Jay Bird (Hoot Gibson-Josephine Hill).....2
Jan. 3—The Line Runners (Arnold Gregg-Helen Howard)..........2
Dec. 27—The Counterfeit Trail (Magda Lane-Ed Hennessey)..........2
Dec. 20—The Double Hold-Up (Hoot Gibson-Josephine Hill)..........2
Dec. 13—The Lone Hand (Hoot Gibson-Josephine Hill).2
Dec. 6—The Kid and the Cowboy (Mildred Moore-Art Accord)..........2
Nov. 29—The Trail of the Hold-Up Man (Hoot Gibson-Magda Lane)..........2
Nov. 22—The Fighting Line (Art Accord-Mildred Moore).2
Nov. 15—The Face in the Watch (Hoot Gibson-Josephine Hill)..........2

THE MIDNIGHT MAN

Dec. 29—Eighteenth, A Wild Finish..........2
Dec. 22—Seventeenth, The Cave of Destruction..........2
Dec. 15—Sixteenth, Hurled from the Heights..........2
Dec. 8—Fifteenth, The Wheel of Terror..........2
Dec. 1—Fourteenth, Flames of Fury..........2
Nov. 24—Thirteenth, A Figh tto a Finish..........2
Nov. 17—Twelfth, The Tunnel of Terror..........2
Nov. 10—Eleventh, The Death Ride..........2
Nov. 3—Tenth, The Blazing Torch..........2
Oct. 27—Ninth, A Society Hold-Up..........2
Oct. 20—Eighth, The Shadow of Fear..........2

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames..........2
Feb. 2—Seventeenth, The Wheels of Death..........2
Jan. 26—Sixteenth, Over the Cataract..........2
Jan. 19—Fifteenth, The Faming Arrow..........2
Jan. 12—Fourteenth, Hemmed In..........2
Jan. 5—Thirteenth, The Scalding Pit..........2
Dec. 29—Twelfth, Shackled..........2
Dec. 22—Eleventh, Perils of Doom..........2
Dec. 15—Tenth, Creeping Flames..........2
Dec. 8—Ninth, The Roaring Road..........2
Dec. 1—Eighth, In the Clutches of a Madman..........2

THE LION MAN

(*Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin*)

Feb. 16—Eighth, The Dungeon of Despair..........2
Feb. 9—Seventh, Doomed..........2
Feb. 2—Sixth, In the House of Horrors..........2
Jan. 26—Fifth, In the Lion's Den..........2
Jan. 19—Fourth, A Devilish Device..........2
Jan. 12—Third, The Kidnappers..........2
Jan. 5—Second, The Rope of Death..........2
Dec. 29—First, The Flames of Hate..........2

ELMO THE FEARLESS

(*Eighteen Two-Reel Episodes Starring Elmo Lincoln*)

Feb. 16—Second, The Racing Death..........2
Feb. 9—First, the Wreck of the Santiam..........2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)..........1
Wednesdays—International News..........1
Fridays —Current Events (International)..........1
Fridays —New Screen Magazine (Universal)..........1

VITAGRAPH EXCHANGES

Deadline at Eleven (Corinne Griffith)..........5
The Juggernaut (Anita Stewart)..........5
The Birth of a Soul (Harry T. Morey)..........6
Human Collateral (Corinne Griffith)..........6
The Midnight Bride (Gladys Leslie)..........6
The Sins of the Mother (Anita Stewart)..........6
When a Man Loves (Earle Williams)..........6
Pegeen (Bessie Love)..........6
The Darkest Hour (Harry Morey)..........6
The Tower of Jewels (Corinne Griffith)..........5
The Golden Shower (Gladys Leslie)..........5
The Combat (Anita Stewart)..........5
The Black Gate (Earle Williams)..........5

VITAGRAPH SPECIALS

The Fortune Hunter (Earle Williams)..........7
Slaves of Pride (Alice Joyce)..........6
The Vengeance of Durand (Alice Joyce)..........7
The Climbers (Corinne Griffith)..........6
The Wolf (Earle Williams)..........6

BIG V SPECIAL COMEDIES

Maids and Muslin (Jimmy Aubrey)..........2
Knights and Knighties (Montgomery and Rock)........2
Pipe Dreams and Prizes (Harry Mann)..........2
Dames and Dentists (James Aubrey)..........2
Throbs and Thrills (Montgomery and Rock)..........2
Switches and Sweeties (James Aubrey)..........2
Rubes and Robbers (Montgomery and Rock)..........2
Bungs and Bunglers (James Aubrey)..........2
Caves and Coquettes (Montgomery and Rock)..........2

HARRY SEMON COMEDIES

The Head Waiter..........2
Dew Drop Inn..........2
Dull Care..........2
The Simple Life..........2
His Home Sweet Home..........2
The Star Boarder..........2

O. HENRY (TWO REELERS)

A Philistine in Bohemia (Edna Murphy)..........2
The Call Loan (Jay Morley)..........2
The Dream (Alice Calhoun)..........2
Telemachus, Friend (Kate Price)..........2
While the Auto Waits (Ethel Fleming-Regan Stewart)..2
The Church With an Overshot Wheel (Ethel Fleming)...2
The Roads We Take (Jay Morley)..........2
The Day Resurgent (Campbell-O'Brien)..........2
The Friendly Call (Walter Miller-Julia Gordon)........2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)..........2
The Trials of Texas Thompson (Nell Shipman)..........2
Switches and Sweeties (James Aubrey)..........2
Rubes and Robbers (Montgomery and Rock)..........2

THE INVISIBLE HAND

(*Fifteen Two-Reel Episodes Starring Antonio Moreno*)

First, Setting the Snare..........3
Second, T N T..........2
Third, Winged Death..........2
Fourth, Gassed..........2
Fifth, Dodging Disaster..........2
Sixth, The Closing Jaws..........2
Seventh, The Submarine Cave..........2
Eighth, Outwited..........2
Ninth, A Heather Sacrifice..........2
Tenth, The Fender of Flesh..........2
Eleventh, Flirting With Death..........2
Twelfth, The Dungeon of Despair..........2
Thirteenth, The Plunging Peril..........2
Fourteenth, A Modern Mezeppa..........2
Fifteenth, Closing the Net..........2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)

Fifteenth, The Human Chain..........2
Fourteenth, Trapped Like Rats..........2
Thirteenth, The Deadfall..........2
Twelfth, Explosive Bullets..........2
Eleventh, The Den of Deviltry..........2
Tenth, Overpowered..........2
Ninth, The Dynamite Tree..........2
Eighth, The Murder Car..........2
Seventh, The Fatal Flight..........2
Sixth, Downward to Doom..........2
Fifth, The Living Grave..........2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict..........2
Fourteenth, The Hut of Disaster..........2
Thirteenth, The River of Dread..........2
Twelfth, The Rushing Horror..........2
Eleventh, In the Ocean's Grip..........2
Tenth, The Flaming Sacrifice..........2
Ninth, Prisoner of the Deep..........2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)..........7
Everybody's Business (Richmond-Calhoun)..........6
Mickey (Mabel Normand)..........7
Satan's Pawn (Bessie Barriscale)..........5
The Straight Road (Bessie Barriscale)..........5
The Hell Hound of Alaska (Wm. S. Hart)..........5
Staking His Life (Wm. S. Hart)..........5
The Superman (Sansonia)..........5
Custer's Last Fight (J. Barney Sherry)..........3
The Bargain (Wm. S. Hart)..........6
Tillie's Punctured Romance (Dressler)..........6
The Mystery of 13 (Ford-Theby) 15 Episode Serial......
The Hawk's Trail (King Baggot) 15 Episode Serial....

ONE AND TWO REELERS

W. S. Hart Dramas..........2
Shorty Hamilton Comedy Dramas..........2
Keystone Comedies (Liberty Brand)..........1
Kay Bee Dramas (Union Brand)..........2
Kay Bee Dramas (Cloumbia Brand)..........2
Arbuckle Comedies..........1
Chaplin Comedies..........1 & 2
Sennett Keystone Comedies..........2
Some Nerve (Charlie Chaplin)..........1
Lord Helpus (Charlie Chaplin)..........1
Keystone and Arbuckle Comedies..........1 & 2
Keystone Kid Comedies..........2

WILK (JACOB) FEATURES

(*At State Right Exchanges*)

ALICE BRADY FEATURES

Maternity..........5
The Trap..........5
A Woman Alone..........5
Darkest Russia..........5
The Dancer's Peril..........5
A Gilded Cage..........5
La Boheme..........5
The Rack..........5
The Divorce Game..........5
Spurs of Sybil..........5
Miss Petticoats..........5
Self-Made Widow..........5
The Hungry Heart..........5

ROBERT WARWICK FEATURES

Man of the Hour..........5
Stolen Voice..........5
Friday the 13th..........5
Human Driftwood..........5
The Man Who Forgot..........5
Family Honor..........5
Face in the Moonlight..........5
All Man..........5
A Girl's Folly..........5
Sudden Riches..........5
False Friend..........5

(*Continued from page* 1506)

licity department of Select Pictures Corporation, and prior to that was identified with leading companies of the film trade.

Edgar Lewis has completed the first of his western made productions for Pathe, which was filmed at the Paton pier studio at Santa Monica. This is an adaptation of the George Barr McCutcheon story, and was made with a cast headed by Pat O'Malley and Lillian Hall. The supporting cast includes Harry Spangler, Richard Cummings, Alfred Fisher, Maggie Halloway, Will Jeffries, Scott McKee and Gertrude Normand.

William Bertram is the new director of the Al Jennings western productions. Mr. Bartram will be remembered as the director of the Baby Marie Osborne subjects, he having made two series with that tiny star. Mr. Bertram is a member of the Motion Picture Directors' Association and his screen career followed a long one as actor and producer for the speaking stage.

Title for the production made by Robert North Bradbury which was originally "Hollyhocks," has been changed to "Into the Light." The film has been completed and General Manager and President Cyrus J. Williams of Bradbury productions, has taken the subject east. It is the plans of the company to make a series of all star productions.

Phillip H. White, Vice-President and General Manager of the Alkire Productions, left for New York this week with the company's production titled, "An Ace In the Hole," which stars Joseph Bennett.

Brentwood has begun the filming of a new picture starring Zasu Pitts which at present is titled, "Bright Skies." This film is being directed by Henry Kolker who produced the most recent subject starring Miss Pitts.

George Nichols, character actor, who has recently appeared in "The Turn of the Road," and "The Greatest Question," has been engaged by King W. Vidor to play the role of mayor of a small town in his first First National production, "The Family Honor," which is now being filmed. Producer Vidor has leased what is known as the old Newmark mansion in Los Angeles, and the company is making many of the interiors for his first play.

Vincent Coleman

Marshall Neilan this week leased the dining and ball rooms of the Mt. Washington Hotel and used it for interiors in his second First National release. After all scenes were made, the producer acted as host, retaining the orchestra used in the scenes, and a dinner dance was given.

One of the most noted of the famous Sardou plays is to be screened by J. Parker Read, Jr., with Louise Glaum as star. Negotiations for film rights were consummated this week for "Theodora," which was the most suitable vehicle of these plays for Sarah Bernhardt. The filming of her present vehicle, "Love Madness," was written by C. Gardner Sullivan. It is planned that no time limit shall be placed upon the making of "Theodora," and producer Read estimates that six months will be spent in the filming of this subject. A. Lincoln Hart, who has been identified with the production of a number of most successful stage successes, has been engaged by J. Parker Read to aid him in supervision of the Louise Glaum and Hobart Bosworth subjects.

Important Changes in West Coast Studios

There has been a number of changes among the publicity men of the West Coast in the last two weeks. Mark Larkin, whose resignation as director of publicity of the Mary Pickford Company, was told of last week, is succeeded as director of publicity of the Mary Pickford Company by Kenneth McGaffey, formerly in charge of publicity department of the Lasky studios, and where he supervised all publicity matters for the several companies releasing through the Famous Players Lasky corporation.

Malcolm S. Boylan, who has been with Universal publicity department, has resigned to accept similar work for the Samuelson Films, Inc. The vacancy at the Universal Company has been taken by Garret Graham, formerly of the Los Angeles Herald. John S. Dunham is a new member of the Ince publicity department, and Barrett Kiesling has been added to the Famous Players-Lasky publicity department. Charles Condon, in charge of publicity for the Anita Stewart productions, has been giving his time for the past two weeks to the publicity pertaining to the showing of the Anita Stewart production, "In Old Kentucky."

Santell Going with Numa as a Director

Al Santell, whose contract with the Universal expires in April, has been placed under contract by Louis Weiss of the Numa Film Company, and will serve as director of the company's productions which are to be adaptations from well known published novels. Numa Company now has the film rights for the Edgar Rice Burrough's "Tarzan" stories. Present plans provide that most of these films will be made in the east with the use of California studios when weather conditions make it impossible to produce in other sections. Santell is the producer of "Upper Three and Lower Four," "Seeing Things," and a number of other recent subjects.

Pioneer Screen Writer

Eugene B. Lewis is the progressive pioneer scenario writer. He has been writing for the screen since 1920, when in the hey-day of the old Biograph he wrote his first scripts for one and two-reel subjects directed by D. W. Griffith. He has been writing for the screen ever since that time, and every year, in addition to writing adaptations of a number of other stories, he delivers several original stories for the shadow screen. Mr. Lewis has been with the J. D. Hampton Productions for a number of months, and has written several adaptations in addition to "Uncharted Channels" which was an original story. He has unfaltering faith in the future of the screen, as is indicated by his action in recently building a very attractive home on North Benton Way, Hollywood.

Robert Elliott

In loving memory
JOSEPH KAUFMAN
Died, February 1, 1918
ETHEL CLAYTON KAUFMAN

HOTEL
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Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Gouverneur Morris is in our midst.

Emmett King, the actor, is a short story writer.

John Wray is now directing pictures out Ince way.

Doc. Willats is in town wearing specks and a hard hat.

Jack Kerrigan has received fifteen leap year proposals by mail.

Alice Lake and Viola Dana are both wearing pinafores this week.

Betty Bouton studied to be a lawyer, but she gave up Blackstone for the drama.

Lloyd Ingraham suffered this week. He had five teeth pulled, one right after the other.

Bryant Washburn is much irritated because his five year old eldest son is getting more publicity than he.

Harry Caulfield, since becoming affiliated with Sol Lesser's film organization, has found it necessary to give up golf.

Matt Moore, being the only one of the four brothers not married, is said to be staying home nights, as this is leap year.

Wanda Hawley has a new alibi. Servants cause her so much trouble, she can't get down to work at the Lasky studio on time.

J. Stewart Woodhouse sent HOKUM a lot of mimeographed green paper in a fancy two-colored envelope this week. One color was gold.

And this week we welcome another company to our midst. They are going to make High Life Comedies. James Calney is the guiding genius.

Yes, Bill Farnum got here last week, and being unable to get hotel accommodations, he bought a hundred and fifty thousand dollar home.

Since playing with Wallace Reid in "The Dancin' Fool," Bebe Daniels has taken up the hobby of decorating up her dressing room in oriental style.

Rex Ingram had to have a picture of a parrot talking, but said parrot was temperamental, and so after hours Rex gave her chewing gun, and the gag worked.

The "Shore Acres" wreck was staged at San Francisco, and Alice Lake was washed ashore at Laguna Beach, therefore proving that she was in the water almost 500 miles.

Believing that the world has been waiting long enough to know who he will introduce as star this year, Tom Ince comes forth with the information that Lloyd Hughes is the man.

An extra woman playing in a Realart picture refused to take out her false teeth for Director William D. Taylor. "Not for five dollars," she said, and so the ante was raised to ten.

Dal Clawson wrote the editor of HOKUM a nasty letter this week, one filled with sarcasm, so we refrain from writing about him, or any of his wonderful photographic work.

Ethel Clayton can't decide which is the best tire, so she has five different kinds on her machine, and now she is looking for a place to put other wheels so she can accommodate the solicitous tire salesmen.

Allen Holubar was King Love, and Dorothy Phillips was Modesty in Savage's original production of "Everywoman," and that's where it started. Now they are Mr. and Mrs. Holubar, and have been for several years.

Vic. Schertzinger is entitled to the distinction of being author, director, composer, and orchestra leader, and as such a four part person, he appeared at the California theatre the other evening, baton in hand.

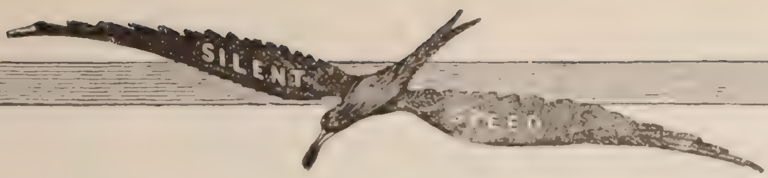
Bob Warwick is a great linguist. He got a letter the other day he couldn't read as it was foreign to him who reads French, Italian and Spanish "fluently." "Yes, that's English," his director told him, and he read it without any trouble.

The weather has been just simply gorgeous. In fact, we might say beautiful, but along came a cloud and leaked, and so there has been weeping and wailing amongst the filmers. We could write a lot about the weather this week, but believing everyone here knows as much about the weather as we do, we refrain from it.

SPEAKING OF PUTTEES!

It was impossible for us to help but observe that they are deucedly convenient when the heavens leak. To quote an Englishman, "it is obvious" that puttees will serve well during wet weather. One day this week it rained everywhere in Southern California, our beautiful land of sunshine, flowers, fruits and films, and then everyone wore puttees, and the next day they did not have their trousers cleaned.

HOKUM has dispatched a message to the patent office at Washington to see if any information can be gleaned from the records there which will throw any light on who conceived the wearing of puttees as suitable for a director's.



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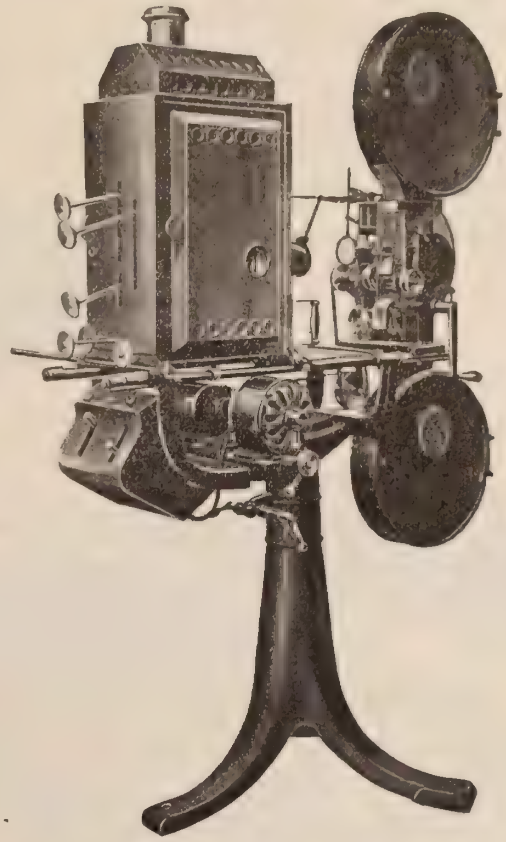

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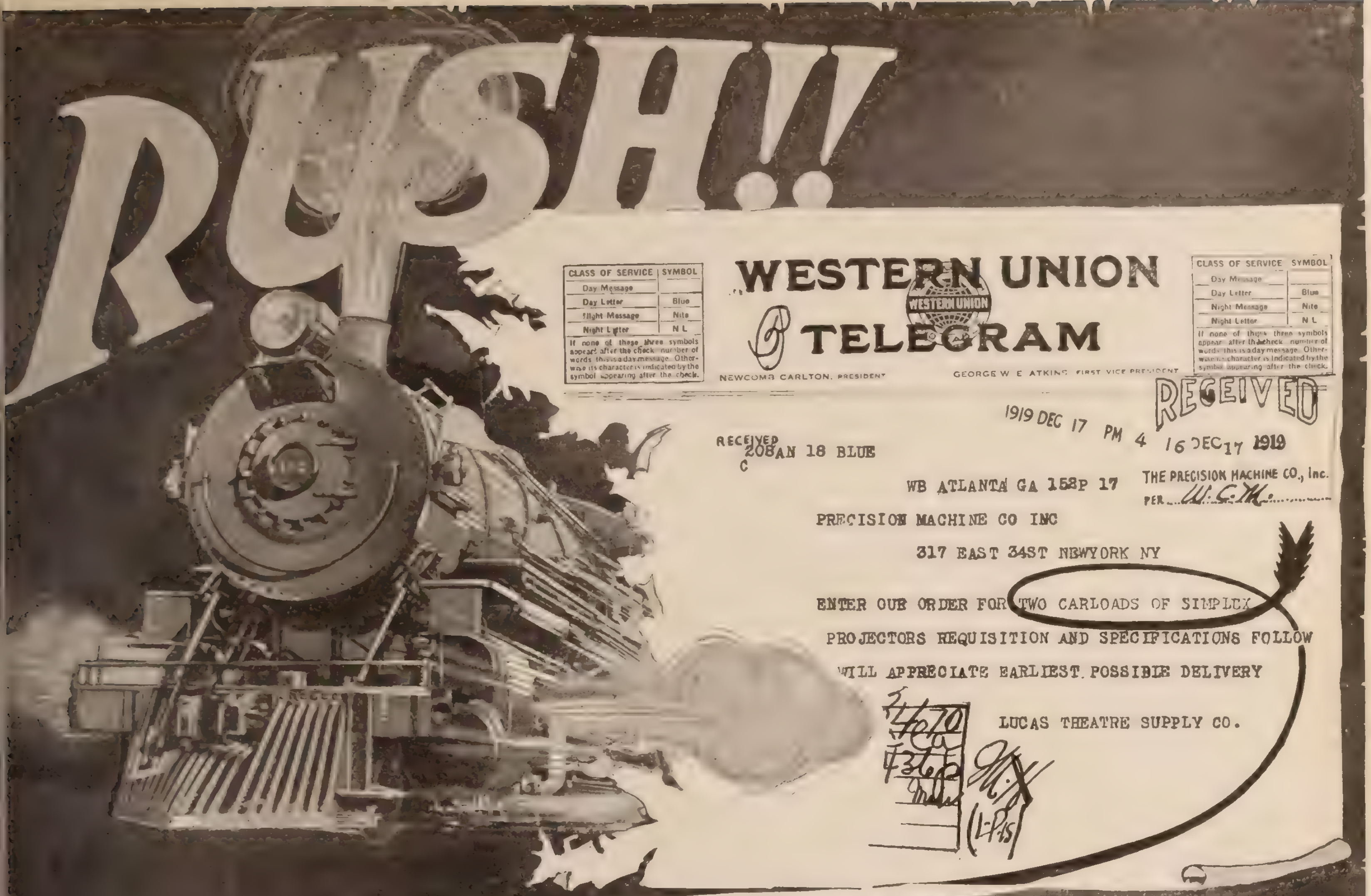

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Night Letter	N L

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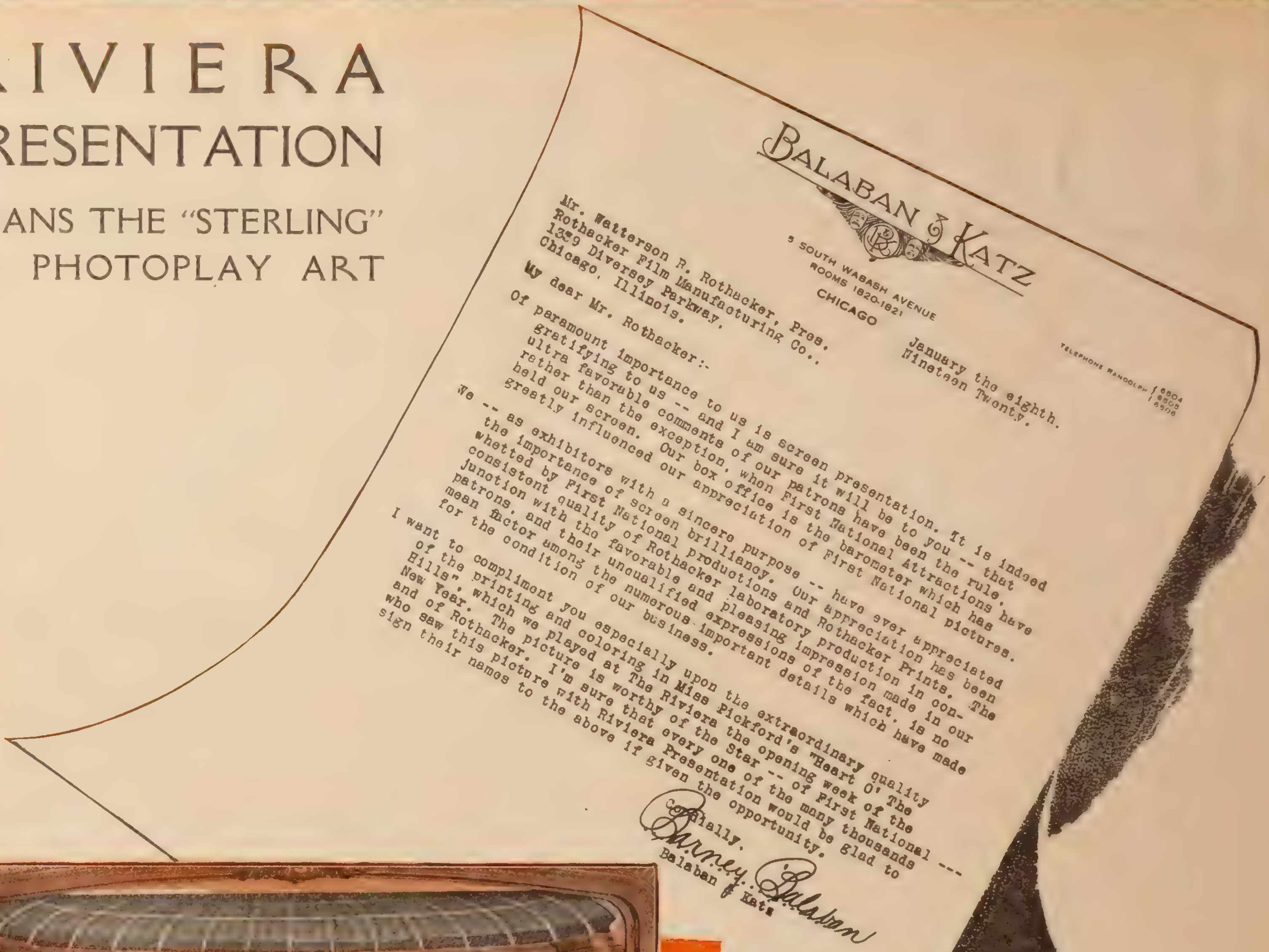

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Nineteen Twenty.

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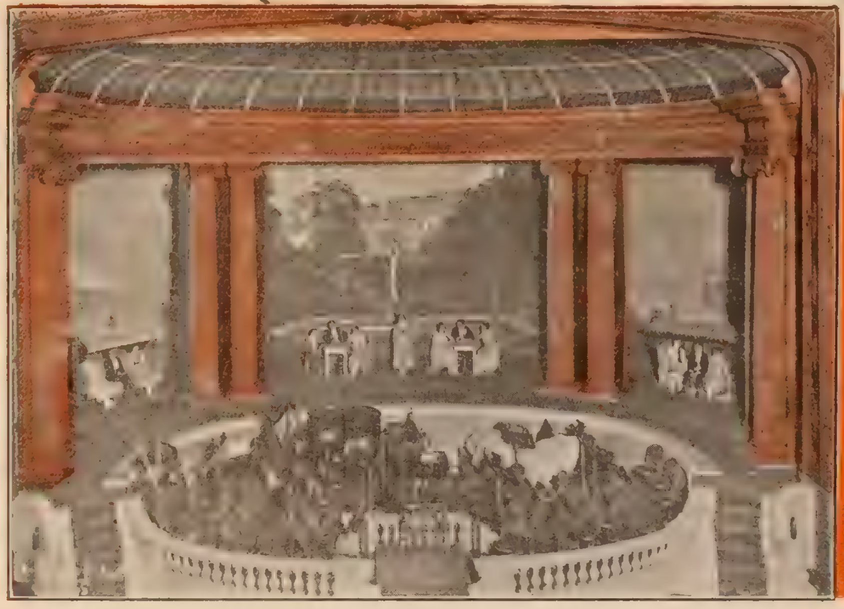
I want to compliment you especially upon the extraordinary quality of the printing and coloring in Miss Pickford's "Heart O' The Hills", which we played at The Riviera the opening week of the New Year. The picture is worthy of the Star -- of First National -- and of Rothacker. I'm sure that every one of the many thousands who saw this picture with Riviera Presentation would be glad to sign their names to the above if given the opportunity.

Cordially.
Barney Balaban
Balaban & Katz



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116¼

Since the first January issue—in a year that is still only a few days more than a month old—*Motion Picture News* has published 116¼ more pages of advertising than its nearest competitor.

In the year 1919 *Motion Picture News* published 790 more pages of advertising than its nearest competitor.

Just as the year 1919 set a new record—so the year 1920 opens up at a pace that promises a new high water mark.

Why?

There are a number of reasons—all of them summed up in the fact that—

The News Covers The Field

OL. XXI No. 8

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 15 CENTS

Published Weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

ARTHUR S. KANE

will

present all of the

CHARLES RAY

FIRST NATIONAL PRODUCTIONS

ARTHUR S. KANE
PICTURES CORPORATION
452 FIFTH AVENUE
AT FORTIETH STREET
NEW YORK CITY
TELEPHONE: MURRAY HILL 6091

KANE PICTURES
ASK
PICTURES

Jesse L. Lasky *presents*

WILLIAM D. TAYLOR'S

Production

"HUCKLEBERRY FINN"

A New

Mark Twain-Paramount Artcraft Picture

LIKE READING IT AGAIN FOR THE FIRST TIME!

Only Mark Twain could put into words the wonderful charm, the universal heart appeal, of "Huckleberry Finn."

Only he could have written an advertisement worthy of the subject.

But anyone can put into words the box-office appeal of the picture. Three words will do it.

They are: "Breaking records everywhere."

It's a picture the whole family will come to see again and again. It's a picture that builds prestige for your theatre—with the better class of people.

Scenario by Julia Crawford Ivers

By arrangement with the Mark Twain Company

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Adolph Zukor
presents a

George Fitzmaurice
production

"ON WITH *the* DANCE"

WITH

MAE MURRAY *and* DAVID POWELL

Inside Information on Another Great Paramount-Artcraft Picture

"On With the Dance" opened at the Columbia Theatre, Dayton, Ohio, on January 25th.

The Columbia did the biggest business in its history, ***in the face of the heaviest opposition!***

The Dayton Journal said:

> "The story holds far more heartfelt interest than did either 'Male and Female' or 'Everywoman'. It is far more human. The plot is surpassingly romantic and dramatic. The settings are wonders in their massiveness and beauty. Mae Murray proves her ability as a dancer as well as a portrayer of dramatic roles."

Wherever people have heard of New York—the wonder-city of the world—they will flock to see "On With the Dance." For it is ***the*** picture of New York—the soul of the metropolis imprisoned in celluloid.

Scenario by OUIDA BERGERE

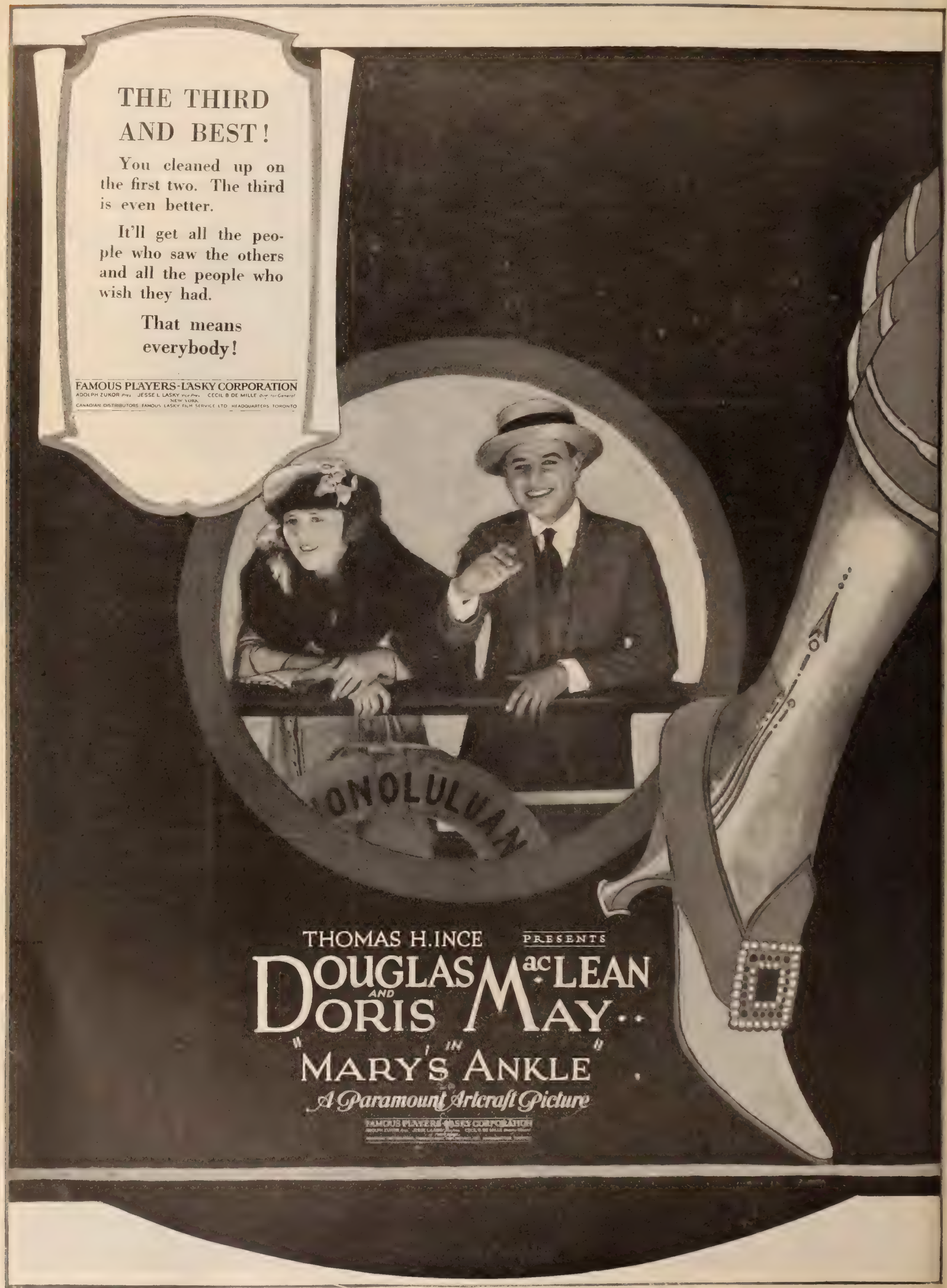
Founded on the play of the same name by Michael Morton

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres.
NEW YORK
ARTCRAFT PICTURES

PEACOCK
ROOM

The vanity box
of Manhattan
spread out for
all to view !

Paramount Artcraft Picture



THE THIRD AND BEST!

You cleaned up on the first two. The third is even better.

It'll get all the people who saw the others and all the people who wish they had.

That means everybody!

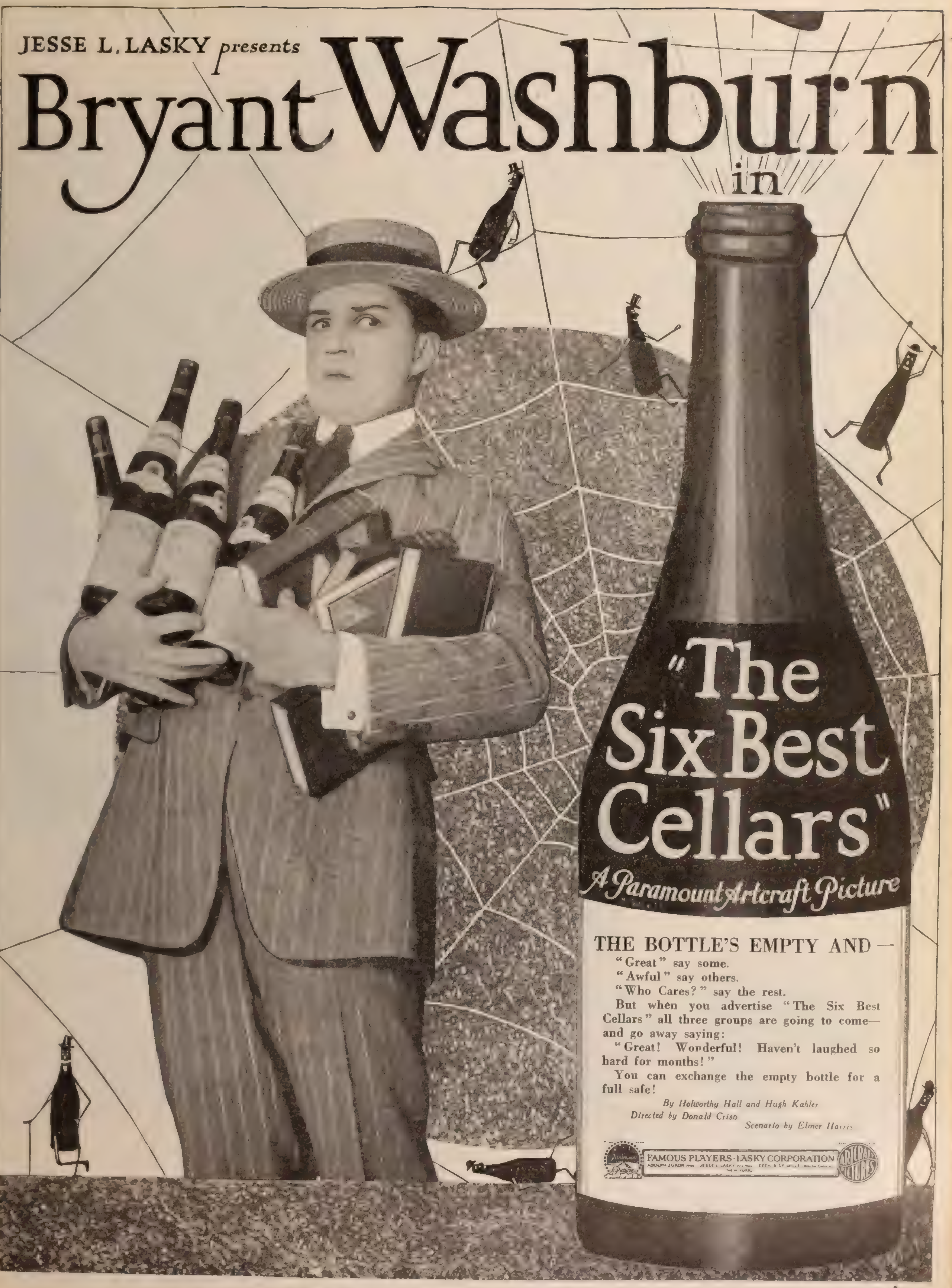
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Dir. for General*
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD HEADQUARTERS TORONTO

THOMAS H. INCE PRESENTS

DOUGLAS MacLEAN
AND
DORIS MAY
IN
"MARY'S ANKLE"

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE [illegible]
[illegible]



JESSE L. LASKY *presents*

Bryant Washburn

in

"The Six Best Cellars"

A Paramount Artcraft Picture

THE BOTTLE'S EMPTY AND —

"Great" say some.

"Awful" say others.

"Who Cares?" say the rest.

But when you advertise "The Six Best Cellars" all three groups are going to come—and go away saying:

"Great! Wonderful! Haven't laughed so hard for months!"

You can exchange the empty bottle for a full safe!

By Holworthy Hall and Hugh Kahler
Directed by Donald Crisp
Scenario by Elmer Harris

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR [illegible] JESSE L. LASKY [illegible] CECIL B. DE MILLE [illegible]
NEW YORK

Jesse L. Lasky *presents*

WALLACE REID

in

"DOUBLE SPEED"

A
Paramount Artcraft
Picture

Danger! Go Slow!

That's what the signs said. But Wallie was going so fast he couldn't see the signs. So he got away with a beautiful bride—married her in an automobile going fifty miles an hour!

They burn up the road! Wallie Reid as the millionaire who is down to his last nickel, Wanda Hawley as the girl who gives him a job as chauffeur—and husband.

It's better than "The Roaring Road."

By J. Stewart Woodhouse
Directed by Sam Wood
Scenario by Clara G. Kennedy

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

SELZNICK PICTURES

OLIVE THOMAS

in Bradley King's
"FOOTLIGHTS AND SHADOWS"
Scenario by R. Cecil Smith
Direction- John W. Noble

ELAINE HAMMERSTEIN

in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
Direction- William P. S. Earle

OWEN MOORE

in Lewis Allen Browne's
"SOONER OR LATER"
Scenario by R. Cecil Smith
Direction-Wesley Ruggles

ELSIE JANIS

in
"THE IMP"
by Elsie Janis and Edmund Goulding
Direction- Robert Ellis

Made by Selznick Distributed by Select

SELZNICK
PICTURES

EUGENE O'BRIEN

in May Tully and DuVernet Rabbell's

"HIS WIFE'S MONEY"

RALPH INCE
PRODUCTION

Made by Selznick Distributed by Select

The Initial
Americanization
Production

"THE LAND OF OPPORTUNITY"

A two reel super-feature that embodies
the spirit of Lincoln–the spirit of America

A RALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee
Hon. Franklin K. Lane............Chairman
Lewis J. Selznick..........Distribution
Adolph Zukor..........Production
Harry Crandall..........Exhibition
Maj. Raymond W. Pullman..Municipal Cooperation
William A. Brady..........ex-officio

Distributed by Select
Distributed by Republic

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by
Eugene Walter

Direction—Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
President

Made by National
Distributed by Select

REPUBLIC RP PICTURES

"The Floorwalker"
"The Fireman"
"The Vagabond"

"The Pawnshop"

"Behind the Screen"
"The Immigrant"
"The Adventurer"

"Easy Street"

"The Count"
"One A. M."
"The Cure"
"The Rink"

CHAPLIN CLASSICS

PRESENTED BY
CLARK-CORNELIUS
CORPORATION

NOW BOOKING EVERYWHERE

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH, President**

Executive Offices, 130 W. 46th St. Exchanges Everywhere

The Sign of Capacity

DOUGLAS
FAIRBANKS
IN
"WHEN THE CLOUDS
ROLL BY"

Exhibitors, press critics and the public agree that

"WHEN THE CLOUDS ROLL BY"

is the best picture

DOUGLAS FAIRBANKS

has so far made.

**UNITED
ARTISTS
CORPORATION**

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

A Wonderful Entertainment and a Wonderful Drawing Card

Mary Pickford in
"POLLYANNA"
United Artists Corp.

DIRECTOR .... Paul Powell
AUTHORS..........Eleanor Porter and Catherine Chisholm Cushing.
SCENARIO BY .... Frances Marion
CAMERAMAN .... Charles Rosher
AS A WHOLE........Wonderful drawing card and sure to please more than any picture Mary has had in at least a year.
STORY....They admit it's not a story; just a "rainbow" and it surely is pretty.
DIRECTION......Allows star plenty of chances to work in her kid comedy and pathos; material handled cleverly and appreciatively.
PHOTOGRAPHY .... Excellent
LIGHTINGS......Some beautifully lighted closeups of star; all good.
CAMERAWORK......Particularly remarkable in the rain sequence.
STAR......Appears as a youngster throughout; will add to her list of admirers if such a thing is possible.
SUPPORT........Howard Ralston very clever boy actor opposite star; support throughout exceptional.
EXTERIORS......Some very beautiful scenes and some typical country village stuff.
INTERIORS .... Highly appropriate
DETAIL......Everything contributes to general excellence of production.
CHARACTER OF STORY........Pollyanna brings light into various peoples' lives by playing her "glad" game.
LENGTH OF PRODUCTION......About 5,500 feet

They admit in a foreword that "Pollyanna" isn't the usual picture story and term it a "rainbow," and there's not a person in the world that won't stop and rave over a rainbow. Certainly this picture, based on the book and the play of the same title, is going to capture the heart and soul of every audience that sees it. "Pollyanna" is going to "get" them, be sure of that, and it won't be at all surprising if it makes the best record that ever a Pickford picture made.

The picture alternates between laughs and crys. It is one of those that "makes dimples to catch the tears." It starts with a tear when Pollyanna is shown trying to play her glad game over her father's death and before that tear has trickled past the nose the dimple is made to catch it by the wonderfully funny rain-storm sequence showing Pollyanna leaving the train at the little New England village and being greeted by her aunt's maid.

Thus it runs throughout, with Pollyanna and her glad game warming the heart of her hardened old aunt and everyone else in the village until at last they all come to a realization of what she means to them when she is run over by an automobile. The specialist says she will never walk again but the village doctor, her aunt's old sweetheart, cures her and so ends his own love affair happily and sends Pollyanna into the waiting arms of Jimmie Bean, her juvenile admirer.

It is the wonderful bits of kid comedy introduced by the star and Howard Ralston who plays Jimmie and the very unusual subtitles that are responsible for the laughs. And there is one moment of sweeping drama in the picture when Pollyanna walks again. That's great.

Besides young Ralston the supporting cast includes Katherine Griffith as the aunt, Herbert Prior as the village doctor, William Courtleigh, Helen Jerome Eddy, George Berrell and J. Wharton James.

Star and Play Combination Should Break All Pickford Records

Box Office Analysis for the Exhibitor

Of course Mary Pickford is a tremendous drawing card but unless the guess is all wrong "Pollyanna" is going to even outdraw all her previous hits because it has another box office angle besides the star, and that is the vast popularity of the play and the book on which the picture is based. As a result you can consider the box office value of this picture practically double that of the Pickford pictures of the past.

And the popularity of the "Pollyanna" play and book is no empty press agent talk. It's fact. To drive it home make mention of the author's names in your advertising and state that it is the "glad play." If they've forgotten the name of "Pollyanna," which is hardly probable, this "glad play" line will recall it all to them.

After you have so advertised the picture all you need do is take out extra insurance on your theater—it may be damaged in the rush for seats. Dust off your S. R. O. sign, reinforce your box office and let 'em come. Records are sure to be broken with Mary Pickford in "Pollyanna."

A GREAT AME
A GREAT FRE
A GREAT L

WHEN W

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PIERRE DE

interp

ARNOLD

For All Terri

Société d'Editions

46 Rue de Provence

RICAN ACTOR!
NCH AUTHOR!
OVE STORY!

E LOVE

ty

COURCELLE

eted by

DALY

tory Apply To

Cinématographiques

PARIS, France

The Story of a Master Mind

Studio
Grantwood, N. J.

Copyright 1919

Cost of Production
$500,000.00

THE PHOTOPLAY DE LUXE

Entitled

Ten Parts

"DETERMINATION"

Ten Parts

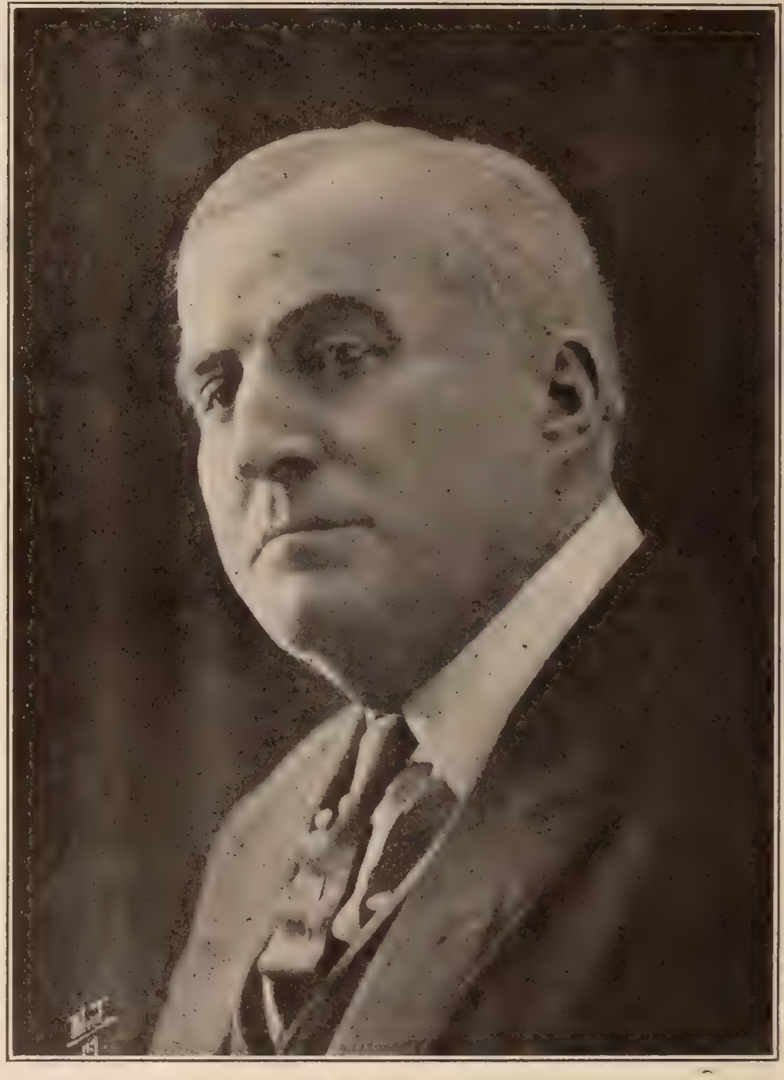
Talk of the Universe

SHOWING

- Scotland Yard Activity
- Whitechapel Rabble Characters
- Chinese Dope Den
- Women of the Street
- Dive Scene
- The Fagin School
- The Fence
- The Great Bank Robbery
- The Good Samaritan
- The Master Mind of Crooks

CAST—ALL STAR

Lieut. B. W. Maynard,
The "Flying Parson," under
contract



CAPT. F. F. STOLL, AUTHOR

SHOWING

- The International Sport
- The International Beauty
- Four International Sporting Events
  - The Horse Race
  - The Auto Race
  - The Aviation Meet
  - The Boxing Contest
- The Great Gambling Scene
- The Mission of Humanity

CAST—ALL STAR

TOD SLOAN,
Premier Jockey of the World,
under contract

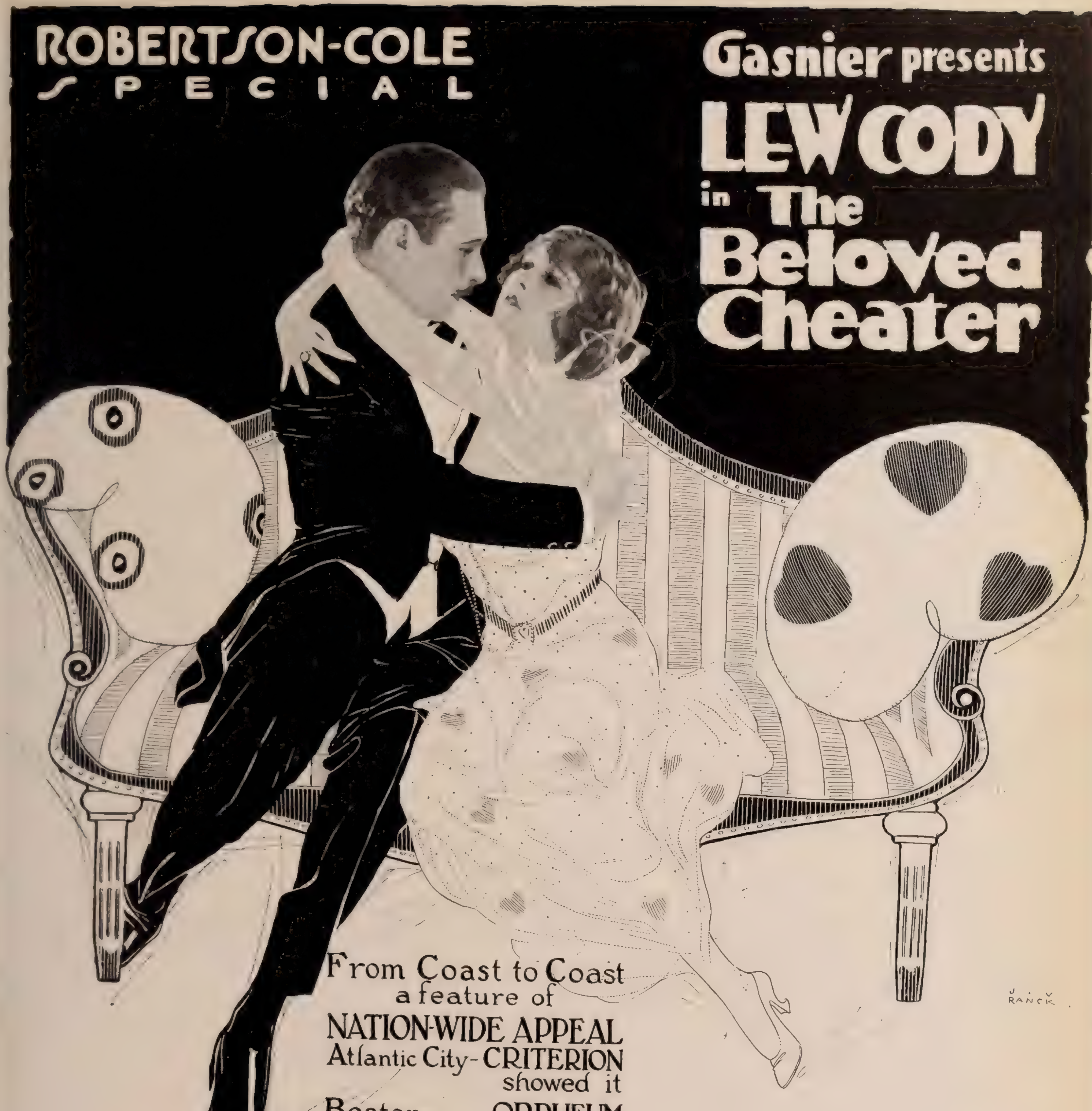
Unanimous Opinions: The Greatest Human Interest Story Ever Written

Estimated Time for Production, Eight Months

Producers: United States Photoplay Corporation

WASHINGTON, D. C.

State Rights for Sale



ROBERTSON-COLE SPECIAL

Gasnier presents

LEW CODY
in
The Beloved Cheater

From Coast to Coast
a feature of
NATION-WIDE APPEAL

Atlantic City - CRITERION showed it

Boston - ORPHEUM showed it

Washington D.C. - LOEW'S PALACE showed it

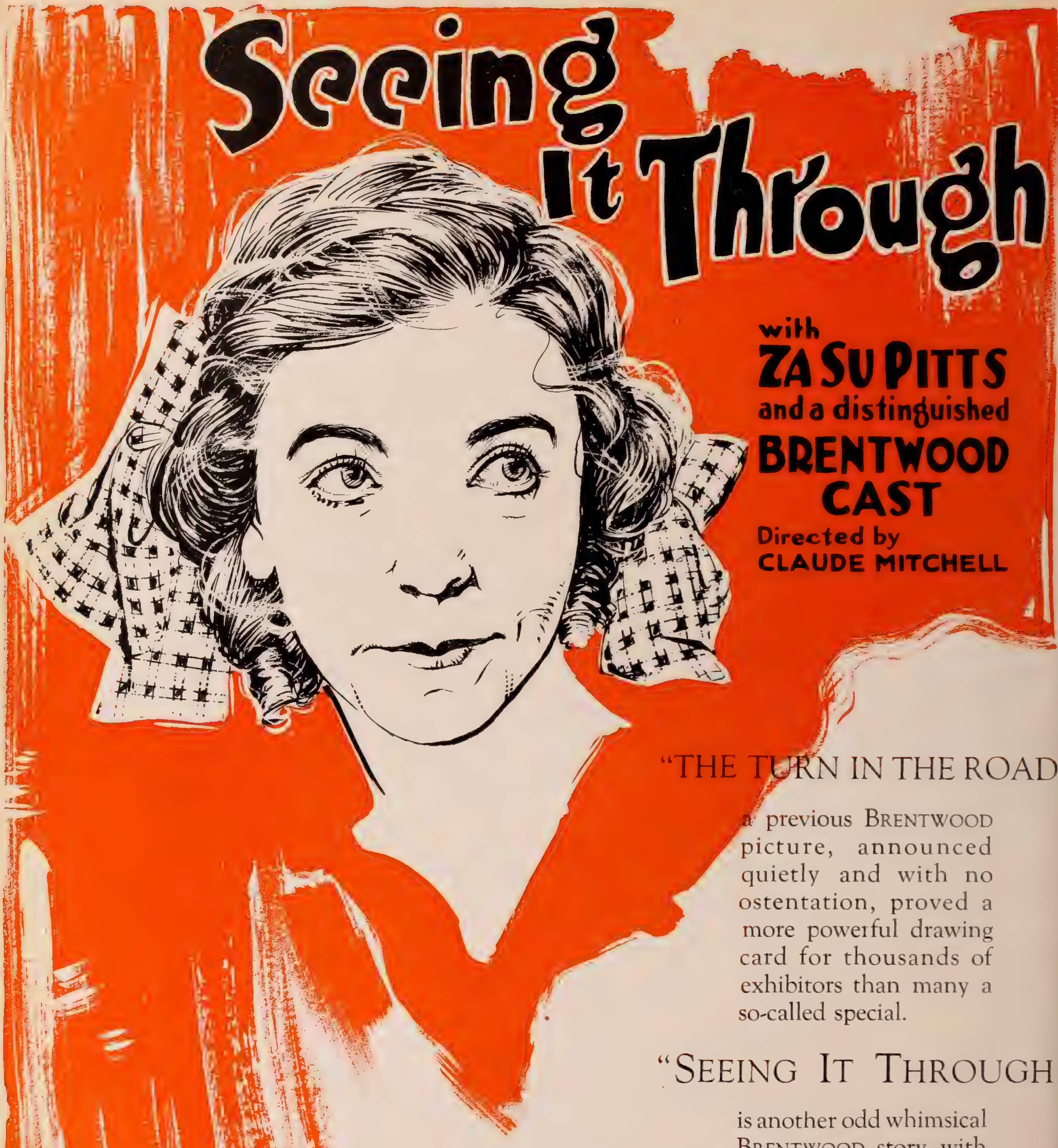
Cleveland - STILLMAN showed it

Detroit - WASHINGTON showed it

Los Angeles - SYMPHONY showed it

ALL DID CAPACITY
SOME BROKE RECORDS

"ASK THE EXHIBITOR WHO PLAYED IT"



Seeing It Through

with
ZA SU PITTS
and a distinguished
BRENTWOOD CAST
Directed by
CLAUDE MITCHELL

"THE TURN IN THE ROAD"

a previous BRENTWOOD picture, announced quietly and with no ostentation, proved a more powerful drawing card for thousands of exhibitors than many a so-called special.

"SEEING IT THROUGH"

is another odd whimsical BRENTWOOD story with the same human touches that made the appeal of "THE TURN IN THE ROAD"

THE PUBLIC LIKES IT!

ROBERTSON-COLE

ROBERTSON-COLE
SPECIAL

Who's Your Servant

A GOOD PICTURE WILL OFTEN FAIL AS A MONEYMAKER IF IT IS'NT SUSCEPTIBLE TO EXPLOITATION

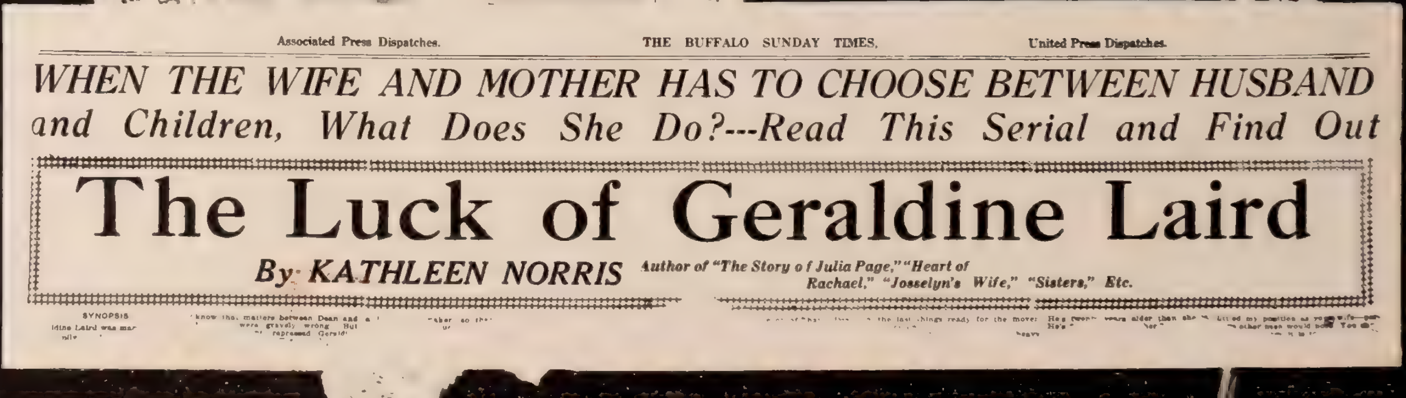
WHO'S YOUR SERVANT? BREAKS ALL RECORDS FOR EXPLOITATION POSSIBILITIES.

BESSIE BARRISCALE

As part of the great exploitation campaign with this picture, hundreds of newspapers are running as a serial Kathleen Norris' famous story from which the picture was taken.

Take advantage of this

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"



Associated Press Dispatches. THE BUFFALO SUNDAY TIMES, United Press Dispatches.

WHEN THE WIFE AND MOTHER HAS TO CHOOSE BETWEEN HUSBAND and Children, What Does She Do?---Read This Serial and Find Out

The Luck of Geraldine Laird

By KATHLEEN NORRIS *Author of "The Story of Julia Page," "Heart of Rachael," "Josselyn's Wife," "Sisters," Etc.*

SYNOPSIS

A Benjamin B. Hampton
Great Authors Production

"It takes a mighty good screen actress to make me cry," a lot of exhibitors will say. Granted, but see Marguerite De La Motte in *"The Sagebrusher."*

"Roy Stewart's fine in big outdoor pictures, but I can't picture him being romantic." Some will say that. Well, see him in *"The Sagebrusher."*

And as for Noah Beery: This fine actor just gets your heart so soft and sentimental in *"The Sagebrusher"* that you find it hard to keep from swallowing your Adam's apple.

Benjamin B. Hampton
presents

THE SAGEBRUSHER

The photoplay of the novel by
EMERSON HOUGH

Directed by
EDWARD SLOMAN

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The fact is that all the players in this all-star cast are fine, true, real and genuine. All the big first runs are booking *"The Sagebrusher"* because it is one of the biggest heart stories of recent years. See it quickly at your branch and get immediate play dates.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

JOSEPH LEVERING *presents*

HIS TEMPORARY

By
Robert Ames Bennet

Directed by
Joseph Levering

With this all-star cast:
RUBYE DeREMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W. T. CARLETON

Audiences Always Like This Kind of Picture

An heir to a fortune advertises for "a temporary wife" in order to inherit his father's money.

A scheming woman spreads ruin that causes death and unhappiness.

The lovely "bride-to-be" who answers the advertisement is the discharged nurse who, without knowing it, has the fortune in her own hands.

Here is the basis of a good melodrama and a tense, interesting love story—well told and well cast.

Critics may differ about this type of a story, but *the public always approves.*

Every member of this cast has been starred, co-starred or featured in many screen successes. The picture affords excellent exploitation opportunities.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

LIVE SPARKS

By CALORINE SAYRE

Directed by ERNEST C. WARDE

"I have known three generations of Sparks," said the family lawyer, *"and Neil is the livest of the breed."*

This is a slashing, exciting, colorful story of the oil country— full of fire, full of action; full of excitement and a lot of love.

J. Warren Kerrigan story and production standards under Robert Brunton are higher than they have ever been before.

First run houses up among the leaders are opening their screens to him. Each of his new productions has carried him farther in popularity.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful

in THE CAPITOL

From the notable stage success by

AUGUSTUS THOMAS

Directed by GEORGE IRVING

Leah Baird productions have, under Hodkinson distribution, constantly stepped upward into bigger and bigger first run theatres.

"As A Man Thinks," "The Volcano," "The Capitol," all three by Augustus Thomas; "Cynthia-of-the-Minute" by Louis Joseph Vance are screen dramas that make a star attain higher levels and greater popularity.

"The Capitol," now playing the first runs of the large cities, has topped all previous booking records of the Leah Baird productions.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

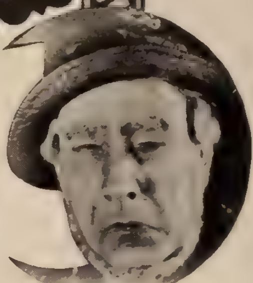
Grace Darmand
Rhea Mitchell

A Face As
Well-Known
As the "Man
in the Moon"

BURSTON FILMS Inc.
Presents
THE FIRST SERIAL DE LUXE

KING BAGGOT in "The Hawk's Trail"

with
GRACE DARMOND and
RHEA MITCHELL



Directed by
W.S. Van Dyke
Produced under the
Personal Supervision of
LOUIS BURSTON

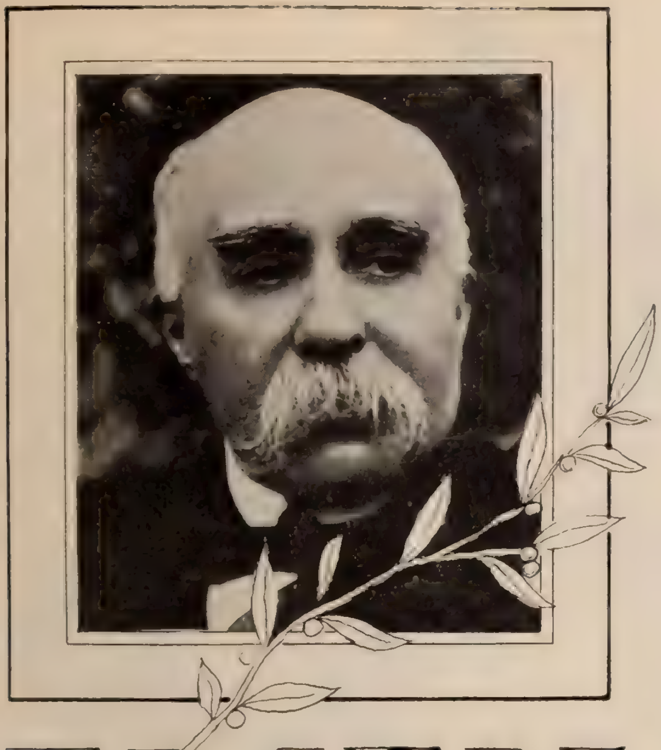
The first serial of noteworthy distinction, starring KING BAGGOT in a Protean role of

10 GREAT CHARACTERIZATIONS

supported by Grace Darmond and Rhea Mitchell.
An all-star cast of twelve principals—
A story of unequalled interest—
A Phenomenal opportunity for state-rights buyers who act NOW.

Produced by
BURSTON FILMS, INC.
NEW YORK

Distributed by
W. H. Productions Company
71 West 23rd Street, N. Y.



CLEMENCEAU'S THE STRONGEST

is a very great
picture for the
best theatres.

Written by
THE TIGER
OF FRANCE
it is a tremendous work by
a tremendous
man.

FOX
ENTERTAINMENTS

A love story
with a back-
ground of
intense and
continuous
action

WILLIAM FOX presents

William Farnum

in

The Adventurer

Staged by
J. Gordon
Edwards

FOX ENTERTAINMENTS

No greater
motion picture
has seen the
screen in 5
years than
E. Lloyd Sheldon's

The Adventurer

in which

WILLIAM FARNUM

plays as he
never played
before.

FOX
ENTERTAINMENTS

WILLIAM FOX *presents*

Tom Mix

in the new

MIX THRILLER

The CYCLONE

By Col. Todhunter Marigold

For action this production leads the world -

Staged by Cliff Smith

FOX

ENTERTAINMENTS

WILLIAM
FOX
presents

GLADYS BROCKWELL

in

The DEVILS RIDDLE

A Brockwell success of successes -

Story by Edwina Levin -
Directed by Frank Beal -

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

Buck Jones

The new screen sensation in

The Last Straw

from the novel by
HAROLD TITUS

FOX ENTERTAINMENTS

In
The LAST STRAW
this new sensation
BUCK JONES

demonstrates
he can do anything with a
rope, a horse
or a gun that
any man can
do and then he
can make love
like a whirlwind.

WILLIAM FOX

Sunshine Comedy

HER NAUGHTY WINK

Supervision Hampton del Ruth

If you like to laugh
without effort - you
and your audiences
will be anxious to
know

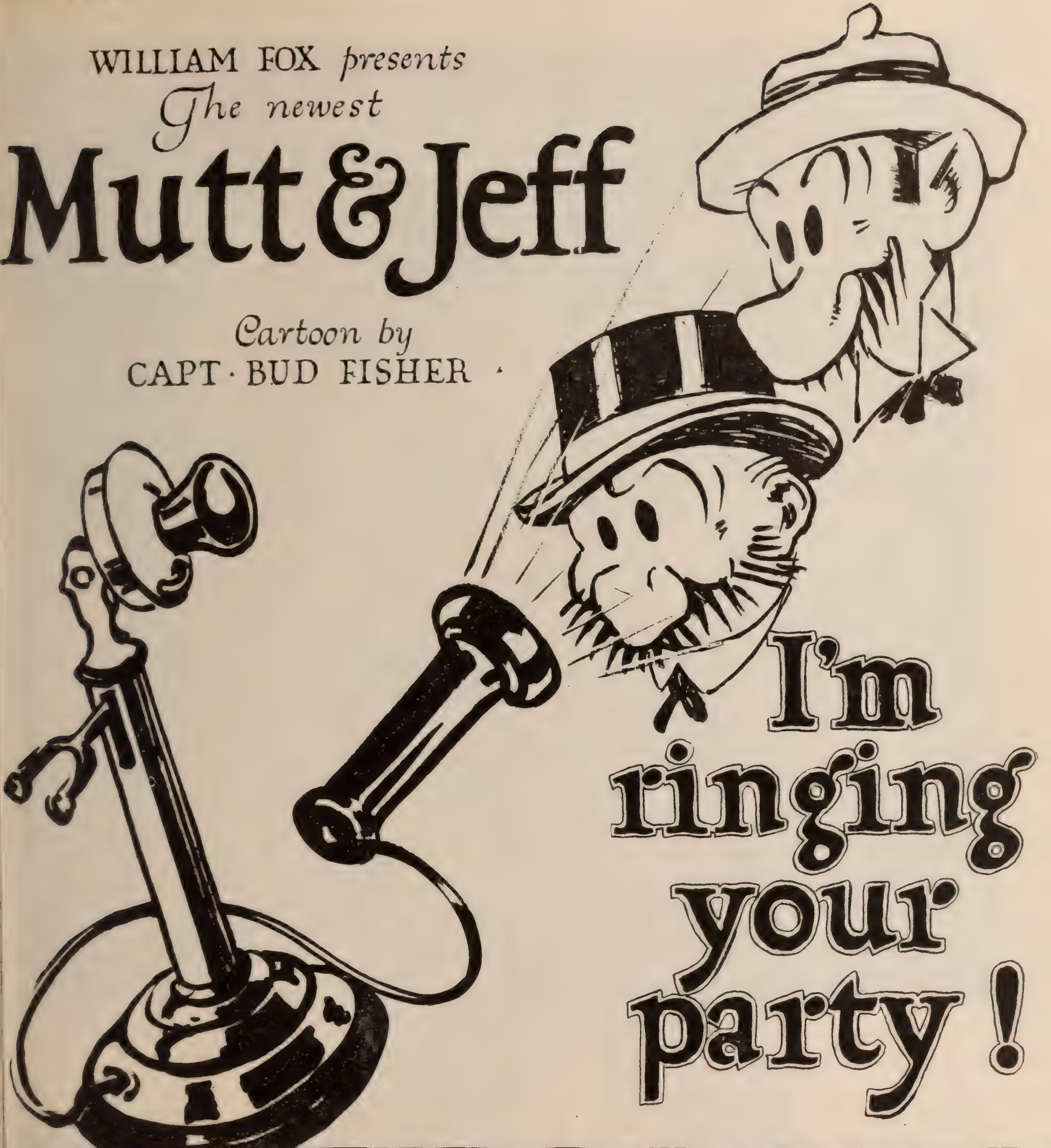
FOX Sunshine Comedies

FOX
ENTERTAINMENTS

WILLIAM FOX *presents*
The newest

Mutt & Jeff

Cartoon by
CAPT·BUD FISHER·


I'm ringing your party!

Anybody that ever talked over a telephone will have the time of his young life with this picture.

FOX ENTERTAINMENTS

By all odds the most charming picture of the year-

WILLIAM FOX *presents*

Miss SHIRLEY MASON

in the sweetest circus story ever told -

HER ELEPHANT MAN

By Pearl Doles Bell *directed by Scott Dunlap*

FOX ENTERTAINMENTS

Read and Reap
FOX ENTERTAINMENTS

With his absolute *personal* endorsement as a showman

WILLIAM FOX

presents

WILLIAM FARNUM

AS SIDNEY CARTON

AS CHARLES DARNEY

The crowned king of the drama

in

The mightiest success of the years.

No greater play.
No greater author
in the history
of screen or stage.

A proved and
continuous success
of yesterday, today
and tomorrow.

A TALE *of* TWO CITIES

CAMPAIGN PREPARED *by*
PUBLICITY *and* ADVERTISING *Depts.*
FOX FILM CORPORATION
WEST 55TH STREET, NEW YORK

FOX
ENTERTAINMENTS

A certain and a proved success =

MAKE IT YOURS

The great author

CHARLES DICKENS

The great actor

WILLIAM FARNUM

The great drama

A TALE OF TWO CITIES

Superbly contrived it moves the world to sympathy and tears, delighting, astonishing and compelling the admiration of all the men and women of the earth.

FOX ENTERTAINMENTS

WILLIAM FOX
presents

The undimmed spectacle glorious

THEDA
BARA
in

SALOME

*A Theda Bara
Super production*

*Staged by
J. Gordon Edwards*

Now presented in the course of its continuous success that you may share in its

CASH

rewards

FOX

ENTERTAINMENTS

SALOME
is
not
an
experiment

SALOME
is a
proved
sensational
box office
success

SALOME
will make
BIG MONEY
for you

FOX
ENTERTAINMENTS

A tremendous drama of RIGHT NOW!

WILLIAM FOX
presents as a showman to showmen

The sensational Melodrama

THE HONOR SYSTEM

The greatest human story ever told.

Brand new lithographs, broadsides, accessories and advertising aids =

NOW LAUNCHED for a clean-up for every theatre in the land.

FOX ENTERTAINMENTS

Scenes of daring,
of pathos, of
bright sunshine
and a sublime
struggle upward
to the light.

A great production
made in a great way
and an everlasting
triumph for the box
office.
Blessed with the
luck of positive
success.

Share in the profits

of

THE HONOR SYSTEM.

*A Cast of eight
thousand led by*
GLADYS BROCKWELL,
GEORGE WALSH,
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$4,000

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Book as you like either in series or individually.

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Now read

A DAUGHTER *of the* GODS
CLEOPATRA
LES MISERABLES

on the succeeding pages

NTERTAINMENTS

The screen marvel that will never know a yester-year!

WILLIAM FOX
presents

A DAUGHTER OF THE GODS

with

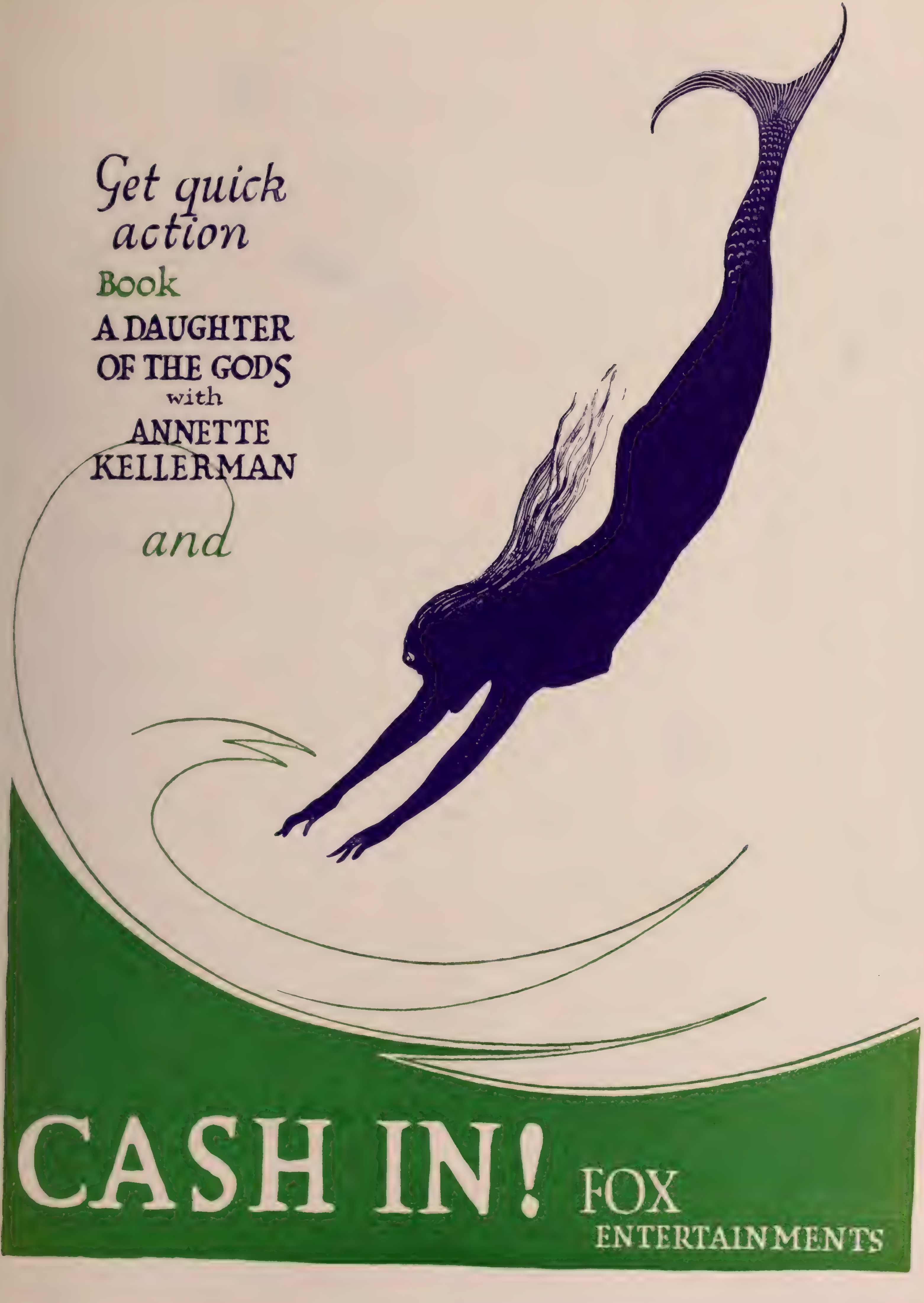
ANNETTE KELLERMAN

The Million dollar picture beautiful

New cuts, new paper, new advertising, new accessories and

FOX
ENTERTAINMENTS

A brand new slant for CASHING IN



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with

ANNETTE KELLERMAN

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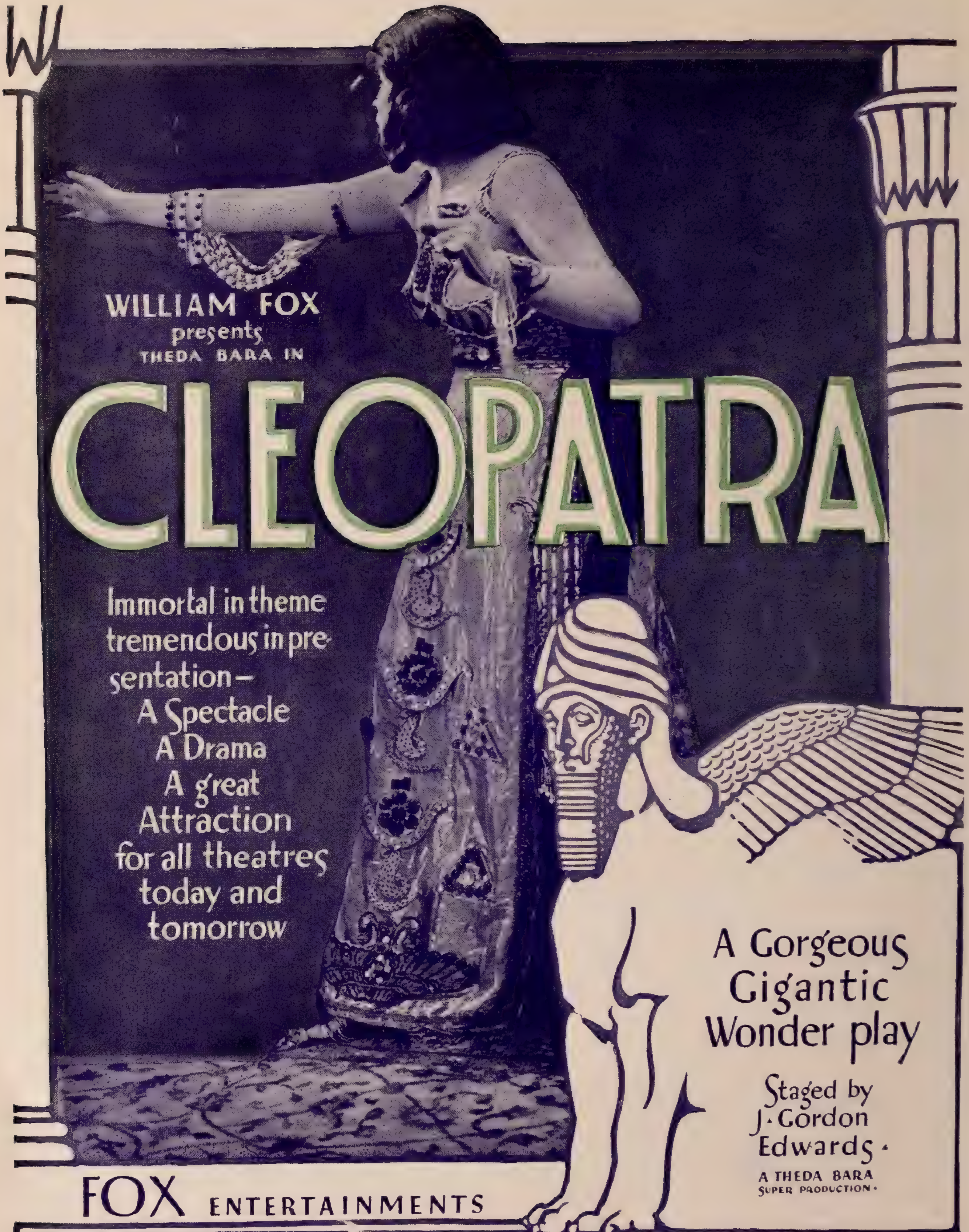


WILLIAM FOX
presents
THEDA BARA IN

CLEOPATRA

Immortal in theme
tremendous in presentation—
A Spectacle
A Drama
A great
Attraction
for all theatres
today and
tomorrow

A Gorgeous
Gigantic
Wonder play

Staged by
J. Gordon
Edwards.

A THEDA BARA
SUPER PRODUCTION.

FOX ENTERTAINMENTS

READ

Heralded
as the greatest masterpiece of elaborate production exquisite in beauty, unrivalled in its power to impress the great masses as well as the classes

CLEOPATRA

will reap you
a rich harvest

Book it NOW

and be certain
of a real box office
tidal wave.

REAP

With everything new but its overwhelming appeal to all mankind.

WILLIAM FOX *presents*

WILLIAM FARNUM

in

LES MISERABLES

Victor Hugo's amazing masterpiece that can never grow old while human hearts are beating.

Colossal Production
staged in
America.

FOX
ENTERTAINMENTS

The Great
VICTOR
HUGO
wrote
it

The Great
WILLIAM
FARNUM
ENACTS
IT

The Great
FOX
ORGANIZATION
produced
it

and

every theatre is great

during the run of

LES MISERABLES

FOX
ENTERTAINMENTS

We repeat –

$4,000,000

worth of actual present show value in the greatest assemblage of motion picture entertainment in screens history and every thing new about them but their *great* success ·

You have read *now* REAP!

FOX
ENTERTAINMENTS

The Shrewdest State-Rights buyer in the Business has just bought a Franchise

Sol Lesser, one of the shrewdest State Rights operators in the business (the man who put over " Yankee Doodle in Berlin," with Mack Sennett's bathing beauties) in combination with Gore Brothers of Los Angeles, owners of a chain of theatres, has just bought the Southern California-Arizona First National Franchise under our new plan.

The men back of First National are its strongest guarantee of success.

A proposition that sells itself to Lesser and the Gores is a proposition that every exhibitor should carefully investigate.

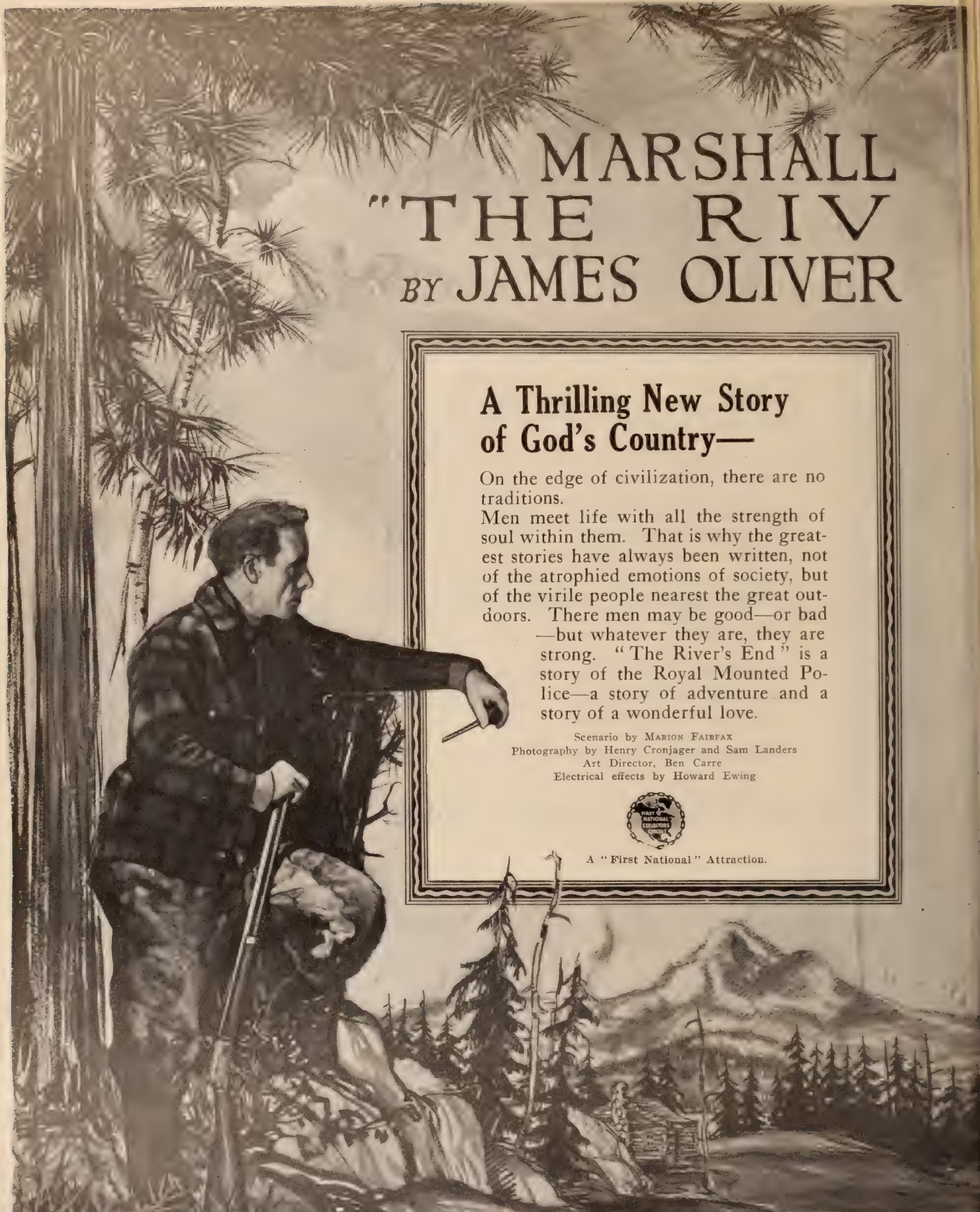
There'll be a Franchise Holder in Your Town

Write today for our booklet

"A FRANCHISE TO INDEPENDENCE"

Exhibitors Defense Committee

Address
Exhibitors Defense Committee,
Care First National Exhibitors Circuit, Inc.,
6 West 48th St., New York, N. Y.



MARSHALL
"THE RIV
BY JAMES OLIVER

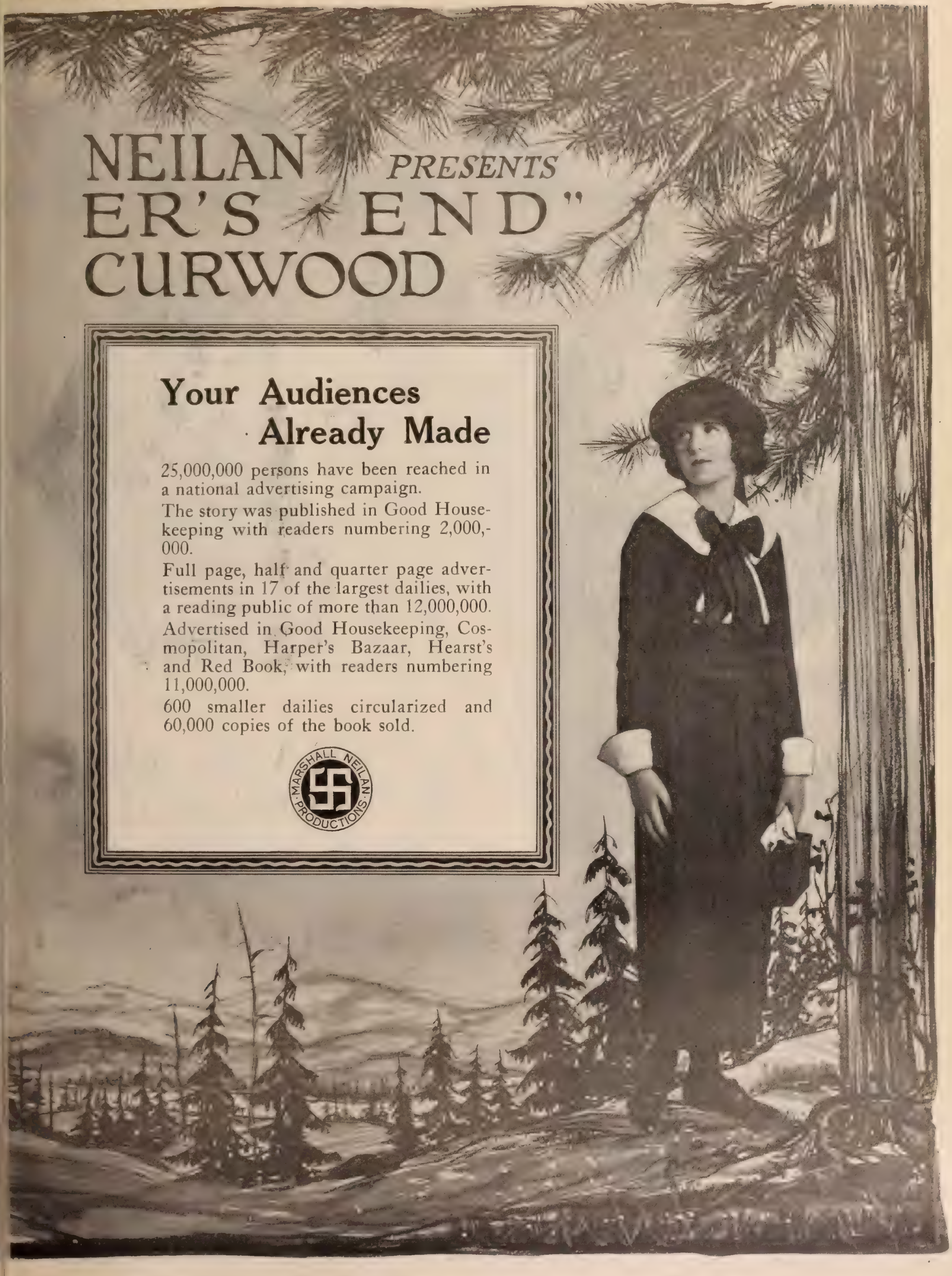
A Thrilling New Story of God's Country—

On the edge of civilization, there are no traditions.

Men meet life with all the strength of soul within them. That is why the greatest stories have always been written, not of the atrophied emotions of society, but of the virile people nearest the great outdoors. There men may be good—or bad—but whatever they are, they are strong. "The River's End" is a story of the Royal Mounted Police—a story of adventure and a story of a wonderful love.

Scenario by Marion Fairfax
Photography by Henry Cronjager and Sam Landers
Art Director, Ben Carre
Electrical effects by Howard Ewing

A "First National" Attraction.



NEILAN *PRESENTS*
ER'S END"
CURWOOD

Your Audiences Already Made

25,000,000 persons have been reached in a national advertising campaign.

The story was published in Good Housekeeping with readers numbering 2,000,000.

Full page, half and quarter page advertisements in 17 of the largest dailies, with a reading public of more than 12,000,000.

Advertised in Good Housekeeping, Cosmopolitan, Harper's Bazaar, Hearst's and Red Book, with readers numbering 11,000,000.

600 smaller dailies circularized and 60,000 copies of the book sold.

MARSHALL NEILAN PRODUCTIONS

"EVEN as EVE"

Eve, the girl who knew her mate by the age-old woman instinct, and claimed him despite every barrier

The flirt, who wrecked lives and homes without qualm, to gratify her vanity and desires

The prophet, who forged the chains to bind love and keep men and women apart

The cynic, scorched in the fires of love, who sneered at women until one proved his master

The hermit, his own home wrecked, who sought to shut out love from the life of a beautiful girl

A DRAMA OF FEMININE WILES

Taken from the story
"The Shining Band"

By Robert W. Chambers

Adapted by Charles A. Logue.
Presented by B. A. Rolfe.
Directed by B. A. Rolfe and Chester DeVonde.
Produced by A. H. Fischer Features, Inc.

A "First National" Attraction

WANTED!

A SINNER

One that's a Regular Wild Man

Constance Talmadge
"In Search of A Sinner"
A
"First National" FIRST NATIONAL EXHIBITORS' CIRCUIT Attraction

A NEW SERIES

Katherine MacDonald

The American Beauty

The actress pronounced by critics the mo t beautiful woman of the screen.

She has now started a new series of picture, specially produced for First National.

Each picture will be produced with all th lavishness that a tremendous financi backing guarantees.

Every one will be a strictly high class pr duction to the minutest detail.

All from famous stories, or great stage suc cesses.

BEGINS NOW

Note the lavishness of her first production for this new series:

"The Turning Point"

from the story of the same title by the famous author

Robert W. Chambers

Produced by
Katherine MacDonald Pictures Corp'n
Sam E. Rork, President and General Manager
Directed by J. M. Barry—Photographed by Joseph Brotherton
By arrangement with Attractions Distributing Corp'n
B. P. Fineman, President

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

New Edition Ready

WHAT *is* the Hundred Thousand Dollar Packet anyway? Everybody in the industry is talking about it. They say that already "EMPTY ARMS" has gone over even before anybody has seen the film!

When am I going to receive my copy of the Packet? You certainly are keeping me on the anxious-seat!

This is the gist of remarks made in telegrams, letters and long-distance 'phone calls we receive from all parts of North America.

We want to publicly apologize for the unfortunate condition which has made it impossible for us to fill all requests received for the Hundred Thousand Dollar Packet, issued in connection with "EMPTY ARMS." The first edition was "taken up" almost over night, but the second edition is just off the press and copies are being sent to all those who have asked for them.

"EMPTY ARMS" is a great film. It is already the talk of the trade. It will be the most discussed film of the season from the viewpoint of the "fans."

There is something to the story—something to remember.

It is well acted, too!

PHOTOPLAY LIBRARIES, INC.
(Exclusive Selling Agents)
500 Fifth Avenue New York City

Lester Park & Edward Whiteside
PRODUCERS

EMPTY ARMS

Starring GAIL KANE with
Thurston Hall J. Herbert Frank &
Irene Blackwell

WRITTEN BY
WILLARD KING BRADLEY

EDITORIALS BY
DR FRANK CRANE

PERSONALLY SUPERVISED AND DIRECTED BY
Frank Reicher

the wrecker of records—

JACK

IN THE

DAREDEVIL

A powerfully dramatic story written especially for Dempsey's strong and unique personality Love, manly heroism, many dangers, many thrills, surprises and sensations-all that serial audiences crave and in most liberal measure.

Pathé
Distributors

DEMPSEY

MILLION DOLLAR SERIAL

JACK

Produced according to the most exacting super-feature requirements by Robert Brunton. For six years Pathé has created the serial standards of the world. Pathé knows serials. Pathé knows what the public wants in serials. Pathé believes this - that this serial is A Wrecker of Records.

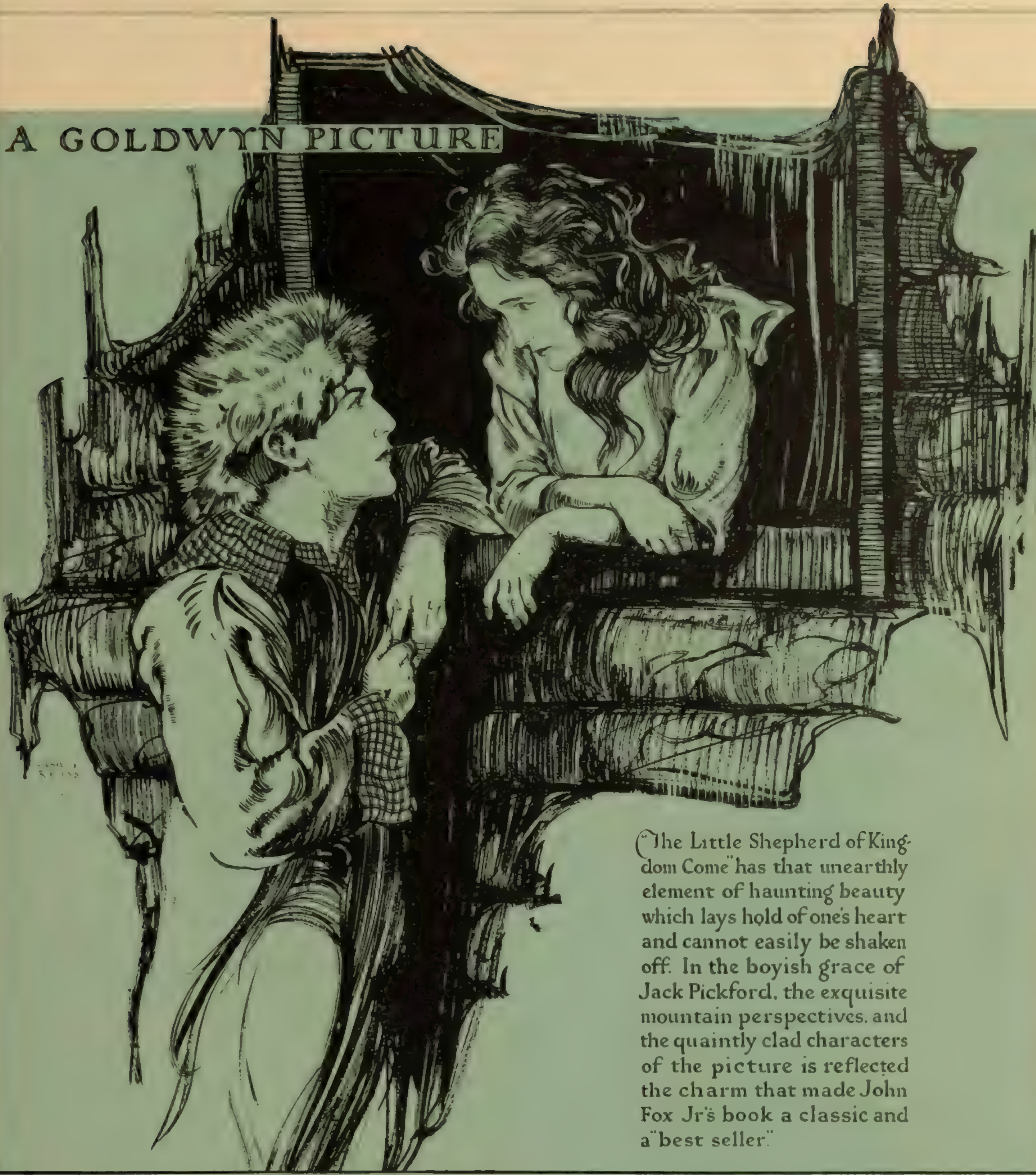
Pathé
Distributors

Dempsey reveals a mighty likeable personality in pictures; a great big healthy boy full of vim and vigor. You're going to like him and so are your audiences!

Released Feb. 15

Pathé
Distributors

Produced by
ROBERT BRUNTON



"The Little Shepherd of Kingdom Come" has that unearthly element of haunting beauty which lays hold of one's heart and cannot easily be shaken off. In the boyish grace of Jack Pickford, the exquisite mountain perspectives, and the quaintly clad characters of the picture is reflected the charm that made John Fox Jr's book a classic and a "best seller."

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Booth Tarkington's

—Excerpt from "Who's Who"—

TARKINGTON, Booth, author, The Gentleman From Indiana Monsieur Beaucaire; The Two Vanrevels; Cherry, In The Arena, The Conquest of Canaan, The Beautiful Lady; His Own People Guest of Quesnay, Beasley's Christmas Party, Beauty and the Jacobin; The Flirt, Penrod; The Turmoil; Penrod and Sam, Seventeen. Plays Monsieur Beaucaire, The Man From Home; Cameo Kirby; Your Humble Servant, Springtime; Getting a Polish, The Country Cousin, Clarence

Edgar's idea of his father—rolling in wealth, but remarkably close with pennies.

EDGAR IN A NATURAL MOMENT

Not the best boy
in town, nor
the worst.
Just a regular
American kid.

Edgar's idea of a good time—a pony, a high hat, and the biggest ice cream cone in the world.

IN "Penrod" and "Seventeen," Booth Tarkington revealed himse to the world as the greatest living authority on that mysterio person—the small boy.

In the Edgar stories Tarkington's first original work for the screen- he creates a boy that everybody will revel in—

—a real American-Boy, neither wholly good nor irredeemably-bac but always human. These are Goldwyn's first two-reel comedies.

The story of his weird boyish career, his mental reactions, his mischiefs his dreams, his loves and his triumphs makes the most fascinating, th most deliciously humorous series ever shown in motion pictures

SAMUEL GOLDWYN PRESENTS

BOOTH TARKINGTON'S

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Edgar Stories

The Adventures and Emotions of Edgar Pomeroy

ORIBLE
EDICINE
WFUL
TTER

It may be gathered that Edgar is not overly fond of medicine.

Better Comedies —
Better Characters —

Marjorie is Edgar's sweetheart, but she obstinately refuses to believe it.

According to Edgar, his sister's life is taken up with this sort of thing.

BETTER
BOOK
THEM!

Should the woman forgive? Evidently Marjorie's mother remains firm.

Edgar is quite sure he could play the part of President without much trouble.

WATCH
FOR
THE
FIRST!

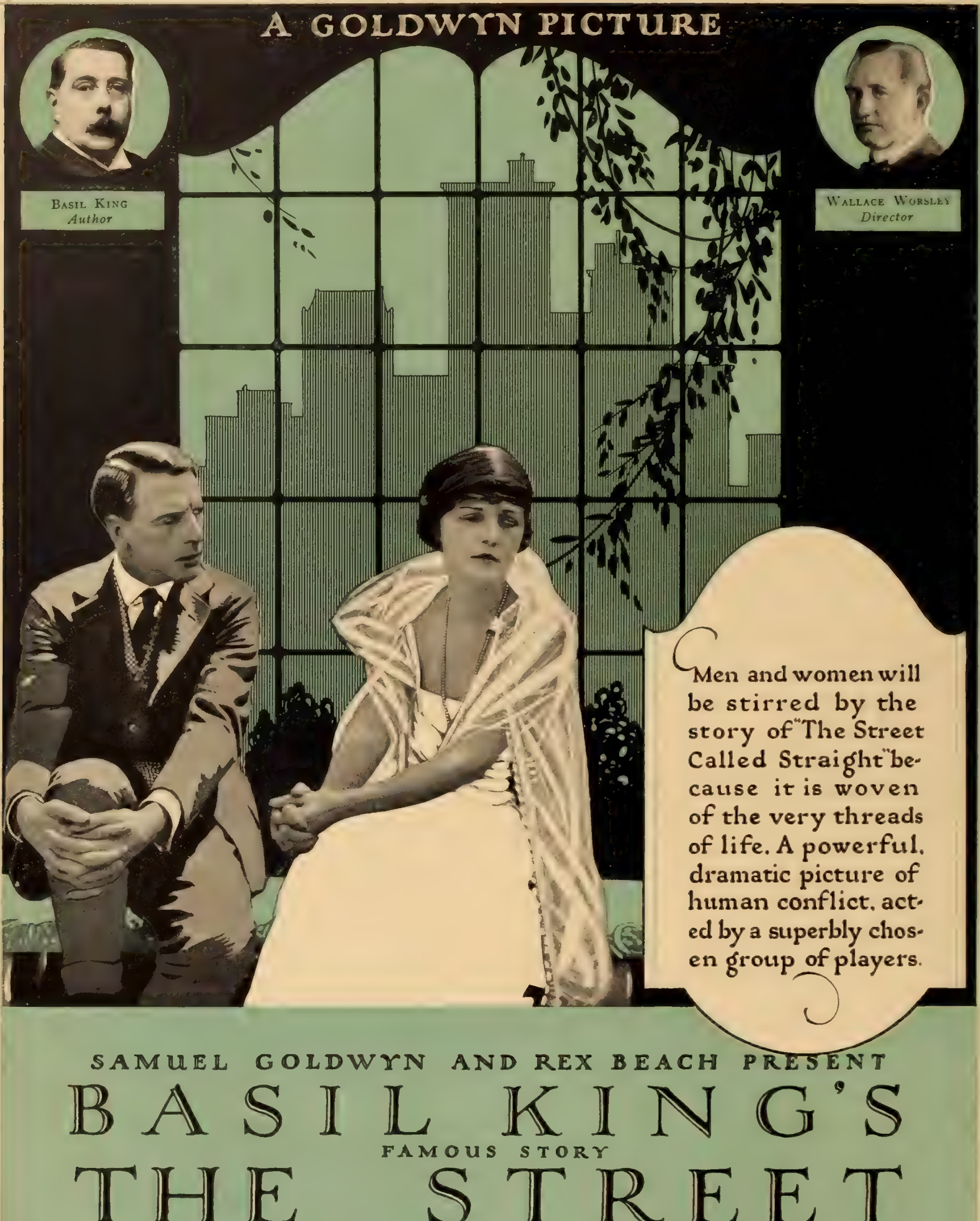
Edgar has a slight encounter with the water sprinkler.

The Adventures and Emotions of Edgar Pomeroy

EDGAR STORIES

DIRECTED BY E. MASON HOPPER

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*



A GOLDWYN PICTURE

Men and women will be stirred by the story of "The Street Called Straight" because it is woven of the very threads of life. A powerful, dramatic picture of human conflict, acted by a superbly chosen group of players.

SAMUEL GOLDWYN AND REX BEACH PRESENT

BASIL KING'S

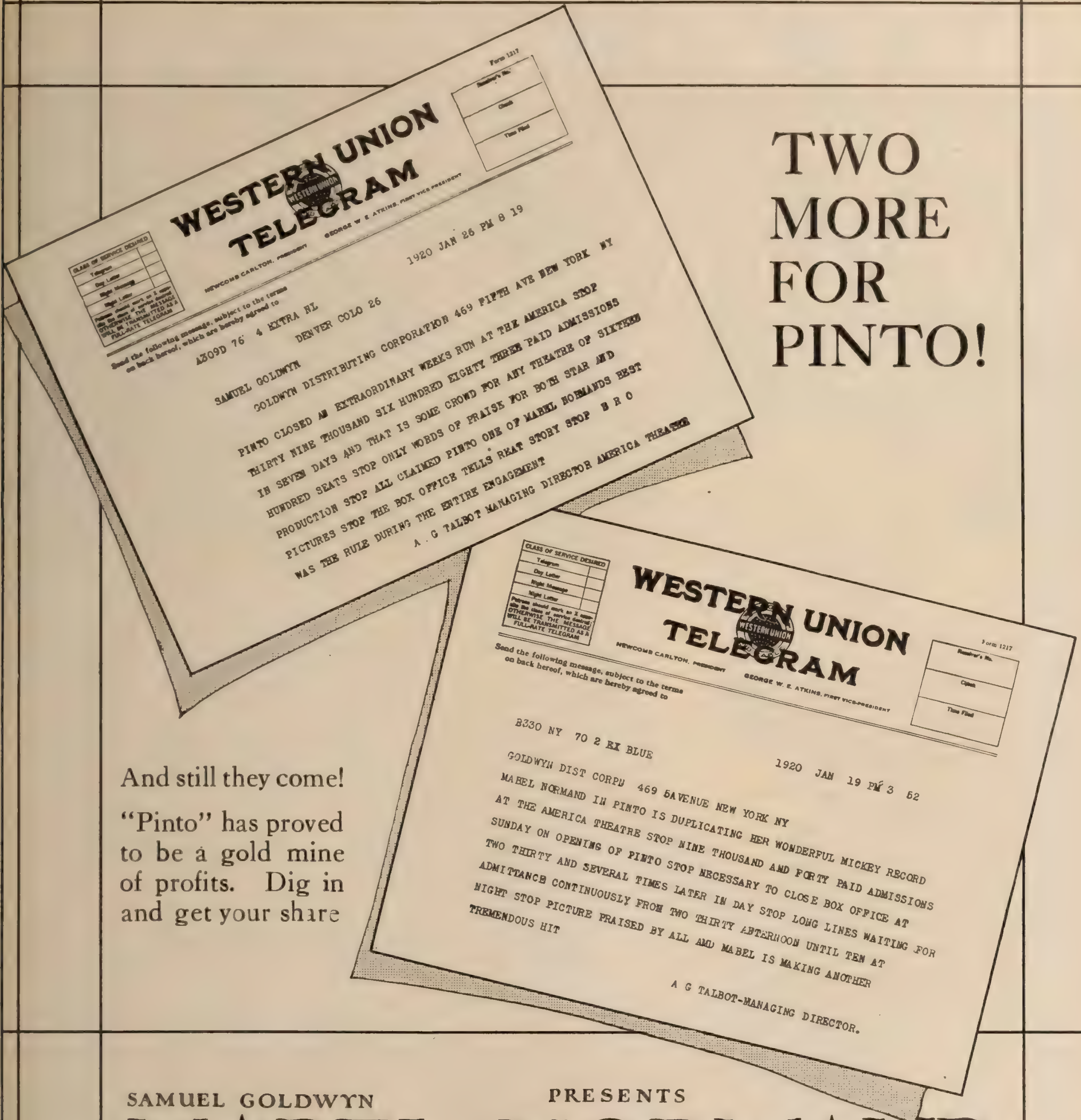
FAMOUS STORY

THE STREET CALLED STRAIGHT

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*



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Night Message
Night Letter
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NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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GOLDWYN DISTRIBUTING CORPORATION 469 FIFTH AVE NEW YORK NY

PINTO CLOSED AN EXTRAORDINARY WEEKS RUN AT THE AMERICA STOP THIRTY NINE THOUSAND SIX HUNDRED EIGHTY THREE PAID ADMISSIONS IN SEVEN DAYS AND THAT IS SOME CROWD FOR ANY THEATRE OF SIXTEEN HUNDRED SEATS STOP ONLY WORDS OF PRAISE FOR BOTH STAR AND PRODUCTION STOP ALL CLAIMED PINTO ONE OF MABEL NORMANDS BEST PICTURES STOP THE BOX OFFICE TELLS REAT STORY STOP B R O WAS THE RULE DURING THE ENTIRE ENGAGEMENT

A . G TALBOT MANAGING DIRECTOR AMERICA THEATRE

TWO MORE FOR PINTO!

CLASS OF SERVICE DESIRED
Telegram
Day Letter
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GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1217
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Time Filed

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GOLDWYN DIST CORPN 469 5AVENUE NEW YORK NY

MABEL NORMAND IN PINTO IS DUPLICATING HER WONDERFUL MICKEY RECORD AT THE AMERICA THEATRE STOP NINE THOUSAND AND FORTY PAID ADMISSIONS SUNDAY ON OPENING OF PINTO STOP NECESSARY TO CLOSE BOX OFFICE AT TWO THIRTY AND SEVERAL TIMES LATER IN DAY STOP LONG LINES WAITING FOR ADMITTANCE CONTINUOUSLY FROM TWO THIRTY AFTERNOON UNTIL TEN AT NIGHT STOP PICTURE PRAISED BY ALL AND MABEL IS MAKING ANOTHER TREMENDOUS HIT

A G TALBOT-MANAGING DIRECTOR.

And still they come!

"Pinto" has proved to be a gold mine of profits. Dig in and get your share

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

MARY MILES MINTER

Directed by William D. Taylor in

Judy of Rogues' Harbor

From the novel by
GRACE MILLER WHITE
Scenario by
CLARA BERANGER

A PICTURE THAT WILL BE WELCOME FOR A WEEK!

SENSATIONAL? No! And not spectacular, either. But a heart-interest story of real folks whom we all know and principally of a girl's love for a poor, mistreated, little cripple.

MARY MILES MINTER

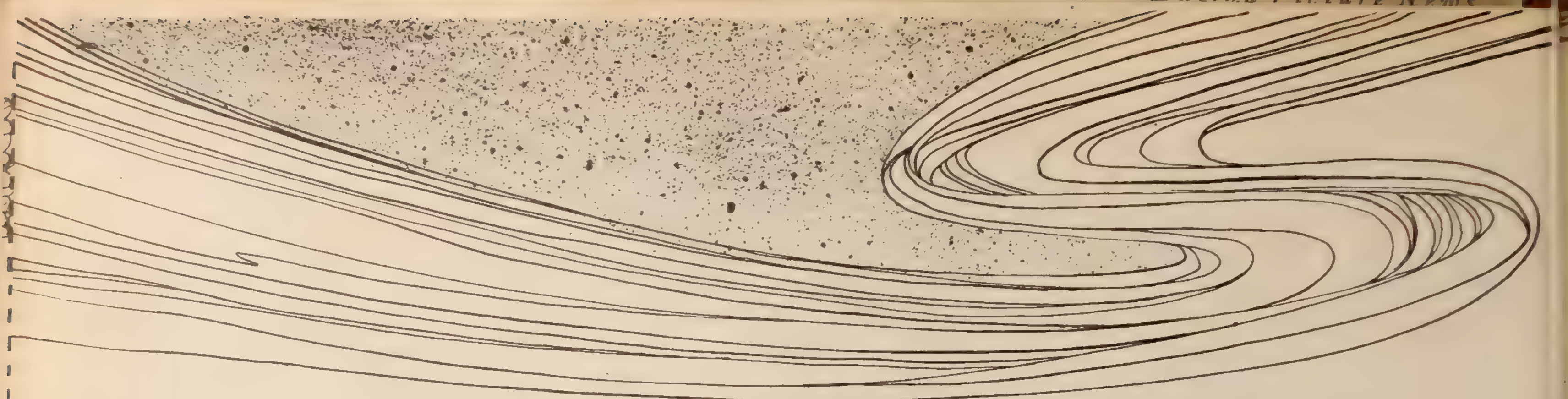
is the girl — the charming, fascinating, irresistible heroine so delightfully portrayed in Grace Miller White's widely read novel,

"Judy of Rogues' Harbor"

Your patrons will applaud its contrasts of true love and violent passion, of self sacrifice and selfishness, of crushing cruelty and tender, winning kindness. It's a wonderful love story and a *yet more wonderful* appeal to human sympathy, a picture that will not wear out its welcome in a week!

REALART
PICTURES CORPORATION
469 FIFTH AVE. NEW YORK

REALART PICTURES



"The Sacred

Written and directed by

Emily

In the East, Book Thru the Following

Greater New York, Northern New Jersey, New York State—Commonwealth Pictures, Inc., 1600 Broadway, New York City.

Southern New Jersey, Maryland, Eastern Pennsylvania, District of Columbia, Delaware, Virginia—Screen Art Pictures, 1331 Vine St., Philadelphia, Pa.

State Rights

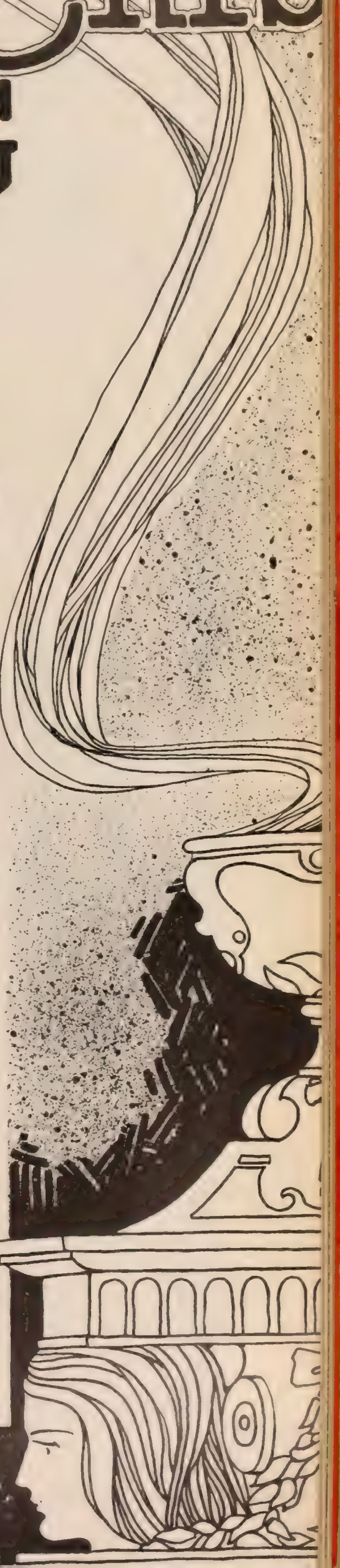
NOW SELLING

on "THE SACRED FLAME" the big throbbing human drama that properly handled with the unique and extraordinary selling helps all ready, will make a veritable clean up for exhibitors everywhere. "THE SACRED FLAME" is the type of big drama that can be played for a run of anywhere from 3 days to 2 weeks. It offers exceptional angles for advertising and publicity. It is the type of photo play that pulls crowds like a magnet. It possesses a tremendous theme of remarkable appeal to every class of moving picture lover. On the basis of its big money getting possibilities we recommend and urge you to book and exhibit—

Flame"

Abraham S. Schomer — Starring

Stevens



Possibilities

Backed by the reputation of the great Schomer whose successes include such winners as "Today" "Ruling Passions," "The Inner Man," "The Yellow Passport," and many others and handled the way expert showmen have planned it "THE SACRED FLAME" means a snug fortune to State Rights men and exhibitors. Territory selling rapidly. Write or wire for Terms, prices and territory still open.

Selling Helps

A wonderful advertising and publicity campaign book is ready for State Rights men and exhibitors. This book is worth its weight in gold to exhibitors. Everything ready prepared with powerful selling helps and plans that guarantee success in hundred per cent measure. Ask us for a copy of this great book. See what we have done to GUARANTEE your success. Write for a copy today. Free to the trade.

Schomer-Ross Productions, Inc.

126 W. 46th Street, New York

E. S. Manheimer, Gen'l Mgr. **A. Egan Cobb, State Rights Sales Rep.**

VIVIAN MARTIN

IN

HUSBANDS

AVAILABLE FOR THE STATES RIGHT MARKET

AND WIVES

FROM THE FAMOUS NOVEL

"MAKING HER HIS WIFE"

BY

CORRA HARRIS

Gaumont

The Utmost in Photodramas

Alexander Dumas

THE CORSICAN BROTHERS

with

DUSTIN FARNUM

Released February 22nd

The Master Romance of the World's Greatest Romantic Novelist

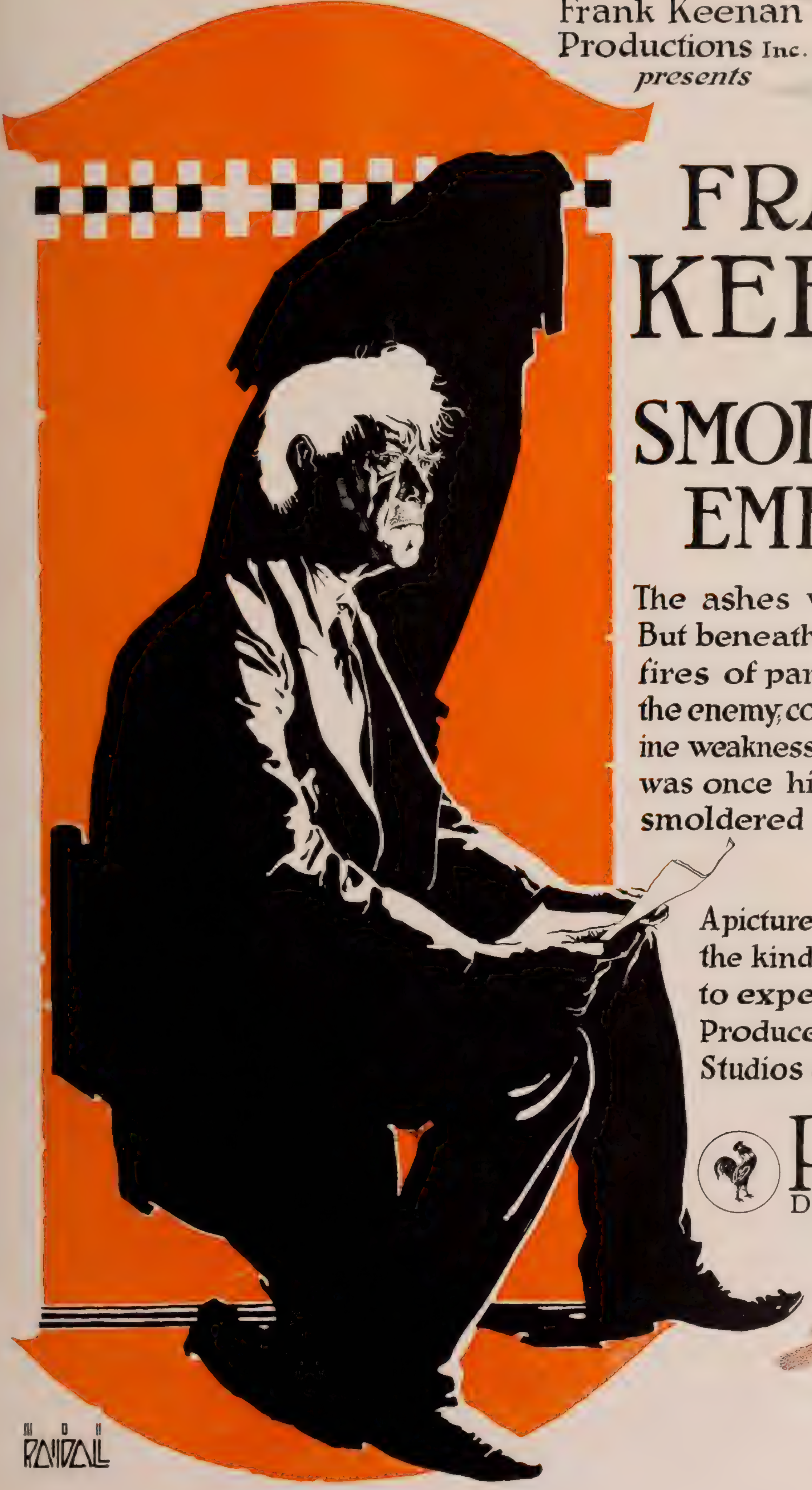
An Unrivalled Box Office Attraction

Have You Booked It?

Distributed Through

UNITED PICTURE EXCHANGES

Frank Keenan
Productions Inc.
presents



FRANK KEENAN

IN

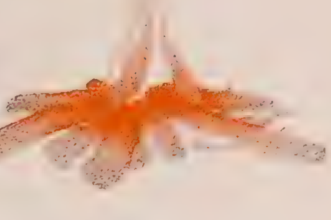
SMOLDERING EMBERS

The ashes were gray on top. But beneath smoldered the fires of parental love; hate for the enemy; contempt for the feminine weaknesses of the woman who was once his wife; and always smoldered the fire of courage.

◆

A picture that none will forget; the kind you have learned to expect of Keenan. Produced at Robert Brunton Studios directed by Mr. Keenan.

Pathé
Distributors



An *Edgar Lewis* Production

Pathé
Distributors

OTHER MEN'S SHOES

Edgar Lewis has created success after success. Who could forget

"THE BARRIER"

"THE GREAT DIVIDE"

"THE SIGN INVISIBLE"

"THE BAR SINISTER"

and the rest of that splendid list?

Other Men's Shoes is as fine as the finest; a picture that you can run and run and that goes bigger every day!

Ask the nearest Pathé exchange to screen it for you.

Pathé
Distributors

A
BLACKTON PRODUCTION
RESPECTABLE BY PROXY

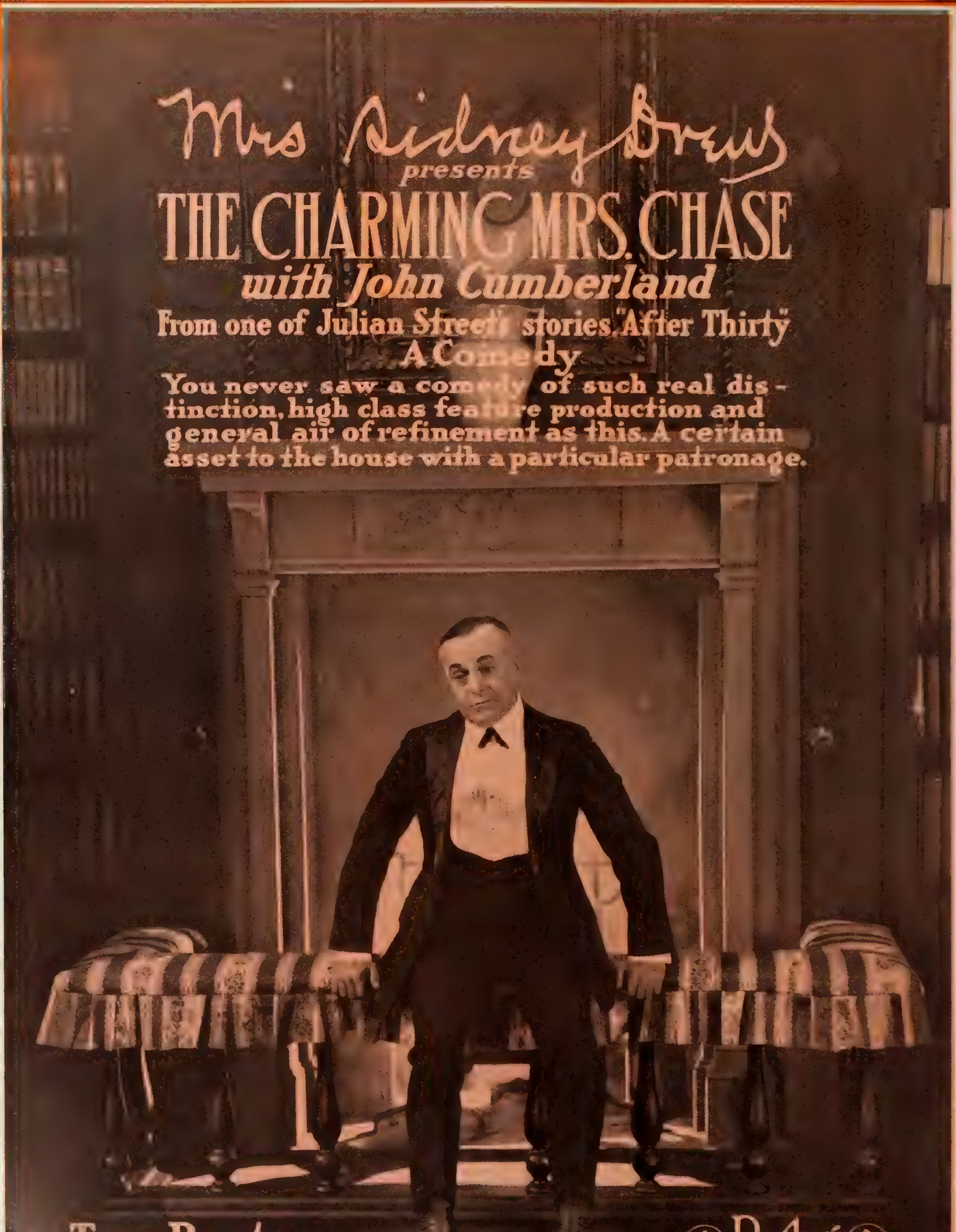
Pathé
Distributors

with
SYLVIA BREAMER
and
ROBERT GORDON

Once in a blue moon comes a picture that simply reeks with opportunities for catch line advertising; for curiosity-arousing phrases. This is such a picture. Get this; a charming girl thinking a young man dead, passes herself off on his aristocratic mother as her son's widow. Lovely!-For a while, then the man comes back and finds her in his home. What happens?

Directed by J. Stuart Blackton.

Pathé
Distributors



Mrs Sidney Drew
presents

THE CHARMING MRS. CHASE

with John Cumberland

From one of Julian Street's stories, "After Thirty"

A Comedy

You never saw a comedy of such real distinction, high class feature production and general air of refinement as this. A certain asset to the house with a particular patronage.

Two Parts

Pathé
Distributors

"GOSH, BUT SHE'S A PEACH!"

Pathé Review

The Last Word in Film Magazines; Adapted to Every Kind of a House and Every Kind of an Audience

---

The Mission of Pathe Review is to entertain—and instruct. Travel (in Pathecolor), Science, Art, Nature, Humor, Slow Motion Photography not only in Pathecolor but by Novagraph, and Julian Ollendorf's famous Spirit of the Dance, make up the Pathe Review, a little of everything that is good but not too much of anything

---

Show It--
One Reel Every Week

Now Booking At These Exchanges:

For New York City and Northern New Jersey:
Seaboard Film Corporation, 130 West 46th Street, New York City.

For Eastern Pennsylvania and Southern New Jersey:
Masterpiece Film Attractions, 1235 Vine Street, Philadelphia, Pa.

For Delaware, Maryland, District of Columbia and Virginia:
Seaboard Film Corporation, Mather Building, Washington, D. C., and 210 North Calvert Street, Baltimore, Md.

For Western Pennsylvania and West Virginia:
Exhibitors' Film Attractions, 412 Ferry Street, Pittsburgh, Pa.

For Illinois and Indiana:
Celebrated Players Film Corporation, 207 South Wabash Avenue, Chicago, Ill.

For Ohio and Kentucky:
C. C. Hite Attractions, 532 Walnut Street, Cincinnati, O., and 701 Advance Building, Cleveland, O.

For Georgia, Alabama, North and South Carolina and Tennessee:
Arthur C. Bromberg Attractions, 73 Walton Street, Atlanta, Ga.

For California, Arizona and Nevada:
Peerless Film Exchange, 94 Golden Gate Avenue, San Francisco, Cal., and 802 South Olive Street, Los Angeles, Cal.

For Colorado, Utah and Wyoming:
Arrow Film Company, Denver, Colo.

For Eastern Canada:
Horsfall Productions, 337 Bleury Street, Montreal, Can.

For Michigan:
Arthur S. Hyman Attractions, Film Building, Detroit, Mich.

MORRIS R.
off
THE INIM

HANK

(HIM

Supported by MADG
HANK MANN

=

"BRO
BUB

THE FIRST
OF THE TWO

SCHLANK
ers
ITABLE

MANN

SELF)

KIRBY and the BEAUTIES...

N =

KEN
BLES"

RELEASE
REEL SERIES

THE HANK MANN TWO-REEL COMEDIES

are being released by leading independent exchanges throughout the United States and Canada. "BROKEN BUBBLES" is the first release of the series of twenty-six two-reel comedies. These comedies will be released one every other week.

A SUPERIOR SERIES OF SUPER-COMEDIES

Critics who have screened the first four of the Hank Mann two-reel comedies pronounce them Super-Comedies that are superior to anything on the market today. Exhibitors who have not booked these comedies had better get in touch with their exchanges at the earliest possible moment. A contract for this series of Hank Mann two-reel comedies is positive insurance for packed houses and big bank accounts all year round.

ARROW FILM CORPORATION
W. E. SHALLENBERGER, President
220 WEST 42ND STREET NEW YORK CITY

THE ROTOGRAPH CO. N.Y.

Gayety Comedies

A REEL OF REAL LAUGHS EVERY WEEK WITH

George Ovey

—book through these leading exchanges

SAN FRANCISCO
Peerless Film Service,
100 Golden Gate Ave.
No. Cal., Nevada.
LOS ANGELES
Peerless Film Service,
802 S. Olive St.
So. Cal., Arizona.
SEATTLE
Greater Features Co.,
2020 Third Ave.
Washington, Oregon, Montana, Idaho.
CHICAGO
Celebrated Players Film Corp.,
207 S. Wabash.
Illinois, Indiana, Eastern Iowa.
MINNEAPOLIS
Supreme System, Inc.,
606 Film Exchange Bldg.
No. Wisconsin, Minnesota, N. and S. Dakota.
KANSAS CITY
Crescent Film Co.,
315 Gloyd Bldg.
Kansas, West Missouri.
MILWAUKEE
Mid-West Distributing Co.,
Southern Wisconsin.
NEW YORK
First National Exchange, Inc.,
509 Fifth Ave.
New York, Northern New Jersey.
BUFFALO
First National Exchange, Inc.
145 Franklin St.
Northern New York.
CLEVELAND
Standard Film Service Co.,
316 Sloan Bldg.
Northern Ohio.
DETROIT
Standard Film Service Co.,
Joseph Mack Bldg.
Michigan.
CINCINNATI
Standard Film Service Co.,
Film Exchange Bldg.
Southern Ohio and Kentucky.
ST. LOUIS
Standard Film Corp.,
3317 Olive St.
Missouri.
BOSTON
American Feature Film Co.,
60 Church St.
Massachusetts, Maine, New Hampshire and Vermont.
NEW HAVEN
American Feature Film Co.,
126 Meadow St.
Connecticut and Rhode Island.
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There is more interest, entertainment and action in Chester-Outing Pictures than in all other outdoor pictures put together and stirred with an eel.

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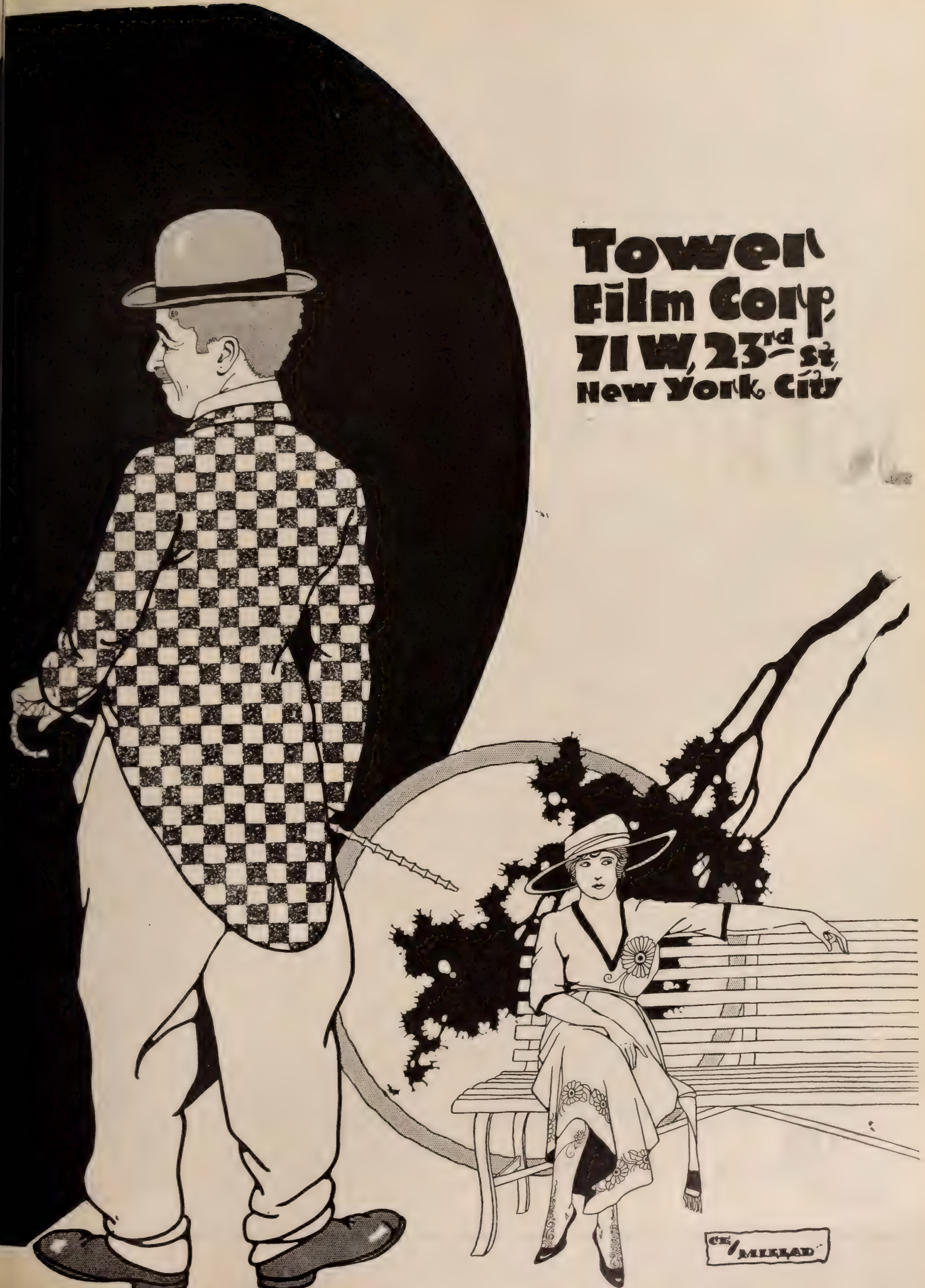
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"THE HONEY BEE"

From the "best seller"

by **SAMUEL MERWIN**

Read what a famous motion picture reviewer said of America's newest special—"The Dangerous Talent," following a private view of it in the American projection room:

"Here is a picture that stands out like a cameo from the ordinary run of attractions.

It tells an interesting story in an interesting way.

The cast is an excellent one throughout.

It is instantly apparent that the utmost care was taken in the direction.

Margarita Fisher does some of the best work of her career.

I am sure exhibitors everywhere will find it an offering far above the ordinary!"

Samuel S. Hutchinson, President,
American Film Company, Inc., *Presents*

The Dangerous Talent"

with

Margarita Fisher

A Story of an exceptional sort. Just what the pretty stenographer, who is the heroine of this tale, will make of the dangerous talent she possesses is a problem that will keep audiences guessing right up to the last fade-out. Miss Fisher is supported by an unusual cast. The direction by Geo. Cox is above criticism.

See American Film Company representative at your nearest Pathe Exchange *Today* regarding an early booking of this new big special.

Produced by
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Six Feet Four

A giant among feature attractions. William Russell in the world famous story by Jackson Gregory. A hit with audiences everywhere.

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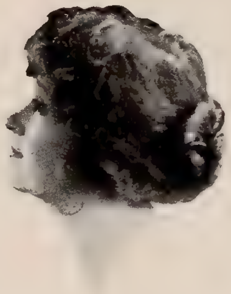
An emotional tornado—a dramatic whirlwind. The kind of a picture that lends itself to unusual exploitation.

Hundreds of exhibitors who have shown it proclaim it a real house-packer.

EVE IN EXILE



By COSMO HAMILTON

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A sensational attraction now playing to capacity business the country over. Filmed in Nature's Wonderland—near beautiful Lake Tahoe. Starring William Russell.

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See the American Film Company representative at your nearest Pathé Exchange for complete booking information—prices, etc.

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FLYING "A"
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LARRY SEMON

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THE GROCERY CLERK

It helped pack them in at the largest theatre in the world, the Capitol, New York, for one week.

A Vitagraph—Larry Semon Comedy

Written and Directed by

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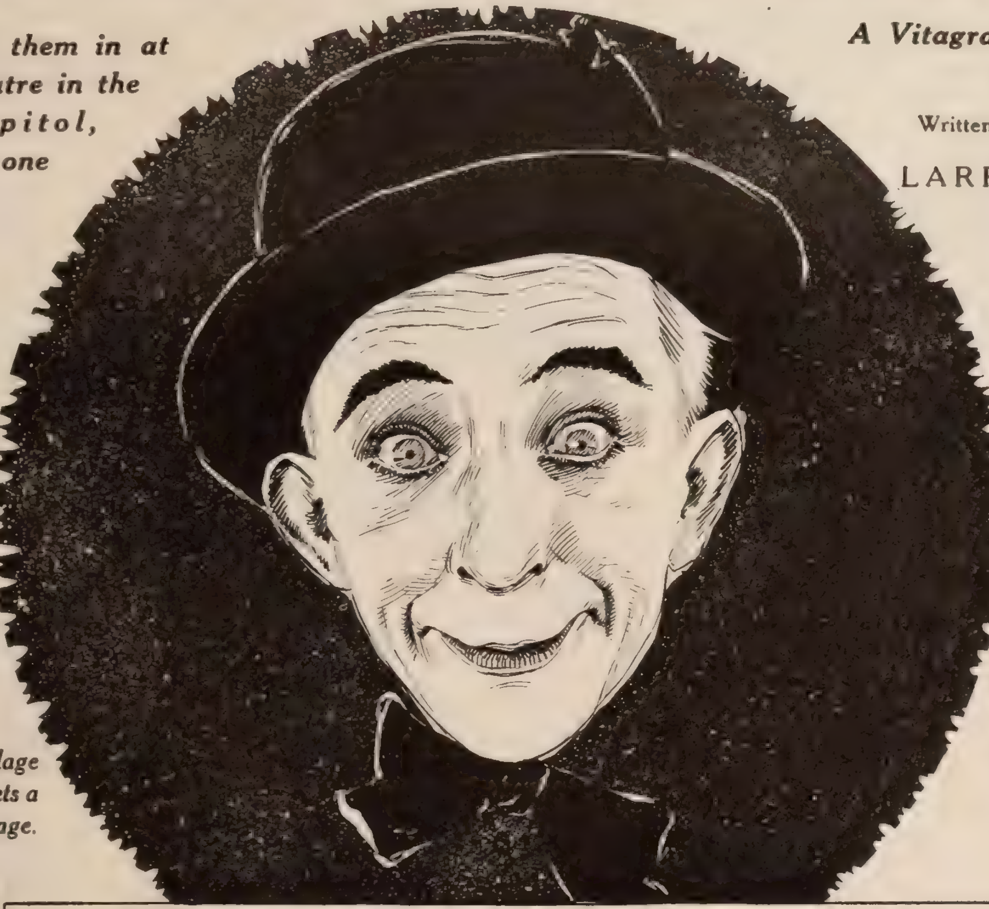
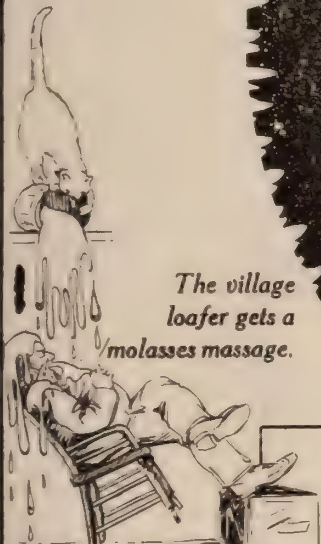


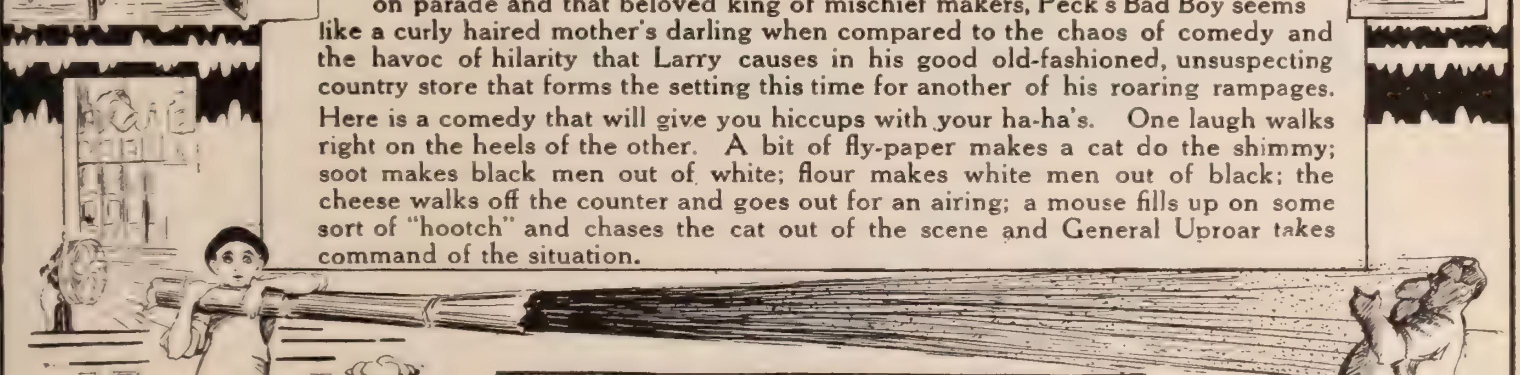


The village loafer gets a molasses massage.

Here's the cat that SHIMMIES!

A Chaos of Comedy—A Havoc of Hilarity!

The famous old bull in the china shop becomes as tame as a poodle dog on parade and that beloved king of mischief makers, Peck's Bad Boy seems like a curly haired mother's darling when compared to the chaos of comedy and the havoc of hilarity that Larry causes in his good old-fashioned, unsuspecting country store that forms the setting this time for another of his roaring rampages. Here is a comedy that will give you hiccups with your ha-ha's. One laugh walks right on the heels of the other. A bit of fly-paper makes a cat do the shimmy; soot makes black men out of white; flour makes white men out of black; the cheese walks off the counter and goes out for an airing; a mouse fills up on some sort of "hootch" and chases the cat out of the scene and General Uproar takes command of the situation.



The Poor Cat Flees from the Enraged Mouse!

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First— in the hearts of the public!

"Wanderlust"

From the poem by Gerald Gould

* * * *

Beyond the East the sunrise,

* * * *

Beyond the West the sea,

* * * *

And East and West the wanderlust
That will not let me be.

* * * *

It works in me like madness,
To bid me say good-by!

* * * *

For the seas call
and the stars call,

* * * *

And, oh, the call of the sky!

* * * *

I know not where the white road runs,
Nor what the blue hills are,

* * * *

But man can have the sun for friend,
And for his guide a star;

* * * *

And there's no end of voyaging
When once the voice is heard,

* * * *

For the river calls
—and the road calls

* * * *

And oh, the call of a bird!

* * * *

The old ships draw to home again,

* * * *

The young ships sail away;

* * * *

And come I may,—
—but go I must,

* * * *

And if men ask you why,
You may put the blame on the birds and the sun
And the white road and the sky!

"Wanderlust"

—first of the new series of 1920.

"Scenics Beautiful"

Produced by Robert C. Bruce

It is no unusual thing for a "Bruce" attraction to dominate the program. Sheer beauty of scenery, artistic direction and a charming bit of story, have often won "first honors."

"Wanderlust" is an example of the quality of the new subjects for 1920. In a hundred first-run theatres, it will stand out as "the brightest subject on the bill."

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

Educational Films Company, Ltd., 76 Wardour Street, London, W. 1.
The Far East Film Corporation, 729 Seventh Avenue, New York, N. Y.

Note well the name, the style and the quality of the "Bruce" pictures. Like all successful products—they are imitated.

A Check for a Million Dollars is Worthless When Signed by a Bankrupt, but *RITCHEY* Posters are Always as Good as Gold!

A CHECK is good, or it is bad, depending upon the financial worth of the signer. So is it also with motion picture posters. They are good or they are bad,—and it is safe to judge them by the signature they bear.

To carry the figure farther,—if one has found that the bank has invariably paid certain checks, one grows to consider such checks as the equivalent of cash. If after long years of experience the exhibitor has found certain posters to be profitable posters, he naturally wants that kind of poster all the time. He grows to look for the trade-mark upon it, and when he finds it he is satisfied;—otherwise not.

Which is natural, as it has become associated in his mind with profitable business. He knows how intimate the connection is between photoplays and posters. He knows that he can judge a film before he rents it by seeing it screened, or by the reviews, but he also knows that the public cannot. The public makes up its mind to go into his theatre, or to stay out, according to the appeal that the posters make! Because the RITCHEY poster has everything possible to put into a poster that will make that appeal potent, the exhibitor wants *RITCHEY* posters! They never make the photo-play they exploit any better, but they *always* make it more profitable.

The exhibitor bases his regard for them upon the sure knowledge that comes of long experience!

RITCHEY LITHO. CORP.

406 West 31st Street, New York City

TELEPHONE CHELSEA 8388

VOLUME XXI
NUMBER 8

Motion Picture News

FEBRUARY 14
1920

The First Shot Is Fired

¶ Some few weeks ago we sounded a warning on this page that the same forces which have in past years attempted to force Federal censorship on the industry were again lining up for battle.

The first shot has been fired—and one might be moved to remark that the reformers have equipped their weapon with a Maxim silencer.

For, instead of the usual trumpeting call of "Censorship" we read this apparently pointless news story:

"Motion picture films which are objectionable as subject matter would be forbidden from circulation in interstate commerce until a bill reported from the House Committee on the Judiciary during the week of January 19. The bill proposes to bring motion picture films within the provisions of Section 245 of the federal penal code, which forbids the introduction into the United States or the circulation in interstate commerce, of objectionable matter. (R. R. 7629)—From weekly review, Chamber of Commerce of the United States of America, January 19—23."

* * *

We say "apparently pointless"—and so it is. For, on the surface, just what opposition can be made to any legislation that seeks to curb "objectionable" matter.

But—and here is the joker when motion pictures are the theme—who is to be the arbiter of what is or is not "objectionable?"

And just how does this power define the word "objectionable?"

The only legislation already on the books with which the proposed statute can be compared is that forbidding interstate commerce to "motion picture and other pictorial reproductions of a pugilistic encounter to be exhibited for profit."

No puzzling question of judgment is here involved; "pugilistic encounter" is plain English, Federal prosecutors and courts may enforce its provisions with clean hands.

But are these officials—hundreds of them, naturally of varying degrees of tolerance and intelligence—to define the word "objectionable" as applied to the screen art. Will we have as many fences to hurdle as there are Federal district attorneys?

* * *

Or, and it is this that seems likely, would such legislation serve most excellently as the entering wedge for a Federal censor?

What more natural than that Congress, having drawn a circle around the industry, should provide the man and the machinery to see that its victim remained within those bounds?

We are told by one film man that such legislation as this recent proposal, would aid in doing away with State censorship. We don't believe it. We don't believe that even the creation of a dictatorial, omnipotent Federal censor would end the turmoil in individual states.

Regardless of their attitude towards reformers and cranks, political organizations in this day and generation are not *abolishing* abodes of patronage.

And we are inclined to feel, that after its experience with two-score or more Federal definitions of the word "objectionable" the industry might well be expected to welcome the comparative relief of a centralized censorship.

W A Johnston

National Association Combats "Flu"

Publicity Campaign Set On Foot to Aid Exhibitors in Fighting "Panic"—Spread Dr. Copeland's Views Broadcast

TO prevent hysteria and to forestall thoughtless attempt by municipal authorities to close motion picture theatres on account of the influenza outbreak, the National Association of the motion picture industry, through a special committee appointed by President William A. Brady, has launched a nation-wide publicity campaign designed to acquaint the general public and city officials with the importance of keeping theatres open while the influenza is prevalent. The campaign is similar, though of greater scope, to the one which the association conducted so successfully last year.

The committee in charge of the work consists of John C. Flinn of Famous Players-Lasky Corporation, chairman; John M. Quinn of Vitagraph, Inc., and Frederick H. Elliott, executive secretary of the National Association.

Using Every Means

In its campaign to keep theatres open the National Association committee is using every possible means of publicity. All of this week the motion picture news weeklies are carrying a warning from Dr. Royal S. Copeland, Health Commissioner of New York City, regarding precautions to be taken in guarding against the influenza.

In addition to this screen campaign, the committee early this week sent broadcast throughout the country a series of letters and documents showing the wisdom of keeping theatres open.

This material consists of a letter to the National Association from Dr. Copeland, in which the health commissioner commended the motion picture industry for its assistance during the epidemic of last year; and declared regarding the 1918 epidemic that "in view of our experience in New York City, where the death rate from influenza was the lowest of any large city on the coast, we are convinced that our decision to keep the theatres open was wisely made."

"My principal purpose in keeping open the theatres in New York City," Dr. Copeland wrote, "was to prevent the spread of panic and hysteria, and thus to protect the public from a condition of mind which would predispose it to physical ills."

It is this hysteria which Dr. Copeland fears that the committee seeks to prevent. It has sent letters to 15,000 motion picture exhibitors to the editors and advertising managers of every daily newspaper in the country, to all exchange managers, and to the Mayors, ealth Board officials, school officials, chambers of commerce and librarians in every city of 20,000 population and over. With. these letters have gone reprints of Dr. Copeland's letters to the association, reprints of an article published by Dr. Copeland in the New York Times in 1918, showing how New York combatted the plague, and a chart and table prepared by United States Government health officials showing graphically how New York, where theatres during 1918 were allowed to remain open, had the lowest death rate of all the big cities of the country.

Five hundred copies of Dr. Copeland's letter and his article in the New York Times were sent to each of the distributing companies, to be sent by them to their exchange managers for distribution throughout their districts.

In all 35,000 letters have been sent out, accompanied by the material showing Dr. Copeland's stand on influenza. Exhibitors were requested to use their influence with local authorities to keep theatres open, the Copeland statements being place in their hands so that they could go to their health boards armed with evidence that the largest city in the world did not find it necessary during the severest epidemic in recent years to close theatres. The exhibitors also were urged to co-operate in every way with their local authorities in combatting the influenza.

In this connection it is expected the motion picture news weeklies will enable exhibitors to prove of definite assistance to local health boards through the message they are carrying all this week from Dr. Copeland. This message is being flashed on the screen at

(*Continued on page* 1652)

LOS ANGELES TO HONOR W. A. JOHNSTON

LOS ANGELES, (Special)—William A. Johnston, president and editor of Motion Picture News, will be the guest of honor at the annual dinner of the Los Angeles Film Board of Trade, to be held this Thursday evening. Other leading organizations of the film colony are planning to similarly honor the Eastern editor.

Mr. Johnston is scheduled to remain on the coast for about three weeks. His last visit to the colony was in 1915, and he is the first New York trade paper editor to visit the production center since that time.

IMPORTANT COMEDY AGGREGATION FORMED ON COAST—OTHER LATE NEWS

WORD comes from Los Angeles of the organization of the Special Features Corporation, Inc., with a quarter million capitalization. The new firm will specialize in comedy features, to be made by four producing units. A system of exchange will be organized in twenty-six cities. Louis W. Thompson, formerly an exchange man and recently representative of Mary Pickford at the New York office of United, is president; Ward LaScalle, formerly of the Pickford directorial forces will be director general, and H. J. Roberts, formerly with Fox sales force will be sales manager.

The financing of the new corporation is being handled by Aronson and Company, a Los Angeles banking house, representing the Hellman banking interests and one of the largest in the West.

Watterson R. Rothacker is in Los Angeles for a stay of three weeks and will break ground for his new laboratory before returning East.

Sidney Franklin has been engaged by Mayflower and will film the Robert W. Chambers' story "Athalie."

Toledo Houses in Combin

Fourteen Suburban Managers Get Together For Booking Purposes—Exchanges Sitting Tight

FOURTEEN motion picture exhibitors of Toledo, Ohio, representing almost all of the suburban houses in the city, have recently incorporated The Consolidated Exhibitors' Company, with a capitalization of $10,000, for the purpose of establishing an individual booking head, which will book all the pictures for all of these fourteen houses.

The houses affected by this arrangement are the Atlas, Bijou, Pastime, Auditorium, Savoy, White Eagle, Garden, Ivanhoe, Diamond, Lyric, Artcraft, Mystic, Overland and Galena.

In an announcement to the public, made through one of the Toledo newspapers, the Consolidated Exhibitors' Company was formed for the protection of motion picture patrons, and to insure them the very highest grade of entertainment for a minimum outlay. The booking agency will maintain a downtown office, the site of which has not yet been determined. It will guarantee a run of twenty days on any picture it books. And this picture will be booked with the approval of a board of directors elected by the members of the organization.

The Consolidated Exhibitors' Company also guarantees to deliver all prints to the theatres for which they are intended. This is meant to increase delivery efficiency, inasmuch as it will be easier to deliver films to a downtown central point, than to rely on the uncertainties of suburban deliveries.

Just how the booking agency will handle the pictures, and distribute them, has not been formally stated as yet. But if it is their intention of booking pictures blindly, without stating where they are to be shown until the actual release date, then the local exchanges will try to buck the proposition.

The Cleveland exchanges have expressed their individual opinions on the subject. They say that they w have to know at which house their pi tures are to be shown before they c enter into negotiations for booking They will have to know where the merchandise is to be exhibited, a under what conditions.

The Consolidated Exhibitors' Co pany does not affect the downtow first-run houses at all. Its efforts wholly in the direction of the suburb houses above mentioned, and wi houses that run subsidiary releases.

Moss Forces Housed i Broadway Theatre Building

The entire B. S. Moss forces, i cluding the booking and publicity a advertising departments, have mov to the Broadway Theatre Building, Forty-first street. The activity e pected at the Broadway when Hu Jansen's "Powder-Puff Follies" b gins its engagement there next wee is one of the potent reasons alleg for the move.

Retail Sales Forces Ge Screen Lesson

A statement from the National R tail Dry Goods Association announc that a number of the larger retaile have now introduced the use of m tion-pictures to instruct their sal forces concerning the manufacture the commodities that are being sold i these stores and the methods employe in packing, sorting and delivering thes goods. Window-display methods a also graphically presented via th screen. Among the retailers reporte to have introduced this plan of i structing their employees are Lor and Taylor and McCreery.

Percentage Booking Arouses N. Y. Ire

Keynote at Albany Meeting of New York State League Committees—J. A. Quinn Welcomed to Fold—Thirty Exhibitors Present

ALBANY, February 3 (Special).—Percentage bookings were severely criticized at a meeting of members of the legislative and executive committees of the New York State Motion Pictures Exhibitors' League in this city February 3. The sessions will continue tomorrow, at which time the date and place of the state convention will be settled. In the course of today's meeting, it was declared that the unreasonable demands on the part of stars for salaries would serve to eventually put a large percentage of the motion picture houses out of business. About thirty exhibitors from all parts of the State were in attendance.

A resolution was passed by a unanimous vote demanding a uniform contract and abolishing the deposits system.

The meeting went on record with an emphatic declaration against the attempt of certain producers to force percentage bookings on motion picture theatre owners. It was declared today that such was but an indirect method to gain ownership of theatres and of depriving the present owners of all initiative and independence.

O'Reilly Sounds Keynote

Addressing the meeting, C. L. O'Reilly emphasized the fact this afternoon that the exhibitors in their opposition to percentage bookings were animated only by their regard for the rights of the public, which he claimed, were identical with the best interests of the motion picture industry.

The speaker said that the public today looked with great favor upon the motion picture theatre because of the popular prices which the owners were able to charge in the way of admission.

"But once these prices are definitely abandoned and replaced with a scale of prices which is prohibitive to the average family of today, the process of depopularizing the screen theatre will set in. The stars should bear in mind that they owe their drawing power and consequently their salaries entirely to popular favor, which is the biggest asset they have to sell. The exhibitors cannot raise their prices to such heights as the percentage booking system would force upon them and continue to do business. It should be borne in mind that as the public has made the stars it can also unmake them by withholding its patronage, a thing not unlikely if the grasping and unreasonable attitude of the stars becomes more widely known to the public."

In the course of the afternoon, telegrams were sent to Mary Pickford, Douglas Fairbanks, Charley Chaplin and D. W. Griffiths, telling of the stand of the committee on the percentage booking system.

J. A. Quinn of the Motion Picture and Theatrical Cooperative Society, appeared before the committee and outlined his plan for better and fewer pictures, and likewise for reducing the enormous amount of waste which he declares prevails under present methods of production. During the course of his talk Mr. Quinn told of

(*Continued on page* 1652)

In "The Little Shepherd of Kingdom Come," about to be released by Goldwyn, Jack Pickford has one of the best roles of his career

Censorship Report Compiled

Nature of Draft Unknown; Recommendation for Further Control Expected

THE second move towards what will probably be a report to the State Legislature recommending further censorship of motion pictures in New York State, was made in this city recently, when Mayor Palmer Canfield of Kingston, Rev. Charles O. Judkins of Glens Falls and Walter W. Nicholson of Syracuse, commissioner of public-safety, were named as a sub-committee to draft a general report that will be presented at the mid-winter Conference of Mayors on February 24. The meeting was attended by Walter Hayes of Buffalo, Mrs. N. B. Spalding of Schenectady, Miss Mary G. Peck of New York, R. Alexander Hamilton of Rochester, Rev. Judkins and Dr. Everett B. Martin of New York. In addition, Royal K. Fuller of the National Association of the Motion Picture Industry was present as the representative of Albert E. Smith of the Vitagraph Company, who was unable to attend because of a recent death in his family. Rex Beach, the author, as well as Mrs. Howard Ganz, were ill. Arthur Friend of the Famous Players-Lasky Company, represented Gabriel Hess, who sailed for Europe last Saturday.

Each of the four sub-committees, named in New York two weeks ago, presented a report. Following each report, there was a general discussion and at the conclusion, the committee of which Mayor Canfield is at the head, was named. This committee will at once draft a general report based on the reports of the sub-committees, and also on the discussion and the suggestions made. This will be presented on February 24, when the State Conference of Mayors holds its mid-winter meeting, and shortly, after to the Legislature itself.

The meeting referred to was closed to the press; but there is a feeling, among legislators, that the report will seek a further censorship of motion pictures in New York State.

Operators in Salt Lake City Go on Strike

Motion picture operators who were members of the union went on strike in Salt Lake City January 25, because of the refusal of the managers of the picture houses to grant them a six-hour day. Their places have been filled and the houses are operating in accordance with the regular schedule, it is stated.

The operators failed to report for work in an effort to force the theatre men to acknowledge a new contract, embodying a scale of wages of $40 and $37.50 per week for chief operators and an increase of 25 cents and 19 cents an hour for relief men, with a six-hour day. The Orpheum and Casino have accepted the new contract, and a temporary arrangement has been reached between the operators and the Pantages, according to Ralph Wardrop, financial secretary of the union. The other houses have expressed a willingness to adopt the new wage scale, but are not willing to grant the six-hour day.

Artists Tender Dinner

Francis Marius Periconi a birthday dinner. *Which* birthday is still

On Wednesday, Jan. 24th the entire staff of poster artists of the Ritchey Litho. Corp. tendered to Mr. Domingo shrouded in dense mystery, although Mr. Periconi admits at least one year for each of his innumerable names.

AN EXHIBITOR SPEAKS UP ON FORD WEEKLY

HERE is a new angle on the Ford Weekly discussion that comes from Earl B. Raefstanger, of the Mahaiewe Theatre, Great Barrington, Mass. Mr. Raefstanger writes:

Regarding the Ford Weekly. I am willing to pay for the Weekly and do not think they should write Ford asking for him to give it to Exhibitors free. It is positively the best reel of its kind on the market and contains no advertising excepting that it is made by Ford. Rothacker has made a number of scenics with his name on it and that went alright. I'll say let Ford make his reel and sell it if he can, it is worth all and more than he is charging for it.

Yours very truly,
Earl B. Raefstanger.

P. S. Our film rental runs over 30% a week. I'd like to know where the 10% exhibitors are.

Realart Branch Office in New Quarters

The New York branch office of Realart Pictures Corporation moved this week from the Godfrey Building, 729 Seventh avenue, to the fifth floor of the Leavitt Building, 130 West Forty-sixth street. Realart's shipping department also moved this week from the Winfield Building, 469 Fifth avenue, to the Leavitt Building.

With these changes, all departments of Realart except two or three of the branch offices now are in permanent quarters. The home offices are within a stone's throw of Grand Central Terminal, and the New York branch office, under the direction of Lester W. Adler, is in the centre of the film exchange district.

Three Realart Managers Reported Sick

Two Realart branch managers are recovering from serious illnesses. Ralph B. Quive, who left San Francisco last week to take charge of the Detroit office of Realart, has been unable to assume his new duties because of sickness. A telegram just received from Mr. Quive states that he is slowly recovering and that he hopes to be out within a few days.

H. E. Wilkinson, of Buffalo, has been very seriously ill for several days from the "flu." In a letter, dictated from his sick bed, to J. S. Woody, Realart general manager, Mr. Wilkinson says that he "looks like an India famine victim, but is beginning to feel first-rate."

J. S. Ragland, general sales manager for Realart, now in the Middle West on a business trip, is reported ill at a hotel in Chicago. It is understood that his condition is not critical.

An Oklahoma City Select Branch Office Likely

The rapid increase of business of the Select organization in the West brought forth an announcement this week from Select's general manager, Sam E. Morris, to the effect that it is more than likely that a Select branch office will be opened up in Oklahoma City soon.

He has sent general representative V. P. Whitaker and C. C. Ezell, manager of the Select Dallas branch, to Oklahoma City to study the possible advantage to be gained by the addition of another exchange to the present Select system.

Associated Advertisers Addressed by Author

Clarence Buddington Kelland, author of the "Sudden Jim" stories, addressed the weekly meeting of the Associated Motion Picture Advertisers at the Cafe Boulevard on the part the novelist will play in future screen productions. Among his other remarks Mr. Kelland said:

"Novelists have paid too little attention in the past to motion pictures. The novelist is a person who knows how to tell a story. The motion picture producer is a man who knows how to transfer a story into visible form. The novelist and the motion picture producer should work hand in hand."

Exhibitors to be Represented in "Group"

John S. Evans, representing the Exhibitors' League of Pennsylvania, has filed with Harry W. White, chairman of the Motion Picture Group of Philadelphia Chamber of Commerce, an application requesting that two members of the League be permitted to represent the League on the adjustment committee of the "Group," according to a report from the exchange-men's association. Mr. White is quoted as having expressed his assurance that the application would be accepted favorably at the next meeting of the "Group."

Pathe To Have Own Building

Twelve Story Structure Already Under Way Adjoining Present Offices on Forty-fifth Street

GROUND was recently broken on the lots occupying numbers 35, 37 and 39 West 45th street, adjoining the present home headquarters of Pathe Exchange in the Century Building at No. 25, and by the coming Fall a twelve-story structure erected there will be the new home of the organization. The ground area to be occupied by the building is 50 by 100 feet.

The design and arrangement of the structure are the last word in modernity. It is to be 100 per cent. fireproof, with sprinkling appliances throughout and will be equipped with every modern device for safeguarding the occupants. The eleventh floor will be given over entirely to the occupancy of Mr. Brunet and the Board of Officers of the company.

The Art Department, which now employs thirty-odd artists and experts, having long since outgrown its present quarters, will be housed in a commodious glass covered studio on the roof of the structure. It will, in effect, be a building upon a building, furnished with every technical equipment to aid in the production and handling of the enormous amount of art work produced by Pathe, both for its own attractions and those individually distributed through the Pathe Exchanges.

An entire floor will be devoted to the Sales, Publicity, Exploitation and Advertising Departments; and the Departments of Accounting, Supply and Purchasing will also be located in commodious quarters. There is to be a special exhibition room on the floor occupied by the Sales Department for the sole use of that division and prospective buyers. In addition, there will be a projection hall for the routine use of the film committee and for special showings.

After years of domicile in Jersey City, the Pathe News, upon the completion of the new building, will be transferred to New York City. This will, as indicated by Mr. Brunet, vastly facilitate the production and distribution of this feature.

"It was increasingly evident during the year," commented Mr. Brunet, "that the growth of business handled and in the corresponding increase in office and executive forces, that the ever present ned is, and would be for considerable time to come, more room. We have occupied the eleventh and twelfth floors in the Century Building, but in the last year we were compelled to extend our organization to the eighth floor."

Picture Injunction Is Denied

Judge Knox Refuses to Restrain the Release of "The Blindness of Youth"

JUDGE KNOX handed down a denial in the United States District Court, of an application for the issuance of a preliminary injunction restraining the Foundation Film Corporation from releasing their picture, "The Blindness of Youth."

The injunction was applied for by the National Picture Theatres, Inc., claiming unfair competition on the ground that the title of the photodrama, "The Blindness of Youth," was so similar to that of "Blind Youth," in which Lou Tellegen was starred with marked success, and which the National Pictures Theatres, Inc., plans to produce for the screen.

The histrionic ability of Mr. Tellegen played an important part in the denial. Judge Knox declared: "The names of plays, in the absence of the names of actors who vitalized them, are, I think, for the most part tenous; and with few exceptions, we remember the actor rather than the names of the vehicles in which he rode to fame.

"There will be attached to this somewhat different name, none of the reflected reputation or creative genius of Lou Tellegen, nor of his histrionic ability and effort; and I cannot but feel that the persons who will be deceived as to the play and its origin through the similarity of the name will be so few as to be negligible," declared Judge Knox.

Judge Knox could find no attempt at piracy, and continuing with the case he said: "There is no allegation that this actor (referring to Tellegen) is to participate in the picture to be produced by the complainant under the name of 'Blind Youth,' nor is there suggestion that the defendant's picture, 'The Blindness of Youth,' will in any particular attempt to pirate plot, theme, action or motive of the play which Tellegen helped to write, and in which he acted. If this were true an entirely different case would be presented.

"As the litigation stands, I am unable to find that, disassociated from the name of Lou Tellegen, there is in the production of a moving picture drama named 'The Blindness of Youth,' such a degree of unfair competition as would justify my interposition by way of injunction," Judge Knox declared.

Riesenfeld Overture Is Formally Presented

Hugo Riesenfeld, director of the Rivoli and Rialto theatres, accepted the invitation of the Philharmonic Society of New York to conduct at the first presentation of his "Romantic Overture" by the Philharmonic Society at Carnegie Hall Friday afternoon, February 6. Mr. Stransky's invitation to the young conductor to wield his baton was especially pleasing to Mr. Riesenfeld because it came during Music Week, to which he has devoted much time and effort. On February 8 Mr. Riesenfeld's symphonic poem will be presented by the Los Angeles Symphony Orchestra, Adolf Tandler conducting.

This twelve-story building will be the home of Pathe Exchange, Inc., and will house the entire organization presided over by Pau Brunet, vice-president and general manager It is located at 35-37-39 West 45th St., New York

Owner of Poli Circuit Buys More Property

Sylvester Z. Poli, of New Haven Conn., owner of the Poli circuit of theatres, recently acquired from the Springfield Realty Trust Company their entire property at the northeas corner of Main and Worthington streets, in Springfield, Mass. Representatives of the Poli interests state the primary purpose in acquiring the property is to open an entrance to his local playhouse from Main street and to facilitate extensive remodeling of the theatre.

Methodists Organize a Picture Bureau

The Joint Centenary Committee of the Methodist Episcopal Church announces that its Department of Education and Literature has now in active operation a Division of Stereopticons, Motion Pictures and Lectures under the supervision of Dr Chester C. Marshall, which will supply all the demands of churches regarding the screening of motion-pictures in community centers and churches. Dr. Marshall's office is situated at 111 Fifth avenue, New York City.

Local F.I.L.M. Club's Dinner and Dance

The New York F. I. L. M. Club held its annual dinner and dance, Saturday, January 31, in Reisenweber's About one hundred couples were in attendance. This proved to be the most enjoyable affair yet given by the club. Several song and dance artists were present, who kept the guests in a happy frame of mind. The committee having the arrangements in charge was headed by Mr. Murray Beier, assisted by Messrs. L. L. Barent, J. Belman, Frank Gersten, William E. Raynor and Henry Siegel.

Maeterlinck To Write for Goldwyn

Internationally Famous Playwright and Poet Signs Contract for One Story a Year—To Visit Culver City Studios

MAURICE MAETERLINCK, the Belgian poet, novelist, essayist and playwright has signed a contract to write one original story a year for the Goldwyn Pictures Corporation.

In the arrangement made between the poet and the Goldwyn organization, M. Maeterlinck will write one story a year, and will cooperate with the studio staff in the presentation of his work.

M. Maeterlinck will leave for the Goldwyn studios in Culver City, Cal., within a few days to learn the technique of photoplay production. The author will travel in a private car furnished by the Goldwyn Corporation and will stop at various cities enroute to tell of his venture into a field of authorship new to him.

Maurice Maeterlinck, the Belgian poet-philosopher-playwright, has heard the screen's call. He will interest you eventually through Goldwyn pictures.

Has Definite Screen Plans

Although M. Maeterlinck has never written directly for the screen, he has always entertained definite opinions about its possibilities as a medium for the wide diffusion of ideals of beauty and of other standards of life. Shortly after signing his contract with the Goldwyn company, M. Maeterlinck gave out the following statement:

"It seems to me that America does not give the motion picture the artistic importance it merits. People seem to consider it an inferior type of art form. In my opinion, however, its potentialities are unfathomable, for it can teach in terms of beauty and of ideals in a manner not to be found in any other medium of expression.

"I feel myself fortunate in being allied with so great a motion picture concern as Goldwyn, an institution that shares these ideals and is bending its efforts to elevate the artistic level of the motion picture. And I am happy to find an organization willing to extend the means of initiating myself into the technique of this new art. Under its auspices I am undertaking this trip to California.

"I hope that by working with the Goldwyn organization and studying seriously the technical questions involved in motion picture production to be able to arrive at results which will have the greatest interest for all.

(Signed)

"MAURICE MAETERLINCK."

Maurice Maeterlinck will journey to the coast with Mme. Maeterlinck in a private car engaged by Samuel Goldwyn. The party will stop at Chicago, St. Paul, Omaha, and several other cities, where he will receive interviewers.

Mr. Henry Russell, manager, and Mrs. Russell will accompany M. and Mme. Maeterlinck on the tour.

The works of Maurice Maeterlinck would fill a long book shelf. Among his several volumes of plays is the exquisite dramatic poem "Pelleas et Melisande," "The Bluebird," "The Betrothal," etc. His Goldwyn contest will link the screen strongly with intellectuals, hertofore aloof.

FURTHER DETAILS OF GOLDWYN-ASCHER BROTHERS' THEATRE DEAL

FROM Chicago come reports of further details on the deal whereby Goldwyn has secured a half interest in the Ascher Brothers chain of theatres. The consideration is reported to have been between seven hundred and fifty and nine hundred thousand dollars. It is now revealed that Ascher Brothers also get an interest in all Goldwyn theatres wherever located and that Goldwyn and Ascher now control twenty-six houses, either already running or in course of construction. By the end of the year the string is expected to total seventy-six.

Nathan Ascher will be in charge of the entire string, with S. L. Rothapfel supervising presentation of pictures, leaving the Goldwyn staff free to center its efforts on production and distributing. The best pictures will be booked for the theatres wherever available. S. L. Rothapfel has already been in Chicago conferring with Nathan Ascher.

Quimby Outlines New Plans

Associated Exhibitors Executive Meets Trade Paper Representatives and Discusses Organization

FRED C. QUIMBY, general manager the newly organized Associated Exhibitors, Inc., January 29th, made a few remarks, supplementary in purpose to the report, published recently in the News regarding the policies and organization of the new association. Mr. Quimby's statement was tempered throughout by a dignified restraint. In fact, the impression one acquires of the new Associated's general manager is that here is an individual, unassuming and genial, but with all, a straight-thinking chap who believes in deeds rather than flowery pronouncements.

According to the statement of Mr. Quimby, the United States, under the plan laid down by the Associated Exhibitors, will be divided into thirty-two districts. At the head of each district will be a parent unit, a prominent exhibitor, holding the franchise for that district. The Capitol Theatre, for example, functions as the parent body for the New York district. These thirty-two franchise-owners will remain a fixed number. Each franchise holder will issue subsidiary franchises to other exhibitors resident within his district. Thus, with the parent franchise-holder as a nucleus there will be organized in each district a co-operative body of exhibitors, allied through the medium of the parent unit with the other district-groups of the Associated Exhibitors.

From the membership of the sub-franchise holders in each district will be drawn a committee, which, acting in concert with the franchise-holder, will establish, with an eye to local conditions, a percentage-rate for that district at which the product bought and distributed by the Associated Exhibitors Inc., will be rented by the exhibitors within that area. This rate will remain constant for all pictures, irrespective of the cost to the producer of the negative. The sub-franchise holder, in allying himself with the parent unit of his district agrees to accept at the rate, determined upon for that district, the product bought and handled by the Associated Exhibitors. In this way, Mr. Quimby says, the exhibitor assures for himself, free of competition and extortionate charges of producers, the best product available for the screen. Or, Mr. Quimby hastened to add, the Associated Exhibitors has not pledged itself to release any definite number of pictures within a limited time. Only the best pictures available will be bought by the Associated Exhibitors, according to the general manager, for distribution by this co-operative body.

According to the plans of the new organization, Mr. Quimby announced, the expenses at present involved in the middleman-phase of the industry—the factors that stand between the producing forces and the exhibitor—will be considerably reduced to the advantage of the producer and the screen-owner. As to the source of supply for the new association, Mr. Quimby asserted that the plans of the organization were broad enough to provide for a supply of product from all available sources, including the independent market. What connections the Associated had already under contemplation with producers, stars, or directors, the general manager could not divulge at the present time.

In conclusion, Mr. Quimby expressed himself as anxious to have it understood that the Associated Exhibitors was an organization "one-hundred per cent owned and controlled by the exhibitors." He said that on Monday, February 2nd, the organization would start its active career, and at that time he would begin official operations as general manager of the new association with headquarters at the Capitol Theatre offices in New York.—*E. F. Supple.*

New England Chain Gets Pittsfield Theatre

Papers have been passed transferring the Strand theatre in Pittsfield, Mass., to the A. B. and G. Theater Circuit of Boston (Samuel Grand, president and treasurer), which has a chain of motion picture houses throughout New England. The new owners will take possession February 9th. The Strand is to be operated under the management of J. E. Francke, formerly associated with the Shubert interests.

R. S. and W. F. Jensen Buy Pasadena Theatre

One of the important sales reported from Los Angeles during the current week was that of Clune's Pasadena theatre to R. S. and W. F. Jensen, who now conducts the Palace Strand in Gleandale and the Theatorium, a suburban theatre in Los Angeles. Messrs. Jensen are now engaged in building a new house in Pasadena, which will be devoted entirely to pictures.

John W. Allen, Famous Players-Lasky special representative at Chicago, who recently died of pneumonia

John W. Allen's Death Shocks Associates

John W. Allen, special representative of the Famous Players-Lasky Corporation, with headquarters at Chicago, died in that city Friday, January 30, after an illness of one week. The announcement of Mr. Allen's death came as a great shock to the men of the organization with whom he had been associated for years.

It was during the recent convention that Mr. Allen was stricken, and though his friends and associates had no intimation that his illness was serious, they felt keenly the fact that he was forced to withdraw from the conference and take to his bed.

Mr. Allen is survived by his widow, who was with him through his illness, and by his mother and a half-brother, whose homes are in Kansas.

Morning Fire Does Not Prevent Night Shows

A fire which damaged the cellar of the Central Square theatre of East Boston, Mass., recently is said to have been caused by a bundle of waste-paper becoming ignited and causing an explosion in the gas meter. The fire occurred early in the morning. Owing to the good work of Manager William Dowling, it is said, the usual evening performance was conducted as usual.

New Managers Appointed by Universal

Universal announces the following changes: J. H. Calvert has been appointed manager of Kansas City, replacing W. R. Wilkerson. H. F. Lefholtz has been appointed manager of Omaha, replacing J. H. Calvert. Edgar Haines has been appointed manager of the Des Moines office, replacing Mr. F. H. Frisch.

Minor Theatre, Arcata, Cal., in New Hands

The Minor theatre, in Arcata, Cal., has changed hands and is now under the control of the B. and B. Motion Picture Circuit, which also conducts theatres in Blue Lake, Korbel and Bulwinkle. The Minor is under the direction of R. E. Byard, Jr.

L. E. Loeb to Assist A. Kane

Veteran Worker of Industry to Serve in Important Capacity is the Report

LOUIS E. LOEB, a film man of long experience, is the first prominent addition to the staff of the Arthur S. Kane Pictures Corporation, organized two weeks ago at 452 Fifth avenue, with Mr. Kane as president. Mr. Loeb will act as assistant to Mr. Kane. Mr. Loeb has been an active worker in the industry for about ten years, and has a thorough knowledge of many phases of the business, especially film distribution, in which he has had extensive experience.

When the General Film Company opened offices in San Francisco, in 1910, Mr. Loeb was one of the first employees, acting in the capacity of assistant branch manager for almost five years. During this time, he secured a detailed knowledge of exchange routine. Coming to New York, he became connected with the Home Office of the Paramount Pictures Corporation, which was later absorbed by the Famous Players-Lasky Corporation. Prior to his new affiliations, Mr. Loeb had been connected with this organization for more than five years in various executive capacities. As the first Special Representative of the Famous Players-Lasky Corporation he spent much time and study in the activities of the company's exchanges. When the Artcraft Pictures Corporation was organized, Mr. Loeb became assistant general manager, and perfected and installed the routine of the twenty-eight branches as well as the Home Office, it is stated. With the consolidation of Paramount and Artcraft, Mr. Loeb was given complete charge of accounting in the department of distribution.

Mr. Loeb has gained an unusual familiarity with conditions as they are among the great mass of exhibitors who constitute the backbone of the industry. In the course of his exchange activities, he had made five extensive tours of the country, thereby securing intimate knowledge of national conditions.

Ratify Lesser-Gore Purchase

Members of First National Circuit Sanctioned Transfer of Franchise

THE Sol Lesser Exchange announces that ratification of the purchase by Sol Lesser and the Gore Brothers of the First National Exhibitor's Circuit Franchise for Southern California and Arizona from T. L. Tally, of Los Angeles, was given this week by the entire membership of the Circuit, exercising a mandatory clause of the co-operative concern's by-laws which makes any franchise transfer or sale dependent entirely upon the approval of the entire membership.

"There was not a dissenting vote," says Robert H. Liebler, president of First National. "The members are particularly encouraged by plans which Mr. Lesser and the Gore Brothers have made known to them for the erection of a $3,000,000 theatre in downtown Los Angeles, in addition to improvements to the Kinema theatre, which they acquire as part of the transaction with Mr. Tally, and which, as a single item will cost approximately $200,000."

"Gore Brothers, with their fifteen theatres in operation on the West Coast, and with their plans completed for the erection of others, constitute an influential exhibitor element as successor to Mr. Tally's theatre enterprises in the franchise, while Mr. Lesser brings to the combination a remarkable and extended experience as an independent exchange operator and exhibitor."

Feist Impressed in Frisco

Magnificence of Picture Theatres Surprise Goldwyn Vice-President

FELIX F. FEIST, vice-president and general sales manager for the Goldwyn Distributing Corporation, left San Francisco twenty-four hours ahead of the time he had contemplated last night, having been called to the Goldwyn studios at Culver City for an important business conference with Mr. F. J. Godsol, chairman of the board of directors of the Goldwyn Company.

This has broken up Mr. Feist's itinerary. On leaving here, he expected to return to San Francisco when he had finished his business in Los Angeles and at the studios. He probably will go to Seattle after returning to San Francisco, he said, but this point has not been definitely decided upon.

The Goldwyn official had a most pleasant and busy three days in San Francisco. He was much impressed with the theatre activity so much in evidence here, and predicted a big motion picture future for this city. Mr. Feist visited a number of houses here, including the small neighborhood houses as well as the first run and larger district houses.

He declared he was impressed by the modernity and magnificence of the principal district houses of San Francisco, after visiting and inspecting the New Mission and New Fillmore theatres, owned and operated by Kahn & Greenfield; and the Coliseum, which is under the management of Samuel Levin.

MARCUS LOEW DINED B METRO STUDIO STAFF

EXECUTIVES of the Metro Los Angeles studios, directors and players gave a dinner dance last Sunday evening at the Hotel Alexandria with Marcus Loew as the guest of honor.

Other prominent guests on the occasion were Richard Rowland, Joseph Engel, W. E. Atkinson, Al Kaufman, Bayard Veiller, and Agnes Ayers. Sid Grauman acted as toastmaster.

Here is another item of coast news: Fire did twenty thousand dollars damage to Douglas Fairbanks' home in Beverly Hills, Monday morning. "Doug" outnerved Nero by playing jazz records on the phonograph to get speed out of the firemen.

London Editor on Wa to Study Film Industry Close Range

W. G. Faulkner, editor of the London *Evening News*, according to letter received by L. Roch, formerl of The Transatlantic Film Co., saile on the Adriatic for this side to stud film conditions. Mr. Faulkner wi spend some time here and on th West coast.

Republic Announces Recent Appointments

Republic Distributing Corporatio announces that Fred Salinger, who ha been located at the Pittsburgh office o the organization, has been called t New York as manager of the Ne York City Exchange. Norman Mora who was in the New York office, ha been appointed a special representative of the manager of sales, Georg Meeker.

Pathe Exchange Manager of Atlanta Resigns

Mr. Harry A. Bugie, manager of th Pathe Exchange of Atlanta, Georgi for the past two years, has resigned t accept a position as sales manager fo Dwyer Brothers' Company of Cincinnati, Ohio, to take effect Februar first.

Association Combats "Flu"

(Continued from page 1648)

all motion picture theatres and printe in theatre programs:

"One who has a constant and uncontrollable inclination to cough o sneeze should not remain in a crowde public place. Unless the face is covered with the handkerchief, coughin or sneezing is dangerous to ever neighbor reached by the spray.

"Well persons will be benefited b the diversion of the theatre; sick persons should be at home—for their ow good and for the public good.

"Fear is a great factor in lowerin resistance. Go about your affair calmly and unafraid."

News from the Correspondents

NEW ORLEANS

Al Duning has resigned as manager of the bertson-Cole film exchange in New Or ans after four years' service and is suc eded by R. C. Florine, who comes from icago but is a native of the Crescent ty. District Manager Hanson of New ork has been in New Orleans coaching Mr. orine.

S. T. Stephens, of New Orleans, has been aking a trip from New York to Los ngeles with numerous stop-overs, side-trips id detours, gathering information and ideas r opening a chain of independent film ex anges at Atlanta, New Orleans and Dallas.

Work of remodeling an old airdome at atchez, Miss., and of turning it into a mo on picture theatre is about completed. ormerly, Thomas Pantalinna used it in immer to project pictures, but it was not ed in winter. Mr. Pantalinna was in ew Orleans last week, arranging for rvice.

Harry C. Simpson has resigned as man r of the Fox Film corporation's office New Orleans. "Benny" Dudenheffer, th the company the last three years, suc eds him, at least temporarily.

New Orleans claims the credit for making ugh Huntley, the young English juvenile, e America so well he intends to stay. nd he likes it not only because he signed Selznick contract recently, but because w Orleans is in America. Mr. Huntley s been in this country six months com g from Australia.

As an impetus to its work, the sodality of e Blessed Virgin Mary of the Church the Immaculate Conception of New Or ans gives motion picture entertainments in suit College Hall Tuesday and Wednes y evenings.

PROVIDENCE, R. I.

To enlarge its noon business the Victory, Keith house, is selling 10 tickets for $1 a special lunch-hour bargain. The tickets title a holder to a regular 15 cent seat to 1:30 p.m. every day but Saturday l Holidays. A few of the things this rice enables patrons to see are "Stronger han Death," "The Girl From Outside," The Fortune Hunter," "Slaves of Pride."

The students of Brown University publish daily paper. The Strand, Modern and ialto are obtaining good results by using two inch space in it.

"Loot" will not be shown here, for the resent at least. The Rialto booked it for n. 26, but Sergt. Gamble, the amusement nsor, asked that so many scenes be elim iated from it that Manager Mahoney was rced to withdraw it.

Sol Braunig, manager of the Modern the tre, is confined to his bed because of an jury sustained when he received a nasty ll last week on an icy sidewalk. Max athanson, owner of the theatre, is holding own the managerial chair.

CANADA

The Anglo-Canadian Picture Plays, Lim ed, of Montreal, will ultimately undertake e production of moving picture features in anada, and the stars of these photoplays ill be players who are now appearing in ritish productions, according to Louis ote, of Ottawa, Ontario, one of the direct s of the new British-Canadian company.

Mr. Cote declared that the idea of organiz g the Anglo-Canadian company was sug sted by Canadians who had gone to Eng nd during the war and, while there, had come impressed with the belief that there ould be a market in Canada for English ctures.

Announcement has been made that Mr. H. hompson, a former Englishman, has been pointed manager of the Montreal office of e Anglo-Canadian Picture Plays, Limited. r. J. B. MacKay, general manager of the mpany, is now in England to complete ganization details.

Moving pictures of representative Cana an industries and various natural re urces of the Dominion will be presented the Canadian Industries Exhibition to be ld in the Royal Agricultural Hall, Lon n, England, in June. Arrangements have en completed whereby the Exhibits and ublicity Bureau of the Canadian Depart ent of Trade and Commerce, Ottawa, will ke pictures of leading industrial plants in Canada, while views of Canada's water power resources, forests, mines and fisheries will also be prepared for the London exhibition.

Walter Hepburn, of Vancouver, B. C., chief censor of moving pictures for the Province of British Columbia, has announced that approximately 5,000 reels of film passed through his office during 1919. This constitutes an increase of about 500 reels over the number of reels examined for British Columbia in 1918. The total fees derived by the Province from the censorship of pictures amounted to about $15,000.

In commenting upon the censorship situation in British Columbia, Mr. Hepburn declares that he seldom finds it necessary to condemn a whole picture. "By taking out an inch here and a foot there, objectionable features can be eliminated," he declared.

A sharp discussion occurred at a recent meeting of the City Council of Moose Jaw, Western Canada, when a proposal was made to jack up the theatre license tax to $1 per seat. Alderman Bellamy defended the cause of the theatres, pointing out that the exhibitors were already paying many taxes. Alderman Jackson stated that the local theatre interests had purposely kept the Rex theatre closed in order to stiffle local competition and that the exhibitors were well able to afford to pay a heavy tax. A compromise was effected and the new civic tax is fifty cents per seat, with a minimum of $200 for a theatre.

From Brandon, Manitoba, to Brantford, Ontario, is the jump that C. J. Appel has made as one of the theatre managers employed by Jule and J. J. Allen, of Toronto. Appel has been in charge of the Allen Theatre at Brandon, but he has been transferred to Allen's Brant theatre at Brantford. G. A. Matthews has been appointed manager of the Allen Theatre at Brandon.

The Canadian and Ontario governments are now competitors in the moving picture field. Both the Dominion and Ontario authorities are producing scenics and industrial pictures at regular intervals and, strangely enough, Clair Hague, of Toronto, the general manager of the Canadian Universal Film Company, Limited, has secured the releasing privilege throughout Canada for both sets of official government subjects. .The Dominion government, through the Exhibits and Publicity branch of the Department of Trade and Commerce, Ottawa, has been releasing one picture every two weeks. The Ontario government is observing the same schedule, but will alternate with the Dominion government releases so that there will be one new official film each week for Canada.

A few days ago Sir William Jury, London, England, British distributor of Canadian government pictures, cabled instructions to increase the shipments of official films to him from one to ten prints. The Canadian scenics have become highly popular in the British Isles, it is reported.

Hamilton, Ontario, with a population of 105,000, is to have a brand new Pantages theatre with a seating capacity of 3,000. The city, when the house is completed next January, will therefore have the largest theatre in Canada in proportion to size of local population, it is declared.

BUFFALO

The Majestic Theatre company of Buffalo has certified to the Secretary of State in Albany that it has increased its capital stock from $15,000 to $150,000. The company operates the Majestic theatre, managed by Dr. Peter C. Cornell.

The Variety theater, 740 Fillmore avenue, has been sold to Gusta and Meyer Wallach, for a sum said to exceed $75,000. V. Bielanski was the former owner.

Maurice Cohen, formerly a member of the Universal and Gardiner Pictures, Inc., sales staffs, has been engaged by Manager Henry E. Wilkinson of Realart as a sales representative. Mr. Wilkinson screened Mary Miles Minter in "Judy of Rogues' Harbor," in Shea's Hippodrome Friday evening, January 30, and received many laudatory comments on the production.

Richard C. Fox, former manager of the Famous Players-Lasky exchange and now sales manager for the Fox Film corporation in the United Kingdom with headquarters in London, left Buffalo, Saturday, February 7, for New York. He sailed on the 12th for overseas.

C. A. Taylor, Pathe manager, has started a publicity campaign on the new Dempsey feature, which according to "Buck" is being booked like wildfire in the Western New York territory.

Grip, or "flu" call it what you will, has struck the First National exchange like a thunderbolt. P. H. Smith, the manager, and Otto Siegel, asst. manager, are both confined to their beds, and Mr. Smith's secretary is also ill at her home.

K. H. Woolson, formerly with the Phoenix Cheese company, New York, J. S. Savage, former manager of the Abbott and Como theatres, Buffalo, and R. H. Pearch, Jamestown, have been assigned to the new Albany office of the Gardiner Pictures, Inc., by F. M. Zimmerman, sales manager, who has just returned from a "rest cure" in the South. T. R. Gardiner, president, announces that the Rialto, Rochester, has closed a successful two week showing of "Eyes of Youth," in spite of bitter cold weather.

J. F. Kirsch, manager of the Buffalo Dooley exchange, is now serving over 125 exchanges in this territory. Mr. Kirsch recently accompanied Thomas W. Dooley to New York to purchase a serial and several big features. The company has recently bought 26 original Billy West comedies made by the Emerald Motion Picture company. They will be released two a week.

J. H. Michael, manager of the Victoria theatre and chairman of the executive committee of the New York Exhibitors' League, is giving his patrons at the "Vic" double bills at almost every change of program and according to the box-office figures they are much appreciated. Mr. Michael is now active in a campaign against advertising on the screen.

Henry W. Kahn, manager of the Metro branch, made a trip to Utica and Schenectady last week and returned with contracts bearing the signatures of the managers of the Alhambra and De Luxe in Utica and the Palace in Schenectady. Mr. Kahn reports business booming in both cities.

Harold B. Franklin, managing director of Shea's Hippodrome, left the city Sunday evening, February 1, for New York "on important business."

Nazimova made her bow to Buffalo in "Stronger Than Death," at both the Shea Court Street vaudeville house and the Shea Hippodrome on Sunday, February 1. The big production was shown in both houses and capacity audiences were the rule throughout the day and night.

Andy Sharick, Select exploitation man, is meeting with unusual success in his work in Western New York. His recent campaigns in Syracuse and Jamestown have brought him several letters that are flattering indeed.

CLEVELAND

The Photoplay Program Service Company has recently been organized in Cleveland with A. T. and T. Lederer in command. The company gets out neat programs for a number of the motion picture theatres of Cleveland and the surrounding towns. Every week there is a new cover to the booklet, attractive in design, and convenient in size. It is meant to be a pocket memorandum of the pictures of the week at your favorite movie house.

Audrey Munson has burst upon the Ohio film fans through the medium of Leon D. Netter, general manager of the Masterpiece Film Attractions of Cleveland, Ohio. Miss Munson has entered into an agreement with Mr. Netter to appear in person in Ohio, West Virginia and western Pennsylvania with a revival of her picture, "Purity." The photoplay star and artist model was in Cleveland one day last week, and signed up the contract.

Dave Warner, one of the well-known Warner brothers, has taken over the distribution of "The Pendelton Round-Up, 1919 Edition," for the northern part of Ohio. He will distribute the film through his own exchange in this part of the state but has turned over the southern section to George Wilson, of Wilson Film Company, Strand Theatre Bldg., Cincinnati. Warner has also turned over his Hart and Jennings pictures to Mr. Wilson, for release in the southern part of the state.

Morris Levision, who has been office manager of the Dave Warner Films, 410 Sloan Bldg., Cleveland, has left the distributing end of the industry, and will henceforth be allied with the Warner Brothers in Calision has been associated with the Warners fornia in the production branch. Mr. Levision has been associated with the Warners ever since their entry in the motion picture field. He was with them in Pittsburgh over twelve years ago, and has been connected with them in various capacities ever since.

Nobody was allowed to sleep in the Erie Street cemetery this week, to substantiate D. W. Griffith's statement in "The Greatest Question" that there "ain't" no such thing as ghosts.

M. A. Malanay, publicity manager of the Cleveland Loew theatres, offered $25 reward to any man who would spend a night all alone in the cemetery. $75 was offered to any woman with nerve enough to deal with spooks.

Applicants? Malanay was swamped with 'em. Seems as everybody is wild to make the acquaintance of an honest-injun-spook—especially if there is a reward for the spoiled night's rest. Hundreds of men and women wrote in to the Euclid Theatre, where "The Greatest Question" opened this week, wanting to comply with the requirements of the request. But the society in charge of the Erie street cemetery entered an objection to the plan, and refused to have the burial place made the scene of public advertising.

INDIANAPOLIS

February second started off "Norma Talmadge Week" in Indianapolis. The Colonial headlined Miss Talmadge in "She Loves and Lies" and the Isis in "The Way of a Woman."

It was also a great week for Mother Eve. The Circle played "Even as Eve" and the Alhambra, "Eve in Exile."

Fifty-seven motion picture houses in Indianapolis are in competition with two legitimate, four vaudeville and one burlesque theaters according to a survey just completed by the Advertising Club. Of the Fifty-seven, eleven are downtown and the remainder neighborhood houses.

One of the biggest deals of the month in Indiana photoplay circles was the incorporation of the Artcraft Theater Corporation, which will operate houses in Franklin, Ind., with capital of $200,000. Directors are William E. Green, Charles Brummer and Don O. Newland.

SEATTLE

JACK WEIL, manager and president of the Republic Distributing Corporation, that handles the new Chaplin pictures on the Coast, reports exceptional business. Mr. Weil has been forced to put on more men, one being Harold Canefield, formerly with Pathe at Portland. "12-10" is going exceptionally well wherever shown, said Mr. Weil.

Fred Fisher, who has gone to New York on important business, has left the office in charge of George G. Maxime, who is taking good care of the First National in the Northwest.

It is claimed that Jensen and Von Herberg, who now own the Liberty and Coliseum in Seattle and other theatres in the Northwest exclusively, will erect their new $1,000,000 palace at Fifth and Westlake.

Tom Tomilson, formerly assistant manager of Vitagraph's Seattle exchange, is now assistant manager of the Greater Features Company, Jack Lannon president.

James Clemmer, of The Clemmer, has been forced to take a flying trip to New York and other Eastern centres.

"The Miracle Man," which recently played to crowded audiences at the Strand for three weeks, played at the Mission this past week to another crowded house.

CINCINNATI

A new exchange, to be known as The Wilson Film Company, will be opened February 1 by George Wilson at 301 Strand Theatre Building. Mr. Wilson is well known throughout the Cincinnati territory, as he served for four years as manager of the local Standard Film Service Exchange, and more recently was connected with the sales force of the Cincinnati Select Exchange. The new exchange will handle features and short subjects throughout southern Ohio and Kentucky.

Infringement of a copyright covering a musical composition is charged in a suit filed in United States District Court by Shapiro-Bernstein & Co., New York music publishers, against the Hippodrome Amusement

(Continued on page 1656)

Famous Players Boosters In Convention At Chicago

At the close of the first national convention of Famous Players-Lasky Corporation executives and managers at the Hotel La Salle, Chicago, from January 19 to 23, all of the hundred or more Famous Players men who were at the convention forgot business for a moment and had a banquet in the main banquet hall of the hotel. John C. Flinn, director of publicity and advertising, was toastmaster, and speeches were made by Adolph Zukor, president of the corporation; Jesse L. Lasky, first vice president, in charge of production; Al Lichtman, general manager of the department of distribution; S. R. Kent, general sales manager, and others. A sketch was put on by members of the exploitation field force, burlesquing the zone selling system. "A good time was had by all."

Chicago and the Mid-West

By L. H. Mason

News Items From All Sources

Ben Beadell of Select has contracted ith the State-Lake for pre-release howings of all Selznick productions, ncluding Olive Thomas, Owen Ioore, Elaine Hammerstein, Elsie anis, and Eugene O'Brien features.

R. C. Florine, popularly known to hicago picture men as "Chub," has een appointed manager of the Robrtson-Cole exchange at New Orleans. Ie has been connected with Pathe's hicago office for two years and has ade a splendid record with that oranization, among his feats being the inning five prizes in national sales ontests and last December earning e largest bonus ever paid to a salesan in the Chicago office.

The week of February 29 will be nown as Vitagraph week at the Rose heatre in the loop. Earle Williams "The Fortune Hunter" and Larry emon in "The Grocery Clerk" will e the pictures screened. Manager red Aiken reports the Rose has gned up for the Larry Semon comeies, which are going throughut the Chicago territory. He also ays the Vitagraph sales contest which tarted January 26 is proving a big usiness stimulator and that contracts re rolling in in good volume.

Mrs. A. B. Flugel will open the new mpire theatre at Pekin, Ill., about Iarch 15, and already has contracted or the complete Vitagraph service. he new house will seat about four undred and will be an up-to-date icture theatre in every respect.

A. L. Orr & Son of Dwight, Ill., ave completed plans for a new 700 eat picture theatre in that city, and ave acquired a site for the house cross the street from their old theare, which was destroyed by fire in December.

J. D. Williams, general manager of irst National, has returned to Chiago after a flying visit to Dallas, exas, in the interests of the big exibitors' organization.

Reports reaching Chicago from Iarry Weiss of First National, who s on a booking tour through Illinois, how that exhibitors are booking "In Old Kentucky" with enthusiasm and hat the big production will be creened in practically every Illinois ity and town which has a good picure theatre.

The Chicago "flu" situation coninues to improve slowly, but every xchange and theatre has members of ts staff on the sick list. The attendnce at picture houses remains below ormal. Select's Chicago office reorts everybody back on the job this veek, including Manager Ben Beadell nd his assistant, Eddie Silverman, oth of whom were at home sick for couple of days last week. P. C. Havill, the Robertson-Cole salesman, is again at work after being ill for two weeks, and Manager Max Levy has been fighting off an attack of the "flu" for several days. Universal's staff again is complete with the exception of Banks Winter, publicity man, who has developed a case of diphtheria after suffering from "flu" for several days. Manager Harthill of Bee Hive is around again, but William Hight is suffering from the epidemic.

S. C. Bestar has been named manager of Chicago branch of National Picture Theatres, succeeding Paul Busch, who now is manager of the Republic Distributing Corporation in Chicago. Mr. Bestar has been on the sales force of National Pictures for some time and is a veteran picture man.

The staff of Universal's Chicago office presented Louis Laemmle with a fine leather traveling bag as a token of their regard on his fiftieth birthday, which he celebrated January 29.

Eddie O'Donnell, general representative of National Picture Theatres, Inc., is recovering following an operation for appendicitis which he underwent recently at the Grant Hospital. He expects to be on the job again shortly.

W. S. Weinshanker has been engaged as manager of the Logan Square theatre on Milwaukee avenue. He recently has been connected with Willis & Eckles & Mack's service station for exhibitors. While manager of Ascher Bros. Milford theatre he made a reputation for putting over unique exploitation "stunts" and presenting his programs in an exceptionally high class way. He has engaged a fifteen-piece orchestra for the Logan Square, which is an 1,800 seat house, and plans that every feature will be introduced with special presentation.

First National Exchange reports that "In Old Kentucky" will start extended runs in three loop theatres—Pastime, Ziegfeld and Bijou Dream—on February 8, and some big exploitation and advertising stunts are being prepared to put the production over.

Carl Fulton of the E. E. Fulton Co. is in New York this week in connection with the exploitation and distribution of the "Fulco" products.

J. D. Williams, Bruce Johnson and Henry Lehrman were guests of Watterson Rothacker at an evening showing of the sample print of Marshall Nielan's new picture, "The River's End," at the big Rothacker plant in Chicago the early part of last week. Mr. Rothacker left for California early last week with William A. Johnston, editor of MOTION PICTURE NEWS, and expects to be away from Chicago until the latter part of February.

Is the Randolph theatre on Randolph or State street? The answer is that the popular Jones, Linick & Schaefer house is now on both streets, as the commodious new State street lobby has been opened to the public, giving an entrance from each of these busy streets. The new lobby is of beautiful marble tile, fifty feet wide and one hundred feet in depth, giving additional space for the waiting throngs. The run of the "Copperhead," which opens at the Randolph on February 8, promises to be an event of unusual importance in the Chicago moving picture world. Messrs. Jones, Linick & Schaefer are strong for the Americanization propaganda idea, and it is planned to spend $8,000 for exploitation and advertising to put this picture over in a big way.

"Pointed Paragraphs," distributed by the Cropper Distributing Corporation, of which Ross C. Cropper is president, scored a hit last week at the Pantheon theatre, Lubliner & Trinz's great Sheridan road picture palace.

Joe Coppell has left the Rivera, Balaban & Katz's North Side theatre, to assume the position of manager of Barbee's new loop theatre, which it is expected will open its doors about the first of April. David Balaban is Mr. Coppell's successor at the Rivera and has already taken charge.

Manager Max Levy is pleased with the representation Robertson-Cole productions are having in the loop this week. "The Beggar Prince" is on the screen at the Rose theatre; "The Luck of Geraldine Laird" is being shown at the State-Lake, and "The Third Generation" at the State-Congress.

Leila W. Hollen, one of the most successful women exhibitors of Illinois and for the past five months owner of the Colonial theatre at Danville, has sold it to William Heasman of Attica, Ind. Mr. Heasman will continue the same policies which have made the Colonial successful. Miss Hollen is reported to be looking around for a likely theatre which may be purchased for any amount up to $50,000 or $60,000.

O. J. Chandler, who one year ago retired from the moving picture business, has re-entered the field as manager of the Isis and Colonial theatres at Peru.

Word reaches the Chicago office of Vitagraph that J. A. Humphreys, known throughout his Indiana territory as "Dad," is in bed at the Courtland Hotel, Kokomo, suffering from an acute attack of rheumatism brought on by too much exposure to the recent inclement weather.

After serving two weeks on a jury, Chas. H. Ryan, the popular manager of the Garfield theatre and one of Chicago's livest showmen, is around again and has a new idea as to how to tame some of the energetic film salesmen. Get them subpoenaed to serve on the jury so they will learn how to tell the truth, says Charley.

Chicago has a new movie heroine named Gwendoline with a $350 kick. Her other name is Bishkow, and she is the pretty cashier of the Illington theatre. One night last week she gathered up the receipts at closing time and started with them for the Broadway Strand theatre, headquarters of Marks & Goldman, who operate a string of South Side houses. Two men followed her aboard a street car, and one of them seized her and demanded the money. In the scuffle Gwendoline dropped the money to the floor and kicked it under the motorman's feet and the robbers, alarmed by her screams, did not stop to pick it up. "Some kick," opined Miss Bishkow, and carried the $350 safely to the boss. Some heroine, we say.

Charles J. Schaefer, owner of the Garfield theatre, has announced the engagement of his daughter, Marie, to Roger A. Bailey. Charles J. Schaefer Theatrical Enterprises, with offices in the Mallers Building, is well known in Chicago movie circles, and Mr. Schaefer is kept busy these days receiving the good wishes of his friends.

The City of Rochester, Indiana, has purchased a large downtown lot, and plans have been drawn for a new city hall and theatre which will be erected in the near future at an estimated cost of $100,000. It is understood the theatre will be equipped for use as a motion picture house as well as for stage productions.

E. C. Jensen, western district manager for Goldwyn, has returned to Chicago after a two weeks' trip over his territory. Mr. Jensen was in Minneapolis, Omaha, St. Louis and Kansas City during his trip, and reports Goldwyn features going strong in all these big key cities.

The taking over of the Triangle exchanges by the United Picture Theatres of America has caused considerable shifting around of men well known in the Chicago moving picture industry. Jack O'Toole and his staff have moved

(*Continued on page* 1656)

Announces Sennett's Plans

E. M. Asher, Producer's Representative, Arrives in New York; to Open Office

E. M. Asher, personal representative of Mack Sennett, arrived this week in New York on the 20th Century Limited, coming direct from Los Angeles. He will open offices in this city in the interests of the Mack Sennett Comedies and brings with him the five-part super-production, "Down on the Farm," the previews of which, he says, promise a sensational success.

That "Down on the Farm" will hit the bullseye of popularity Mr. Asher believes is certain, because it projects all those elements of story-telling that never fail, when garbed in "different" aspect, to win the enthusiastic approval of the public. The scene is rural and so are the characters. The unique quality of "Down on the Farm" arises from the blending of three different strands of picture expressiveness—comedy, serious drama, and travesty. It is a work in which the comedy genius of Mr. Sennett finds its highest and most ingenious form of expression, says Mr. Asher.

The most important item from a news standpoint is Mr. Asher's announcement of Mack Sennett's determination to occupy the field of largest endeavor—without abandoning in the least his devotion to comedies of brilliance and brevity. Mr. Sennett promises a sensation when he releases his first seven-reel production. This will be followed during the year by two or three more creations of equal size and importance. These will be called Mack Sennett Super-Productions. Even the first will be no experiment in the genius of Mr. Sennett, since his capacity to handle pictures of larger measure has been triumphantly demonstrated in "Mickey."

Second will be a series of productions of five-reel proportion in the size and spirit of "Down on the Farm." These will be identified in the Sennett schedule as "Special Comedy Features" to distinguish them on the one hand from the seven-reel super-productions and on the other hand from the two-reel productions. Ben Turpin, Marie Prevost, Louise Fazenda and Phyllis Haver will be featured individually in these comedies.

United Theatre Men Meet

Syracuse Scene of Important Session
Five New Members Admitted to Concern

POSSIBLY one of the most enthusiastic and beneficial meetings held was the United Picture Theatres of America meeting, which took place at the Yates Hotel, Syracuse, N. Y., on the 22nd. At least 50 per cent. of the franchise holders in Northern and Western New York were present. Many important improvements and policies were suggested, voted on and adopted at this meeting. A classification committee was appointed which was as follows:

Emmet Cornell, Eckel Theatre, Syracuse, chairman; J. S. Burnham, Temple Theatre, Cortland; W. A. Callahan, Regent, Rochester; J. J. Walker, Lincoln, Schenectady; James B. Kelly.

Part of the results of this meeting was the admittance of five new members, and the general endorsement and adoption of all policies as laid down by the United Picture Theatres of America up to date. One of the chief subjects of discussion was the dominating entrance of Wall Street into this industry, and plans and policies were proposed which will eventually offset outside interference toward any members of this wonderful circuit of theatres.

Another meeting of United Picture Theatre Exhibitors was held at the Hayward Hotel, Rochester, Wednesday, Jan. 28th, at 2 p. m., at which Mr. J. A. Berst, President of the United Picture Theatres, and Mr. Harry Hall, Vice-President of the United Picture Theatres of America were to be present.

Percentage Arouses Ire of New York Exhibitors

(*Continued from page* 1649)

methods and conditions which he said prevailed in California studios. He said that the waste of time and film was almost unbelievable, and that it was high time for the exhibitors to take a hand towards putting a stop to this waste.

Mr. Quinn declared that the majority of claims being made by producers as to the cost of five-reel negatives was either the talk of paid publicity men or that their own methods were responsible for the waste and for the consequent high figures of production. The speaker said that there were today a number of young and ambitious companies in the field fully able and anxious to demonstrate their ability to produce as good pictures as are now being turned out at from 60 to 75 per cent below the cost which is now claimed by many producers. Mr. Quinn asked for the support of the exhibitors for his organization. A committee will be named to confer with Mr. Quinn in getting at the best methods of cooperation toward bringing about the production of good and at the same time moderately priced features. This committee will report at the state convention.

Among those present today were: Sydney Cohen of New York, president of the league; Jules Michaels, Harold Franklin, Buffalo; J. A. Quinn, S. I. Berman, Samuel Sheer and J. J. Whittman, New York; Fred Elliott, George Roberts, Albany; Morris Silverman, Schenectady; Charles Hayman, Niagara Falls; W. H. Linton, Utica; Irving Salyeards, Rochester; Emmett Cornell, Syracuse; Henry Manus, Brooklyn, and J. Schwartzwalder of Auburn.

C. L. Grant.

Brunet Elected to Commerce Board

Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., has just received another honor in being elected for a two-year term as a member of the Directorate of the Franco-American Board of Commerce and Industry. This organization is comprised of the most prominent men of the United States engaged in promoting the best business relations between this country and the sister republic.

Along with Mr. Brunet, there is included in the Board of Directors of the Franco-American Board such well known and influential New Yorkers as Albert Breton, Vice-President of the Guaranty Trust Company; Joseph T. Crosby, Vice-President, National City Bank; Paul Fuller, Jr., of Coudert Brothers; Ernest Iselin, of A. Iselin & Co.; Arthur B. Leach, of A. B. Leach & Co.; H. Michelin, of the Michelin Tire Co.; Jean Revillon, of Revillon Freres, and J. R. Munoz, Vice-President of the Cosmopolitan Shipping Company.

It was only a short time ago that Mr. Brunet was accorded the great distinction of being elected an Administrateur of Pathe Cinema of Paris, the great international motion picture organization. Mr. Brunet is the only Vice-President of Pathe Exchange, Inc., who has been paid this high tribute.

Chicago and Mid-West

(*Continued from page* 1655)

from their old quarters in the Film Exchange Building to the Mallers Building, where Mr. O'Toole will be in charge of handling not only the products of United but the reissues and features which have been owned by Triangle as well. The office also will handle the physical distribution of the Hallmark pictures and this accounts for the removal of Frank Flaherty and his staff from their former offices in the Consumers Building to the Mallers building office of United.

R. H. Smith, who was in charge of the Chicago Triangle exchange remains with Mr. O'Toole and will look after bookings on the north side. Sid Smith, who only recently joined the United sales forces, will travel the south side, and B. T. Phillips will look after the Illinois territory.

DETROIT

CORRESPONDENCE

John H. Kunsky has taken possession of the De Luxe theatre and will operate it as part of his chain of houses. A. J. Moeller has been retained as manager. The De Luxe is a modern house in one of Detroit's best residential districts.

It is reported that "In Old Kentucky" broke all records during its two weeks' run at the Madison theatre.

C. A. Bird, general manager of the William Fox circuit of theatres was a recent Detroit visitor. While here he appointed Sid Lawrence as manager of the Washington, succeeding James Keough, who has gone to Minneapolis for the Ruben and Finklestein interests. Mr. Lawrence took hold Monday, Feb. 2. Tom Mix in "The Cyclone" broke the house record for attendance Sunday.

"The Copperhead," fourth of the Paramount-Artcraft super-specials, opened a two-weeks' engagement at the Broadway Strand Sunday to very big crowds.

At a meeting of the exchange managers Saturday, it was decided to fight state censorship at the next session of the stat
islature. State censorship has been t
ened a number of times in this state, b
proposed measures always have beer
feated heretofore.

Company, of which Isaac Frankel is
dent. It is alleged that the organist c
Hippodrome Theatre played the m
number "Beautiful Ohio," a copyri
composition, without obtaining a licen
its production. The court is asked t
join further use of the number and to
the complainant $250.

A. J. Hettesheimer, manager of th
pheum theatre, has been elected to
board of directors of the United Pic
Corporation.

The First National Exchange has o
up its new quarters on the fourth flo
the Film Exchange Building, Pioneer
Broad streets.

H. T. Snowden, formerly with the
versal sales force, will go to Detroit, M
to become connected with the Rober
Cole Exchange there.

ST. LOUIS

Sam L. Rothapfel and Nate Asher
a hurried visit at St. Louis, and retu
after a two-day stay, to Chicago.

Frank Newman and Jack Roth of K.
City were the guests of Fred Corn
Harry Koplar and Bill Goldman. I
newspapers carried stories to the effect
Paramount had purchased the Koplar ci
of theatres. No authentic announce
has been made up to the present time.

The influenza scare has shown its e
in local houses. A meeting of exhibitors
Dr. Jordan of the Board of health res
in a general request for the theatres to
overcrowding and to assist in stamping
the epidemic. Business has taken a
slump all over town.

Jack Abrams has secured several Gr
pictures which he will handle as a
right affair.

Harry Buckley, the Kansas City r
sentative of the United Artists spent se
days in town.

M. H. Lewis, Paramount's district
ager, was in town with the Newman-
party.

OKLAHOMA CITY

A warning has been issued to all opera
of motion picture theatres and other am
ment places by Dr. A. R. Lewis, state he
commissioner.

During the present prevalence of influ
the theatres must be kept well ventil
and sprinkled with an antiseptic at reg
intervals.

If the rulings are not complied with
theatres will be closed the doctor warn

Manager H. W. McCall, of the Lib
theatre, and Manager T. H. Boland, of
Empress, left Oklahoma City Saturday
New York, whither business associated
improvement of the city's theatrical af
called them.

It is the intention of Messrs. McCall
Boland to make close observation to Goth
shows and show-houses so that Oklah
City may maintain a more Metropol
plane in so far as its theatricals are
cerned.

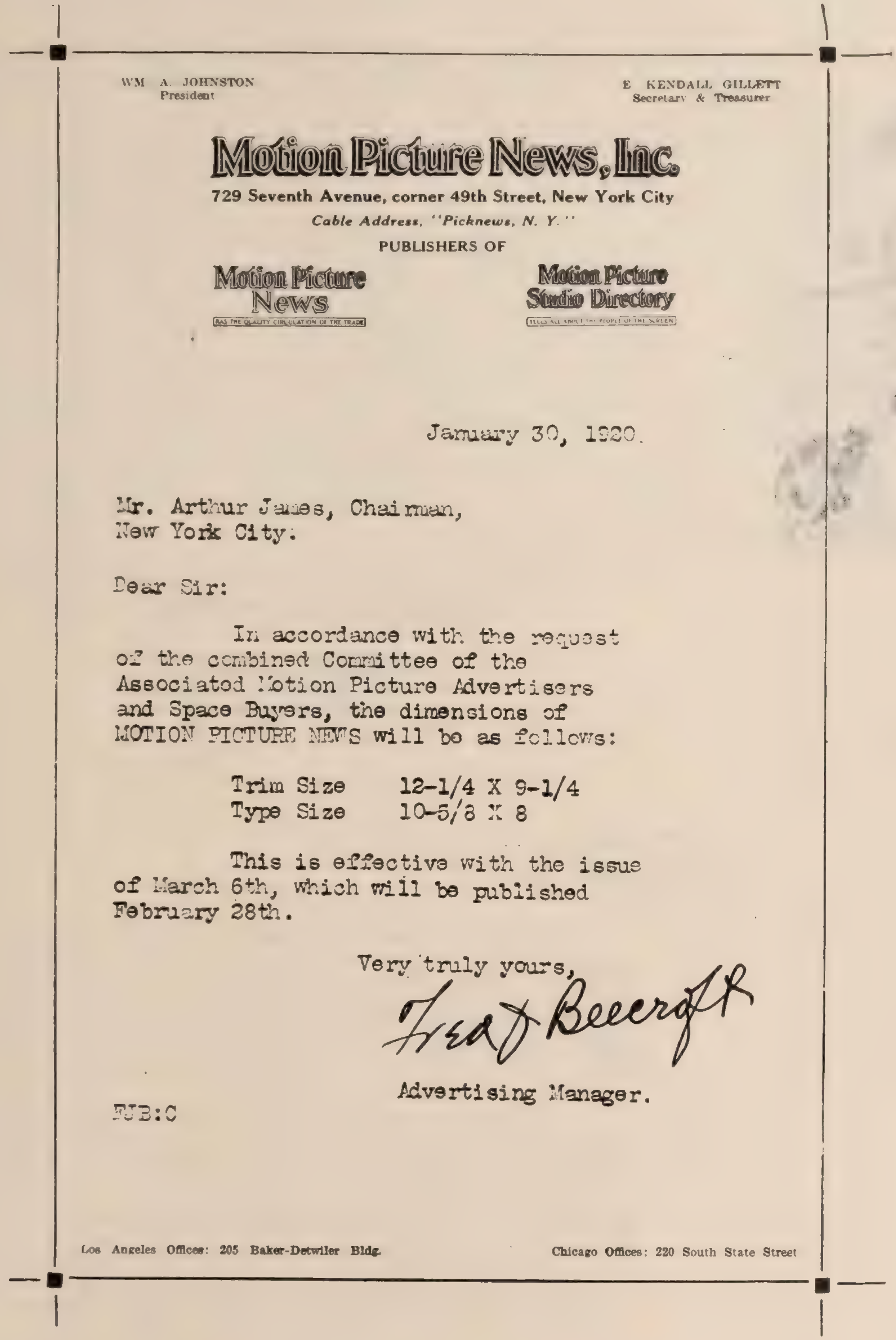
Mr. McCall will stop off in Chicag
route, while Mr. Boland will spend an e
day attending a convention of the First
tional Exhibitors Circuit in New York.

The safe of the Globe Theatre at Ka
City, Mo., yielded up approximately $3
to cracksmen on the night of January
The combination of the safe was solved
the robbers, who left behind a blanket, s
and enough nitro-glycerine to blow not
the safe but the building as well.

Okmulgee, Okla., union labor has ass
Mayor Swain and the city council tha
violence or disorder is contemplated in
nection with the open-shop program.
assurance was given when the member
the Motion Picture Operators' Union
called to the city hall by the city co
after open-shop advocates had asked
picketing in front of the movie theatre
stopped. The pickets have agreed to
making spoken appeals to the patrons of
theatres, resorting only to banners.
operators have been on a strike for
weeks.

While union men at Okmulgee have
timated that they would go on strik
any move is made to put non union
at work on jobs with them, no such n
has as yet been made, and no troubl
anticipated, either by the unions or
shop advocates.

The incorporation of the Palace The
Newkirk, Okla., with a capital stock
$2,000 is announced. The incorporators
George Shreeves, Clyde Cooper, New
Okla., and E. P. Hoeppner, Roose
Okla.



WM. A. JOHNSTON
President

E. KENDALL GILLETT
Secretary & Treasurer

Motion Picture News, Inc.
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Cable Address, "Picknews, N. Y."
PUBLISHERS OF

Motion Picture News
HAS THE QUALITY CIRCULATION OF THE TRADE

Motion Picture Studio Directory
TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

January 30, 1920.

Mr. Arthur James, Chairman,
New York City.

Dear Sir:

In accordance with the request of the combined Committee of the Associated Motion Picture Advertisers and Space Buyers, the dimensions of MOTION PICTURE NEWS will be as follows:

Trim Size	12-1/4 X 9-1/4
Type Size	10-5/8 X 8

This is effective with the issue of March 6th, which will be published February 28th.

Very truly yours,

Fred J Beecroft

Advertising Manager.

FJB:C

Los Angeles Offices: 205 Baker-Detwiler Bldg.

Chicago Offices: 220 South State Street

Simplex Undisturbed By Fire

E. M. Porter Issues Statement Outlining Extent of Damage by Blaze

THE glaring newspaper headlines occupying front page position in the New York press of Saturday, January 31st, carried beneath them a story which would indicate that the entire Simplex plant had been fire-swept and was entirely wiped out. This idea is quickly dissipated by a statement issued by E. M. Porter, General Manager of the Precision Machine Company, which gives the real facts concerning the fire and resultant damage.

E. M. Porter

"The Simplex banner is still flying," says Mr. Porter, "and we want all of our friends to know that while it is true that we lost one of our buildings we are in no way crippled so badly as the first news stories carried in the daily press would indicate. In explaining our reasons for not being so badly affected, it might be well to say that our manufacturing plant covered four distinct buildings.

"The offices, mechanism, repair and general departments are located in the twelve-story building at 317 East 34th street; the carpenter and lamphouse shops are on the opposite side of the street; the lens factory is at Morris Park, L. I., while the printing, nickel plating, electrical, enameling and screw machine departments occupy the five floors of the building at 327 East 34th street.

"It was the latter building that was burned on Saturday last when a fire broke out in a manner that has not yet been determined, at 4:30 a. m. While the fire fighters were still pouring water on the flames, a meeting was called in our Executive Offices and plans were quickly evolved whereby our production program would be carried out as nearly as possible to schedule. This will be made possible through the putting on of a night force in the main building where duplicate machines of those in the burned building are located. The nickel plating, enameling and screw machine work has already been arranged for on the outside for the time being, and with the completion of tools for our Type 'S' lamps and pedestals there is no reason why the turning of Simplexs out in regulation quantity should in any way be affected.

"At the same meeting referred to in the foregoing, new leases for additional floor space equivalent to that in the burned building were entered into and the equipping of these floors is already under way. There is no question but what this fire affects our plans, but in the matter of over-production only as we had just completed a program that called for increased production far above that maintained last year. With the equipping of several other floors in our main building this program will be resumed and things go along as planned before the fire.

"Fortunately, all the work carried on in the burned building was such that can be taken care of in other ways in this emergency and need not force us to take advantage of the many offers that have been made to us from other quarters. Our distributors have responded wonderfully and it is a source of intense gratification to us to know that we have an organization built up that does not even pause when faced with the loss of one of its buildings."

Mr. Porter adds that he appreciates very much all of the messages that have poured in upon him from Simplex users as well as from the representatives of the industry and wishes to take this opportunity of thanking them for the spirit that prompted the sending of these messages.

W. Harding with United's Boston Exchange

Mr. W. Harding, who formerly was associated with World, has joined the sales forces of United's Boston Exchange. Harding will cover Rhode Island and part of Connecticut for United Picture Exchanges, the same territory he took care of in his former position and where he is said to be particularly well and favorably known among the exhibitors.

Wentworth-Livingstone, Inc., Acts as Agent

Beulah Livingstone, directing publicity for the Norma and Constance Talmadge Film Co., announces her affiliation with H. H. Wentworth in the Wentworth-Livingstone, Inc., with offices at 1493 Broadway.

Extensive Views of Fa East Are Secured

Charles Hugo, a C. L. Chester ca eraman, cables his arrival in the Ph ippine Islands after an extended tr through Korea, Shantung and Sout ern China, where he has made a s ries of pictures which will be release shortly.

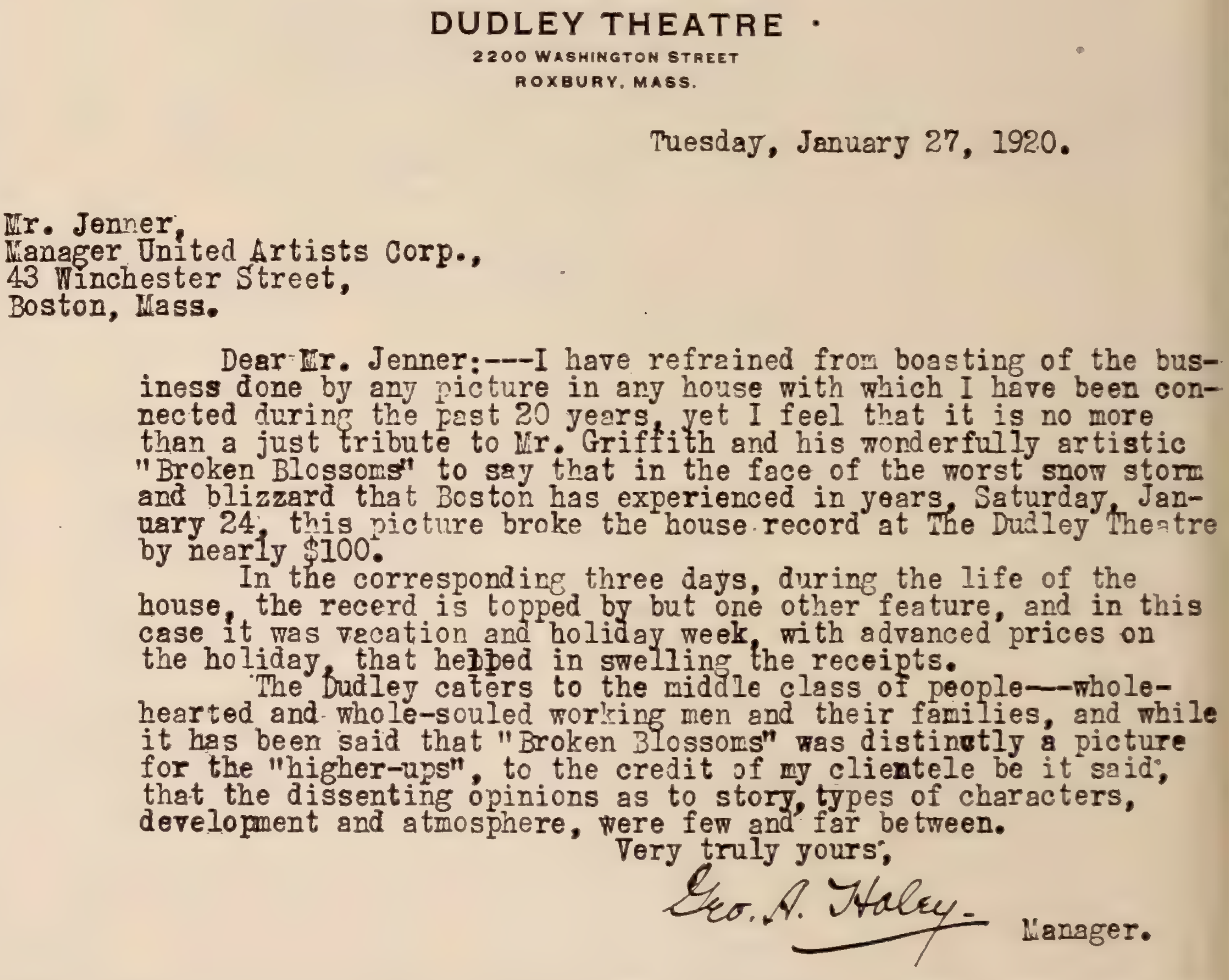
Realart Publicity Ma with Arthur Kane

Silas Frank Seadler has resigne from the Realart publicity staff t take over similar duties with the newl organized Arthur S. Kane Picture Corporation. Mr. Seadler has bee active in various phases of publicity especially exploitation.

New Indiana House

If plans under consideration now are carried to success, Franklin, Ind. will have one of the finest small photoplay theatres in Indiana before the year ends. Definite announcement has not been made regarding the location of the playhouse, but O. I. Demaree who will head the new company, said to-day that options on two favorable sites have been obtained, and declared that unless the very unexpected happens the new theatre project will be put across this year.

What's the answer to this?



DUDLEY THEATRE
2200 WASHINGTON STREET
ROXBURY, MASS.

Tuesday, January 27, 1920.

Mr. Jenner,
Manager United Artists Corp.,
43 Winchester Street,
Boston, Mass.

Dear Mr. Jenner:---I have refrained from boasting of the business done by any picture in any house with which I have been connected during the past 20 years, yet I feel that it is no more than a just tribute to Mr. Griffith and his wonderfully artistic "Broken Blossoms" to say that in the face of the worst snow storm and blizzard that Boston has experienced in years, Saturday, January 24, this picture broke the house record at The Dudley Theatre by nearly $100.

In the corresponding three days, during the life of the house, the record is topped by but one other feature, and in this case it was vacation and holiday week, with advanced prices on the holiday, that helped in swelling the receipts.

The Dudley caters to the middle class of people---whole-hearted and whole-souled working men and their families, and while it has been said that "Broken Blossoms" was distinctly a picture for the "higher-ups", to the credit of my clientele be it said, that the dissenting opinions as to story, types of characters, development and atmosphere, were few and far between.

Very truly yours,

Geo. A. Haley
Manager.

WHEN "Broken Blossoms" received its New York premiere it was hailed as a triumph of artistry by the critics—especially those previously inclined to scoff at the screen art. When it began its career as a regular picture theatre attraction there were those who said, "It will go fine with the high brows, but not for the 'ordinary folks." And then to our hands comes this letter above citing experiences with a "working class audience." What's the answer? Are picture audiences growing more appreciative of that intangible thing called art? Or are "film men" inclined to set too narrow limits on the public's tase?

Exhibitors Service Bureau

The Press Book by the Men Who Use Them

A Series of Articles Secured by C. L. Yearsley, Director of Publicity and Advertising for the First National Exhibitor's Circuit

THE series of articles under this heading is proving quite a number of things among which is that both the exhibitor and the photoplay editor are really looking for aid in their work of exploiting pictures. The contributors to this week's page are no exception. They want help and they tell what kind of assistance they desire. The first article is by George R. Newman, managing editor of the Louisville Evening Post, a competent newspaperman who knows his business. The second is by O. Woempner, manager of the New Park theatre of Minneapolis, a suburban house which makes a specialty of advertising its attractions in up to date ways. Both articles are interesting and instructive. Read them.

By GEORGE R. NEWMAN

Managing Editor, Louisville Evening Post

SAMUEL G. BLYTHE wrote an article on England a few years ago in which he described a visit to the Tower of London.

Far up on the battlements of the Tower, Mr. Blythe discovered a sentry passing to and fro. There was nothing in sight for him to keep watch and ward over save a lonely, isolated cell.

Mr. Blythe's American mind at once formed the inquiry with regard to the sentry, "What is he here for?"

Investigating he discovered that some two hundred years ago an important prisoner had been placed in that cell, which was left unguarded. The prisoner escaped. To prevent a repetition of such a calamity, orders were given that a sentry should be posted at that part of the tower. A sentry had been kept there ever since, when Mr. Blythe made his visit.

The reasoning was that what had happened once might happen again and though long years had passed since any prisoners had been kept in that cell, the sentry was still posted and paced his rounds because Lord so-and-so had escaped two centuries before.

We laugh at the English for this trait but we can detect the same failing running through such keen institutions as American newspapers and, by inheritance perhaps, in such thoroughly modern creations as the advetising adjuncts of the motion picture.

They do things because somebody else did those things once upon a time and made a hit. They forget that the original feat, or the custom, may date back fifty years; that the successful stunt may have been imitated to the point of frightful staleness or the custom have died away altogether.

In the column of death notices of papers in the largest cities of the country you will often see a notice of death with a line similar to this "Boston, Philadelphia, Schenectady and Moline, Ill., papers please copy."

Every newspaper knows that no other paper copies death notices by request. Yet because this custom prevailed at some time far back in the stage coach, tallow candle days, it still lingers.

Once upon a time an actress had her diamonds stolen. The newspapers of that day printed stories about it and the actress and her business staff found that it was real advertising.

At another era it was discovered that eccentric behavior on the part of people of the stage, such as taking milk baths, having snakes or alligators for pets and wanderings from the high-ways of accustomed things would insure a certain amount of notoriety that was mistaken for real advertising.

Diamond stealing, milk baths, etc., are antiquated but inquiry of exhibitors and motion picture editors in Louisville indicates that the inspiration for press sheets is drawn from the same source. There is too much exploitation of the exaggerated and the fanciful. They play up the personal affairs of the stars and place them in extraordinary attitudes before the public.

Picture patrons of course are interested in motion picture stars but not to the extent of wanting to hear fantastic stories or fairy tales about them.

It likes to read about the idols of the screen, their careers and their affairs but these chronicles are far more effective when they carry conviction.

"Why are the strong points in a picture so often neglected in the press sheets?" is a query heard from many exhibitors.

Often a picture will have a wealth of attractive features which could be used to the greatest advantage in advertising and exploitation but which the exhibitor does not know about until he sees the picture run in his theatre. Then it is too late to take advantage of them.

The men who prepare the press sheets have a certain guide that is available in any part of the country as to what the public wants. Let them consult motion picture fans, go out and ask the first people they meet what they like to read about pictures.

Here are some points gathered in Louisville:

Don't give the story of a picture complete. Give an idea of what it is but keep the surprise and the suspense intact.

Reading all about a picture and knowing how it will end dulls the zest. It takes the tang from it.

Exhibitors see patrons come in toward the close of a picture and stand with their backs to the screen that they may not see the end.

They want to be carried along with the picture and experience the excitement and emotion that accompanies the development of the plot.

Reading the story complete is like listening to the person in the seat back of you who has seen the play before, tell what will happen next.

Give the careers of the different players. The stars do not absorb the interest of the patrons. They are alert to the other members of the cast. Remind them that a certain player played such a role in another famous film. The degree of interest that can be aroused here will be found surprising.

The names of every important member of a cast should be given on the press sheet with a brief summary of his or her record in pictures. The directory of the Motion Picture News can be consulted with benefit in preparing press sheets.

Exhibitors and editors agree that this is a feature of unusual interest to the public and no feeling of jealousy should be permitted to interfere with its thorough presentation. The fact that a player did excellent work in the picture of a rival producer will serve to increase interest in your picture in which he is now appearing.

There is more interest now in true life stories than in romances. This should be borne in mind in telling the public about the stars.

A story of the early struggles of Mary Pickford carries deep and genuine interest.

A far fetched story that Mary Pickford is descended from the Kings of Ireland doesn't fool anyone.

A motion picture editor in Louisville received some publicity matter about a famous star. The story was that she possessed an Oriental rug which some Eastern potentate had presented her father, "the late Mr. ——" when he was traveling abroad. The editor knew that the star's father was still engaged in his work as a railroad man in Louisville; that he had probably never been east of Pittsburg in his life and that the story of the star's rise from obscurity and hardships to the place she had gained would afford far better reading than the Arabian Night fictions the press sheet maker had woven. So, too, with the story that a certain star was born in Egypt, when he knew she was a native of a nearby town.

The advice of the exhibitors and the motion picture editors of this section to the gentlemen who prepare the press sheets is to cease trying to dazzle the public and make a diligent, genuine effort to learn what the public likes to read about motion pictures and motion picture actors. Then they will have a better understanding of what to put in their sheets to make them of value.

By O. WOEMPNER

New Park Theatre, Minneapolis

GIVE us more practical suggestions on inexpensive methods of exploitation.

Cut down the amount of space devoted to the life history of the star, her pet poodle and her ingrowing toenails.

Put a little ginger in your advertising samples and make them briefer. Stronger language and less said would get better results. No one wants to wade through a lengthy and weighty advertisement.

And above all else make your synopsis shorter; we want to get at the meat of the story with the least possible delay and with the least possible confusion.

Of course, we simply could not get along without the press sheets, for we cannot grab our information about the pictures from thin air, but there does seem considerable room for improvement.

While we, like all other suburban exhibitors in the Twin Cities, do little or no newspaper advertising, we are solely dependent upon the press sheet and advertising accessories to get out our handbills, prepare our screen advertisements and arrange our lobby.

We must understand our subject and the chief source of our information has always been the press sheet. More power to those who are trying to help us in this understanding.

Personally I consider the press sheet gotten out by Paramount-Artcraft to be the best. Metro's is not bad, while First National's is fair.

Recently we showed "Daddy Long Legs" at the New Park for two days, and of course we had to depend on the press sheet to help us put it over.

(*Continued to page 1661*)

Horater Divises New Advance Sale Plan

Pantheon Theatre Manager of Toledo Plays to Thirty-two Thousand Admissions in a Week

FORTY-THREE shows within a week, including a New Year's eve matinee, showing to nearly thirty-two thousand people in a theatre with a seating capacity of one thousand, is the record set by the Pantheon theatre, of Toledo, Ohio, and which was made possible by the successful installation of the selling of advance sale of admission tickets, and the refusal of seating anyone after the performances of "Broken Blossoms" began. Harvey C. Horater, managing director of the theatre, turned the trick, which worked beautifully without any confusion or annoyance to anyone, and he himself states that "less than twenty tickets were exchanged or money refunded during the engagement."

The plan that he worked and which can be followed by other live-wire exhibitors in the country is best explained by Mr. Horater himself. "The Pantheon has a seating capacity of 1,000," he says, "and the performance of 'Broken Blossoms' ran for one and three-quarters of an hour, fifteen minutes intermission and another fifteen minutes for the prologue, overture and prelude.

"The theatre opened each day at eleven o'clock and there was a performance regularly, every two hours thereafter, always on the dot. When the show began, we closed the doors and allowed the people inside to have an undivided and attentive view of the picture. Naturally we kept people as comfortable during the waiting hours, as was possible, but we did not do anything more or less than had been announced in our advertising. They were not discontented, because after their turn came, they had seats in the theatre and were never disturbed for a single moment. Then too, there was that added advantage of having the crowds standing in the lobby of the theatre, waiting to get inside, all of which is of wonderful 'word-of-mouth advertising' advantage. Once the show over, it took less than ten minutes to clear the house and seat the next audience.

"These crowds came continually during the entire week, not once or twice, but continuously, more than ever attended any theatre or production in Toledo. This is remarkable, too, by reason of the fact that there was snow and rain during the week.

Lobby of the Pantheon showing employees in costume and the decorations used

"Here's the trick I did with reserved tickets. There were 938 tickets printed for each performance, each day's tickets being of a different color; for instance, Sunday, red; Monday, white; and so on throughout the seven days. I had the 11 o'clock series printed with a large A on them, the one o'clock series with a B and so on for the entire series of performances until the nine o'clock series for the evening.

"The advance tickets were put on sale two weeks before 'Broken Blossoms' came to town, and only seven hundred of each show were sold in advance, while 237 tickets of the remaining tickets were held at the box office for those who cared to go anytime and 63 tickets, the remaining seats, were not sold, they were held for holdovers, or those who cared to remain longer than one performance.

"Remember, no one was seated after the rise of the curtain. This in my mind was remarkable, since we sold nearly five thousand tickets in advance of the first performance. The attendance for the 43 shows was over 31,000 paid admissions. Can you beat it?"

There is no reason why Mr. Horater should not be enthusiastic over the success of his scheme on advance sale of tickets, but he goes further by saying that he left no publicity or advertising medium unturned to bring about ultimate success. Three weeks before the opening they started to advertise in all the daily papers, using nearly two thousand inches of space, and for two weeks before the show they conducted a billboard campaign in the city and surrounding territory, using 150 twenty-four sheets, 200 six sheets, 200 three sheets, and 100 sixteen sheets, all for a two weeks' stand and 500 one sheets, one week, the latter to freshen up the centralized section; 7,800 sheets in all were used.

Exploitation of the picture did not finish with the work done in advertising, billsboards and publicity, but the management gave the performance every attractive advantage. The stage of the theatre was beautifully decorated with a Chinese setting, effectively lighted in dark amber, the lobby and vestibule of the theatre was rich in its profusion of apple blossoms, foliage and interspersed with lanterns lighted with different colored electric lights. The ushers and other house employees were gowned in new silk costumes, especially made for this occasion, and several cages of singing canary birds did their part to make an attractive entertainment.

Two different orchestras and four Chinese musi-

(Continued on page 1662)

STEEL STAMPS
PANTHEON

Here is a good view of the Pantheon theatre of Toledo, Ohio, during the "Broken Blossoms" showing

Grauman Scores With Elaborate Prologue

"Living Paintings of the Old Masters" Proves Artistic Event in Los Angeles Amusement Circles

SID GRAUMAN, managing director of the Grauman Theatrical enterprises in Los Angeles, hose swift strokes of genius have been comented upon many times in these columns, scored other distinct artistic triumph the week of Januy 12, in fact, to even be more explicit, he scored double triumph!

Sid Grauman is the one exhibitor who oftimes sents more than one unique act incidental to a gram, as exemplified recently on one occasion a Toy Ship act and an Indian concert pianist he latter being presented with weird atmosphere, duced by scenic and lighting effects), and on anher occasion by a Human bird act and a Backood's spectacle.

However, the first of his most recent duo of hievements was to present "Living Paintings of e Old Masters," some of the greatest works of rt of Rembrandt, Rubens and Van Dyck being produced. The act opened, revealing, with the rting of the curtains, the interior of a vast art llery. Here and there were small paintings and hings on the walls, while in the center, in a ssive gold frame, were posed the living characrs, immovable and immobile as marble, seeming r all the world a part of the painting. In fact, e public was puzzled, remarks overheard indicatg that many thought Mr. Grauman was exhibitg some original masterpiece! Then the characrs stepped out of the frame, which was immeiately enclosed by purple drapes, and danced a umber interpretative of the theme of the painting. he usual beautiful shafts of colored light played pon the whirling dancers, and with so exquisitely n artistic background, the scene was truly enhanting. Each painting was a subject absolutely iffering in character from the one preceding, and ust so each dance differed. The applause following the termination of the final number was deafning, and was significant of a tremendous triumph or Sid Grauman.

Views of Sid Grauman's novelty number described in the accompanying story

Edwin Schallert, dramatic editor of the Los Aneles *Times*, a man of wide experience and deep rtistic sensibilities, proclaimed the act a distinct tep forward, lauding Mr. Grauman for his courge in presenting an obviously classical act in so ppealing a manner as to command the plaudits f a middle class audience. He further stated that he act was prophetic of an era of artistic greatss in motion picture theatre presentation.

One would be inclined to believe that the average showman would be satisfied with this unusual achievement, but Sid Grauman has always by his side the Angel of Discontent. A man happened in to his office one afternoon and stated that he was manager of a troupe of Maoris, who are the aboriginal New Zealanders. They represented five cannibal tribes, and performed war dances, canoe dances, and "Haka" dances, besides singing native melodies. Sid Grauman tried them out, and concluded that their fierceness, fantastic dances, and strange appearance would prove a novelty. The next thing to figure out was a mode of presentation. The upshot was that the act was presented in the following manner: A Burton Holmes Travelogue, "The Maoris of New Zealand," cut to about one-half its original length, was thrown on the screen. The public thought this was just another film number, and the native habitat of the Maoris, the grotesquely carved wooden idols, the tattooed cannibals, the village rites, ceremonials and quaintly ludicrous dances proved of extreme interest. The final scene to be depicted on the screen was a boat scene, with native Maoris at the oars. As the picture irised out to a pin point, the screen raised in the dark without the audience discerning it, and there irised in the same scene on Grauman's stage, with the Maori warriors shouting and the Maori women weirdly chanting. The effect was dynamic, and again the cheers of an audience carried away to the very heights of enthusiasm symbolized another Grauman success.

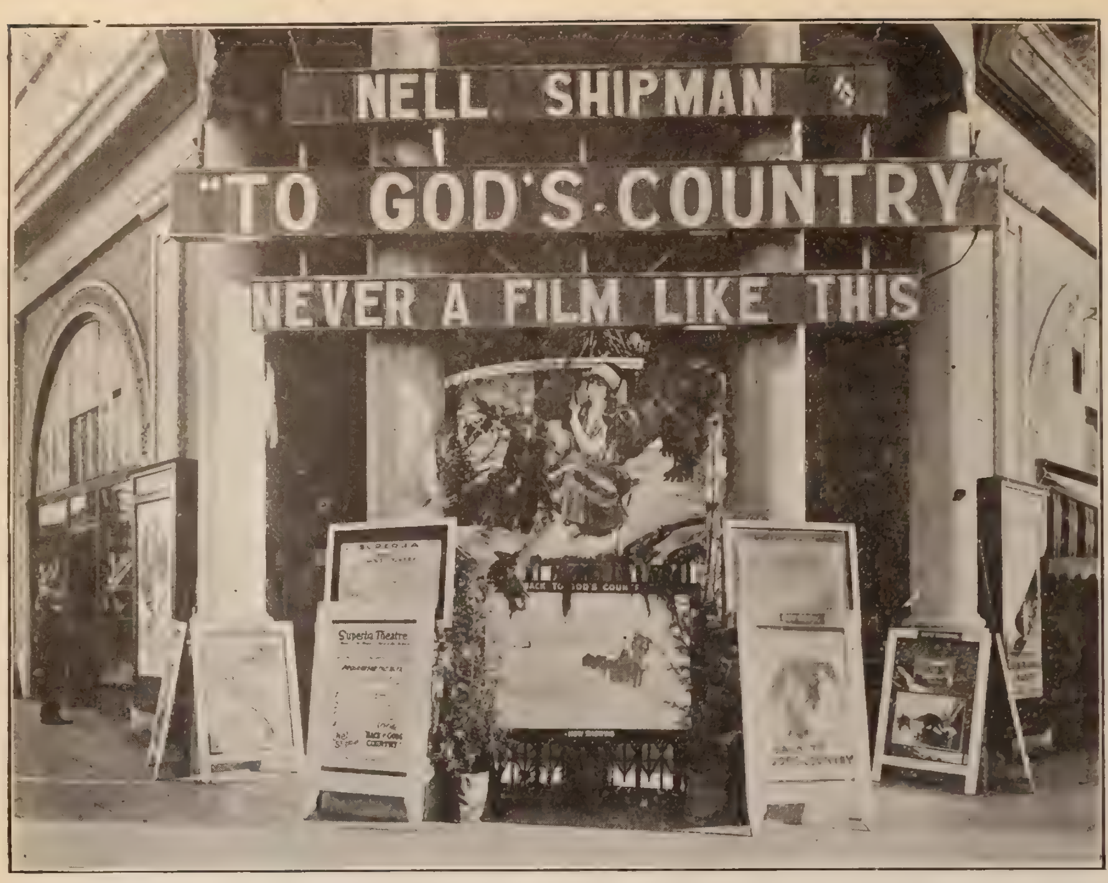
Novel dancing number presented at Gramman's theatre explained by the accompanying story

The Press Book by the Men Who Use Them

(*Continued from page 1659*)

It certainly did the work. We got out between 4,000 and 5,000 handbills and circulated them in the neighborhood, and for four weeks before the showing we advertised "Daddy Long Legs" on the screen.

Did it get results? I'll say so. We raised the admission price to 25 cents, and in the two days of the showing we did the biggest business in the history of the house.



Lobby display arranged for "Back to God's Country" at the Superba theatre, San Diego, Cal. Note the listing of the full program for the week

Despite Bitter Cold Weather Personal Appearance Attracts Record Business

MONDAY, January 11, is a day which will long be remembered by the amusement public of Hartford, Conn., and incidentally its police department. On that day, Richard Barthelmess, a former student of Trinity College, which is located in Hartford, returned to the scenes of his Alma Mater, and the whole town turned out to do him honor. The excuse for Barthelmess' presence in Hartford was the presentation at the Palace theatre of "Broken Blossoms," a picture in which he is the co-star with Lillian Gish.

The seating capacity of the Palace theatre is 2,000 seats, and Barthelmess was scheduled to appear in person twice that evening. An hour before the afternoon performance was dismissed crowds began to assemble on the streets for the first evening show. Hartford, as many people know, is the insurance centre of the United States, and all the insurance offices are within close proximity of the Palace. They dismiss usually at 5:30. When this hour arrived the crowd in front of the theatre was augmented by the clerical forces of these institutions, and, to make a long story short, the police reserves had to be called into action. Even with this assistance doors were broken, women fainted, while some of the latter, on discovering their inability to gain admission through the lobby of the theatre, rushed the stage entrance, and were only driven back by the strong arm work of a couple of bluecoats.

The theatre was crowded before 5 o'clock and the police succeeded, after the mob had been informed that no more seats could be obtained until the second evening show, of forming two lines, both of which extended on Main street in two directions from the theatre for more than a block.

The presence of Barthelmess in Hartford was in response to an invitation from J. F. Clancy, manager of the Palace theatre. They have known each other for years, their friendship dating back to a time when Mr. Clancy was the manager of the Dominion theatre, at Ottawa, Canada. Barthelmess was his stage manager during a summer season of stock. When "Broken Blossoms" was booked for the Palace by the Poli booking department, Mr. Clancy wrote Barthelmess, inviting him to come to Hartford the opening night of the picture. His letter remained for weeks unopened in his hotel, he being at the time in Florida with Mr. Griffith, on a trip which incidentally almost cost the lives of Mr. Griffith and h tire party. Upon Barthelmess' return to York, he immediately replied to Mr. Clanc cepting the invitation.

In honor of Mr. Barthelmess' former cc tion with Trinity College, Monday evening set aside as Trinity Night. The theatre was orately decorated in blue and gold, the colo Trinity, while the members of the faculty a party of Barthelmess' fraternity brothers pied the boxes. Another party of friends of thelmess, who had enthertained him at di were also among the guests. Barthelmess wa troduced at the two shows by Mr. Clancy, the former in two well prepared speeches ga his auditors some very interesting side light the personal side of Mr. Griffith and his g as a director.

The picture was advertised within a radiu 20 miles, and probably no other production "The Birth of a Nation" was advertised as tensively. The papers for weeks ahead ca special stories about Mr. Griffith and the pic while at every turn was a billboard or wir card calling to mind the coming of the pic A special orchestra, under the direction of Ar Schwartz, played the special score.

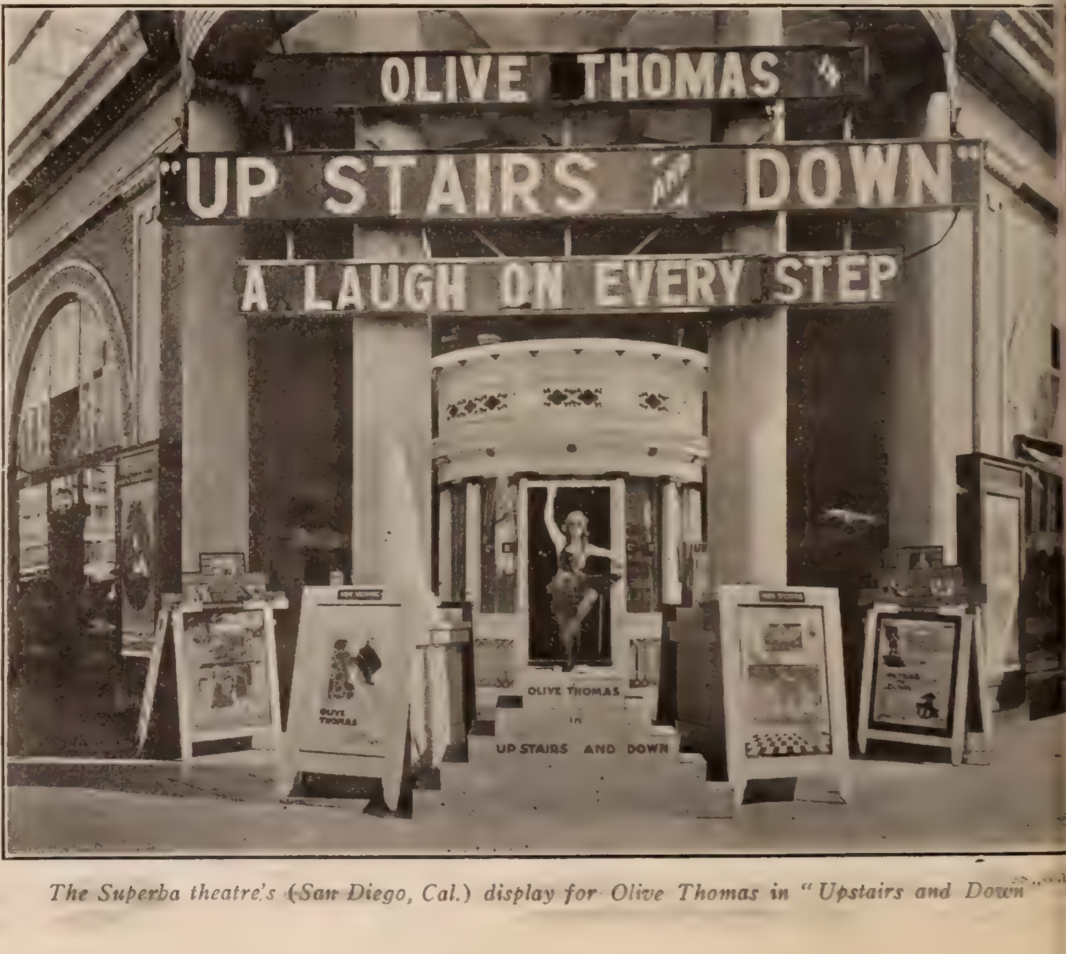
To sum up, "Broken Blossoms," in spite the coldest week of the winter and snow sto which almost blocked suburban traffic, playe one of the biggest weeks in its history.

Horater Devises New Plan

(*Continued from page* 1660)

cians, the latter playing native instruments, used during the performances, giving a contin musical setting to the picture, with the Chi music forming a very attractive feature. The tive musicians played from "off stage" at m portions of the picture, giving it all a wonde mystical effect.

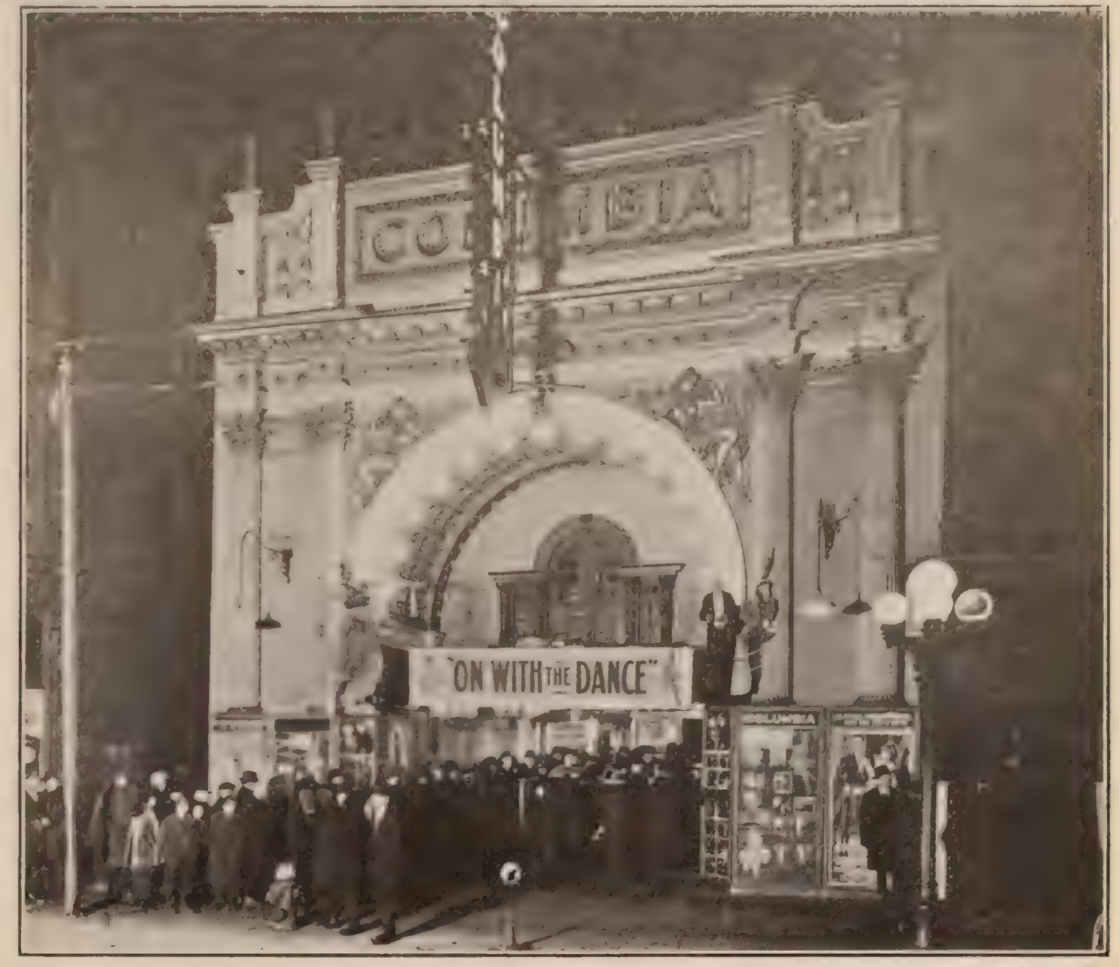
Mr. Horater enthusiastically states in the con sion of his communication that "altogether 'Brc Blossoms' unquestionably was the biggest th pulled off in a movie house in Toledo."



The Superba theatre's (San Diego, Cal.) display for Olive Thomas in "Upstairs and Down"

Prints Ten-Page Section for Picture Showing

Charles Gross, Manager of the Columbia Theatre, Dayton, Establishes New Record in Newspaper Exploitation



Front view of the Columbia theatre where "On With the Dance" received its premiers showing

ONE of the most extensive exploitation campaigns ever conducted for the showing of a picture in Dayton was accorded "On with the Dance" by Manager Charles Gross of the Columbia theatre of Ohio's capital city, assisted by an exploitation man from the home office of Famous Players-Lasky.

It was decided to make the biggest play through the medium of newspaper publicity, so the exploitation man immediately got in touch with W. K. Mathews, Sunday editor of the Dayton Journal. They decided to publish, as the feature of the Sunday Journal, a three-color ten-page section entirely devoted to the picture and its various features.

But difficulties presented themselves. Because of the shortage of paper it was thought for a time it would be impossible to print the special *"On with the Dance"* features, even after the advertisements and copy were in type. However, the exploitation man was persistent, so it was arranged to omit the paper's regular magazine section for that one day to allow the section to go through. The front page carried an artistic layout of scenes from the picture, combined with three-color art work by F. E. Appel, a staff artist of the Journal. The back page was devoted to a three-color full-page advertisement of the theatre and picture.

The inside pages carried advertisements of local firms, each advertisement featuring the title and carrying one or more pictures of Mae Murray. Only page and half-page advertisements were admitted, and many advertisers, who heard of the elaborateness of the section, were refused space because their applications were received too late.

The edition made such a sensation on Journal readers that it was sold out completely early Sunday morning.

A music store arranged a window display featuring the song "Patches," which was used as the musical setting for one of the dance episodes in the picture, and a banjo orchestra at one of the leading hotels also featured this tune and used a card to tie it up with the picture.

Another hotel displayed a frame with stills from the picture arranged after the manner of a lobby display of a theatrical production.

A large piano store adjoining Keith's vaudeville theatre arranged one of its windows as a stage and for twenty minutes each afternoon and evening, as the audiences passed, a dancing girl did several special numbers.

Large cut-outs of Mae Murray and David Powell and a banner announcing the picture were displayed on the front of the theatre.

In all of/ the advertising and in the feature stories in the special section of the Journal the fact that the picture was being given its world premiere showing in Dayton was played up. Additional emphasis was given to the fact that the picture showed New York life of to-day and presented many metropolitan scenes.

Press Book Idea Which Registers With Us

THE Goldwyn press book for "Water, Water Everywhere" contains the following practical suggestions for exploitation of this latest Will Rogers picture:

If the length of your engagement of "Water, Water Everywhere," justifies your using a fairly elaborate stunt, it is suggested that you get up a small booklet embracing about four or more pages. The outside front cover should contain the following in scare-head type: "Rumor that 'Blankville' Will Go 'Wet.'" The inside front cover should contain a large picture of Rogers and the caption: "The man whose ideas may kill prohibition in Blankville."

The first page should contain a "bumper" story of how Redstone turned "wet" and about Will Rogers, whose ingenuity turned the trick, and how it inspired the men of your town to contemplate a similar coup. This story should contain no mention of "Water, Water Everywhere," but should serve merely as a follow-up "teaser" to get the interest of readers up to a high pitch.

The following pages should contain the big smash, announcing the engagement of "Water, Water Everywhere," at your theatre, a selection of scenes from the picture and a photo of Will Rogers. In planning this spread be sure that it ties up strongly with the "teaser" copy that has gone before.

Another logical objective for cooperation is your local shoe store.

RANGES
HEATERS

This very attractive window display was arranged for the "Everywoman" showing at the Columbia theatre, Dayton

GOLD DUST BARNEYS SALOON

Lobby display designed by the Liberty theatre of Wenatche, Washington

Cleveland Exhibitor Gives "Beloved Cheater" Good Billing

PERHAPS no picture of recent release has brought forth quite so much difference of opinion as to the proper manner of billing as "The Beloved Cheater," Lew Cody's latest starring vehicle.

In this connection an interesting example of exploitation comes from the Stillman theatre of Cleveland, where M. A. Maloney, advertising manager of the Loew circuit of Cleveland houses, has recently played the picture to very satisfactory business.

In the main Mr. Maloney followed out the suggestions of the producers press book, which was to bill the star and use epigrammatic bits of selling talk relative to the "Beloved Cheater's" knowledge of women and the way to handle them, especially those which originate in the titles of the film itself, such as "I can win any girl I can kiss." Solomon must have felt the same way about it—but they trained mothers-in-law better in those days." "A kiss you can't remember seldom amounts to anything. Sanitation and eugenics never enter into a serious love affair."

He used small space daily with a line cut of Cody's very distinctive profile at the left of the column. On the right he made his announcement, with the selling talk of the variety mentioned added. That was all, except the liberal use of a booklet gotten up along the same general lines as we have indicated, which he distributed freely about the city.

The whole campaign was reasonably close to being a novelty. There is always a reading market for epigrams, even if they be platitudes. People read Mr. Maloney's pointed quips and became interested. They went to see the picture, found much that interested them and went out and told others who had not been attracted by the advertising. The result was a very satisfactory business from a very small advertising appropriation, since Cleveland exhibitors now go in for half pages regularly, which cost considerable money.

"There are only eight notes in the scale," Maloney said, speaking of his methods of advertising, "and still no two tunes are alike, but some will be punk and others will be good. It's the same with motion picture publicity. We all have the same material to work with. Only once in a while is there an opportunity to spring something altogether new. But, as a rule, we all start off together. Whether the results are successful or not depends upon how well we adapt the material at hand to the public needs. When we hit a harmonious chord then we have pulled off a successful campaign. But when we don't, then the discord can be heard half way round the world."

Novelty Idea for Christmas Performance

A DISTINCT novelty in Christmas gifts was offered to residents of Nashville, Tenn., by Harry Sudekum, manager of the Knickerbocker theatre. He had special booklets printed, with covers of holly decorations and other Yuletide greetings, each containing twenty tickets of admission to the Knickerbocker, good at any time during the coming year. The books were sold at a slight discount from twenty times the regular admission and made a wide appeal as gifts to lovers of motion pictures.

The supply ran out before Christmas in spite of the fact that Mr. Sudekum used only two lobby displays in advertising them. The one display was at the Knickerbocker and the other in the lobby of the Princess theatre, a vaudeville house, also controlled by Mr. Sudekum. Constance Talmadge in "The Virtuous Vamp" was the Christmas week attraction at the Knickerbocker, and the two lobby displays were linked up with the picture by a little placard containing the words:

"A Christmas invitation from the Virtuous Vamp."

Gives Patrons Chance to Beco Dramatic Critics

APPEALING to one of the most suscep senses of the human being, C. Teorey, m ger of the Orpheum theatre, Williston, N. D., accomplished a distinct novelty in the cause of ploitation for a special feature production.

When "The Hoodlum" was booked at the pheum, Mr. Teorey was determined that his motion matter should be vastly different from other campaign he had ever launched. He previously played "Daddy Long Legs" and exploited the fact that this production was Pickford's initial attraction from her own stu to be distributed; that when "The Hoodlu playing date came near he wanted to strike something new to promote this second Pickf special.

The story, he found, proved to be good explo tion matter. He featured "the drop of a rich h ess through a coal chute" and other such phra while thinking deeply in his hunt for the elu "something new."

Finally he found it. Instead of touting the traction with a high personal endorsement or t of leading citizens he determined to give every p son in Williston a chance to become a dram critic.

Thus was born one of the most unusual exploi tion campaigns and one of the most popular e thought of in that vicinity. Through an arran ment with a local newspaper it was agreed t prizes would be offered for the three best critici of "The Hoodlum."

Especially were those people who had tri scenario writing asked to contribute. The opp tunity, it was stated by the editorial department the newspaper, offered a good chance for any a bitious screen writer to give his own ideas abo the production.

Although the contributions were limited to 3 words, it kept the newspaper judges reading un late at night to decide on the winner.

The "friendship" spirit had a great deal to with the success of the campaign. Residents Williston reading an opinion of a person they kne were anxious to get an individual impression on t picture.

"The Hoodlum" proved to be even a great success than "Daddy Long Legs."

Harris Gives Newsboys Fre Show

WILL D. HARRIS, the enterprising manager o the Grand theatre of Columbus, Ohio, gav Mabel Normand's "Pinto" its premiere, with th audience composed of Columbus newsboys. In s doing he not only gladdened the hearts of some o America's future presidents, but boosted the Stran theatre into the news pages of the papers for som free publicity, which included kind words for bot the theater, Mr. Harris and "Pinto."

The good will of the newspapers and the news boys is something that should not be neglected. A little liberality in free shows is always a sur method of producing the desired result.

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.
R. E. Pritchard, Director of Publicity and Advertising, Allen Theatrical Enterprises, Toronto, Can.
Louis K. Sidney, Kings, Pershings theatre, St. Louis, Mo.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Omaha Sun Entertains Distinguished Guest

General Pershing is Persuaded to Attend a Showing of "Soldiers of Fortune" at the Sun Theatre

GENERAL JOHN J. PERSHING, himself, occupied a box in the Sun theatre, Omaha, Neb., last week to witness "Soldiers of Fortune," the Allan Dwan production.

Petroleum kings and European royalty may visit the Sun theatre some day, but the picture palace will never again see the glory of last week when General Pershing was there.

The famous soldier's visit came in response to the invitation of Harry Goldberg, live-wire showman, who learned that his home town was next on General Pershing's itinerary, and who decided that the visit would be incomplete without a view of the American adventure story.

A telegram was dispatched to headquarters of the Pershing party in Lincoln, Neb. Through one of General Pershing's aides came back a response which was not over-encouraging, but which spurred Mr. Goldberg on to put through his ambitious plans. Acceptance of the invitation depended upon consequent arrangements to be made by the city authorities when the Pershing entourage appeared in Omaha, according to advice from the General's aides.

Did Mr. Goldberg come to the conclusion that it was a rather impossibly big stunt to get one of the greatest and most famous soldiers of the world to come to his theatre and witness the current attraction? If he felt that way he didn't show it in his activities with the city authorities, persuading them that the General really ought to see the picturization of Davis' great novel.

There were many other attractions and much competition for General Pershing's presence, but the perseverance of an exhibitor won again, as it has been doing so often of late.

General Pershing came to the theatre, accompanied by a formidable looking staff. Crowds gathered. Photographers got busy. And the newspapers quite naturally gave the Sun theatre liberal publicity.

"It is a fine entertainment," General Pershing told Mr. Goldberg, "and the battle scenes are excellent."

The famous soldier's staff was equally enthusiastic. One of them declared the viewing of the picture was one of the most pleasant and relaxing hours of the General's strenuous day in Omaha.

Of course, after the picture had been shown Mr. Goldberg had no trouble in inducing General Pershing to stand in front of a welcoming, home-made three-sheet to be photographed. The General was very busy and there were no gaps in his schedule, but "Soldiers of Fortune" had compensated in advance for the delay.

SOLDIERS of FORTUNE
SOLDIERS of FORTUNE
SUN · NOW SHOWING
GEN. JOHN J. PERSHING
DAY

General Pershing is not adverse to having his picture "took" so a "place in front of the Sun" theatre was selected for the job when he visited Omaha. The General has just seen "Soldiers of Fortune"

Advertise Your Big Ones in a Big Way

"WHEN a big picture comes to town advertise it in a big way. If you don't nobody will know it. If you do everybody will talk about it, whether they have seen it or not. While motion pictures are booked well in advance, a theatre must concentrate its advertising on the current showing and can pay only little attention to future showings."

That is the policy of the New Casino theatre, Jacksonville, Fla. As a consequence, when this theatre booked the Universal production, "The Right to Happiness," and picked it as a picture above the ordinary, they planned an advertising campaign to take the city by storm.

Every theatre advertises in the newspapers. The Casino wanted its ad to be the dominating one of the week for "The Right to Happiness."

Jacksonville awoke on the Sunday of the first showing of the picture and took the newspapers off the doorstep. There was the usual run of feature articles and sections to the Sunday *Times-Union*. Printed in four colors was a special section of four pages devoted almost exclusively to "The Right to Happiness." A huge double page spread advertisement occupied the center pages. By clever composition the pages fairly breathed importance. Big letters added force to the ad, while a string of pertinent questions captured the reader's interest. The front and back pages were taken up with pictures and sketches of the production and little articles on members of the cast. Enough outside news items were interspersed to keep the "news" value of the sheet. Enough subsidiary advertising was done around town with posters, sniping, etc., to keep the name of the picture before the public.

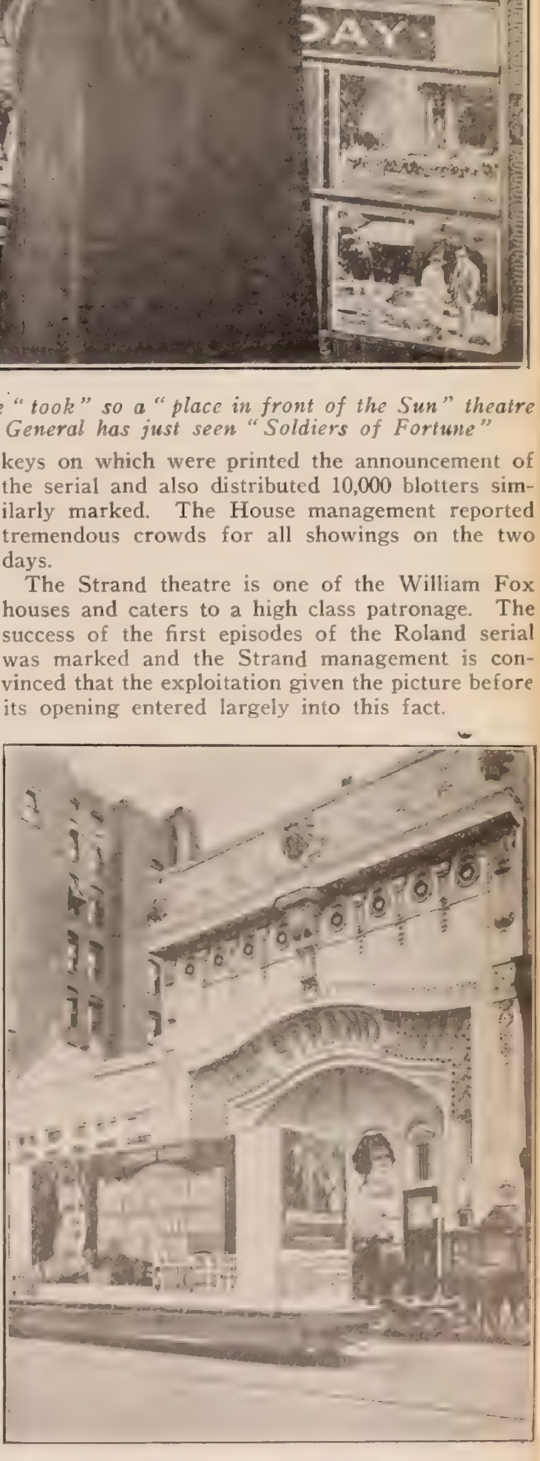
The Casino management found that by advertising the picture in this big way it was unnecessary to use any other exploitation stunts. They are careful, however, not to make a habit of this advertising, as a constant repetition of the same for any but the best pictures would deaden its effect. Because of this policy, when they do advertise big the city knows they are featuring a special production and the house plays to S. R. O.

Strand of Denver Gave Serial a Good Start

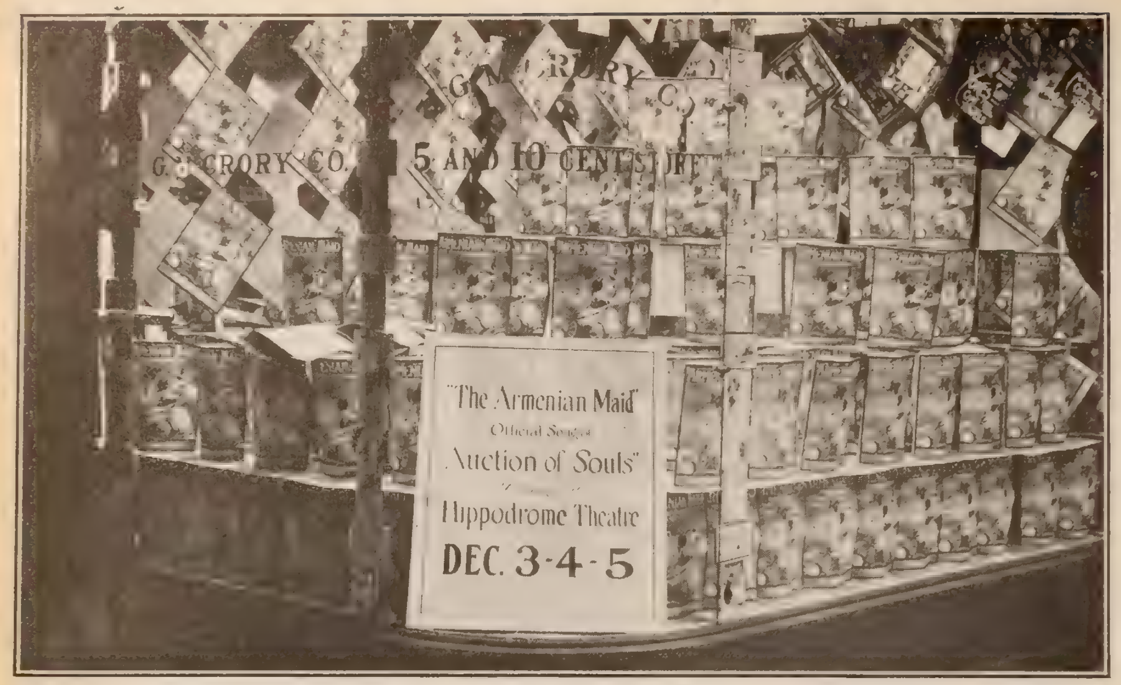
GIVING a serial a good start is important all exhibitors will admit. With this in mind the Strand theater of Denver, Col., left nothing undone to inform Denver theatre goers of the merits of the Ruth Roland production, "The Adventures of Ruth."

The Strand chartered a flat car from the street railway company and mounted on it two 24-sheet and a 6-sheet. On the front was a powerful siren that was kept in full blast. The flat car was coupled to a work car and drawn over every line in the city on January 17th and 18th. In addition to this stunt, the Strand displayed twenty-five 24 sheets on the serial, distributed 10,000 cardboard keys on which were printed the announcement of the serial and also distributed 10,000 blotters similarly marked. The House management reported tremendous crowds for all showings on the two days.

The Strand theatre is one of the William Fox houses and caters to a high class patronage. The success of the first episodes of the Roland serial was marked and the Strand management is convinced that the exploitation given the picture before its opening entered largely into this fact.



Showing the advertising "The Adventures of Ruth" received at the Strand theatre Denver.



A most effective window display arranged for the "Auction of Souls" engagement at the Hippodrome theatre, Lancaster, Pa.

Lancaster Pa. Famous For Something Besides Modest Priced "Torches"

PARTLY to vindicate exploitation as a generality, but mainly to live up to his reputation as one of Pennsylvania's stellar showmen, G. M. Kruppa, manager of the Hippodrome theatre, Lancaster, recently accomplished the greatest theatrical feat in the history of his city with a special feature attraction that had been timidly declined by two prominent exhibitors of Lancaster.

Reason for the polite turn-down of "Auction of Souls," starring Aurora Mardiganian, was a matter of money. As in a number of other cities, the maximum receipts which a picture might inspire had been determined in Lancaster. Above that was the dead-line of impossibility. At least managers of two important houses felt that way.

But there was one exhibitor—G. M. Kruppa—who took a chance through the inducement of a percentage engagement. With the running expenses of an 850-seat theatre at stake, this exhibitor offered exploitation that brought a few more than 2,750 paid admissions into his house the opening day of "Auction of Souls." This means that during the day and the three performances, about 200 Lancasterites stood up to witness his attraction. Here's the way he went about it——

The first of the six exploitation devices adopted by Mr. Kruppa to put over "Auction of Souls" was a daring step. He bought every available inch of billboard space in Lancaster. Outside of the cigarette ads, "Auction of Souls" was the most prominently displayed phrase in the city during that eventful week.

The second step was an innovation in Lancaster. Through an arrangement with the local street car company, every trolley car carried a sign advising that "Auction of Souls" would show at the Hippodrome three days of December. The thousands of peopde who relied on the street cars for transportation were unquestionably impressed.

An attempt to reach the transient population of Lancaster was made through the medium of placing artistic stands in the dozen hotels of the city. Prominently located in the lobby of each hotel, this promotion scheme was a constant reminder to visitors who doubtless were anxious to discover a means of passing time.

The fourth step was in the form of a tie-up with local song-shops and dance orchestras. Mr. Kruppa arranged with his orchestra to cue "My Armenian Maid" in the music score for "Auction of Souls." Through the courtesy of the local McCrory store an effective window display was arranged and a good-sized display announcement gave the details of the showing of "Auction of Souls" at the Hippodrome. During the few days preceding the picture local dance orchestras featured this fox-trot and announced the playing of this number in conjunction with the showing of the picture at the Hippodrome.

As a fifth plank in the platform of his exploitation campaign, Mr. Kruppa arranged for the placing of a window card in 300 of the most prominent business houses in Lancaster. In addition to this, twenty-five one-sheets were placed in new positions. These sheets were printed special and designed to meet local needs.

The newspaper exploitation was launched five days previous to the first showing of the attraction. Large display ads featuring the "fact, not fiction," element of the picture and vividly relating the tense moments that could be expected in a picture which pictured the experiences of a Christian girl in a Turkish harem were used. Sensing the novelty of the attraction and in reciprocation for the display ads, the editorial departments of the various newspapers became liberal with news space.

Each of the foregoing methods used by Mr. Kruppa was a complete and thorough exploitation campaign in itself. Many times had motion picture attractions been brought before the Lancaster public with no more exploitation than the amount used in any one of Mr. Kruppa's six steps. The money expended was larger than the amount ever appropriated for an exploitation campaign in the history of Lancaster, and it was with unhidden interest that rival exhibitors in that city and nearby towns awaited the results.

New Wrinkle in Advertising That Costs Little and Does Much

E. W. COLLINS, the enterprising manager of the Jonesboro Amusement Company, operating the Grand, Empire and Liberty theatres, at Jonesboro, Ark., is the originator of what he terms a new "wrinkle" in exploitation, and certainly it is one which will recommend itself as practical and efficient to every exhibitor who lives in the smaller towns where a personal canvass of the news stands is possible.

Mr. Collins' idea is to make practical use of the National advertising some of the producers are doing. Through an arrangement with the owners of the various newsstands of the city he is able to insert on the same page with every ad for pictures in the magazines being sent out to Jonesboro residents a "sticker" reading, "These pictures are shown in Jonesboro at the Grand, Empire and Liberty theatres." He also has a free ticket printed on gummed paper which he implants on the page of the magazine containing an ad of a feature he is to run which entitles the bearer to an admission. In return for this the dealers all agree to advertise the fact that this free ticket goes with the magazine and in this way he hopes to create new readers for the film magazines, and in consequence, create more interest in the houses and their offerings. Here is an inexpensive and novel advertising idea which can be utilized indefinitely by nearly every exhibitor. Give it a trial and thank Mr. Collins for originating the idea.

St Paul Vies with Sister City i Exploitation

WHAT may well be termed the most elaborat presentation any film play ever got in th city of St. Paul was given Anita Stewart's "I Old Kentucky" at the New Liberty theatre re cently.

St. Paul is recognized as the birthplace of th stage drama by Charles T. Dazel, hence when th film version of the play, which had held up fo twenty-seven years as a stage play with unrivalled success, it behooved Manager R. E. Braddock of the New Liberty to give the play the acme of artistic presentation. And he did. And he did it in a way that will live long in the minds of St. Paul theatre folk.

In the newspapers B. C. Ferriss, publicity man, and F. C. Hinds, adveritising director, gave the film play an exceptional "send off," making Mr. Braddock's work of carrying out the high standard established a difficult one indeed. However, encouraged by the reception given his artistic presentations of "Back to God's Country," "Broken Blossoms" and "The Miracle Man," Mr. Braddock evolved a series of exploitation stunts which put the finishing touches on a good job to the complete satisfaction of many thousands.

In addition to a street parade twice daily put on by a pickaninny band dressed in gaudy uniforms, Mr. Braddock carried the atmosphere of "In Old Kentucky" to the extent of making his entertainment a truly double show. An augmented orchestra started the entertainment on its way with an overture composed of Southern melodies. As the strains of a Southern fantasie faded out the curtain rose and disclosed a dozen pickaninnies on the stage in front of a plantation cottage. The darkies trummed banjoes, hummed and sang "Dixie," "Massa's in the Cold, Cold Ground," and other tunes that will live as long as the Ethiopian race. Little pickaninnies danced a number of original dances, and so true to life was the music that even the score of chickens who lent atmosphere to the scene by their presence hopped about in unison.

The prelude lasted about twenty minutes and the film was flashed on the screen amid colored light effects and faded off the screen in the same manner. When the race scenes came upon the screen in the fifth reel, "pluggers" behind the screen lent atmosphere to the scene by cheering the horses in reality giving voice to the moving but silent figures on the silver sheet.

Mr. Braddock took full advantage of many opportunities offered for lobby advertising and arranged his spacious lobby to resemble various scenes from the film.

As the result of the 100 per cent. exploitation of "In Old Kentucky," the film broke all records established by any picture ever played in St. Paul by several hundred dollars and created such a strong demand for a repeat showing that Manager Braddock has booked the film for a re-run the first week in February at his original prices.

The High Lights of Broadway's Shows

ONE of the first subjects to be shown as moving picture entertainment was Jules Verne's "Trip the Moon." Now some twenty years later a w "trip to the moon" is quite as much of a velty and certainly a most wonderful improve- nt over the original production. We refer to a dwyn-Bray strip in this week's Strand Topical view titled "A Trip to the Moon."

To begin with this bit of film in its first part strates to the nth degree what motion pictures do as a practical educational medium. The part is a marvelous demonstration of the in- uity of the camera man. You witness a "trip he moon" with such realism that it is not hard imagine yourself aboard the radium propelled ket."

On the same program is a two-reel O. Henry ure called "The Call Loan," which also stands as one of the real "high lights" of this week's s at the Broadway houses. Vitagraph has made e mighty good entertainment out of the O. ry stories, but this to our minds is a master- e. It is not so involved with mystery before ets to the "O. Henry twist" and has plenty of on all the way.

Up at the Capitol, the latest wrinkle in picture sentations is being given its initial try-out, the ing of short length operas sung in English in nection with the photoplay program. The first ring which opened Sunday for a week run, the itol now announcing a complete change of bill h week, is "Hiawatha's Wedding Feast," being famous Longfellow poem set to music by S. eridge Taylor, and staged by W. C. Stewart. is hardly fair to call this an opera in as much it more closely resembles a cantata, most of the ing being done in chorus. In fact there is only solo and no other smaller divisions in the mbers.

In front of a stage setting designed by John nger, depicting a primeval forest with big trees wings the cantata or opera is sung by a company probably one hundred voices. The chorus is ked on either side of the stage and remain tionary during the whole performance. The incipals move about as the ceremonies of the ast call for action. Pantomime is employed to nvey to the audience what is not otherwise told the words of the poem, no speaking lines being ed. Dressed in the gaudy costumes of the merican Indian as he was at the time of the ngfellow poem and elaborately staged and beautifully lighted the entertainment registers as a spec- cle The music composition is especially beauti- l, combining the harmony we have come to accept typically Indian, whether or not it was, and that und in church music. The number is an innova- n for the picture theatre and should be accepted a fitting addition to a photoplay program. Fol- wing is the cast which presents "Hiawatha's edding Feast":

awatha	Willard Foote
innehaha	Margaret Waldron
u-Puk-Kee'wis	Angelo Romeo
ubiabos	Warren Proctor
agoo	J. Parker Coombs
komis	Ida Mulle
sseo	Frederick Adams
hief	Thomas Springer
ne of the Tribe	Chief White Hawk
raitor	Tommy Dowd

Hugo Reisenfeld is also giving the Rialto patrons musical treat this week. For his overture num- r he is using the grand finale of the second act "Aida," rendered by orchestra, a cast of prin- pals of unquestioned ability and a chorus of enty trained voices. No attempt is made to act e opera, the principals standing on the stage in ont of the velvet drops with the chorus grouped one side. The portion of the opera sung con- umes some twenty minutes, and at its close is eeted with enthusiastic applause which leads us to render the opinion that picture patrons are not averse to having grand opera served on the bill. This conclusion is also strengthened by the fact that a violin solo, "Concerto in E Minor," which runs for fully twenty minutes is accepted quite as enthusiastically as is the opera selection.

The Rivoli's contribution to "high-lights" this week is not large. A musical number, the singing of "In the Gloaming" in front of an interior stage setting by Betty Anderson, soprano, and Sudworth Frazier, tenor, with a chorus of female voices off stage proves very enjoyable.

The number is not unusual for the Rivoli, but we are just old fashioned enough to enjoy these good old songs well sung with a nice scenic investment to appeal to the eye. The novelty of this number is in the fact that it followed directly after a strip in the Rivoli current events number in which several women are shown parading up and down Broadway in the costumes of 1850. The current events strip is faded out on a black net which masks the raising of the picture curtain and the stage setting for the vocal number is disclosed almost without interruption of ceremonies.

Going back to the Strand again, we might mention the Chester Outing Scenic as something out of the ordinary. The reel is called "Moosing Through Kippawa," and is surely a very beautiful strip with an additional interesting view of the moose as he is in his native home. Just how the cameraman was able to get so close to the pair of moose we are unable to state, but the shots are remarkable.

Likewise to be included in the list of commendable entertainment events at the Broadway houses is the staging of a prologue for the Capitol feature, "The Willow Tree." Artist Wenger has supplied an original stage setting which is rich in the atmosphere of the Orient and before the screening of the feature a Japanese girl performs an interpretive dance of her race with much grace and to the apparent interest of the audience. The stage is gradually darkened until the lowering of the curtain cannot be observed, and then the front curtains are drawn for the screening of the announcement title, to be parted again as the opening scene of the picture is reached. The number is titled "A Japanese Temple." The music used is "Intermezzo Chinois," and the artist who dances is Yasu Katyana.

An event of importance is also occurring at the Academy of Music in the presentation of a revival of "A Tale of Two Cities," the William Farnum classic released on the Fox program some years ago. The success which the feature is achieving is proof that a revival of a good picture, especially one where the matter of styles in clothing does not enter into the case is not to be termed poor showmanship. Without a doubt "A Tale of Two Cities" is going over as well as any feature which has been on the Academy of Music program since the engagement of "Blind Husbands." We might also render an opinion that it is meeting with a greater degree of success than when first released on the theory that our National taste for photoplay has improved. Anyway from the New York showing we would judge that the new prints on this picture will not lay on the shelves and prove an object lesson to the producer that he would rather forget.

Timely Tips on Short Subjects

India

Colored Scenic Released by Educational

THIS reel is a panoramic offering with much of the scenic wonders of India shown. It is gorgeous in its colorings, shows many interesting shots of East Indian temples with plenty of natives and elephants thrown in. Not particularly exceptional in any way but a good fair one-reeler of its kind. Shown at the Capitol.

Moosing Through Kippawa

One Reel Travelogue—Chester—Outing

LARGELY views of a small river far from the usual haunts of man with two moose ahead of the camera lens. A bull is seen swimming across the stream, his huge head, with its long antlers, being about all that is visible. A cow allows the craft, which we judge is being used to navigate the stream, to approach to within a few rods before she ambles off into the woods.

The offering is unusually fine as a scenic number and has been tinted to just the right shade. Will meet with rapt attention from the nature lovers and prove interesting to those who do not enthuse over the scenic reel. Shown at the Strand.

A Trip to the Moon

Probably About 500 Feet—Goldwyn Bray

THIS is a combination of an educational subject showing many interesting scientific facts about the earth and the moon, among which is the distance between the two planets compared to the circumference of the earth, etc. It then becomes purely imaginary and demonstrates how a giant rocket airship might be hurled to the moon by means of radium engines. You see the projectile start from its ways, and watch its journey through space with a landing on the moon. You are then given a view of the moon's surface as it is said to be by the astronomers. As an example of the art of the cameraman and of what can be accomplished with trick photography this has never been excelled. It is worthy of being featured on any bill and can hardly fail to please. Shown at the Strand theatre as a part of the Topical Review.

Love's Labor Lost

About 200 Feet—Goldwyn Bray Cartoon

THE Bray studios have turned out an average cartoon in this "Krazy Cat" number. It is not funny but will mildly amuse most people and be a winner with the children since all the characters used are animals. The elephant, hippopotamus and the mouse are put through the conventional cartoon stunts. Part of the Strand Topical Review.

Strips from the Weeklies

Kerchoff Dam Completed—Pathe

VIEWS of the new dam completed near Fresno, California, giving a good idea of the immensity of the job and of the amount of water power which has been developed by its construction. Largely of educational interest.

So This Is Paris—Pathe

INTERESTING shots of the recent flood conditions in Paris, France when the river Seine overflowed. Would not be identified as any particular city if it were not for the titles. Probably takes on interest from the fact that most people will unconsciously figure that Paris has had bad luck enough in the past five years without being flooded out of house and home.

FOX NEWS
CALIFORNIA
FOX NEWS
MAKING MOTION PICTURES
CALIFORNIA
THEATRE

These are the cars which the California theatre boys and the Fox camera men used to get the local views that were shown in the California two hours after the negative was shot

Milwaukee First Run Theatres Advance Prices to Meet Increased Costs

ALL of Milwaukee's principal downtown motion picture theatres but one, have raised their prices of admission to 28, from 25 cents with 3 cents war tax to 35 cents including the tax and 50 cents for boxes and smoking sections. The theatres making the advance are the Alhambra, Strand and Merrill, the Butterfly theatre management deciding to maintain the prices abandoned by the other houses.

No loss in patronage was expected by the heads of the three houses.

"The adoption of the new 35 cent price means a big saving to us in time and trouble," said Manager Frank Cooke of the Strand. "Every day we have had to use hundreds of pennies for change, greatly hindering the handling of crowds at our box office. It is strange that more theatre managers throughout the country have not adopted the even amount for admission. Many of our patrons have voiced their approval of the slight advance in price as it makes it easier for them to pay. Our cashiers tell us that many persons left the two or three odd pennies at the window rather than bother handling them."

"Thirty-five cents does not seem a large admission to pay for photoplay productions any more," said George Fischer, manager of the Alhambra. "The motion picture houses today are giving such stupendous offerings that 35 cents is an ordinary price to pay.

"No longer does the average citizen regard a "movie" show as a place to kill a few odd moments but the photoplay theatre is now a place to secure an evening's entertainment.

"I think prices will continue to go up as the standard of pictures advances. Many large cities are now charging regular prices of 50 cents and it is taken as a matter of course. The motion picture industry is one where profiteering has not been found. Prices have not been raised simply because it was being done in other industries.

"With fewer and better productions we are now paying 1,000 per cent. more for productions than we did a few years ago. In the manager's offices of our leading theatres we never hear of those almost forgotten $50 a day contracts. Today we speak in thousands, percentages and advertising guarantees.

"The public realizes to what heights the photoplay is soaring and it is willing to pay legitimate advances in prices."

"However the exhibitor must give people their money's worth and not attempt to 'gyp' them" adds Mr. Fischer, because in doing so he would endanger his reputation and that of his theatre and we all know what that leads to."

The Local Events Number a Feature

THE local current events strip as a busines ter is again proven by the experience o California theatre of San Francisco, when in junction with the Fox news camera men the fornia was able to put views of a local fiel events on the screen within two hours afte races had been run.

The San Francisco Bulletin has managed a s ing event called the "cross city races" for years, the contest being held at 9.30 a. m. on Years Day. Thousands of San Francisco's zens line up along the course to see the ru pass. So it was that Mr. Pincus the Califor publicity representative and E. H. Roth, man decided to tie-in on the event.

Bert Moisant and Gene Castle, Fox camer and the California staff went after some view the event. Then came a race to get the neg. developed and positives printed in time for opening of the California show the same day. made it and in consequence the current events was the big thing at the California all the we

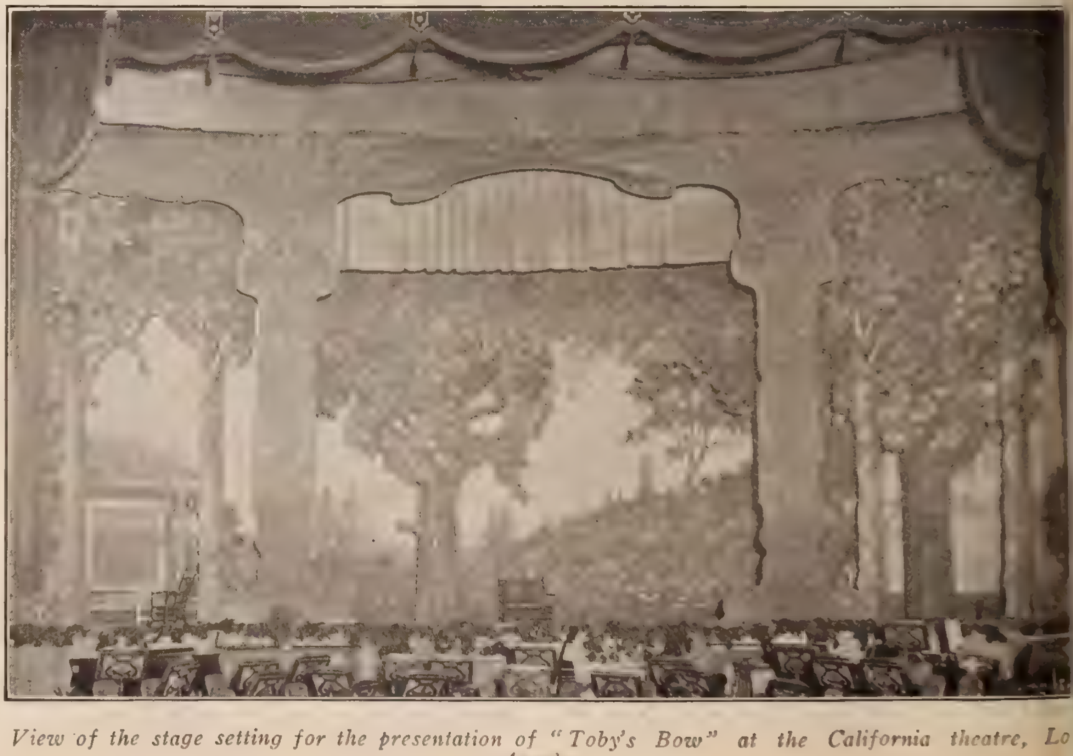
The Bulletin gave the California some publicity on the stunt and the cars used for cameramen carried the announcement of what doing, as will be noticed by the accompanying tograph.

California Stages Attractive Prologue Number

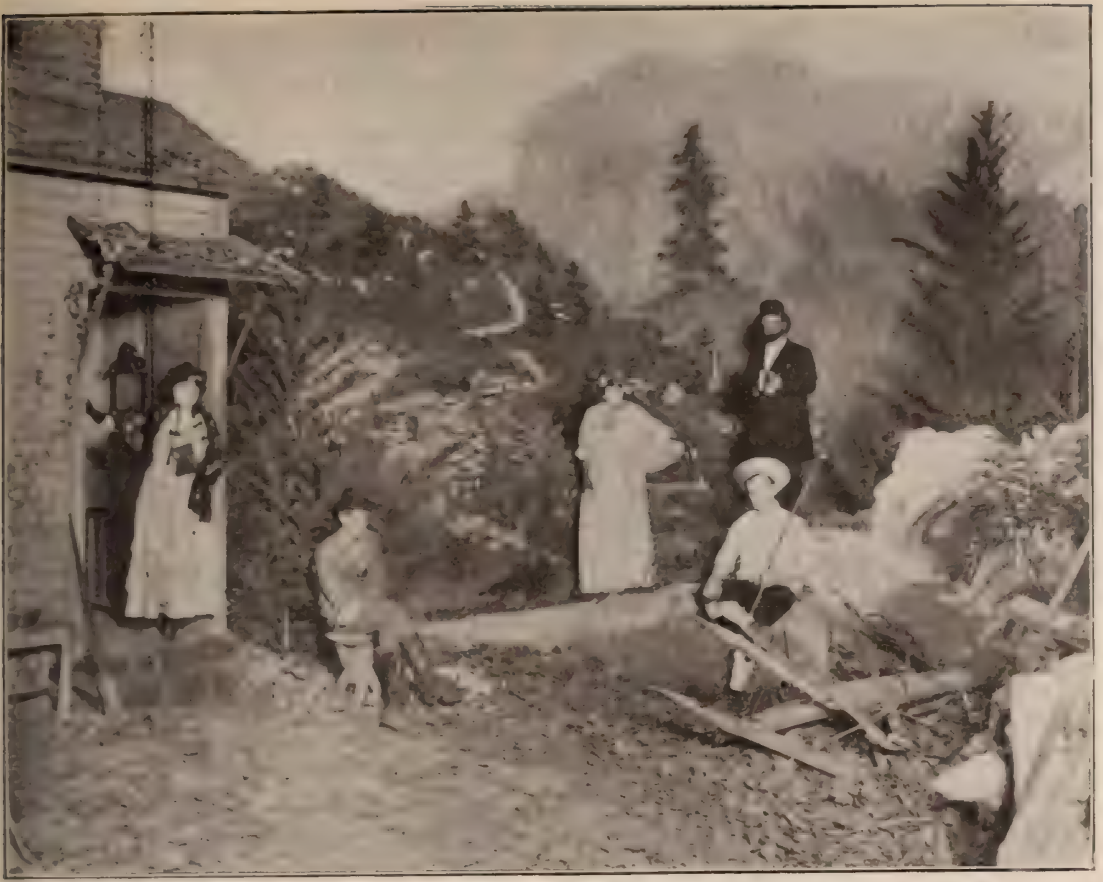
A VERY attractive prologue number was sta by Manager Poole of the California thea Los Angeles, for the week of Jan. 24, entitled Semi-Classical Song Circle."

The number opened with the curtains par at the left with a woman sitting before a win in which appears a vision of her lover. The s used was "Just a Wearyin' for You." The ligh effect here was sunset and the scene finally fa out by dawning, at which time the drapes close open on the scene on the extreme right.

This section is a river scene with moonli effects and there the tenor sings "I Hear Callng Me." The lovers meet in the third epis of the song number when the center drapes p and they sing three verses of "Because." The lig ing effect of the last scene is to represent ni and the moonlight effect upon the bay is very tractive.



View of the stage setting for the presentation of "Toby's Bow" at the California theatre, Lo Angeles



Stage setting designed by Manager Al. St. John of Clune's Auditorium, Los Angeles, for "Pollyanna"

"Pollyanna" Given Artistic Presentation at Los Angeles

THE heights to which the stage setting and prologue may reach is illustrated by a description of what Clunes's Auditorium of Los Angeles did in the number staged for Mary Pickford's latest feature, "Pollyanna."

Since the first part of the picture's story is staged in the Ozark Mountains, famous as one of nature's beauty spots, the Auditorium artist was instructed to paint an exact scene of one of the most beautiful views in this section.

The prologue which was staged in front of this cyclorama, which, by the way, is one of the largest even constructed in Los Angeles, encircling the whole stage opening with its arch forty feet in height, was the idea of Manager Bert St. John. The number required five players, who made up in the costumes of Si Grinder, and wife, Symantha Grinder, Amandy Perkins, Jerry Snags, Zeb Hathaway, characters in the Ozark portion of the story of "Pollyanna."

Although the picture version of the story does not dwell particularly on this portion of "Pollyanna's" life, the quaintness of the characters introduced and the opportunity for staging a prologue with them, with a strong scenic background, has led many exhibitors to give these early sequences attention in this manner. The idea also serves as a sort of an extra reel to the picture, bringing the famous people of the first part of the story more into prominence.

The prologue as staged by Mr. St. John had a decided musical value. Grinder and his wife sang "When You and I Were Young, Maggie," with the other three characters following in "Climbing Mountains." For the last number the quintet sang "In the Gloaming."

During the rendition of this number the lights were faded out and before the drapes were closed and the picture screen lowered to position, a giant rainbow appeared behind the mountains.

The lighting effects of the prologue are worthy of special mention. As the shadows fall, lights appear in the windows of the village in the background, one by one. Finally the church is lighted and the people of the vicinity are called to prayer meeting by the church bells, thus carrying out the idea of the singers practicing for singing in the choir by their singing in the early part of the prologue.

Harris Is Putting Ohio Capital City on the Movie Map

WILL D. HARRIS, manager of the Grand theatre, Columbus, Ohio, is one of the most dyed-in-the-wool showmen in the country. He doesn't book a picture that he hasn't faith in, and so, believing in his productions, he goes after the business in big fashion. Harris is the sort of fellow who will go the limit when it comes to exploitation. His recent campaign and setting for "Eyes of Youth," which just completed a phenomenal engagement at his theatre, is an excellent example of Harris's methods.

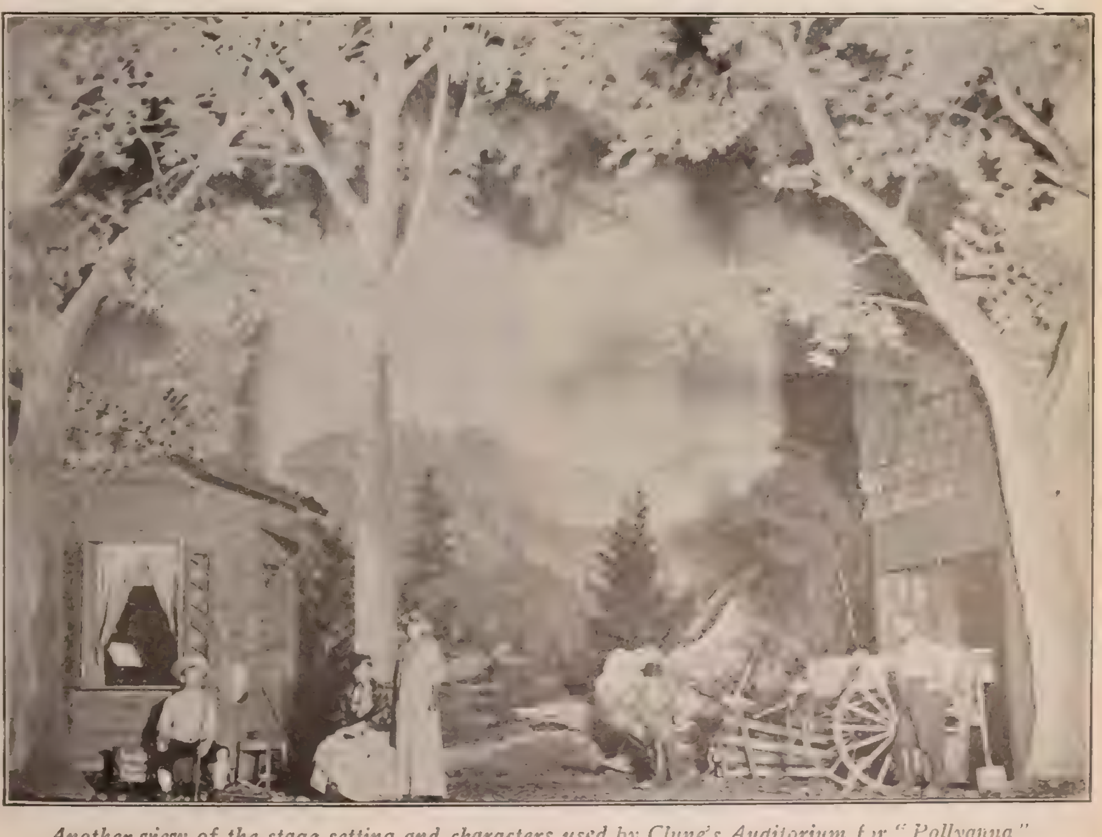
Now, most exhibitors are through when they go in for big newspaper exploitation. But not Manager Harris. "Well begun is half done" is the motto that he employs most religiously. So he followed up his spread in the papers with extensive billboard advertising that covered the surrounding territory fifty miles out of Columbus in all directions. One thousand of 'em he scattered broadcast over the country in the most conspicuous places.

After reaching so many people with the announcement of the approaching engagement of "Eyes of Youth" at the Grand theatre, Harris then proceeded to give his patrons their full fifty-five cents worth after answering the call of the playbills. He engaged a Hindu crystal gazer to give a sort of informal session before each performance. The Hindu was Marjah, well known for his clever mind reading. He carries his own scenery, which is appropriate to his performance. Heavy curtains, attendants dressed in Hindu costumes with the turban headgear, soft lights and an atmosphere of mysticism. Marjah volunteered to answer any questions propounded to him by members of the audience. Hundreds responded to the call, and Marjah was kept busy foretelling the future to the inhabitants of Columbus who flocked to the Grand theatre in a steady stream from early morning until the last performance at night.

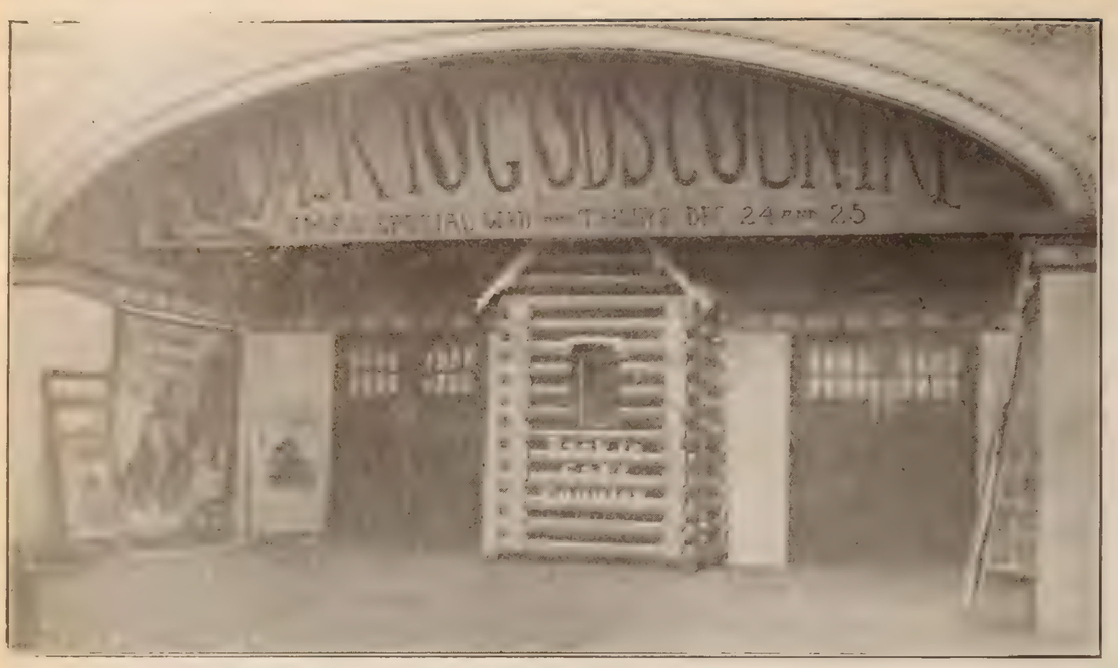
With the co-operation of two department stores, two women were displayed in prominent show windows in a state of levitation, the condition having been brought about by the Hindu Marjah. Literature to this effect was in the windows, and crowds gathered constantly to watch the women, who remained in their state of trance for forty-eight consecutive hours.

This is big exploitation. And it covered every avenue of publicity. In fact, it was the most comprehensive exploitation feat of the season that has come to our attention.

And the result? That's easy to guess.



Another view of the stage setting and characters used by Clune's Auditorium for "Pollyanna"



With the accompanying cut on the same page is presented a practical and inexpensive lobby display for "Back to God's Country." We do not know the originator as there were no captions on the photographs

Heralds from Sky Announce "Soldiers of Fortune" at Ideal Theatre

THE delivery of the message to Garcia had nothing on the stunt pulled by Lieut. Roscoe Turner U. S. A. (retired) last week.

The former aviator had ten thousand heralds to deliver to the good folks of Columbia, S. C., announcing "Soldiers of Fortune" at the Ideal theatre. He stood on the edge of his plane and having gathered the populace on the State Fair Grounds below him, Lieut. Turner delivered his message. Simple? Not at all.

Exploitation by means of the airplane may be getting rather ordinary, but the number of men who can do a hand-stand on the edge of a plane in mid-air is limited to such a daring few that until the law of gravitation is repealed this trick will continue to be a real drawing card.

George Warner, manager of the Ideal and Broadway theatres in Columbia, arranged the flight as part of his exploitation campaign for the Allan Dwan feature. There were other good maneuvres, equally effective, principally a special showing sponsored by the Columbia *Record* at which Gen. George W. Read, commandant at Camp Jackson, spoke.

Mr. Warner tied up his picture showing with a big circulation library and with the larger provision shops. It was a common sight to see some woman propagandist carrying a bag bearing the announcement in large red letters: "Buy your provisions from C. D. Kenny Co., Teas, Coffees, Sugars. See 'Soldiers of Fortune,' by Richard Harding Davis at the Ideal theatre, 3 Days, January 12, 13, 14, 1920. 3 Days."

The Timrod Library not only gladly allowed a printed announcement to be placed on the back of the book-covers that go out with all their volumes but quantities of book-marks with valuable advertising matter were distributed by the literary organization. The book-marks were made up in simple, inexpensive style and decorated as follows: "See Richard Harding Davis' 'Soldiers of Fortune' at the Ideal Theatre, January 12th, 13th, 14th. Get the book at Timrod Library."

The book covers bore the following exploitation printed on the back covers: "Now in Motion Pictures, 'Soldiers of Fortune,' by Richard Harding Davis. A Love Story that Fascinates. An Adventure That Thrills. An Entertainment Supreme at the Ideal Theatre."

The benefits of the tie-up with the big Timrod Library were impossible to calculate, according to the Columbia showman. With a tremendous family circulation the volumes of the library carried the Ideal Theatre advertising to thousands of individuals.

Front page space in the Columbia Daily *Record* was the result of the link-up with that newspaper, whereby the *Record* tendered a showing to an audience comprising the Columbia Boy Scouts, the newspaper carriers of the *Record* and the children of the Epworth Orphanage.

The acceptance by General Read of the Scouts' invitation to address them made the affair of actual news importance, and as such it got considerable publicity. The Scouts marched to the theatre in parade formation, and the youngsters of the Epworth Orphanage were brought in special trolleys marked by advertising banners. This type of exploitation was not only successful from the human point of view, because of the pleasure it gave to the children, but as a publicity stunt it was much talked about and much written about.

The crowning feature of Mr. Warner's exploitation activities was the flight of Lieut. Turner the day before the regular opening. The aviator rose performed a series of hair-raising stunts, the clmax of which came when he stood at the extreme of the wing and scattered "Soldiers of Fortune" heralds on the heads of the people far below.

Later Lieut. Turner returned to the field, dropped his pilot, and took on the society editor of the Columbus *Record*.

How the Viewpoint of a Woma Supplied New Exploitation Angle

HOW the viewpoint of a woman exhibitor applied to the exploitation of a special featur attraction supplied just. the necessary appeal fo the box office success of that picture is the experience of the Opera House, San Bernardino, Cal., o which Mrs. M. L. Kiplinger is manager.

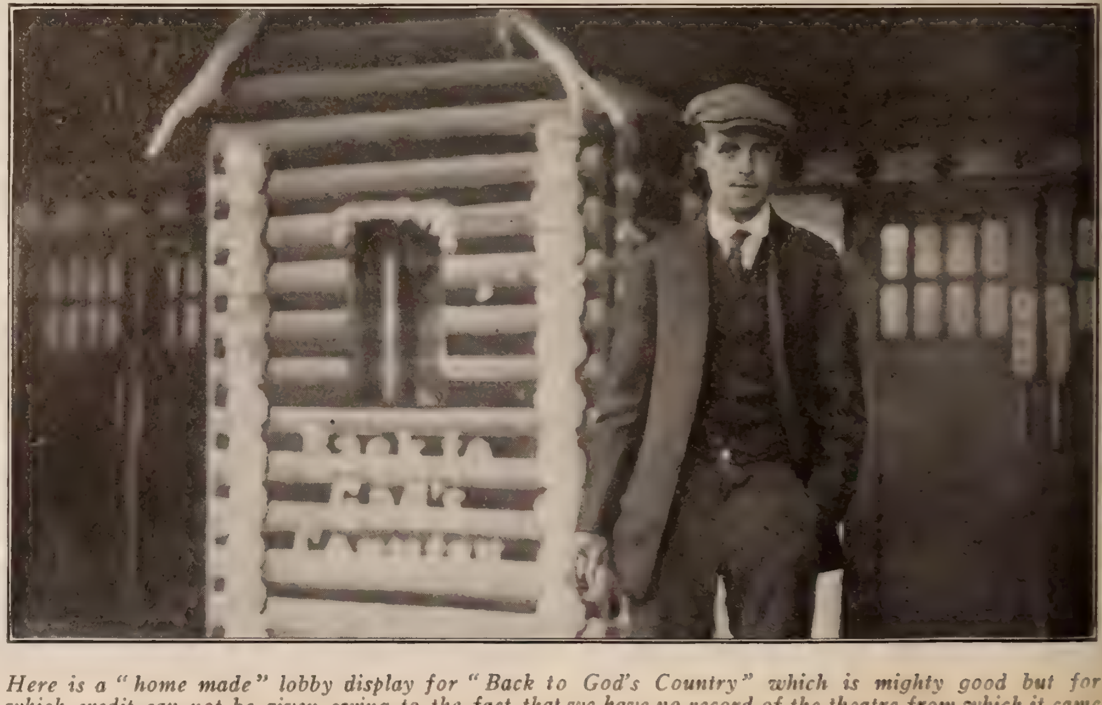
Different from other California exhibitors wh scored successes with "Auction of Souls," Mrs Kiplinger decided that illustrated matter showing scenes depicting women tied to horses and othe startling incidents in the photoplay was not th reason for the previous successes of the picture.

The departure in promotion methods on the par of Mrs. Kiplinger was made after she had studie the picture and compiled an unusual amount of data showing the means used by rival exhibitors t put the picture over. The result showed itself in Mrs. Kiplinger's newspaper exploitation when display ads were characterized by the displaying of the name of the theatre, the playing dates, the star and the title in bold face type, and the supplying of an unusual amount of descriptive word matter in smaller type.

"The greatest picture ever shown in this or any other theatre, the only film ever screened in America at $10 per seat, eight reels—5,000 people—83 principals depicting the trial of the terrible turk in ravished Armenia, were among the features which Mrs. Kiplinger stressed.

Using a personal statement in her display advertising, Mrs. Kiplinger stated: "Miss Mardiganian is the sole survivor of half a million Christian Armenian girls. The film shows truthfully and without exaggeration what she and her companions stood during the two years in Turkish Harems—in the hands of Turkish soldiers and roving bands of Kurds before she escaped to America. Every incident is vouched for by the British Investigator, Lord Bryce and the American Ambassador to Turkey, Henry Morgenthau."

The decision to feature word matter and not illustrations was a new thing in exploitation in San Bernardino. Also, box office receipts substantiated Mrs. Kiplinger's opinion that the greatest exhibitor argument in "Auction of Souls" is the sensational story and the fact that it is portrayed by a girl who really experienced many of the incidents shown.



Here is a "home made" lobby display for "Back to God's Country" which is mighty good but for which credit can not be given owing to the fact that we have no record of the theatre from which it came

Exploitation Men's Minute Book

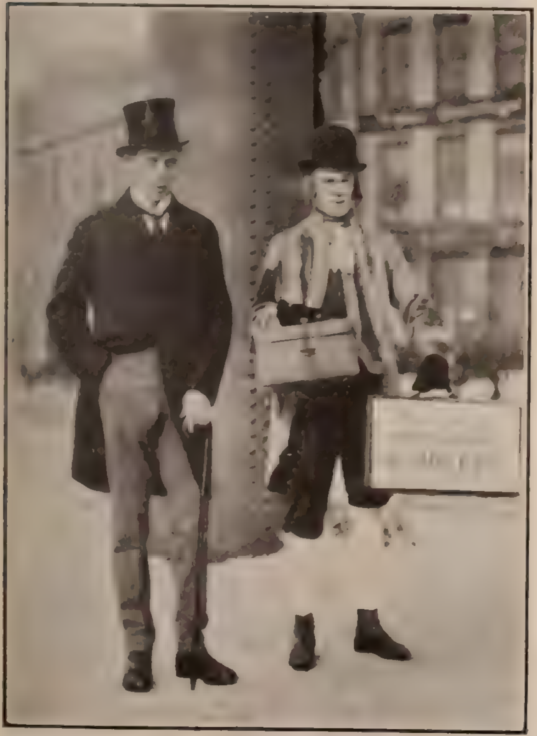
Buffalo Advertising Elicits Praise

THE Strand theatre, Buffalo, had the whole town talking about "Piccadilly Jim" when this attraction was shown recently, through a series of excellent exploitation stunts, the most important of which was the promenading of two men dressed to represent Piccadilly Jim and his valet. It seemed that no matter where one walked in the downtown streets he bumped into this amusing pair, and with the bumping he was again reminded that the Strand was showing the picture. The valet carried a suit case with a sign on it. This was changed daily. During the week it carried slogans like:

"Piccadilly Jim, the Town Rounder!"

A sign on the back of the valet attracted more attention. It read, "I'd rather be a valet and see the world series than be a lord and not see it." These men walked the sidewalks of the downtown section from 10 a. m. until 2:30 p. m., from 4 to 6:30 p. m., and from 7:30 to 9 p. m. During their tours they visited each office building, stopping in as many offices as possible and asking for James Braithwait Crocker. Of course this stunt created a lot of comment and when the signs were read on the suit case the Strand box office benefitted.

Among the other stunts put over was the distribution of 2,000 heralds in the downtown office buildings on the Saturday morning before the opening day of the picture. A large full-sheet card was placed above the lunch counter in Ellicott square, the busiest spot in the city, and arrangements were made to continue this card permanently for the Strand. This counter is the gathering place for thousands who work in Buffalo's largest office building, and the card should be a valuable bit of advertising for the theatre. In addition to the above stunts, the Strand placed special newspaper publicity and advertising, some very attractive photos being landed in the rotogravure sections of the Sunday papers and several special stories in the daily columns. "Piccadilly Jim" did excellent business at the Strand. Assisting Manager E. O. Weinberg in his exploitation work was "Andy" Sharick, attached to the local Select publicity staff.



Boosting "Piccadilly Jim" at the Strand theatre, Buffalo

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor . . all the exploitation ideas these experts . . originate, renders their services practically universal and gives credit where credit is due.

Circus Elephants Carry Goldwyn Announcement Through Three States

L. B. REMY, resident manager of the Goldwyn exchange at Dallas, Tex., is responsible for an unusual exploitation stunt that for the past four months has been carrying the name of Goldwyn Pictures through the highways and byways of Arkansas, Oklahoma and Texas. Ever since the early part of September, two circus elephants wending their way along country roads, and stopping at even the smallest towns and villages on the route, have been faithful servants of the Goldwyn exploitation department.

The elephants in question are a part of the Gentry Dog and Pony Show, owned by Ben Austin and Jake Newman, who for many years have been friends of Mr. Remy. When the show visited Dallas last summer, Mr. Remy thought it would be a good idea to get a traveling advertisement of Goldwyn Pictures in parts of the country that are difficult to reach through the customary publicity channels. Messrs. Austin and Newman expressed a willingness to be of service, even to the extent of permitting their elephants to give a broadside display for Goldwyn.

Large white sheets were attached to the blankets worn by the elephants, and printed on the sheets in black letters was the announcement: "This is a Goldwyn Year—Goldwyn Pictures—L. B. Remy manager, 1922 Main St., Dallas, Tex." Over the hundreds of miles traveled by the circus this Goldwyn statement was carried, and it brought direct results in many comments and letters of inquiry addressed to Manager Remy. This is credited with being the most original exploitation stunt ever put over in this section and one of the most effective.

Mrs. William Aschmann

Harry Rice

Universal's Publicity Manager Resigns

Universal announces that Harry Rice will resign as director of Universal's publicity department on February 15 and will return to Chicago. Mr. Rice's work in his managerial capacity has proved most satisfactory, and the news of his intended departure has occasioned much regret. The reason for his resignation is said to be a purely personal one and a desire to get back to the environs of Michigan Boulevard and the "Windy City." Joe Mayer, the New York district publicity manager, is regarded as the probable successor to Mr. Rice

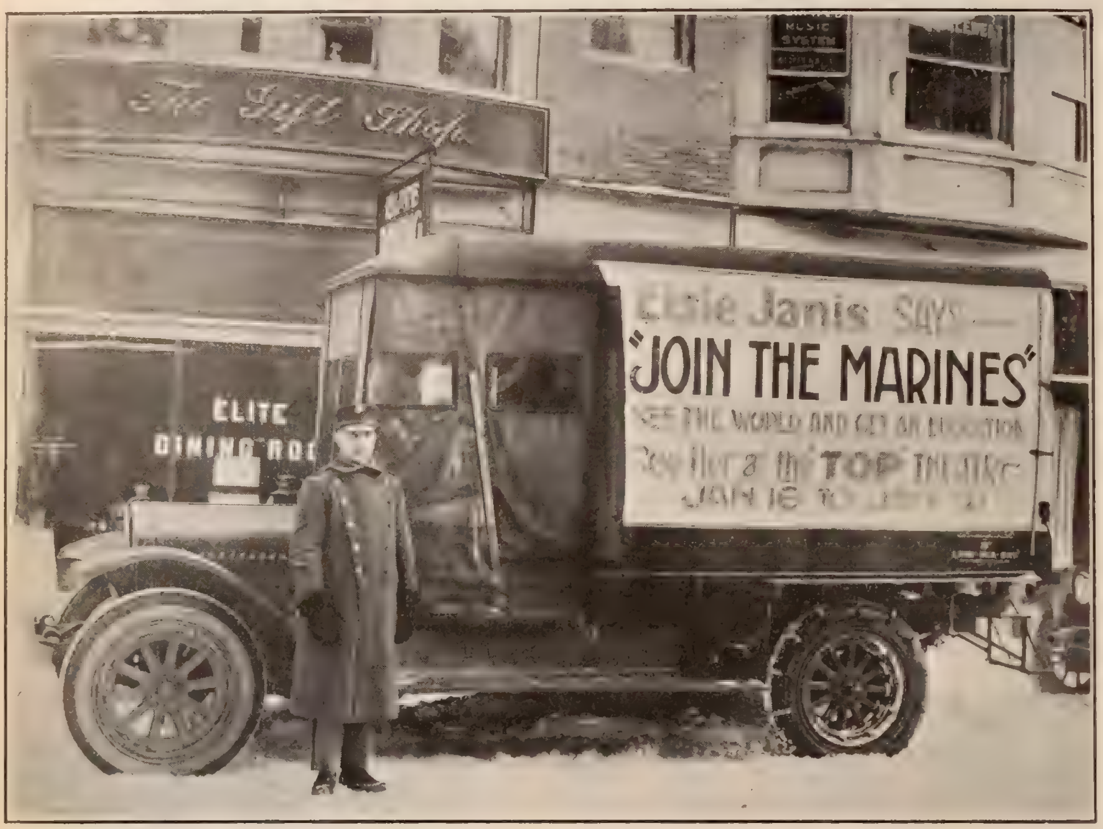
Aschmann Blames It On His Wife

This is a story of an exchange manager's wife, Mrs. William Aschmann by name and wife of the manager of the Pathe Milwaukee office. It is Mrs. Aschmann who is largely responsible for the Milwaukee office winning the diamond ring offered by the Pathe people for the biggest increase in business by any branch office during November.

Bill Aschmann gives all the credit for winning the ring to Mrs. Aschmann, but friend wife modestly declines the honor. However, she is wearing the ring.

"Mrs. Aschmann frequently accompanies me on my trips through the state," said Mr. Aschmann, "and she has met and helped entertain many of the state's exhibitors. She is intimately acquainted with many of the wives of the exhibitors and all of these women were working every minute to help us win the ring. And the women folks can do a great deal whenever they make up their minds to."

What the Exchange Experts Are Doing



Here's the way the Top theatre advertised the "Janis" feature

"Over the Top" With the Top Theatre of Syracuse

WHEN the Top theatre, Syracuse, N. Y., played Elsie Janis in "A Regular Girl," the only folks who did not know about it were those "stopping" at the jail and even these "tourists" must have heard some of the noise created by the management of the Top, Andy Sharick, exploitation man of the Buffalo Select office, the members of the American Legion posts and the Marines' recruit-officers and enlisted men. Mr. Sharick made a special trip from Buffalo to the Salt City to aid in putting "A Regular Girl," over and that he was successful is testified in a chronicle of the various publicity stunts pulled for the engagement.

A Tie-up with a candy store

Four of the leading candy stores consented to put on special window displays advertising "Regular Candies for Regular Girls." Of course the Top cards on "A Regular Girls," were right in the midst of the displays. The Woolworth store gave up its large window for eight days to displaying the "Regular Girl" song hit and Edwards' department store gave up a window to Elsie Janis' book "The Big Show," and a card to one side of the display bore the following: Now on sale "The Big Show," a regular book by a regular girl. A humorous story by Elsie Janis of her work in France. See Miss Janis in "A Regular Girl," at the Top Theatre, January 16 to 21."

Two thousand tags were tied on downtown office doors with the reader, "Good Morning Meet Elsie Janis Tonight in "A Regular Girl,' at the Top Theatre." This stunt was an original one and created much talk among the fair fans in the offices.

One of the biggest factors in the exploitation was the co-operation of the Marines. The Devil Dogs gave up both sides of their big truck, which they used on Main street with bugler inside to attract attention. The truck was on the street each day during the showing. A parade was arranged with the "First to Fight" boys and the Boy Scouts for Monday, but this had to be called off on account of the severe weather the city being practically snowed in the first two days of the showing.

The Marines put out 10,000 hand bills in the plants and factories and the theatre put out 6,000 more in the residential districts. The Marines also arranged with the Syracuse Journal to publish a photo of the decorated truck, the ten soldiers who helped plug the picture and th front of the Top theatre which was used with story as a special feature layout.

Sergeant Cologne of the district recruitin office appeared at the theatre each night an spoke for two minutes on "Why Elsie Janis i a Regular Girl," telling anecdotes of his persona experiences with "Els" overseas. Anothe valuable stunt was the tacking of half shee cards on all the Marine "A" boards and othe places where the Devil Dogs had advertising The cards carried this message, "Elsie Janis Says Join the Marines—See Her in "A Regula Girl at the Top Theatre. Now Playing."

Stelling Gives "Broken Blossoms" Good Exploitation

BROKEN BLOSSOMS" continues to be a feature which inspires theatre managers to go to extra pains in the way of decoration and lobby display.

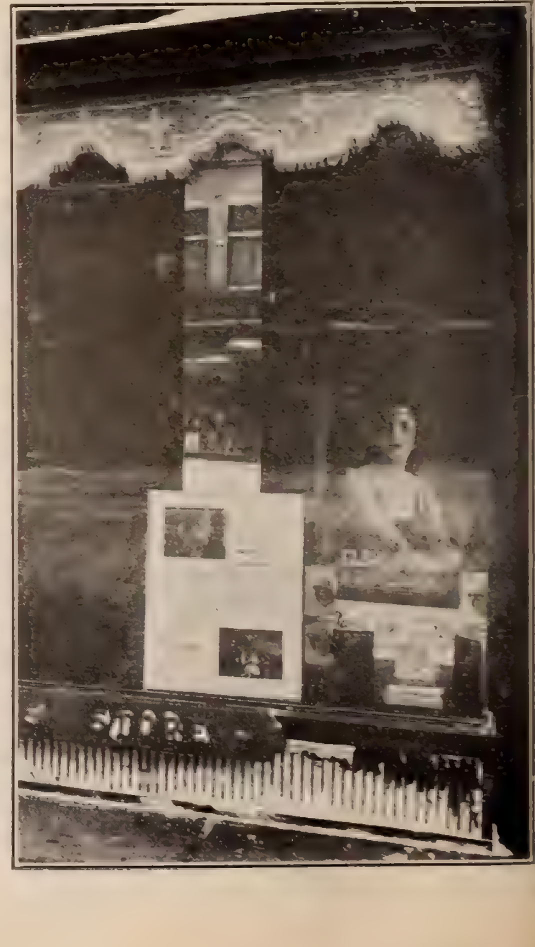
We record this week, an account of what Ernest Stellings, manager of the Grand theatre, Washington, Ind., did in this line during his run of the picture which recently ended.

Mr. Stellings reports that his theatre was decorated with Japanese lanterns, flowers and other material which would carry out the general idea which has been the keynote of nearly all the "Broken Blossoms" engagements.

Special colored lights were installed to create atmosphere for the picture. They were used while the feature was being shown.

On the exterior every light was covered with a Chinese lantern. During the engagement at the Grand, snow and ice were plentiful in the streets and the colored lights showing over the street from the edge of the porchaine, were brought into prominence by this fact.

Mr. Stelling's newspaper campaign was one of the most extensive of his career as a manager. Special attention was given to the musical setting for the picture, and was particularly successful with an organ solo.



With First Run Theatres

NEW YORK

rand Theatre—

verture—"Rienzi."

urrent Events—Strand Topical Review—Lands Aeroplane in the Heart of the City, Pathe; So This is Paris, Pathe; Starts New School as Tribute to Roosevelt, Kinograms; Huge Kerkchoff Dam Completed, Pathe; All Aboard for the Moon, Goldwyn Bray novelty; Canadian Dog Teams Race Through Snow, Kinograms; Tie for Skating Title, Saranac Lake, Pathe; Plane and Tug in Gale Aid Ice Bound Ship, Kinograms.

xtra—"The Call Loan"—Vitagraph—O. Henry Story.

ocal—Round the Camp Fire. The Strand Trio in Western costume in front of a drop of a Western scene. As encore "The Year of Jubilee" is used fading out and into the title of the feature picture.

eature—"Water, Water Everywhere"—Will Rogers.

ocal—Mad scene from "Lucia"—Sung by Amanada Brown—soprano.

cenic—"Moosing Through Kippawa"—Chester—Outing.

artoon—"Love's Labor Lost"—Goldwyn-Bray.

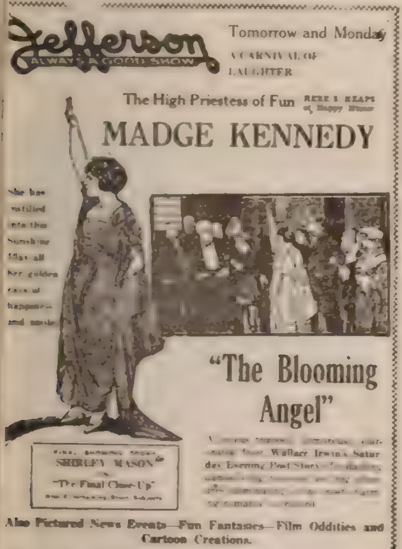
rgan Solo—"Largo" from Xerxes.

ext Week—"The Blooming Angel"—Madge Kennedy.

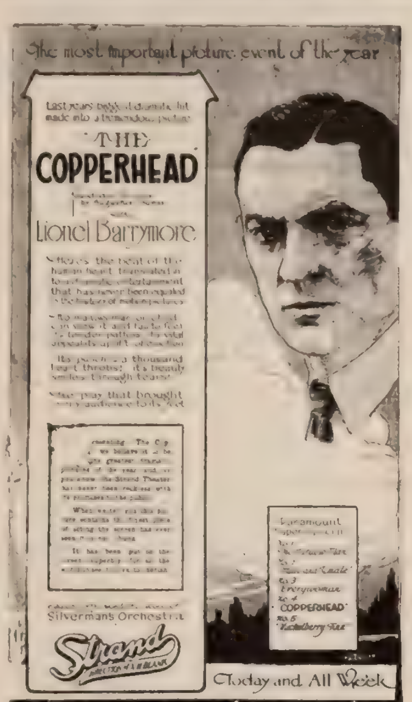
ivoli Theatre—

verture—First Movement Concerto in D Minor—Played on the Ampico Reproducing Piano with Leo Ornstein as the invisible soloist, accompanied by the Rivoli orchestra.

urrent Events—Rivoli Pictorial—Bits of Scenic Splendor (not credited); Mexican Border Guards Keep Fit, International; Ice Palace Made by Fire, Chicago, Gaumont; Daring Ski Jumpers, International; Plane and Tug Aid Ship Caught in Ice, Kinograms; Birds in Training International; Hundred Thousand Dollars Worth of Wine Confiscated, Los Angeles, Gaumont; First Pictures of the Attack on Lord French, Phoenix Park, Ireland, Pathe; Graduation Exercises French Military Academy, St. Cyr, France, Gaumont; Styles of 1850, New York, Gaumont.


Jefferson
ALWAYS A GOOD SHOW
Tomorrow and Monday
A CARNIVAL OF LAUGHTER
The High Priestess of Fun
MADGE KENNEDY
"The Blooming Angel"
SHIRLEY MASON
"The Final Close-Up"
Also Pictured News Events—Fun Fantasies—Film Oddities and Cartoon Creations.

The Blooming Angel," Madge Kennedy's itest, which will be seen in New York ext week is playing at the Jefferson, Fort ayne, this week. The display was three columns by nine inches.


The most important picture event of the year
Last year's biggest dramatic hit made into a tremendous picture
THE COPPERHEAD
Lionel Barrymore
Silverman's Orchestra
Strand
Paramount
COPPERHEAD
Today and All Week

This display is by the Strand theatre of Omaha and was four columns by fourteen inches. Read the selling talk which the picture, "The Copperhead," has been accorded by the Regent ad man.

Vocal—"In the Gloaming." Soprano and tenor duet from the stage with an invisible chorus of female voices. Stage setting provided an interior in the style of the period of the song.

Feature—"Double Speed"—Wallace Reid.

Comedy—"A Burlesque on Carmen"—Victor Kremer.

Organ Solo—"March Heroique."

Next Week—"The Copperhead"—Lionel Barrymore.

Capitol Theatre—

Scenic—India, Land of Mystery—Educational—City of Benares—Educational—Kittens as we Know Them—Educational.

Comedy—"The Grocery Clerk"—Larry Semon—Vitagraph.

Educational—Topics of the Day—Pathe.

Overture—"Il Guarany."

Operatic Cantata—"Hiawatha's Wedding Feast." Described under "High Lights of Broadway's Shows."

Current Events—Capitol News—So This is Paris, Pathe; Huge Kerkchoff Dam Completed, Pathe; Ice Skating Carnival, Saranac Lake, Pathe; Lands Plane in the Streets of Oakland, Kinograms; Horses Trot on Fast Snow Track, Konograms; Start New School as Tribute to Roosevelt, Kinograms; Tug and Plane Aid Ship Locked in the Ice, Kinograms; Jack Frost Visits Philadelphia, Kinograms; A Real Fisherman Doesn't Mind the Cold, Kinograms; Going to the Dogs, International; In Alligator Land, International; On Liberty With the Gobs of the Sea, International.

Vaudeville—Joe Jackson in pantomime bicycle act.

Feature—"The Willow Tree—Viola Dana. A prologue entitled "A Japanese Temple" danced by Yasu Katyanna is staged before the screening. See "High Lights of Broadway's Shows."

Next Week—"The Luck of the Irish."

Rialto Theatre—

Overture—Grand Finale of the second act of "Aida." By orchestra, cast of principals and chorus—See "High Lights of Broadway's Shows."

Current Events—Rialto Magazine—French Troops Guard Turkish Capitol, International; Jack Frost Visits Phil., Kinograms; Going to the Dogs, International; Dog Seeks Master Traveling 900 Miles, Kinograms; Airmen Maneuvering for Position, International; Fast Horse Trot on Snow Track, Kinograms; Tie for Skating Title, Pathe; Golden Wine Flows in California, Pathe; Eyes of the North, Paramount Magazine; Shivering Vienna Destroys Royal Forest, International; Great War Officially Ended; Pathe; Aeroplane Lights in Heart of City, Pathe.

Musical—Concerto in E Minor—Violin solo by Sascha Fidelman.

Feature—"What's Your Husband Doing?"—McLean and May.

Comedy—"Excess Baggage"—Goldwyn—De Haven.

Organ Solo—March from "Feramors."

Academy of Music—

Overture—"Marche Slave."

Scenic—Children of the Netherlands.

Current Events—Fox News.

Cartoon—"The Hun Runners"—"Mutt and Jeff"—Fox.

Features—"A Tale of Two Cities"—William Farnum. "The Cinema Murder"—Marion Davies.

Last Half of Week—

Overture—"Marche Slave."

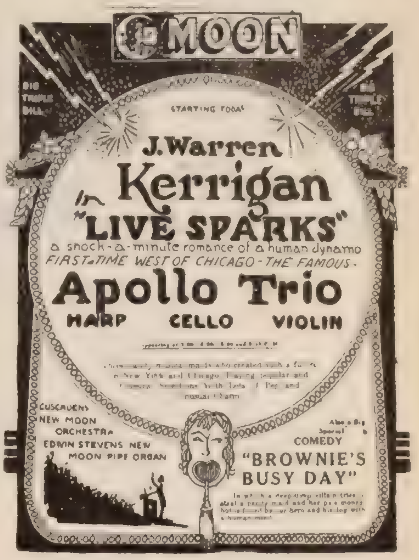
Current Events—Fox News.

Comedy—"Hungry Lions and Tender Hearts"—Fox—Sunshine.

Serial—"The Black Secret"—15th episode.

Features—"Shod With Fire"—William Russell. "The Greatest Question"—Griffith—First National.

Next Week—"When the Clouds Roll By;" "Back to God's Country."


MOON
STARTING TODAY
J. Warren Kerrigan
in "LIVE SPARKS"
a shock-a-minute romance of a human dynamo
FIRST TIME WEST OF CHICAGO - THE FAMOUS
Apollo Trio
HARP CELLO VIOLIN
NEW MOON ORCHESTRA
EDWIN STEVENS NEW MOON PIPE ORGAN
COMEDY
"BROWNIE'S BUSY DAY"

Another of the good displays, four columns by eight inches, designed for "Live Sparks" by the Moon theatre of Omaha.

Broadway Theatre—

Overture—"Orpheus."

Current Events—Broadway Topical Review. Topics of the Day—Pathe.

Comedy—"Accidental Art"—Tyrad.

Special—"Pardon Me." Musical comedy presented by A. Seymour Brown and Company.

Feature—"Dangerous Hours."—Thos. H. Ince—Paramount Artcraft Special.

LOS ANGELES

Kinema Theatre—

Overture—Echoes from the Opera.

Vocal—"Golden Gate." Selected scenes from an Outing Chester scenic are used to interpret the words ot the song.

Comedy—"Dew Drop Inn"—Semon—Vitagraph. Following the comedy Larry Semon, Lucille Carlisle and chorus of fourteen people appear in a vocal number "I'll Say She Do" and "The Vamp." Comedy dancing is interpolated.

Feature—"Even as Eve"—Grace Darling.

Next Week—"The Rivers End"—Marshall Neilan.

Tally's Broadway—

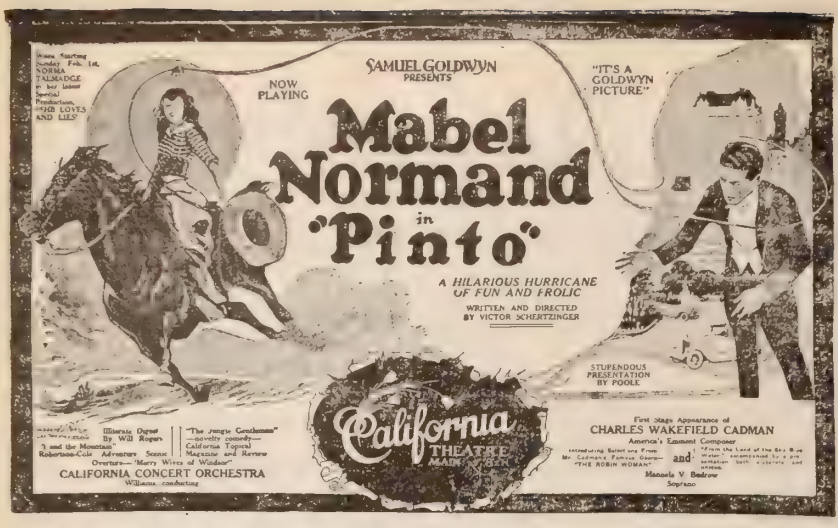
Overture—"Orpheus."

Current Events—Pathe News.

Musical—"Let the Rest of the World Go By." Tenor soloist sings the composition during the screening of selected scenes from the Outing Chester "Hippity-Hoppity-Hoopity."

Special—"The Story Allah Ended."

Note—This is a special scenic number with drop and stage setting representing a Hawaiian scene with a volcano in the background. A group of ten Hawaiian musicians play on their native instru-


Week Starting Sunday Feb. 1st, NORMA TALMADGE in her latest Special Production, "SHE LOVES AND LIES"
SAMUEL GOLDWYN PRESENTS
NOW PLAYING
"IT'S A GOLDWYN PICTURE"
Mabel Normand
in
"Pinto"
A HILARIOUS HURRICANE OF FUN AND FROLIC
WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER
STUPENDOUS PRESENTATION BY POOLE
California THEATRE MAIN & 8TH
Illiterate Digest By Will Rogers
"I and the Mountain" Robertson-Cole Adventure Scenic
"The Jungle Gentleman" —novelty comedy—
California Topical Magazine and Review
Overture—"Merry Wives of Windsor"
CALIFORNIA CONCERT ORCHESTRA
Williams conducting
First Stage Appearance of
CHARLES WAKEFIELD CADMAN
America's Eminent Composer
Introducing Select ons From Mr. Cadman's Famous Opera—"THE ROBIN WOMAN"
and
"From the Land of the Sky Blue Water"
Manuela V. Budrow
Soprano

The best ad we have seen on "Pinto," barring none. It is the work of the California theatre of Los Angeles. In size it was nine inches across the page

ments and sing Hawaiian songs. The number ends with the eruption of a volcano, during which exceptional lighting effects are introduced. This is followed by a celebration which includes dance numbers.

Feature—"A Daughter of Two Worlds"—Norma Talmadge.

Superba Theatre—

Overture—"Patches."

Comedy—"Brownies Busy Day"—Century.

Current Events—International News.

Vocal—"When You're a Million Miles Away From Nowhere"—Tenor solo.

Feature—"The Phantom Melody"—Monroe Salisbury.

California Theatre—

Current Events—Fox, Flagship Brooklyn return to San Francisco from Asiatic fleet; Universal, Niagara dons winter robes; Universal, Testing Nerves of U. S. Flyers; Pathe, Ultra Rapid Poilu turns Athletic; Universal, Thrills a Plenty as Ski Experts Meet; Universal, Fleet on Way to Cuba.

Overture—Selections from "The Merry Widow."

Vocal—With a stage setting enveloping entire stage showing the same scene used in the third act of the opera, "Love Tales of Hoffman" and "O Sole Mio" are sung.

Feature—She Loves and She Lies—Norma Talmadge.

Comedy—The Illiterate Digest—Will Rogers Sayings.

Next Week—Stronger Than Death—Nazimova.

Grauman's Theatre—

Overture—Pique Dame.

Scenic—The Flowing Road—Ford.

Musical—Milton Charles at the organ plays "Freckles" with song slides and a freckled face boy singing the number.

Current Events—Gaumont, Atlantic Fleet Target Practice, Guantanoma Bay, Cuba; Gaumont, Ski Club Meets Cary, Illinois; International, Buffalo Winter Fire Scenes; Gaumont, Half Million Gallons of Wine Confiscated, Los Angeles; Pathe, Football Growing Popular in New York; Pathe, Presidential Possibilities; Literary Digest.

Special—Log Book of the U-35.

Feature—On With the Dance—Mae Murray.

A stage setting showing a cafe cabaret scene as in the feature picture is shown prior to the screening. The set contains the fountain in the back ground, dancing floor, tables, etc. A vocal solo is used instead of a dancing act.

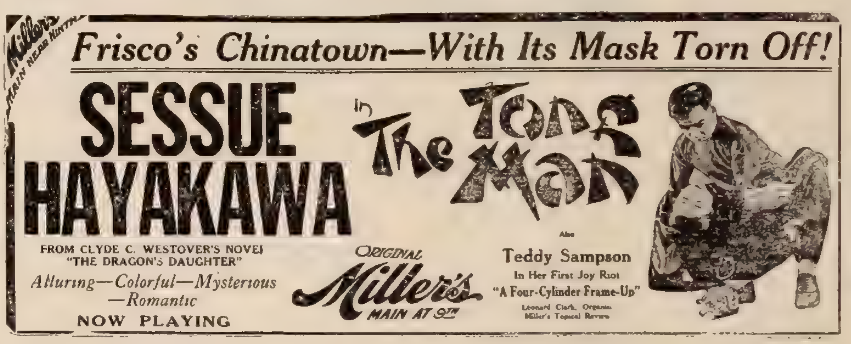
Next Week—Desert Gold.

Symphony Theatre—

Current Events—Fox News.

Comedy—Call a Cop—Christie.

Feature—The Broken Butterfly—Lew Cody.


Miller's MAIN NEAR NINTH
Frisco's Chinatown—With Its Mask Torn Off!
SESSUE HAYAKAWA
in
The Tong Man
FROM CLYDE C. WESTOVER'S NOVEL "THE DRAGON'S DAUGHTER"
Alluring—Colorful—Mysterious—Romantic
NOW PLAYING
ORIGINAL Miller's MAIN AT 9TH
Also
Teddy Sampson
In Her First Joy Riot
"A Four-Cylinder Frame-Up"
Leonard Clark, Organist
Miller's Topical Review

One of the best displays we have seen on "The Tong Man" is this six-column, six-inch ad of Miller's theatre, Los Angeles

Clune's Broadway—

Overture—When My Baby Smiles.

Current Events—Pathe and Gaumont Weekly.

Scenic—In Brittany, Holmes Travelogue, Land of the Reindeer, Paramount Magazine.

Musical—Accordian solo by Edward Perli.

Feature—The Six Best Cellars—Bryant Washburn.

Clune's Auditorium—

Polyanna in the third week.

Grauman's Rialto—

"Everywoman" in its third and last week.

Next Week—Huckleberry Finn.

CHICAGO

Woodlawn Theatre—

Organ Offertory.

Woodlawn's Brighter Side of Life.

Woodlawn News and Views.

Comedy—Fatty Arbuckle in "The Garage."

Orchestra Concert—Peer Gynt Suite, A-The Morning, B-Ase's Death, C-Anitra's Dance, D-In the Hall of the Mountain King.

Feature—Mabel Normand in "Pinto."

Intermission — Orchestra — Till the Shadows Have Flown.

Orpheum Theatre—

Wallace Reid in "Double Speed."

Pathe Weekly.

Selections on new $30,000 Hope-Jones Organ.

Randolph Theatre—

Feature—"Daughter of Two Worlds"—Norma Talmadge.

Added Feature — Fatty Arbuckle in "The Garage."

Organ selections.

Ziegfeld Theatre—

Feature—Charley Ray in "Red Hot Dollars."

Burton Holmes Travelogue.

Comedy — Fatty Arbuckle in "The Garage."

Incidental Music by Orchestra.

Playhouse—

Kinograms.

Forest Fires—Prisma.

Mary MacMahone's dancers in classic dances—Ancient Roman Setting.

Feature—Third Week of Mary Pickford in "Pollyanna."

Comedy — Robertson-Cole Comedy, "Molly's Millions."

Orchestra Selections.

BALTIMORE

New Theatre—

Current Events—Pathe.

Vocal—Miss M. Tiltan selections from Madame Butterfly.

Comedy — "Save Me, Maggie!" (Capital).

Feature — "Out Yonder" — Olive Thomas.

Parkway Theatre—

Current Events—Pathe.

Special Feature—"Wizard of Oz" shown at Children's Matinee on Saturday morning.

Feature—"The Copperhead," Lionel Barrymore.

Wizard Theatre—

Current Events—Fox, Topics o Day.

Comedy—"The Garage" (Arbuck

Feature—"The Copperhead," I Barrymore.

KANSAS CITY

Newman—

Overture—"Finlandia."

Dramatic Reading—Ednorah Die

Interpretive Dance—Louise Rall.

Comedy—"Jerry on the Job" (toon).

Current Events—Newman News Views.

Feature — "Stronger Than Deat Nazimova.

Next Week—"The Copperhead' (Lionel Barrymore).

Liberty—

Overture—"Tantalus."

Current Events—Pathe No. 12.

Scenic—"Orange"—(Prizma).

Comedy—"From Hand to Mo —(Lloyd).

Feature — "The Thunderbolt" (Katherine MacDonald).

Next Week—"Erstwhile Susan (Constance Binney).

Royal—

Pathe No. 36.

Educational—"Topics of the Day' (Literary Digest).

Feature—"All of a Sudden Peggy' (Clark).

Regent—

Current News—"Regent News."

Comedy—"The Garage"—(Arbuckl

Feature—"Beckoning Roads"—(E riscale).

Doric—

Scenic—"I and the Mountain" (venture).

Feature—"Soldiers of Fortune."

Loew's—

First Half of Week—"The Gay (Dog"—(John Cumberland).

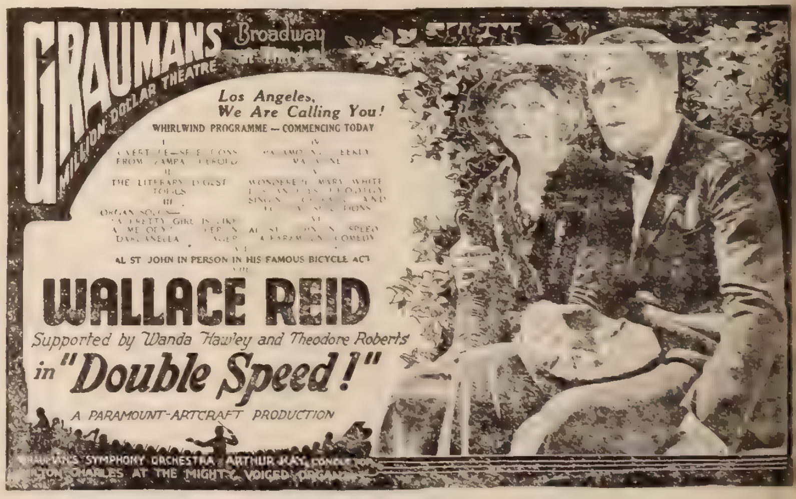
Last Half of Week — "The Trifle —(Edith Roberts).

WASHINGTON

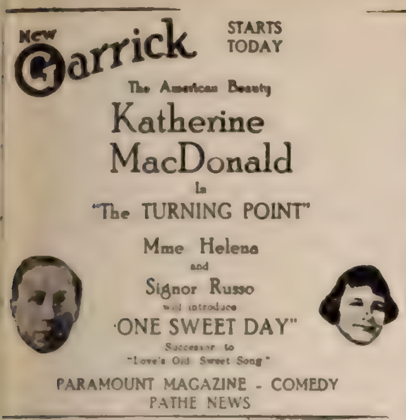
Metropolitan—

Overture—Zampa.

Current Events—International News Topics of the Day.


GRAUMANS Broadway
MILLION DOLLAR THEATRE
Los Angeles, We Are Calling You!
WHIRLWIND PROGRAMME — COMMENCING TODAY
THE LITERARY DIGEST
ORGAN SOLO
AL ST. JOHN IN PERSON IN HIS FAMOUS BICYCLE ACT
WALLACE REID
Supported by Wanda Hawley and Theodore Roberts
in "Double Speed!"
A PARAMOUNT-ARTCRAFT PRODUCTION
GRAUMAN'S SYMPHONY ORCHESTRA ARTHUR KAY, CONDUCTOR
MILTON CHARLES AT THE MIGHTY VOICED ORGAN

Sid Grauman's display for "Double Speed," six columns by eight inches, went back us in reproducing. You will get the general layout, however


New Garrick
STARTS TODAY
The American Beauty
Katherine MacDonald
In
"The TURNING POINT"
Mme Helena
and
Signor Russo
will introduce
"ONE SWEET DAY"
Successor to
"Love's Old Sweet Song"
PARAMOUNT MAGAZINE - COMEDY
PATHE NEWS

Katherine McDonald's new picture, "The Turning Point," is receiving first showing this week at the New Garrick, Minneapolis. This display, a four-inch double column one, is much smaller than is usually used by this theatre.

Feature—Stronger than Death, (Nazimova).

Next Weeks' feature—Toby's Bow, (Tom Moore).

Palace—

Overture—Melodies from Scotland.

Current Events—Pathe News Nos. 9 and 10—Topics of the Day.

Cartoon—Mutt and Jeff.

Feature—Scarlet Days (Griffith-Artcraft).

Next Week's Feature—Pollyanna.

Rialto—

Overture—Quartette from Rigoletto.

Current Events—Pathe News Nos. 9 and 10—Topics of the Day.

Cartoon—Bray.

Feature—Little Shepherd of the Hills (2nd week).

Next Week's Feature — Judy of Rogue's Harbor (Mary Miles Minter.)

MINNEAPOLIS

Current Events—Pathe News.

Vocal—Goodbye. Sung by Madame Helena and Signor Russo.

Scenic—Paramount Magazine.

Feature—The Turning Point—Katherine McDonald. Presented with a scenic prologue.

ST. PAUL

New Garrick—

Current Events—New Garrick Digest; Camera Surf Studies, Paramount; Bright Sayings, Smart Set; The Enchanted City of Seville, Spain, Pathecolor; Dance of the Five Senses, Pathecolor.

Cartoon—Their Masters Voice.

Scenic—A Day With John Burroughs, Prizma.

Vocal—Robert Davis, tenor, in songs.

Feature—A Daughter of Two Worlds—Norma Talmadge.

CLEVELAND

Stillman—

Overture—"La Boheme," by Puccini.

Theme—Selections from "You're in Love."

Current Events—Kinograms No. 9 A.

Scenic—Burton Holmes Travelogue.

Cartoon—Mutt and Jeff in "The Plumbers."

Feature—"Two Weeks"—Constance Talmadge.

Next Week—"Judy of Rogue's Harbor," with Mary Miles Minter.

Euclid—

Overture—Medley of Popular Hits.

Theme—"Two Little Love Bees" from "Spring Maid."

Current Events—Kinograms No. 9A and Pathe News No. 8.

Comedy—"The Sure Cure"—Mr. and Mrs. Carter DeHaven.

Feature—D. W. Griffith's "The Greatest Question."

Next Week—"Pollyana" for three consecutive weeks.

Metropolitan—

Overture—Selections from "Eva."

Theme—Popular song hits.

Current Events—Leader-News Weekly.

Cartoon—Bray Pictograph No. 417.

Comedy—"A Day's Pleasure"—Charles Chaplin.

Feature—"Even as Eve"—Grace Darling.

Next Week—"Jubilee," with Will Rogers.

SEATTLE

Liberty Theatre—

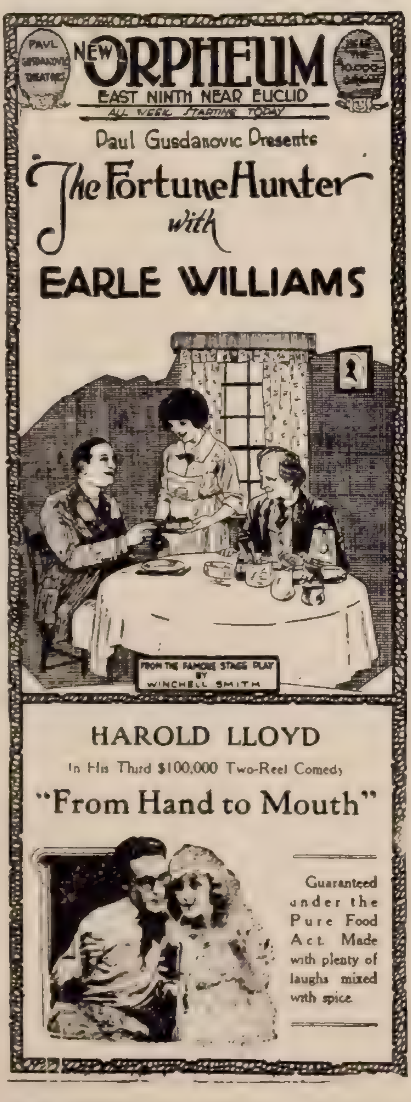
Overture—Come to Roseland With Me. Wallace on the Wurlitzer.

Current Events—Pathe News No. 7.

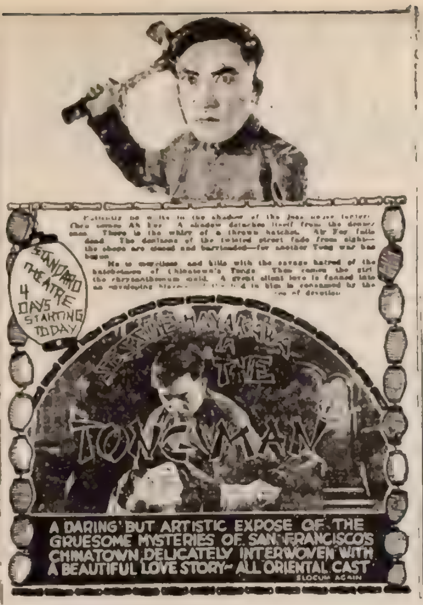
Educational—Pathe Review.

Scenic—The Land of the Eskimos—Paramount.

Educational—Paramount Magazine—"Saying of Wit"—Reflections of a Bachelor Girl.


PAUL GUSDANOVIC THEATRES
NEW ORPHEUM
EAST NINTH NEAR EUCLID
ALL WEEK STARTING TODAY
Paul Gusdanovic Presents
The Fortune Hunter
with
EARLE WILLIAMS
FROM THE FAMOUS STAGE PLAY BY WINCHELL SMITH
HAROLD LLOYD
In His Third $100,000 Two-Reel Comedy
"From Hand to Mouth"
Guaranteed under the Pure Food Act. Made with plenty of laughs mixed with spice.

Paul Gusdanovic's Orpheum of Cleveland is playing, "The Fortune Hunter" this week. We think this is a premiere. The display shown was eleven inches double column.


STANDARD THEATRE
4 DAYS STARTING TODAY
THE TONG MAN
A DARING BUT ARTISTIC EXPOSE OF THE GRUESOME MYSTERIES OF SAN FRANCISCO'S CHINATOWN DELICATELY INTERWOVEN WITH A BEAUTIFUL LOVE STORY—ALL ORIENTAL CAST

This display by the Standard theatre of Cleveland was six inches, double column. The star is given good billing but most people will have to look before they find out at what theatre "The Tong Man" is playing, the name of the theatre being subordinated.

Feature—Red Hot Dollars—Charles Ray.

Comedy — Baby Doll Bandit — Universal.

Clemmer Theatre—

Overture—High Jinks.

Current Events — Fox News — Gaumont's World Sayings.

Feature—The Cup of Fury—Goldwyn.

Comedy—A Lure Curl—Goldwyn—De Haven.

Next Week—Stronger Than Death—Nazimova.

Strand Theatre—

Overture—Lustspeil.

Current Events—Strand Weekly; With the Gobs in Italy; U. S. S. Pittsburgh at Venice; With Uncle Sam's Eagle Squadron of Hydroplanes Leaving Water, International; Latest Fashions, Hearst; With the Atlantic Fleet Coaling Ship in Southern Waters, Hearst; Sultan of Turkey on Imperial Grounds, International.

Musical—Meditation from "Thais." Violin solo by S. K. Wineland.

Feature — Sealed Hearts — Eugene O'Brien.

Comedy—All Lit Up—Pathe.

PITTSBURGH

Grand Theatre—

Current Events—Grand News Weekly.

Educational—Topics of the Day.

Grand Symphony Orchestra.

Comedy—"Reno All Changed."

Feature — "Male and Female." — De Mille.

Olympic Theatre—

Current Events—Pathe News.

Symphony Orchestra and pipe organ.

Comedy—"The Little Dears."

Feature—"She Loves and Lies."—Norma Talmadge.

New Blackstone Theatre—

Current Events—Pathe News.

Comedy—"The Dippy Dentist."

Feature—"All-of-a-Sudden Peggy"—Marguerite Clark.

Savoy Theatre—

Current Events—Fox News Weekly.

Comedy—"Pipe Dreams and Prizes."

Feature—"The Forbidden Room."

Columbia Theatre—

Current Events—News Weekly.

Feature—"The Great Air Robbery"—Locklear.

PHILADELPHIA

Stanley Theatre—

Overture—"Hungarian Festival," Keler-Bela.

Feature—"Back to God's Country," Nell Shipman.

Comedy—Chicken a la Cabaret.

Cartoon—The Plumbers.

Topical Review—Compiled from Pathe News, Fox News, Gaumont Graphic, Current Events, The Literary Digest.

Arcadia Theatre—

Feature—"Anne of Green Gables," Mary Miles Minter.

Comedy—The Hall Room Boys.

Scenic—Burton Holmes.

Current Events—Pathe News, Litertry Digest.

Victoria Theatre—

Overture—"I Hear You Calling Me."

Feature — "Soldiers of Fortune," Doran.

Comedy—The Plumbers, Mutt and Jeff.

Scenic—Moosing Thru Kipawa, Chester.

Current Events—Pathe News.

Regent Theatre—

Feature—"The Tree of Knowledge," Robert Warwick.

Comedy—Ducks.

Educational—Ford Weekly.

Palace Theatre—

Overture—Organ selections.

Feature—Everywoman.

Topical—Pathe News.

DETROIT

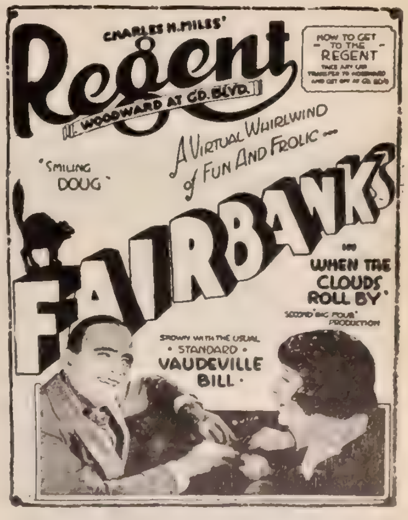
Adams—

Overture—"The Royal Vagabond."

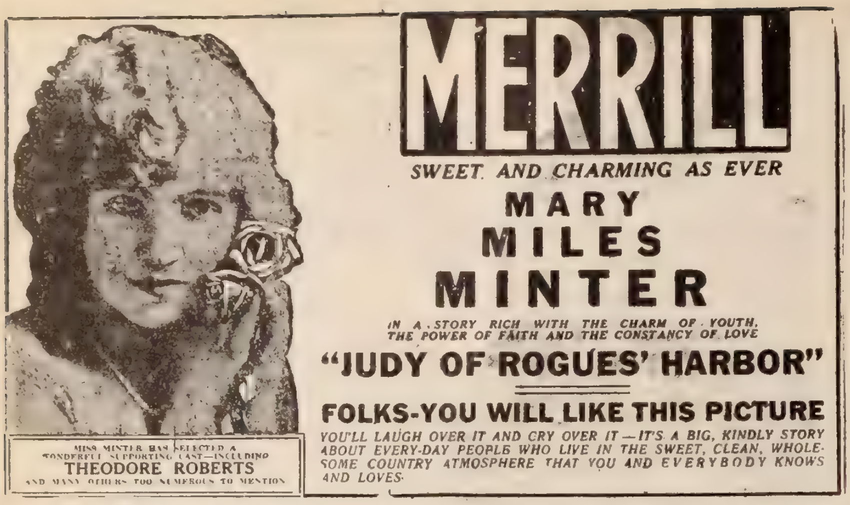
Current Events—Pathe News.

Vocal—Emmons and Colvin.

Feature—"Pollyanna," Mary Pickford. Next week—Wallace Reid in "Double Speed."


CHARLES H. MILES'
Regent
WOODWARD AT CO. BLVD.
HOW TO GET TO THE REGENT
A VIRTUAL WHIRLWIND of FUN AND FROLIC—
"SMILING DOUG"
FAIRBANKS
in
"WHEN THE CLOUDS ROLL BY"
SECOND "BIG FOUR" PRODUCTION
SHOWN WITH THE USUAL • STANDARD • VAUDEVILLE BILL •

We call this about the best display we have seen on Doug's "When the Clouds Roll By". In size it was two columns by eight inches. The Regent (Detroit) is a combination house but features the pictures in its advertising.



MERRILL

SWEET AND CHARMING AS EVER

MARY
MILES
MINTER

IN A STORY RICH WITH THE CHARM OF YOUTH, THE POWER OF FAITH AND THE CONSTANCY OF LOVE

"JUDY OF ROGUES' HARBOR"

FOLKS-YOU WILL LIKE THIS PICTURE

YOU'LL LAUGH OVER IT AND CRY OVER IT—IT'S A BIG, KINDLY STORY ABOUT EVERY-DAY PEOPLE WHO LIVE IN THE SWEET, CLEAN, WHOLESOME COUNTRY ATMOSPHERE THAT YOU AND EVERYBODY KNOWS AND LOVES.

MISS MINTER HAS SELECTED A WONDERFUL SUPPORTING CAST—INCLUDING
THEODORE ROBERTS
AND MANY OTHERS TOO NUMEROUS TO MENTION

The Merrill of Milwaukee is responsible for this five inch four column display on Mary Miles Minter's new picture, "Judy of Rogues Harbor"

Madison—

Overture—"Serenade."

Current Events—Free Press Film Edition.

Prelude—Arranged by Ward Johnston, director of orchestra, with Coster and Clement, in vocal duet.

Comedy—"The Rink," Charlie Chaplin.

Feature — "Out Yonder," Olive Thomas. Next week—Katherine MacDonald in "The Turning Point."

Washington—

Overture—Popular Selection.

Current Events—Fox News.

Travel—"Last of the Seminoles," Prizma.

Vocal—Sue Rathbourne and Wilma Leininger.

Comedy—"Capt. Kid's Kids," Harold Lloyd; "The Plumbers," Mutt and Jeff.

Feature—"The Cyclone," Tom Mix. Next week—Mabel Normand in "Pinto."

Broadway Strand—

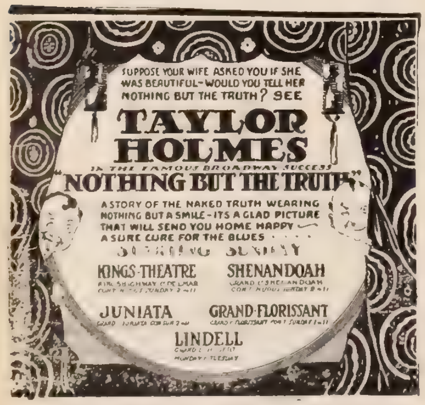
Overture—"Light Cavalry."

Current Events—International News.

Vocal—Ethel Grasech, in hoop skirt costume, singing medley of Southern airs.

Prelude — "The Copperhead." Short sketch with two players, one veteran of Civil War and the other young veteran of recent world war, who discusses bravery. Old soldier tells of supreme sacrifice, not of life but of honor of Milt Shanks in Civil War days.

Feature—"The Copperhead," Lionel Barrymore. Next week — "The Copperhead," 2nd week.



SUPPOSE YOUR WIFE ASKED YOU IF SHE WAS BEAUTIFUL—WOULD YOU TELL HER NOTHING BUT THE TRUTH? SEE

TAYLOR
HOLMES

IN THE FAMOUS BROADWAY SUCCESS

"NOTHING BUT THE TRUTH"

A STORY OF THE NAKED TRUTH WEARING NOTHING BUT A SMILE—ITS A GLAD PICTURE THAT WILL SEND YOU HOME HAPPY—A SURE CURE FOR THE BLUES . . . .

KINGS-THEATRE
SHENANDOAH
JUNIATA
GRAND-FLORISSANT
LINDELL

This very attractive three-column by six inch display is the work of Louis K. Sidney, manager of the five St. Louis houses listed above. This is the first display we have seen on "Nothing But the Truth."

ST. LOUIS, MO.

Kings Theatre—

Overture—"Scandals 1919."

Current—"Pathe News."

Cartoon—"Mutt and Jeff."

Soloist—"Dute Brown," "Freckles."

Feature—"Nothing But the Truth"—Taylor Holmes.

Comedy—"Sheriff Nell's Comeback"—Sunshine.

West End Lyric—

Overture—"Silverman's Orchestra."

Review—Scenic and Universal News.

Feature—"All Of a Sudden Peggy"—Marguerite Clark.

Comedy—Christie comedy.

New Grand Central—

Scenic—Chester Outing.

Current—Kinograms.

Feature—"Mind the Paint Girl"—Anita Stewart.

Comedy.

William Fox Liberty—

Overture.

Current—Fox News.

Cartoon—Mutt and Jeff.

Feature—"A Gay Old Dog"—John Cumberland.

Comedy—"Sheriff Nell's Comeback"—Sunshine.

Feature—"The Fortune Hunter"—Earle Williams.

Alhambra—

Overture—"Scotch Fantasy," arranged by Homer Walters, director of Alhambra orchestra.

Theme—"Oh, What A Whopper" from musical comedy, "The Little Whopper."

Current Events—Pathe News No. 7. Pathe Review No. 57. Topics of the Day from Literary Digest, No. 39.

Comedy—Mr. and Mrs. Carter de Haven in "Excess Baggage."

Feature—"Red Hot Dollars," Charles Ray.

Next Week—May Allison in "The Walk-Offs."

Orpheum—

Comedy—Harold Lloyd in "From Hand to Mouth."

Feature—"The Fortune Hunter"—Earle Williams.

Next Week—Blanche Sweet in "A Woman of Pleasure."

Strand—

Overture—"The Greenwich Village Follies."

Scenic—Prizma picture, "Orange."

Feature—"Even As Eve" — Grace Darling.

Comedy—"From Hand to Mouth," with Harold Lloyd.

Next Week—"Slaves of Pride"—Alice Joyce.

SAN FRANCISCO

Overture—Morning, Noon and Night.

Current Events — Pathe and Fox News.

Scenic — Saving Savages — Martin Johnson—Robertson Cole.

Comedy—Krazy Kat—Bray cartoon.

Educational—Topics of the Day—Pathe.

Feature—"She Loves and She Lies"—Norma Talmadge.

Next Week—"Double Speed."

Imperial Theatre—

Current Events—Gaumont and Fox News.

Feature—"The Copperhead"—Booked for an indefinite run.

Tivoli Theatre—

Overture—Chimes of Normandy and Dardanella.

Scenic — In the North Woods — Chester—Outing.

Comedy—"The Dog Brownie."

Vocal—"When Honey Sings the Old Time Songs"—Tivoli quartette, with special setting of an old Southern home.

Feature—"Pollyanna"—Mary Pickford.

BUFFALO

Shea's Hippodrome—

Overture—Selection from "Happy Days" the New York Hippodrome production.

Stage Setting—The Temple Scene from "Stronger Than Death" which was accompanied by the music from "Salambo."

Vocal—"My Indian Maid."
Solo by William McDermott.

Feature—"Stronger Than Death"—Nazimova—Also shown at Shea's Court street house on opening day.

Comedy—"The Roaming Bathtub"—Sunshine—Accompanied by the Hipp Jazz Band.

Current Events—The Hippodrome Review, composed of Universal, Fox and Gaumont News and Topics of the Day.

Next Week—Wallace Reid in "Hawthorne of the U. S. A." and "Fatty" Arbuckle in "The Garage."

Strand—

Overture—Babes in Toyland—Victor Herbert.

Current Events—Latest Pathe News.

Feature — "Pollyanna" — held over for second week run.

Special—"Coney Island by Night and Day."

Next Week—Lionel Barrymore in "The Copperhead."

INCE COMING EA
WITH IMPORTAN
STATEMENT

According to a telegram fror
ver City, Cal., a statement has
issued, following a midnight c
ence of the Associated Produc
the effect that Thomas H. Inc
leave the Coast for New Yo
Tuesday, February 10th. On b
rival in the East, Mr. Ince will
an announcement which is expec
prove of the utmost importance.
is the producer's first trip East i
years. He will stay at the Co
dore Hotel. The news of Mr.
prospective announcement has c
hundreds of exhibitors to wire C
City for information, "but all w
told in New York."

New York F.I.L.M Club Acts on Epidemic

The New York City F. I. L. M.
at its last meeting voted to mail a
cular letter to all exhibitors in
district, reproducing Dr. Roya
Copeland, health commissioner's,
sage regarding the influenza epid
With this letter each theatre was
a slide containing Dr. Copeland's
sage.

An executive committee was
pointed by President Chadwick as
lows: Messrs. Rosensweig, Zie
Klein, Schmertz, Rosenblueh, Eck
Burnstein, Connors, Raynor, A
Salinger, Siegel.

A special committee for lool
after the interests of Jersey exchai
in the State of New Jersey was
pointed as follows: Messrs. Brod
of N. J., Metro; F. Gersten of F.
sten, Inc., and S. Abeles of Pa
Newark.

Milwaukee's F.I.L.M New Officers

At a meeting of the F. I. L. M.
sociation of Milwaukee, held at
City Club, Friday, January 30, J.
Sothers, Vitagraph, was elected pr
dent, to succeed Wm. Aschman,
signed; and George Levine, local U
versal manager, was elected vice-pr
ident for the ensuing year. The lo
association has a 100 per cent me
bership among the local exchanges.
is stated. The Milwaukee club me
at the City Club rooms every Fric
in the month at a noonday luncheo

Rothacker Film Hold an Election of Officers

At the annual meeting of stockho
ers of the Rothacker Film Mfg. C
in Chicago, January 27, the followi
officers were elected: Watterson
Rothacker, president; H. J. Aldo
vice president and treasurer; John
Hahn, secretary; J. G. Mammos
assistant treasurer. The usual ca
dividends of ten percent on the co
mon stock and seven percent on t
preferred were paid.

Live News from the Producers

Goldwyn Has Purchased "The Great Lover"

The Goldwyn Pictures Corporation announces the purchase of the motion picture rights to "The Great Lover," by Leo Dietrichstein and Fred and Fanny Hatton. This is the fourth important play which Goldwyn has purchased from Cohan and Harris within the last few weeks. It was produced in New York City at the Longacre theatre on November 10, 1915, and ran for a full season in the metropolis before going on the road.

Louis Burston Coming to New York Soon

President Louis Burston, of Burston Films, Inc., wires the New York office in the Longacre Building from the coast where he has just completed his third serial thriller, "The Hawk's Trail," that he will soon be on his way to New York. Mr. Burston is now working on another, thus far nameless serial, which is also nearing completion.

MacLean and May Star in Stage Comedy

Thomas H. Ince's young co-stars, Douglas MacLean and Doris May, come to the screen in their second production, "What's Your Husband Doing?" on January 25, the date of the picture's general release on the Paramount-Artcraft schedule. This is an adaptation of George V. Hobart's stage comedy, which was produced at the 39th Street Theatre, New York, in the fall of 1917.

Selznick Buys Novel by A. Payson Terhune

Picture rights to "The Fighter" a novel by Albert Payson Terhune, have been purchased by Myron Selznick. This is the second story by Mr. Terhune to be bought by Myron Selznick, the first being a serial which will be written specially for the Selznick Pictures Corporation.

Ethel Clayton Starts on New Picture

Ethel Clayton this week began on a new picture, which is a screen adaptation of "The Ladder," a short story by Harold Vickers, which was published in *Snappy Stories*. The new Ethel Clayton picture will be directed by Tom Forman.

New Republic Release

Republic announces another release for February. It is "The Gift Supreme," with a cast that includes Melbourne MacDowell, Seena Owen and Bernard Durning.

Ohio Gets "Deliverance" First

THE first general showing of "Deliverance," George Kleine's great picture portraying the life of Helen Keller, and in which this wonder woman appears, is to be in Ohio.

Mr. Kleine has engaged Arthur S. Hyman to handle the booking and exploitation of the picture in the Buckeye state and Mr. Hyman has left Chicago for Cleveland to start the exploitation campaign which he plans shall be on a scale commensurate with the importance of the production, declared by critics to be one of the greatest in the history of the screen.

The people of Cleveland, Cincinnati and Columbus will be the first to have an opportunity to see "Deliverance" and the initial showing in the three cities will be on the same date, when the picture will open for a long run in one of the largest moving picture theatres of each of Ohio's leading cities.

Helen Keller

The announcement of the initial plans for exploiting "Deliverance," which have been awaited with great interest by the industry, have been made only after many months of careful preparation during which Mr. Kleine has had the film cut from 40,000 feet to six reels, new titles prepared and the continuity carried out in such a way that the story of Helen Keller's development from the little wild animal, cut off from the outside world by her inability to see, hear or speak, to a highly educated woman with noble ideals and charming personality, is shown on the screen with a dramatic intenseness, interspersed with charming bits of humor, which grips and thrills an audience.

Satisfactory test showings have recently been made in Atlanta, Madison, Wis., and one or two more cities and in each instance the picture won the highest praise of the critics and called forth editorial comment of a highly favorable nature.

Paul Stevenson writing in the Atlanta *Georgian* said:

"Great pictures have come and gone, great lessons have been taught in many classic photodramas and out of the swirling current of trash and tommyrot in the deluge of moving pictures a large amount of good has come, but since the beginning there has been nothing produced as uplifting, as clean and as inspiring as 'Deliverance,' with Helen Keller."

The Atlanta *Constitution* said:

"That 'Deliverance' is one of the most wonderful pictures ever conceived or filmed will readily be granted by every one who sees it."

"The Honey Bee" Released Soon

IN line with the announced policy of the American Film Company, Inc., to devote its entire Santa Barbara, California, studios to the production of special features, announcement is now made of the forthcoming release of "The Honey Bee," a reproduction of the book by Samuel Merwin. The subject, which has been published by the Bobbs-Merrill Company, is said to be one of the six best sellers in the United States.

The cast introducing this special feature is headed by Mme. Marguerita Sylva, the grand opera star. The direction was in charge of Rupert Julian, who established himself so ably in his direction of "The Beast of Berlin" and "The Fire-Flingers." In the cast are such actors as Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Harvey Clark, Dell Boone, Ethel Ullman, Charlotte Merriam, Ruth Maurice, Harry Tenbrook and the noted puglist, "Kid McCoy."

"The Honey Bee" is in six reels. It is preceded by a prologue from Maeterlinck's "The Life of the Bee." It draws an analogy between the life of the bee and human life and presents many remarkable opportunities for Mme. Sylva to portray the emotional roles which gained her such pronounced success in grand opera.

President of American Film Company Makes Statement

In discussing the presentation of "The Honey Bee," Samuel S. Hutchinson, president of the American Film Company, Inc., who recently returned from the California studios, where he supervised the production of the subject, said: "I believe we have accomplished in 'The Honey Bee' what the high-class exhibitors throughout the country have been asking for. Many of the large exhibitors have said to me time and again, 'Give us novelty! Give us something out of the beaten path. Most subjects are too much alike, too much along the same lines.'

"In 'The Honey Bee' I believe we present the answer to the exhibitors' appeal for novelty. For here is a subject by one of the most popular writers in America, Samuel Merwin, that draws an analogy between human life and the life of the bee. It points out the powerful moral lesson concerning which Maeterlinck writes so graphically.

"The opportunity for emotional acting given Mme. Sylva in this subject can be visualized. I believe she portrays the title role in a masterful style which proves her immense dramatic versatility. It is, as one might imagine, a difficult role to perform, that of a business woman who finds, like the bee, that the true mission of a woman in life is motherhood.

"While I was in California 'The Honey Bee' was in the making, and I saw the prize-fight scene staged. The story relates of a fight in Paris between Carpentier, the French champion, and the American champion. To portray the role of the French champion we secured the famous pugilist, 'Kid McCoy.' The part of the American champion is taken by Nigel Barrie. The fight was staged in the large glass studio. An audience of 3,000, most of whom were in formal dress, makes this one of the most elaborate prize-fight scenes I have ever seen staged for pictures.

"I think we were exceptionally fortunate to obtain the services of Rupert Julian to direct this picture. We wanted everything of the very best. The story by Samuel Merwin gave us a powerful subject. The star, Marguerite Sylva, gave us tremendous emotional ability to interpret the title role. The cast was selected carefully, each character being chosen with relation to the particular role. Our success was achieved through adding to these the masterful direction of Rupert Julian."

Bryant Washburn's New Vehicle is Started

Bryant Washburn has started work on "The Sins of St. Anthony," a *Saturday Evening Post* story by Charles Collins, according to word from the Lasky studio at Hollywood.

Jacques Jaccard, who has the unique distinction of having directed the first aerial production

" Other Men's Shoes " Is Selling Very Fast

Edgar Lewis' venture as a producer of special productions for Pathe distribution, has received a flying start with "Other Men's Shoes," the picture version of Andrew Soutar's great novel, according to reports received from all territories, says Pathe.

Among the exhibitors in the United States who have booked the big Lewis special are Marcus Loew and William Fox.

"The production was released on February 4, but a week before release date nearly a thousand bookings had been recorded on the picture," announces a report from the Pathe office.

M. J. Mintz Made Serial Manager by Hallmark

M. J. Mintz, formerly connected with Clark-Cornelius as field manager, has been appointed by Frank G. Hall, president of the Hallmark Pictures Corporation, as manager of serials for Hallmark. Under Mintz' direction of sales and distribution will come the new Ben Wilson serial, "The Screaming Shadow," co-starring Ben Wilson and Neva Gerber; and the Benny Leonard serial, "The Evil Eye."

Will Rogers Liked in New York

Judging from the reviews in the New York dailies on the morning after the first showing at the Strand, and the enthusiasm of the audience, "Water, Water, Everywhere" will equal the record of the two earlier Will Rogers releases.

Typhoon Fan Co. Reports Increased Business

The Typhoon Fan Co. is experiencing at the present time a marked increase in its business activities. Installations are being carried out in Kansas City, Minneapolis, Omaha and Des Moines in charge of Engineer Edward Peck. Ernst Glantzberg, president of the firm, stated that the increased business so early in the season was no doubt due in part to the great number of new theatres being built throughout the country.

Consolidate Fox News Units

Declares the Fox News Service Will Have the Celerity of the Newspaper

THE consolidation of all the units that are concerned with the turning out of the Fox News reels in one building—the new Fox plant in West 55th street—will lead to a more efficient and up-to-the-minute screen reproduction of current events, in the opinion of the Fox News officials. "A news reel, like a newspaper," says Mr. Fox, "should be conducted as nearly as possible in one large office, because of the need for rapid communication among the men and women who make the product. Therefore the News now is installed, so far as the directorial, editorial, camera and business branches are concerned, in a commodious room on the second floor of the new building.

"The list of camera correspondents is continually being increased," informs the Fox statement, "not only in the United States but in all countries of the globe, so that Fox News is living up to its slogan of 'See What This World Contains.' In the editorial offices a fire alarm is being installed so that the news editor will be informed at all times as to fires occurring in the city. Motorcycles are to be provided to enable the cameramen to get about New York and vicinity speedily to 'cover' news events of screen value. Plans also are being made for the construction of a motor truck that will carry with it an emergency development plant. When news events of importance are 'shot' close to the 'deadline' on make-up days, this special motor will bear the cameraman on his assignment and develop his film on the way back so that the negative may be speedily viewed in the projection room."

Neilan Plans Formal Debut

His Initial Production, " The River's End " to Get Elaborate Presentation

IT IS announced that Marshall Neilan's initial production, "The River's End," will be given an auspicious presentation at a private screening to be held in the Grand Ballroom of the Hotel Biltmore on the evening of February 16. The affair is to be of a formal character, and a dinner will follow the screening. The audience will consist exclusively of members of the Canadian Club of New York City. Members of the trade press will be invited to secure a pre-review of the production.

In view of the fact that the Neilan picture discloses a tale of the Canadian Northwest, it is entirely fitting that this production will receive its premier before the members of the Canadian Club of New York City. Arrangements are being made to present the film in a most elaborate manner with an attractive prelude in which the song "The River's End," inspired by the picture, will be rendered by a famous singer. A special orchestra has been engaged to accompany the presentation of the film, and careful attention is being paid to the preparation of the score.

If other plans do not prevent it, Marshall Neilan himself will make the trip from California to New York in order to be present, as will James Oliver Curwood, author of the story.

"The River's End" is now finished and receiving its final treatment at the Rothacker laboratories in Chicago. In the cast are such well-known players as Lewis Stone, Marjorie Daw, Barney Sherry, Togo Yamimata, Jane Novak, Charles West, and others.

Reports a New Daring Feat

C. Hutchison, Star of " The Whirlwind " Serial, Tries " Stunt " Not in Script

ONE afternoon recently at Pablo Beach, Florida, Charles Hutchison, star of Allgood's big new serial, "The Whirlwind," gave an unusual exhibition of skill and daring, it is stated.

According to a report from the Allgood Pictures Corporation, "The script called for a thrilling chase with Hutchison on his ninety mile per hour motorcycle pursuing an airplane which was ordered to skim close to the ground so that the villainous crew of the plane could accomplish some heinous deed. All Hutchison was supposed to do was to foil the action of the airplane crew. With everything set to shoot the scene the action was started, airplane, crew, Hutchison on his motorcycle, and cameramen in high-powered automobile following.

"As the plane neared the ground Hutchison with lightning speed approached and instead of merely chasing off the maurauders, leaped from his speeding motorcycle and by the narrowest possible margin caught a flying rope ladder that was dangling beneath the plane."

The account of the incident tells that Hutchison with much difficulty ascended the rope-ladder to the plane without any aid from the crew aloft, who were unaware, it is said, of what had happened below until the daring star had actually reached the body of the aeroplane, "On descending, the report from the Allgood offices continue, "Hutchison was promptly bawled out by Joseph A. Golden, director of the serial, who, while appreciating what a thrill such a scene in the serial would mean, let Hutchison also understand that had Hutchison lost his life in attempting such a perilous stunt, the serial would have ended then and there."

TWO COMPANIES JOIN ON COMING SPECIAL

C. B. PRICE Co. and the Clark Cornelius Corporation have jointly purchased the rights to a spectacular production concerning which an air of mystery is being maintained. The owners of the rights confidently expect it to be one of the big hits of the 1920 season. It will be distributed on a state rights basis.

Aside from the fact that the production has an "all-star cast" the only further details that can be learned are that the production portrays historical episodes of American history in the course of its action. An extensive advertising campaign will soon be launched.

Report Many Bookings on " 12:10 "

Among the recent booking reports received from the Republic Distributing organization are the following showings on "12.10," the Herbert Brenon-Mario Doro production:

"Everett Square of Boston, Keith's Prospect of Brooklyn, the Elite of Sag Harbor, N. Y., the Arena and Arcade of Astoria, N. Y., the library of Pittsburgh, the Globe of New Haven, and the New Theatre of Lexington, Va.

"The Blue Pearl" and "The Amazing Woman" have been booked by the New theatre at Lexington for early showing, and the Globe of New Haven and the Princess of Baird, Texas, have booked "The Amazing Woman."

First "Wonders of Nature" Is Released

The week of February 1st saw the release of the initial subject in the "Wonders of Nature" series to be handled by Tyrad. Concerning these single reelers the later organization has issued this statement:

"In compiling these pictures, Prof. Brind was careful to arrange them so that their entertainment value was not lost, but rather enhanced by catchy titles of a humorous nature,—in themselves, an amusing feature. There will be fifty-two subjects released, one each week."

Al Hall Ass't Director of " The Evil Eye "

Al Hall, who assisted Dallas M. Fitzgerald in the direction of Hallmark's Famous Directors' feature, "Chains of Evidence," is now assisting in the direction of Frank G. Hall and Ascher Enterprises, Inc., fifteen episode serial production, "The Evil Eye," starring Benny Leonard.

Gladys Hulette Stars in " High Speed "

Gladys Hulette is seen in the starring role in Frank G. Hall's latest picture on the Famous Directors' series, "High Speed," released this month through United Picture Producers, Inc.

New Members of United Picture Theatres

Exhibitors who are reported to have recently become members of the United Picture Theatres of America include: S. P. Slotnick, Rialto theatre, Syracuse, N. Y.; A. E. Heasle, Orpheum theatre, Blackfoot, Idaho; F. C. Lyons, Scenic theatre, Correctionville, Iowa; Stanley Smith, Orpheum theatre, Fort Worth, Texas; Smith & Linthicum, Roseland theatre, Fort Worth, Texas; George Treka, Union theatre, Cleveland, Ohio; F. R. Henderson, Rialto theatre, Oakland, Cal.; C. A. Worthington, Opera House, Jacksboro, Texas; S. E. Dean, Palace theatre, Plano, Texas; E. H. Rowley, Queen theatre, Mart, Texas; and Page & Hoimoe, Royal theatre, Grand Forks, N. Dak.

Animals in Tarzan Film Kept Actors on Toes

If the exciting experiences undergone, as related by Gene Pollar, Armand Cortes and other members of the company who have recently completed the newest of the Edgar Rice Burroughs stories, "The Return of Tarzan," for Numa Pictures Corporation, have registered on the celluloid with half the force with which they have been imprinted upon the minds of the players, the film should have remarkable vitality.

The account of Gene Pollar, narrating his experiences with peevish lions within the animal enclosure during the filming of the action, is especially impressive. "It was only because I remembered that my future with Numa was at stake," says Pollar, "that I didn't turn turtle and climb for dear life."

Aids for "The Charming Mrs. Chase" Ready

Pathe announces the following exploitation aids for "The Charming Mrs. Chase," the first of Mrs. Drew's "After Thirty" series of comedies, which has been scheduled for release by Pathe on February 22nd: a set of colored lobby display on each comedy; 22 x 28 of John Cumberland (stock); set of black and whites on each comedy; one and three sheets on each comedy; slide on each comedy; stock slide on series; one and two column ad cuts and mats; thumbnail, half column and single column cuts of Cumberland (stock) combination broadside and campaign book on each comedy.

National Film to Make Short-Subjects

By special arrangements with Marion Kohn, 90 Golden Gate avenue, San Francisco, the National Film Corporation of America has begun production on three short subject releases for exclusive distribution by Mr. Kohn. The stars in the new series will be Grace Cunard, Polly Moran and "Smiling Bill" Jones. Miss Cunard, who will be supported by Cole Hebert, will produce two-reel thrillers, while Polly Moran will issue one-reel "slapstick" comedies. "Smiling Bill" Jones will also appear in one-reelers of the "polite" comedy sort. Each star will make a series of twenty-six pictures.

Robertson-Cole Makes Statement

ROBERTSON-COLE COMPANY has just issued a detailed statement in connection with its forthcoming release, "Who's Your Servant?" that devotes special attention to the star, Lois Wilson, appearing in the production after her recent success in the Paramount-Artcraft release, "Too Much Johnson." Julian Johnson, the writer, is said to have succeeded in realizing his objective of producing a picture-story that would prove interesting and instructive and at the same time contain elements of a box-office "puller." "After he had written his plot and completed details which would prove a boomerang for the exhibitor, states the Robertson-Cole report, "the producer set about to secure a star capable of displaying for the screen the leading feminine role of Who's Your Servant?. After looking over the field, it was decided that Lois Wilson, the girl who gave up teaching for the silver sheet, was just the one to put over the part in real dramatic fashion. So tense are the scenes of this production of a hundred exploitation possibilities, that the producer had to favor a star whose work was in keeping with the role assigned her.

"Miss Wilson has a part in "Who's Your Servant?" which will boost her stock sky highward. Fresh from her success in the Paramount Artcraft release, "Too Much Johnson," this rising young star by far eclipsed her past record. In her own words, Miss Wilson modestly declares that her part in "Who's Your Servant?" is the best she has ever portrayed.

Praise for Lois Wilson, Star of "Who's Your Servant?"

Lois Wilson is not worrying about the servant problem when there are flowers to take up her attention. The star appears in the Robertson-Cole Special, "Who's Your Servant?"

"It was easy to carry out the thought in acting in 'Who's Your Servant?'" said Miss Wilson. "Mr. Johnson wrote a plot which has interest in every foot of the film, and so dramatic are the situations that we just lived the thought on the screen. I am certain that the play will flood every first run house in the country for its uniqueness and originality linked with the title force it to be one of the best box office attractions of the year. It is a play that will never grow stale and the more you see it the more direct does the plot center about the home.

"This film brings home in a startling manner the advantage which the plotting servant has over his trusting master and shows the lengths to which the servant, bent on accomplishing an illegal end at any cost, will go. In 'Who's Your Servant?' the central characters are a clever but unprincipled valet, a high American naval official, and his pretty daughter.

"An all-star cast is seen in Who's Your Servant? Included in it besides Lois Wilson are Yukio Aoyama, Andrew Robson, Albert Morrison, William Scott and Frances Burnham. The picture is founded on the celebrated play by Julian Johnson, which startled New York and the country, during its stay at the Princess theatre, New York. Holbrook Blinn was featured in the original stage version of the picture. The picture's scenes are laid at one of the biggest United States naval bases, giving it an authentic and thoroughly impressive background.

Clothes Lend Color to the Film

CLOTHES and their relation to the photography of the screen is the subject of a report just issued by the Equity Pictures Corporation in connection with Clara Kimball Young's latest vehicle, entitled "The Forbidden Woman." The statement from the Equity offices follows:

"Much has been said on the subject of the psychology of dress on the screen and the part clothes play in the indication of character, but Clara Kimball Young is said to enjoy the distinction of being the best dressed woman on the American stage or screen. This claim to supremacy is based upon magnificence of attire and materials, attractive and unusual designs, picturesqueness, and actual valuation.

"In 'The Forbidden Woman,' the second Equity release, which will have its premiere showing at the Merrill theatre, Milwaukee, February 15, Clara Kimball Young will be seen in the role of Diane Sorel, a charming young French artiste. The wardrobe requirements for this role call for nineteen different costumes, including priceless creations in the way of evening gowns, afternoon frocks, dinner gowns, armloads of furs, hats and jewelry sufficient to satisfy the hearts of all her feminine admirers, the value of which is said to exceed twenty-six thousand dollars.

"'The average outsider knows nothing whatever of the distinctions to be obtained by certain colors under the minute photographic lens,' Miss Young declares, 'or that red photographs black, pale blue an indistinct white, while other colors change their identity in a most confusing manner. Another most important consideration is that the color scheme of the gowns worn must harmonize with the various interiors, drapes and hangings used in the different sets, so that all strong, primary colors, shadings and gradations of tone are arranged for composition effects. In "Eyes of Youth" I was forced to wear certain shades of cloth and the Yogi character was dressed in white. This color combination created the problem of arranging backgrounds of such shades that while I was properly silhouetted in a scene, the Logi would also stand out. A number of days were spent by the director and myself before we struck the happy color schemes, and in one instance it was necessary to make use of a bare wall with hangings of tapestries as a background.'

"'If one were to judge my gowns from the standpoint of street wear and availability, some of the color combinations would seem hideously out of place and clash outrageously. For this reason, many of the gowns worn by me in "The Forbidden Woman" have been created and designed solely for use in this one picture, for by virtue of the peculiar combinations of color, they could not be worn for any other purpose or occasion.

"'I never wear a gown twice for the simple reason that each new production demands a radical change in period, style and dress, and thus entails an absolute and complete new wardrobe. For instance, the clothes I wear in "The Forbidden Woman" could not possibly be used in my next picture, "The Soul of Rafael," laid in the period of 1850.'"

"The Forbidden Woman" Is Said to Show Unusual Gowns

State-Right Feature is Hit in Cleveland

Robert McLaughlin's state-right feature, "The House Without Children," is now in for a big exploitation in Ohio without the road show, according to Leon Netter, of the Masterpiece Exchange in the Sincere Building, who controls the rights. The picture is reported to be setting records in Cleveland. At the Fairyland it did the biggest two-day business in the history of the theater, and at the Sun it is the only picture to date that did more business the second day than the first, according to the Masterpiece office.

Dividend Announced by Major Film Corp.

An annual meeting of the Major Film Corporation stockholders was held at the home office, 16 Piedmont street, Boston, Mass., on Thursday afternoon, January 29th. E. J. Farrell was re-elected president and general manager and W. W. Aechtler treasurer and secretary. A 10 per cent. dividend was declared for the year ending December 31st, 1919.

New Curwood Story Filmed

"The Courage of Marge O'Doone" Now Under Production in the Northwest

VITAGRAPH announces that actual taking of scenes for "The Courage of Marge O'Doone" has begun in the mountainous regions north of Los Angeles, around Truckee and Donner Lakes, under the direction of David Smith. The picture is based on another of the Canadian Northwest stories by James Oliver Curwood.

Pauline Starke will appear as Marge O'Doone, the young daughter of the Little Missioner, who was stolen in her childhood and brought up in "The Nest," the stronghold of the mountain whiskey smugglers; and Niles Welch will play the role of David Raine, the wanderer, who travels hundreds of miles through a wilderness of snow seeking to rescue the girl whose picture has come into his possession. George Stanley, a Vitagraph veteran, will appear in the character lead of the Little Missioner, and others will include Boris Karloff, Billie Bennett and James O'Neill.

"The Courage of Marge O'Doone" is a distinct story alone; it introduces many of the characters already beloved by thousands, who read Mr. Curwood's novels of the north country, or have seen Vitagraph's picturization of them. The same dog that won so much favorable comment in the Vitagraph feature, "Baree, Son of Kazan," will be seen in the new production, again appearing as the outlaw wolf-god, vicious except with David and his friends.

The casting and general preparations for the filming expedition consumed weeks, and the company set out from Hollywood for Truckee upon the receipt of news that weather conditions among the mountain peaks were just right. It is believed that "The Courage of Marge O'Doone" will be a literal record of the courage of this special camera-clan who are braving an unbroken wilderness with the bravery of "forty-niners." The company had to snow-shoe for many miles beyond the end of regular paths and roads.

One of the biggest "punch" scenes will be an actual fight between two enraged grizzly bears; another is the gradual taming of an outlaw wolf-dog.

One of the cabins built for the picture is located within 200 feet of the Donner monument, erected in memory of the Donner family and its companions who perished in the winter of 1847, two years before the big rush for the goldfields. An old settler who came West as a boy with the 49'ers acts as guide for the company.

Changes at Universal City

New Studio to Provide for Companies Shortly Engaged in New Productions

WHEN Carl Laemmle visited the Universal plant recently, he is said to have laid out such an elaborate program of productions for the coming year that the technical department decided it would require additional floor space to house the new companies that will soon be engaged in making features. Mechanics were at once put to work to erect an additional light studio, measuring 400 by 150 feet, and capable of accommodating an average of twelve settings.

Constant changes are being made at Universal film city. There is scarcely a week which does not see some new improvement in the equipment, it is stated, some acquisition in the production department or some facility installed for the making of better films.

Streets of every nation dot its acres; villages depicting all corners of the earth are represented with fidelity; on its stages, and in its many-covered studios, there are under construction every day settings of every type ranging from hovel to palace.

Three new feature productions have been started at Universal City this week. These are: "The Girl in the Mirror," Philip Hurn's adaptation of the novel by Elizabeth Jordan, starring Frank Mayo under direction of Jack Ford; "Luck," a drama of the great West, written by John Frederick and starring Harry Carey under direction of Lyn Reynolds; and "Her Five Foot Highness," a comedy-drama, directed by Harry Franklin, and featuring Edith Roberts.

This is Johnny Jones, star of the Booth Tarkington "Edgar" stories, which Goldwyn is producing and his little leading lady, Lucille Ricksen

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Marie Mosquini Support for "Snub" Pollard

A farcical Rolin comedy, "Waltz Me Around," to be released by Pathe on February 15, introduces to the screen Marie Mosquini, who has succeeded Mildred Davis as leading lady to "Snub" Pollard. The scenes are laid in a school for aesthetic dancing.

A GROUP OF CELEBRITIES ON THE WEST COAST
From left to right: J. Frank Brockliss, English film magnate; Richard A. Rowland, president of Metro; Meredith P. Snyder, mayor of Los Angeles; and Director General Maxwell Karger, taken at the Metro studios in Hollywood

Haynes Makes Statemen

Says That Brentwood Aim is Product Based on Right Living and Thinking

IN a statement recently received, L. C. Haynes, president of the Brentwood Film Corporation, puts forth those basic policies which he alleges are the guiding-lights of the Brentwood workers in turning out their productions. "All those associated with me in guiding and developing the affairs of the Brentwood, said Mr. Haynes recently, "recognize the great influence of the screen in moulding public character, and, as far as our modest efforts are concerned, we determined when we started this company that we would do our utmost to see that every picture we sent out should carry an element of encouragement, practical commonsense uplift and good cheer; and that all Brentwood pictures might be counted upon as tending to develop the best in human nature and endeavor because they should be founded upo the very fundamental truths of al Right Living and Right Thinking.

"To date we have sent forward fo release by Robertson-Cole company si pictures, produced under the directio of different directors; but each, I feel from our initial success, 'The Turn I The Road', to our latest, 'Seeing I Through', very distinctly carries th brand which we started out to establish. Under Henry Kolker's direction we are now making our seventh picture 'Bright Skies' featuring Zasu Pitts, in what promises to prove a sweetly pathetic comedy with all those broad touches which Miss Pitts' eccentricities call for and again with its message of good cheer and encouragement and its suggestion of the good side of human nature."

Production Pleases Writer

Grace Miller White, Author of "Polly of the Storm Country," Praises Work

GRACE MILLER WHITE, the author of "Polly of the Storm Country," Mildred Harris Chaplin's second Mayer-made First National attraction, was a visitor at the studio preview of the picture in Los Angeles a few days ago.

That she was highly pleased with the production and particularly with Mrs. Chaplin's interpretation of her dream-heroine, is putting it lightly.

"I believe," she said, "that 'Polly of the Storm Country' will be my greatest success, and I further believe that Mrs. Chaplin is one of the very best types to interpret the role of Polly. I am positive it will prove such a starring vehicle for her as my 'Tess of the Storm Country' proved for Mary Pickford and 'The Secret of the Storm Country' for Norma Talmadge."

The picture should have a universal appeal because its theme is the equality of men and the eventual righteousness over the forces of sin. It is filled with suspense and punch and the photography is an artistic masterpiece.

The picture was directed by Arthur Rosson and was photographed by Hal Rosson. Simultaneously with the release of the picture, the novel will be issued in book form by the Little, Brown Co., publishers, of Boston. The production has been cut and titled and is now en route East, where prints will be made for early First National release.

"High Speed" is Booked by Loew Circuit

"High Speed," Hallmark Pictures Corporation's January 17th release on the Famous Director Series, has been booked over the Loew's circuit of theatres in rgeater New York.

nited Cigar Stores in Tie-Up with Picture

The United Cigar Stores-United cture Theatres of America tie-up "The Corsican Brothers" will be t into effect for two weeks from bruary 23 to March 6, it is an- nced.

This tie-up consists of a poster in ll colors showing Dustin Farnum, e star of the United filmization of mas' "The. Corsican Brothers," oking one of the United Cigar ores well-known brands of cigars. carries considerable matter relative the photodrama and should prove excellent advertising and publicity lue. United's six-part feature is to first presented to the public on bruary 22, so the United Cigar res display will fit in most appro- ately

orthwest Picture to Get Big Production

What is called an elaborate produc- n is scheduled for Selznick Pictures "Prince of Pines," a melodrama of North Woods which was purchased ntly by Myron Selznick, announce- nt of which was made from the lznick offices recently. Last week rton George, who has been chosen to rect the production, went over the lans with Mr. Selznick with the ex- ctation of beginning actual produc- n work very shortly.

The interiors will be made at the lznick Fort Lee studios, while the ex- riors will be shot at various locations the Northwest.

"The Deadlier Sex" Has Been Completed

"The Deadlier Sex," the third pro- ction, starring Blanche Sweet, and de for distribution by Pathe as a ecial, has been completed and as- mbled by the Jesse D. Hampton dios on the Coast. It was written Miss Sweet by Bayard Veiller, thor of "The Thirteenth Chair."

The picture was directed by Robert hornby and supporting Miss Sweet the cast are Russell Simpson, who as also in the cast of "Fighting essy"; Walter Perry, Boris Kar- ff, Winter Hall, the well-known stralian character actor, and Roy [illegible]

Revue with Pictures at Broadway Theatre

In addition to its picture program, B. S. Moss announces that Hugo Jan- sen's "Powder Puff Follies," a revue ith humorous novelties, will begin an indefinite engagement on Sunday, February 8th. The chief screen attrac- ion will be Pauline Frederick in her latest Goldwyn production, "The Loves of Letty," from the play by Sir Arthur Wing Pinero. Frank Lloyd made the picture from the scenario by J. E. Nash. Miss Frederick's supporting company consists of John Bowers, Lawson Butt, Willard Louis, Florence Deshon, Leila Bliss, Leota Lorraine, Sydney Ainsworth, Harland Tucker and Joan Standing. "The Land of Opportunity," a Selznick product, with Ralph Ince as Abraham Lincoln, will also be shown.

Fox Reports World-Wide Demand

Says Call for Picture of "The Strongest" Is Universal

ACCORDING to a report from the offices of the William Fox Film Corporation, the demand for the motion picture based on Clemenceau's story, "The Strongest," is not only urgent but world-wide in its scope. "From all parts of the world," says the Fox statement, "from Japan, China, South America, Egypt, Australia, India, even from the late "Central Empires" of Europe, have come requests for early bookings on this mighty story. 'The Strongest' starts its career as a Fox release with the most universal appeal of any picture that has been issued by the greatest motion picture concern in the world,

"William Fox's representative for what until recently were the Central Empires is located in Berlin. He reports by cable that the demand for Georges Clemenceau's solution of the world problem, the mighty Frenchman's great answer to the question, 'Does the soul of woman rule the world?' has surpassed anything that he has known in his long experience in the selling of motion pictures in foreign fields.

"France, naturally, is awaiting with keen anticipation the release of the story from the pen of her most eminent citizen. Great Britain wants it, and wants it as quickly as possible. Frederick Mordaunt Hall, managing director of Fox Films for Great Britain, reports from London that British exhibitors are clamoring for the right to secure the great picture which will be offered to the American public this month.

"Australia has raised a cry for 'The Strongest.' H. E. Ross Soden reports from Sydney that no sooner had the announcement been made that William Fox had secured the screen version of the mighty Clemenceau's mighty story than the exhibitors in Australia and New Zealand began writing and wiring to the Fox office asking the earliest possible date on which they could advertise the fact that they would show the big screen production.

Buck Jones, the new Fox star, who has gotten away to a good start in "The Last Straw"

"South America, according to reports from the leading centres of Rio de Janeiro and Santiago, have advance orders for "The Strongest' that will surpass those for any American-made production yet shown in those countries.

"A Japanese exhibitor who thought he did not get sufficiently quick action from the Japanese office of Fox Film Corporation, wired direct to New York asking that a print, titled in Japanese, be rushed to him in Yokohama, and setting upon this a price that is the largest ever offered for a screen production in the Land of Nippon.

"R. A. Thorne, one of the largest motion picture exhibitors in Alaska, has set a record price in that territory for the Clemenceau production, agreeing to pay for the picture for three weeks and in addition at the rate of $2 a pound for shipping it from Seattle—so that he can show it one night in Fairbanks, Alaska. He is willing to pay for the twenty days of travel required to make the round trip, so that he can have the honor of being the first man in the northern territory to show the masterpiece of the master mind of France.

"There never has been a better exploited picture than "The Strongest." Its advertising has been printed in thirty-two languages, and its appeal is so great that it is sure to be in great demand for years."

Realart Pushes Americanization

Sends Four of Its Men on Road to Help the Movement Along

REALART has four men on the road making special arrangements for insuring co-operation with the Federal Government in its plan to obtain recognition by the theatres of Lincoln's Birthday as an occasion for promoting the Americanization movement.

The matter is having the personal attention of J. C. Ragland, Realart's general sales manager, who left New York last week to visit branch offices in the central and eastern parts of the country and make certain that all of them are prepared to assist exhibitors promptly in carrying out plans for special exercises during the week of February 12.

Mr. Ragland's itinerary includes Buffalo, Cleveland, Cincinnati, Detroit, Minneapolis, Omaha, Kansas City, St. Louis, Atlanta, Pittsburgh and Philadelphia. Other Realart offices throughout the country will be visited by the company's special representatives, Melville E. Maxwell, E. S. Flynn and J. E. Hennesey.

Realart's desire, according to J. S. Woody, general manager, is to assist exhibitors in every way possible to make the Americanization campaign a success. Mr. Woody suggests that the entire week of February 8 to 14 be featured as Americanization week and that there be special exercises each afternoon and evening.

There should be no difficulty, he believes, in arranging really interesting programs. The music, of course, should comprise compositions exclusively of American authorship. The Southern melodies which lately have been so strongly featured in concert singer's repertoires are suggested for use and with these should be played patriotic songs. Much can be added to the value of the musical program, it is suggested, by having the orchestra leader invite the audience to sing several of the numbers. Emphasis is laid on the fact that the music should include only American numbers that are valuable from a standpoint of patriotism or quality.

With this special music, Mr. Woody suggests should be provided short addresses by speakers of recognized ability. It is not the opinion of the Realart general manager that it will be worth the trouble involved unless the addresses are short and snappy. Warning also is given against the possible danger of remarks that might be offensive to certain classes of audiences. "The safe way," says Mr. Woody, "is to give the speaker a very definite understanding of your clientele. To the strictly native audiences the appeal should be directed with a view to arousing personal interest in the Americanization movement. In cases where many or most of those present are foreign born, the speaker will naturally make a sort of welcoming address which will be a tactful appeal to his hearers to become naturalized citizens."

"Realart is not suggesting pictures to be utilized on the program," says Mr. Woody. "We believe exhibitors who are sufficiently interested to make Americanization Week an event in their theatres are quite competent to select the productions best suited to their plan.

"Our principal desire is to do all that we can to interest exhibitors in the Lincoln's Birthday and Americanization Week idea. If our managers can be of service to exhibitors by making suggestions, or otherwise, we trust they will be freely called upon."

Work Begins on Third Kaufman Weekly

"Puppy Love" is the title of the third picture for the Herbert Kaufman Weekly which is being made by Selznick for release through Select. Work began on the picture Monday at the Fort Lee studio under the direction of John Lopez, assisted by William Duffy.

The leading role is played by Albert Hackett. Supporting him are many capable players.

Comedy Making Now Stable

So Says Pat Dowling, Christie Representative, Who Recalls Earlier Days in Contrast

"COMEDY making no longer is a hole-in-the-wall enterprise," says Pat Dowling, Advertising Director of the Christie Film Company, Los Angeles, who is making his headquarters with Reginald Warde, Exporter, of New York, before the completion of a tour of the important exchange centers of the United States.

"Time was," said Dowling in his chat about changing conditions, "when comedies were produced in any corner of a studio—it didn't require much in the way of a set to give range room for the hurling of a custard pie! Moving picture fans gained their idea of production conditions from this class of comedies, probably, for any number have expressed surprise and polite incredulity when I have mentioned the fact, casually, that the Christie studio in Los Angeles covers an entire city block. That's right, you know, the studio is an entire block in area, and it's crowded at that. Why, theres' a forty-foot stage 310 feet long down one side of the studio!

"And it's no longer a matter of spending a few hundred dollars to produce a comedy, either. Costs are mounting higher and higher—that is, costs of comedies which are of a quality to go with the productions offered in the high class theatres every city has nowadays. And the costs are going higher, too.

"But, appreciation of comedies is growing at the same time. They used to be regarded as just something to fill in, to break the gap on the program. Now comedies are regarded as important as the feature in making up the program; exhibitors devote much care to selecting just the right thing in comedies to go with the character of their feature offered.

"And there is coming to be more and more a use of at least one night each week of short subjects which include several comedies and omit a long feature altogether. Exhibitors who are trying this plan find it pleases their patrons—there is bound to be some one or two of these short subjects to please patrons, while, with a long feature and one short subject, a goodly percentage of the audience may not be pleased at all.

"With the increasing demand for short subjects of a high calibre, it is expected that within a short time, comedies will be sold on their merits. In other words, the practise of exchanges which handle both short subjects and features, of "throwing the comedy in" at a low price with a feature, will cease, and exhibitors will be expected to pay full value for comedy attractions. The former practise of charging losses on comedies against the profits on the features they accompany, has been ruinous to many a comedy producing company. If a comedy is worth billing as a real attraction in the show, it is worth a fair rental price on its own merits, think the producers.

"There is a constant competition of the fiercest kind in producing comedies. The Christie studio has just been compelled to add several members to its scenario staff in the effort to keep the flow of comedy ideas up to the standard. And the competition for the ever-necessary pretty girls is more than fierce, what with their marrying off and yielding to offers from rival producers. Everyone has to be kept at the highest pitch all the time to keep up with the procession in the comedy game.

"In reference to the change in comedy producing conditions, it may be recalled that the present Christie studio was a small roadhouse only a few years ago. Al Christie rented the roadhouse, then began adding, year by year, to the buildings until the entire city block is covered. It is a city block now, by the way, but was in the country way out at Sunset and Gower, when Christie went there.

"Since 1911, the plant has grown until it is one of the biggest comedy plants in the country today. There are thirty dressing rooms and the entire stage space covers close to 400 by 100 feet; there are property rooms which resemble a huge warehouse, scene rooms and scene painters' studios, a shipping room, from which go out the comedy prints in scores each week and offices along the street side which house the executive departments. And, of course, besides all this, there must be parking space for hundreds of automobiles in which the stars and the Film Follies—they call the Christie Chorus girls Follies, you know—come to work and beat it for home or wherever it is they go after work."

Louis Seele

House-Leaders Adopted by Many Exhibitors

The Screen Fun Animated Follies, Inc., announces that three years ago The Strand Theatre in New York ordered from Luis Seel, its secretary, an animated house-leader. The Strand expended considerable money in advertising the well known design of this leader as its trade mark. This novel method of opening the performance with an original house-leader is being used by every progressive exhibitor. Seel is now supplying the world with animated films of this kind. Master Productions, Ltd., 49 Greek Street, London, W., are exclusive representatives for England and Europe.

This is from a photograph taken when William Farnum and his company arrived on West Coast ready to begin productions for release by William Fox

New Duncan Serial Selecte

First of Six Serials Ordered in New Contract Named "The Silent Avenger"

"THE Silent Avenger" has been selected by Albert E. Smith, president of Vitagrap.h as the title of William Duncan's new super-serial. Mr. Duncan appears as Phil Read, unjustly sent to prison, who is believed to have been killed in making his escape. The story deals with his successful attempts to prove his innocence and to punish those guilty of depriving him of his liberty. Mr. Duncan is now well into the fourth episode at Vitagraph's West Coast studio and other points in California, and those already filmed will be cut and assembled in ample time to be released early in April.

"The Silent Avenger" is the first of a series of six serials which Mr. Duncan will make for Vitagraph during the next three years under his new contract. The new agreement, signed recently by the serial star and W. S. Smith, manager of the West Coast studio, representing Albert E. Smith, president of Vitagraph, provides f the expenditure of from $1,000,000 $1,500,000 on each of the Duncan pr ductions, including the star's servic as actor and director.

Vitagraph plans to make all of serials at the West Coast studios whi have recently been greatly increased acapacity, not alone in the constructi of new and additional buildings, but t recent acquisition of more land. Ne buildings will also be erected on t newly acquired land. While the enti project is a Vitagraph enterprise, M Duncan has been furnished with a con plete company of players and a tec nical staff and has assumed the respo sibility for the prompt completion each serial. Edith Johnson, who h been the heroine in several of M Duncan's serials, is again his leadi lady and the "heavies" are played Jack Richardson and Virginia Nightingale.

Sell Dooley Rights

Rights on the Johnny Dooley comedies for the states of Alabama, North and South Carolina, Georgia, Tennessee, Mississippi and Louisiana, have been sold by Tyrad Pictures Inc. to the South Eastern Pictures Corporation of Atlanta, Georgia.

Tyrad also disposes of the rights on "Your Wife and Mine," to the Sun Films, Inc. of Los Angeles and Seattle, for distribution in the Far West Territory.

"The Last Straw" Said to Be Good Vehicle

"The Last Straw" is declared by Fox officials to be a most satisfactory vehicle for the debut of the organization's new cow-boy star, Buck Jones. It is described as a "powerful love story in an untamed Western setting" Pictures, Inc., who was recently conand is said to give the new entrant for equestrian honors on the screen "every opportunity to display his wonderful horsemanship."

Contrast In Latest Issu by Goldwyn-Bray

"Winged Huntsmen," "The Movi Exposed—Would You Make a Da With This Girl?" and an "Out of t Inkwell" cartoon "The Boxin Kangaroo," are the three subjects i the Goldwyn-Bray Pictograph N 7025 to be released February 22n through the Goldwyn exchanges.

Paramount Star as Pershing's Aide

During the recent visit of Gener Pershing to Los Angeles, Robe Warwick, the Paramount star an formerly a major attached to th General's staff in France, was a pointed by Mayor M. P. Snyder t the committee of six who were calle upon to act as a reception unit t the General. Major Warwick accom panied the General throughout th day and answered many queries whic he asked concerning the industry.

Name Principals for Weber Production

Announcement was made this week of the principal players to be seen in "Children of Destiny," which is to be the first of the series of twelve pictures made by Weber Productions for Republic release. In addition to Edith Hallor, who will be starred in this series, William Courtleigh, Elmer Johnston and Arthur Carewe will be seen in important parts.

William Courtleigh, who has appeared on the stage for years in addition to his screen activities, is probably one of the best known players in America. His first stage appearance was in "Brother and Sister," under the management of John Dillon, but he did not register a hit until he played with Fanny Davenport in "La Tosca" and "Cleopatra."

The scenario for "Children of Destiny," which is being produced in California, is by Edward J. Montagne, who has contributed "Out Yonder" and "The Woman Game" to the Selznick list of features.

Some years ago "Children of Destiny" was produced in New York as a stage play.

Semon Finishes First New Contract Film

Larry Semon has finished his first comedy under his new Vitagraph contract. It is called "The Grocery Clerk." Mr. Semon is now busy on another comedy which involves, it is said, many dangerous scenes on the top of tall buildings in Los Angeles. He prepares a thorough continuity before the camera starts on any of his pictures, it is stated, and he attempts nothing that does not carry a logical plot to its logical conclusion. That s the Vitagraph policy for all future comedies, announces W. S. Smith, manager of the Hollywood studios.

Mutt and Jeff Cartoon a "Phone" Comedy

Captain Bud Fisher, father of Mutt and Jeff Animated Cartoons, has incorporated the funniest of telephonic comedy-situations in "I'm Ringing Your Party," which will be released by William Fox this month. Undoubtedly some of the most comical experiences of the day have occurred in calling a telephone number, according to Fox Films, it was the personal experiences of Captain Fisher that inspired him in the cartoon, "I'm Ringing Your Party."

American Film Company's popular star, Margarita Fisher, whose latest feature is "The Dangerous Talent," to be released through Pathe Exchange, Inc.

Irvin Willat Becomes Producer

Will Distribute through the W. W. Hodkinson Corporation

THE first direct results of W. W. Hodkinson's recent announcement that he would provide the way for individual directors of pictures to become producers in their own right came to a head this week with the further announcement of Irvin Willat productions of which the Hodkinson Corporation is to be the distributor.

Contracts have been signed with Irvin Willat to have his own organization make a limited number of exceptional pictures annually from powerful novels by big authors, it is stated by W. W. Hodkinson. An indication of the rapidity with which the Hodkinson-Willat negotiations progressed will be found in the news that the first of these productions will be under way in early March for spring-time release.

In announcing its affiliation with Irvin Willat, the statement from the offices of the W. W. Hodkinson Corporation reads as follows:

"In his direction of many of the bigger pictures for the Thomas H. Ince organization, Irvin Willat has established standards of his own of recognized power. The whole background of his training in the industry has been sound and progressive, and he possesses a technical mastery of production and a knowledge of the camera that few other men have despite years of association with picture-making.

Irwin V. Willat

"Mr. Willat now enters upon a separate career as an independent producer backed by the many resources of the Hodkinson organization and assured that he need do nothing in haste to detract from the care with which he wishes to construct his pictures. Within a few weeks he will have assembled his own organization in California to benefit personally and for his new associates by the splendid capacities that he possesses.

"Formation of the Irvin Willat Productions under which a new independent producer is created shows the direction in which W. W. Hodkinson's mind is working at a moment when much confusion exists in almost every department of the motion picture industry. Mr. Hodkinson has long known that the most successful motion picture development could not come through big producer-distributor machines; that organizations committed to making and distributing their own product while ignoring the best outside product of the picture market would be weakened by having to force on the exhibitors their weaker product, whereas lifting out the best available product of independent producers would give new blood, vitality and improved quality in production.

"For a year the Hodkinson organization has been modeled on these lines and the result has been the entry into the production field of producers capable of maintaining such standards as J. Parker Read, Jr., set in his 'Sahara' and 'The Lone Wolf's Daughter,' big productions starring Louise Glaum; 'The Westerners,' 'Desert Gold,' 'The Sagebrusher,' powerful productions representing the fine intelligence and literary capacity of Benjamin B. Hampton."

New Corporation Is Acclaimed

Arthur S. Kane is the Recipient of Hearty Congratulations

ACCORDING to a report from the offices of the Arthur S. Kane Pictures Corporation at 452 Fifth avenue, New York, the news of the formation of this new organization has brought in a flood of congratulatory letters and telegrams, wishing the corporation God-speed and promising ready co-operation. "From all parts of the country, says the report, "telegrams are pouring into the offices of the infant concern, wishing the organization and its founder the best of success and pledging support in a material way to the efforts of the new producing organization. This establishes a unique situation of friendliness between two factors in the business and points to an unusual co-operation that is predicted to mean a speedy success for the Kane Organization.

"Officials of the young company were unanimous in declaring that the faith of American exhibitors in the square-dealing of the Arthur S. Kane Corporation would be met in the same honest spirit, and that the best efforts of the company would be earnestly directed toward the raising of the standard of motion pictures, and that co-operation would be of the finest toward the end that both elements of the industry would secure the utmost financial return.

"With Tom Moore, the Washington showman, rising from a sick-bed to offer his "wholehearted co-operation" in a gratifying telegram, with hundreds of similar congratulations coming from other exhibitors, and with the inspiring remittance by W. E. Whitson, of San Diego of "one hundred dollars deposit on your first production upon your own price and condition and whenever available," the Arthus S. Kane Pictures Corporation got off to a brilliant start.

From the mass of communications submitted in the report from the offices of the Arthur S. Kane Corporation, the following have been selected as typical of the expression of best wishes, pouring in on the new organization from many points throughout the country:

From S. Barret McCormick, manager of the Circle Theatre, Indianapolis, Ind., came the following message:

"May I be included in the list of well-wishers for your new enterprise. I feel that the personality and business methods of Arthur S. Kane will always mean much to our industry. With sincerest best wishes, S. Barrett McCormick, Circle Theatre, Indianapolis."

George Mayne, general manager of the Swanson Circuit at Salt Lake City, Utah, found the announcement of the Arthur S. Kane Pictures Corporation awaiting him when he returned from a trip to New York City.

"Just returned to the city," wired Mr. Mayne, "and found your announcement. We are for you and know that you will put over anything you undertake. If we can help you, just shout. Swanson Theatre Circuit, George Mayne, general manager."

From below the Mason-Dixon line, Ken E. Finley, manager of the Broadway theatre, Richmond, Va., was the first to send on his greetings and offer of backing to the Kane Corporation. In regard to the announcement, Mr. Finley wrote:

"This should have happened long ago. You will have my 100 per cent. co-operation in the South. It is only necessary for you to call, I will be there with the answer. I believe I am speaking for every one of our organization. Keep me posted as to your policy, etc., and I will co-operate in every possible way. Again congratulations, Ken E. Finley, Broadway Theatre."

Mayer Buys a Novel of Kathleen Norris

It is announced that Louis B. Mayer has purchased the motion-picture rights to "Harriet and Piper," a novel by Kathleen Norris, running serially in the Pictorial Review. The picturization will be used for a starring vehicle by Anita Stewart. On the completion of the story in serial form, it will be published.

Mrs. Drew's Second Comedy Finished

With the "shooting" of the last scenes of "The Stimulating Mrs. Barton" at the Wyckagyl Country Club in Westchester County, Mrs. Sidney Drew finished her second domestic comedy featuring John Cumberland in her "After Thirty Series."

Five "Eminent Authors" Already on Screen

A telegram from the Goldwyn studios at Culver City gives a long list of the activities of Eminent Authors Pictures, for whom five productions have been completed, one for each author. The sixth author in the group, Gouveneur Morris, has returned from San Francisco with Wallace Worseley, director, where they selected locations for Morris' "The Penalty." The cast announced gives the leading feminine role of Barbara to Ethel Grey Terry, who will be supported by Lou Chaney, Kenneth Harlan and Charles Clary. The actor for the extraordinary role of Blizzard, the legless wizard, has not been named.

"Earthbound," by Basil King, is now being staged under the direction of T. Hayes Hunter, who directed Rupert Hughes' "The Cup of Fury."

Sidney Olcott is to direct the Eminent Authors picture "Scratch My Back," from the pen of Rupert Hughes, and T. Roy Barnes of vaudeville fame, will play the leading male part. Opposite him will play Helene Chadwick.

Mary Roberts Rinehart, now at the Goldwyn Studios, has completed the editing of her first production for Eminent Authors, "Dangerous Days," directed by Reginald Barker, and announces that her second picture will be based on her story "Empire Builders." For the boy's part in "Empire Builders" it has been decided that Cullen Landis will be used. Landis won a five-year contract with Goldwyn on account of his work in Rex Beach's "The Girl from Outside." He has "Pinto," "Upstairs" and "Jinx."

First Dempsey Episode Released Feb. 15th

The first episode of the Pathe serial, "Daredevil Jack," entitled "The Mysterious Bracelets," will be released on February 15. Commenting on the release of this, the first episode of the serial starring Jack Dempsey, Pathe states:

"In keeping with the rest of the production, no objectionable 'circussing' or unwarranted 'spot-lighting' based on the star's personality accompanies his introduction, or, in fact, his appearance on the screen at any time during the entire fifteen episodes. His pugilistic fame is at no time used to force him into the centre of the action. He is merely Jack Dempsey, a motion picture star, not the heavyweight champion of the world."

"Flu" Fight Aided By "U" News Reel

International News No. 4 is a reel which will be welcomed by motion picture houses throughout the country. Influenza is dealt with in the movies for the first time in this film. Every exhibitor who finds the epidemic is causing him to lose business will appreciate the opportunity to reassure their patrons through the authoritative voice of Dr. Copeland, New York's Health Commissioner. He appeals to the common sense of people not to become unduly alarmed, and bids well persons to benefit by the diversion of the theatres.

Myron Selznick Signing the Smiths' Contract

MR. AND MRS. R. CECIL SMITH ENGAGED ON SELZNICK CONTINUITY STAFF

A LONG-TERM contract was signed this week by Myron Selznick, R. Cecil Smith and Ella Stuart Carson, which is said to have involved one of the largest financial considerations ever made for the service of continuity writers on a staff, and which assures the Selznick organization of the exclusive services of the Smiths for a long time.

Mr. Smith and Miss Carson have been matrimonial, as well as business partners, for a number of years. They won their reputation on the coast, having been Thomas Ince's stars, afterward going with Ince to Triangle, and remaining with his forces when Ince left the Triangle organization.

When John Lynch, who also was formerly with Ince, came East last summer to head the Selznick Scenario Department, he brought Mr. Smith and Miss Carson with him. They always write together, signing their names separately on alternate scripts. Their work is notable for imagination, swift action and unusual situations.

Since their arrival at the Fort Lee studio, they have written the continuity for "The Country Cousin," "The Shadow of Rosalie Byrnes," for Elaine Hammerstein; "A Fool and His Money," for Eugene O'Brien; "Sooner or Later" and "His Word of Honor," for Owen Moore, and "Keep Him Guessing," "Mysterious Moments" and "Prince of Pines," three pictures soon to go into production.

United Is Advancing Steadily

Distribution and Production Activities Are to Be Increased in Future

THE United Picture Theatres of America, Inc., has issued a report following the acquisition of its new group of exchanges, in which the assertion is made that the United business is fast pushing the organization to the front among the larger units of the industry. The statement follows:

"The new distributing arrangements are working smoothly. The Triangle pictures, the Hallmark productions and United's own features and comedies are now being given a wider distribution than ever before. The various exchanges throughout the country report business as unusually good, bookings being made that will break all previous records, while exhibitors here, there and everywhere are flocking to United and securing franchises. The fulfillment of promises and the active operation of plans outlined previously are said to have awakened the industry to the very large part United will play in the future of the motion picture business.

"The recent deal with the Hallmark Pictures Corporation means that United has consummated an arrangement which will bring in considerable revenue, placing the organization on a still firmer foundation and making it more powerful than ever before. The obtaining of the S. A. Lynch Exchanges completed a chain of excellently organized distributing offices, which enables United to serve well both the theatre owner and the producer whose product it contracts to distribute.

"Not only as regards distribution has United gone ahead rapidly, but in the matter of production as well. The United Picture Productions Corporation has recently purchased two well-known stories which are to be filmed without delay."

Fox Builds New Sta in Los Angeles

The motion picture producing ind try in Los Angeles and its envir will boast another large stage when one under construction at the Willi Fox studios at North Western ave and Sunset Boulevard, Hollywood finished in a few weeks. Sets are ing erected for several companies. F dramatic groups, it is said, will be shooting pictures there as soon as place is available.

The stage is 220 feet long, 70 f wide and 25 feet high in the clear. ' it is the experience of Hollywood rectors that glass and open stages difficult and expensive, this has b built as a dark stage, on which o interiors will be taken. The attem to combine both natural and artifi light have been failures; and the gl stages are often darkened so that ray of light can penetrate while teriors are being shot," says the F report.

Earle Metcalfe Leads "The Memento"

Earle Metcalfe, who had an impo ant role in Vitagraph's screen versi of "The Fortune Hunter," will Corinne Griffith's leading man in h next Vitagraph production, "T Memento."

Active work on "The Mement has begun under the direction of E ward Griffith. The scenario was p pared by two writers—Lucien Hu bard, who arranged the vaudevi scenes, and William B. Courtney, w did the same for the "small to stuff." It is a good story, thorougl in the style of O. Henry, and w provide Miss Griffith with an unus role, it is stated.

Realism Director's Ke note in Fox Feature

The Fox Film states that "T Devil's Riddle," starring Glad Brockwell, and directed by Fra Beal, offers many opportunities f startling effects, including some scen of Northwestern blizzards, that M Beal has pictured with an eye to i teresting details. Realism is the ke note of the background in this pr duction, says Fox, and the situatio depicted are further enhanced by t creditable acting of the star and h leading man, William Scott.

Claire McDowell, Kate Price, Nic olas Dunaew, Tom Bates, Richa Cummings, Easter Walter, Lo Fitzroy, Chance Ward, Vera Lew Louis Nathe and Bunny Susslow a also included in the cast of "T Devil's Riddle."

Cameramen Get Clos up of Active Volcano

"Risking death for 'thrill' pictur two cameramen obtained views of volcano in action, from areoplan that swept within a few feet of t smoking crater," announces Willia Fox. The views, released in F News No. 34, were taken on Mt. La sin, California, by Bertin E. Moisa and M. H. Morris for the Fox New

Jack Dempsey is Here as a Serial Star

Pathe's latest serial offering, "Daredevil Jack," starring the world's champion pugilist, is released. The first episode is entitled "The Mysterious Bracelet." On this page are scenes from this episode. Dempsey has the role of a young college chap who becomes involved in a series of exciting adventures.

United's New Release Schedule

Two-Reel Comedy Every Week and Five Features Every Six Weeks Is Planned

IN an announcement just received the United Picture Productions Corporation states the schedule that is to be followed in releasing the productions that come under the control of the organization. This schedule will see a United feature released about every second week, a Triangle Recreated Play every second week and a two-reel recreated Keystone Comedy every second week. In addition, there will be released a two-reel Cuckoo Comedy every fourth week, and a two-reel Cissy Fitzgerald Comedy every fourth week. Thus, there will be released through the United Picture Exchanges a two-reel comedy every week and five features every six weeks.

This releasing schedule goes into effect on February 15th when "Tiger Girl," a Recreated Triangle Play with Lillian Gish and Roszika Dolly is to be published, together with "His Day of Doom," a one-reel Triangle comedy. On February 22d, United's famous filmization of Alexander Dumas' "The Corsican Brothers," starring Dustin Farnum, will be released with "Bombs and Brides," a two-reel Keystone Comedy, in which Charlie Murray, Mary Thurman and Louise Fazenda are the featured players.

February 29th is the date set for the releasing of "The Hick," a Recreated Triangle Play starring Charles Ray and Bessie Barriscale. Bobby Burns and Jobyna Ralston will be released on the same date. Following this on March 7th, "The Worst of Friends," a two-reel Keystone Comedy starring Weber and Fields will be issued.

On March 14th, "Female of the Species," with Dorothy Dalton, and a two-reel Cissy Fitzgerald Comedy will be released. On March 21st, "Women Men Forget," starring Mollie King, supported by Frank Mills and Edward Langford, will be the release, together with another two-reel Keystone Comedy.

"The Iron Strain," with Dustin Farnum and Louise Glaum, a Triangle Recreated Play and a two-reel Cuckoo Comedy, title of which will be announced later, are to be released on March 28th.

Publication of Novel Helps

Wide Reading of Miss Norris's Novel Helps "The Luck of Geraldine Laird"

ADDED impetus is given the start which "The Luck of Geraldine Laird," Bessie Barriscale's new picture, is enjoying through the wide publication over the country of the Kathleen Norris novel, upon which the production is based, in dozens of daily newspapers. When Miss Barriscale in her own studio produced this novel for Robertson-Cole, she felt sure of its great appeal to women, and first showings of the picture bear out her judgment, it is stated by Robertson-Cole.

"The Luck of Geraldine Laird" originally was published in the Pictorial Review serially. Then it appeared in book form, and now, coincident with the production of the film, the story is being given newspaper publication. The use of the story in so many different forms is proof of the soundness of its theme, and of its certain appeal to women.

In this latest of a series of three Kathleen Norris novels which she picturized, Miss Barriscale employed a new director, Edwin Sloman. Praise which has been given to the detail of the picture and the general direction proves that Mr. Sloman took splendid advantage of the many opportunities which the story furnishes to make a human and vitally interesting picture.

A scene from Allan Dwan's latest production for Realart release, "The Luck of the Irish"

Prominent figures in the Universal serial, "The Lion Man," Mack Wright and Kathleen O'Connor

Dr. Crane Likes "Pollyanna'

And His Editorial in the Globe About the Photoplay Gets Much Poster Space

Dr. Frank Crane's comments on "Pollyanna," which have been placed on three sheet bill-boards, throughout the country, in connection with Mary Pickford's first production for United Artists, has created an extraordinary amount of enthusiasm among exhibitors. They have commented upon it as being one of the best pieces of exploitation that they have ever had to use in connection with a big production, her production. The editorial which was originally printed in the New York *Evening Globe*, is reproduced in part in the following:

"I may as well own up. It is sure to get out. Several people know it now. My wife knows it.

"I am in love. I fell in the other night. It was at a theatre and with a female person on the stage. I don't care. She has captured me, body and boots.

"It was love at first sight. The minute she came on the stage my heart stopped and then went on again with a galumph. She took my feelings and wrung them.

"When I confessed by heart wol blings to my wife, she said: "Wel why don't you? I love her myself."

"Who, or rather, whom? Wh 'Pollyanna,' of course. She's a dea precious lamb, angel, darling, exquisit child.

"Also a she doctor that's doing mor good than the Rockefeller Institut the free clinic, and two hospitals. Fo she's curing us all of what ails us, b the most curative and potential agenc known—the glad ray.

"If you can just make people gla they'll get over whatever it is the have. Gladness beats all the pill boluses, panaceas, serums, fomentations, baths, massages, diets, fasting mineral waters trained nurses, though cures, besides osteopathy, Swedis movement, et cetera, going.

"'Pollyanna' is one of the season' new plays. It is pure joy. It is huma from skin to heartbone. It is fun. I is wholesome as a healthy child, clea as a burst of sunshine."

K. Baggot in "The Cheater"

Is to Play Opposite May Allison in Picturization of Henry Jones' Play

KING BAGGOT has signed with Metro to play Judah Llewellyn opposite May Allison in "The Cheater," an adaptation by Lois Zellner of Henry Arthur Jones's stage drama "Judah." King Baggot has the part in which E. S. Willard starred when "Judah" was first played in London in 1890 at the Shaftesbury Theatre and in New York the same year.

King Baggot's first screen work was with the old Imp company, which at that time included Thomas Ince, Mary, Lottie and Jack Pickford, their mother, Owen Moore and George Loane Tucker. Later he was sent to Paris by Universal to play in "Absinthe, with a company of French Cinem actors.

Mr. Baggot appeared for Metro i "Kildare of Storm," starring Emil Stevens, in "The Man Who Stayed a Home," a Screen Classics, Inc., production. He went to the West Coas six months ago to appear in a seria for Burston, "The Hawk's Trail." Hi latest appearance was in "The Dwelling Place of Light," from Winsto Churchill's novel. "The Cheater" i now under production at the Metr studios in Hollywood.

"Dangerous Hours" Seen at Broadway Theatre

Thomas H. Ince's newest production, "Dangerous Hours," described as "a gigantic and spectacular drama of today," came to B. S. Moss' Broadway Theatre for an engagement beginning last Sunday. The supplementary stage attraction was Seymour Brown's tabloid musical comedy, "Pardon Me," with a cast of twelve girls.

"Dangerous Hours" is a Paramount-Artcraft Special, directed by Fred Niblo, from Donn Byrne's Saturday Evening Post story, "A Prodigal in Utopia." The cast includes Lloyd Hughes, Barbara Castleton, Claire Du-Brey, Jack Richardson, Walt Whitman, Lew Morrison and Gordon Mullen.

Hugh Ford at Hollywood to Start Work Soon

Hollywood's latest addition to its film colony is Hugh Ford, who arrived last week. The well-known director for Paramount Artcraft has returned to the West, after a stay at the Atlantic coast, to make an elaborate special production at the Lasky studio. Accompanying him are Joseph Boyle, his assistant and Hal Young, cameraman. Work is to be begun in about ten days on the new picture, details of which have not been divulged as yet.

Far Eastern Special Films for Bray

E. Alexander Powell, Famous War Writer, Starts Trip for Goldwyn Ally

JAPAN, the Island of Formosa, China, India and other places in the Far East are to be visited by E. Alexander Powell, the famous war correspondent in the interests of the Goldwyn-Bray Pictographs and other releases of the Goldwyn-Bray organization. Mr. Powell and his cameraman, E. L. Hawkinson, have already started on the trip.

Goldwyn's statement concerning Mr. Powell and his plans follows:

"As a correspondent for the Chicago Tribune, the London Daily Mail and Scribner's Magazine during the war, Mr. Powell added to his already enviable reputation. Among his widely read books published by Scribner's are 'Italy at War,' 'Fighting in Flanders,' 'The Last Frontier' and 'The Army Behind the Army.' It is expected that his present expedition will be of six months' duration, during which approximately eighty reels of film will be photographed.

"The first pictures will be secured in the neighborhood of Yokohama. Tokio will be next visited, and then the party will proceed to Peking. The Great Wall of China, Kalgan, Khadsin and the Gobi deserts will provide material for the camera, as will the trip through Central China on the recently completed railway to Hankow. The little-known French possessions of Annam, Cochin China, and Cambodia are included in the itinerary.

"Other scenes certain to be far out of the ordinary will be taken at Bangkok, capital of Siam. An automobile will carry the travelers through the jungles of the Malay Peninsula. Pictures rich in color and human interest will be available in March, when the festival of the Coming of Buddha is recognized by great pilgrimages to Buddha's Footprint on Adam's Peak and to the Sacred Bo Tree at Anunadhepura. Also in the early spring the Kings of Kandy hold their annual elephant hunts, when hundreds of elephants are driven into huge stockades called kraals. Then, at Puri there is the great festival of Juggernath, when the god is drawn through the city streets to the Black Pagoda in an immense white car while the fanatical pilgrims throw themselves under the wheels.

E. Alexander Powell, on Far Eastern tour with a Goldwyn-Bray camera

"A series of pictures of the more spectacular examples of Indian magic will be secured at the monasteries of Sikkim, the seat of Indian mysticism and magic. Tiger hunting in the jungle, the most thrilling of all sports, also will be photographed during Mr. Powell's stay in Sikkim. Benares, the holiest city of India, and the mecca for millions of pilgrims, is rich in picture material. It is the home of the so-called 'holy men,' who lie on beds of sharpened spikes, hold their limbs in fire, live for years on the top of pillars and in other ways appear to defy the laws of life.

"At Jaipur, the central square is a pit filled with man-eating tigers. The Maharajah entertains his distinguished guests with elephant fights, two elephants being turned loose in a great arena where they fight to the death. Mr. Powell counts on scenes of the elephant fight to provide some of the most sensational screen material ever secured."

Love-Letter Contest Is Getting Wide Notice

In an announcement made by Robertson-Cole in connection with the love-letter contest held to exploit the Gasnier production, starring Lew Cody, it is stated that "During the past two months more than 15,000 missives from all sections of the country have been received by Mr. Cody and it is predicted that before the contest closes on March 3, more than half a million letters will be offered for prize money.

"First prize for the best love letter written to Mr. Cody will net the winner $150.00; second prize is $100.00; third prize, $75.00; fourth prize, $50.00 and the next five answers will each receive $25.00.

Two Vitagraph Short-Subjects on B'way

Two of Vitagraph's two-reel subjects are being shown on Broadway this week. "The Grocery Clerk," Larry Semon's latest comedy, is at the Capitol; and "A Call Loan", a stirring episode of the great West, based on the story of the same name by O. Henry is at the Strand.

"The Grocery Clerk" is Semon's first comedy since he entered on his new contract with Albert E. Smith, president of Vitagraph. "A Call Loan" is quite one of the best of the O. Henry pictures. It is a little gem and has met with hearty approval by the large audiences that have seen it at the Strand.

Fox Moves Into New Quarters

Latest Facilities for Production and Comfort Provided

THE various activities of Fox Film Corporation in and about New York City were completely moved by Jan. 31st to the mammoth new Fox building in West 55th street. The transfer of all equipment and personnel to the new home of the organization was accomplished without a hitch, it is stated. The New York Exchange remains at No. 130 West 46th street, where it now occupies the entire tenth floor.

Many beautiful floral pieces from friends in New York and other cities were sent to William Fox, president of Fox Film Corporation, as were scores of telegrams, felicitating him upon the forward stride which is marked by the entry into the new structure. Great satisfaction was expressed by the heads of departments over their new quarters, which afford a much needed relief from the crowded conditions that prevailed in the old building.

The new building was opened for business without ceremony, Mr. Fox having in mind a celebration at a later date. Moving in the midst of its most flourishing season, Fox Film Corporation finds it necessary to devote undivided attention to the actual business at hand; therefore exercises that have been discussed for some time have been postponed until some time in May. At the time of the formal opening, the public will have an opportunity to inspect the building, which embodies many new ideas in the production of motion pictures.

The business offices were the first to make themselves at home in the building, and the various Fox companies now working in the East are being installed as rapidly as the state of the interior work in the various other Fox studios in New York permit. Directors were enthusiastic in their praise of the arrangements, in the gigantic studio in the new building. Twenty companies, it is said, can act simultaneously on the great stage floor on the third story, and the ample supply of dressing rooms, the huge carpenter shops, wardrobe scene loft and other appurtenances afford every facility for the making of surpassingly good features.

In the way of comfort for those who act before the camera the building offers every facility. Besides well-appointed dressing rooms, there are rest-rooms for the women and a gymnasium for the men. Similar rooms are provided for the other employees and also a restaurant which furnishes to all workers wholesome food at reasonable prices.

Fox News has been well cared for. There are extensive offices for the administrative branches and splendid dark rooms and quarters for the staff of cameramen daily engaged in filming important news events for the screen. As it is necessary for the cameramen to be ready instantly to hurry to the scene of a new happening, the value of well-equipped dark-rooms for loading magazines and for inspection of films can be appreciated.

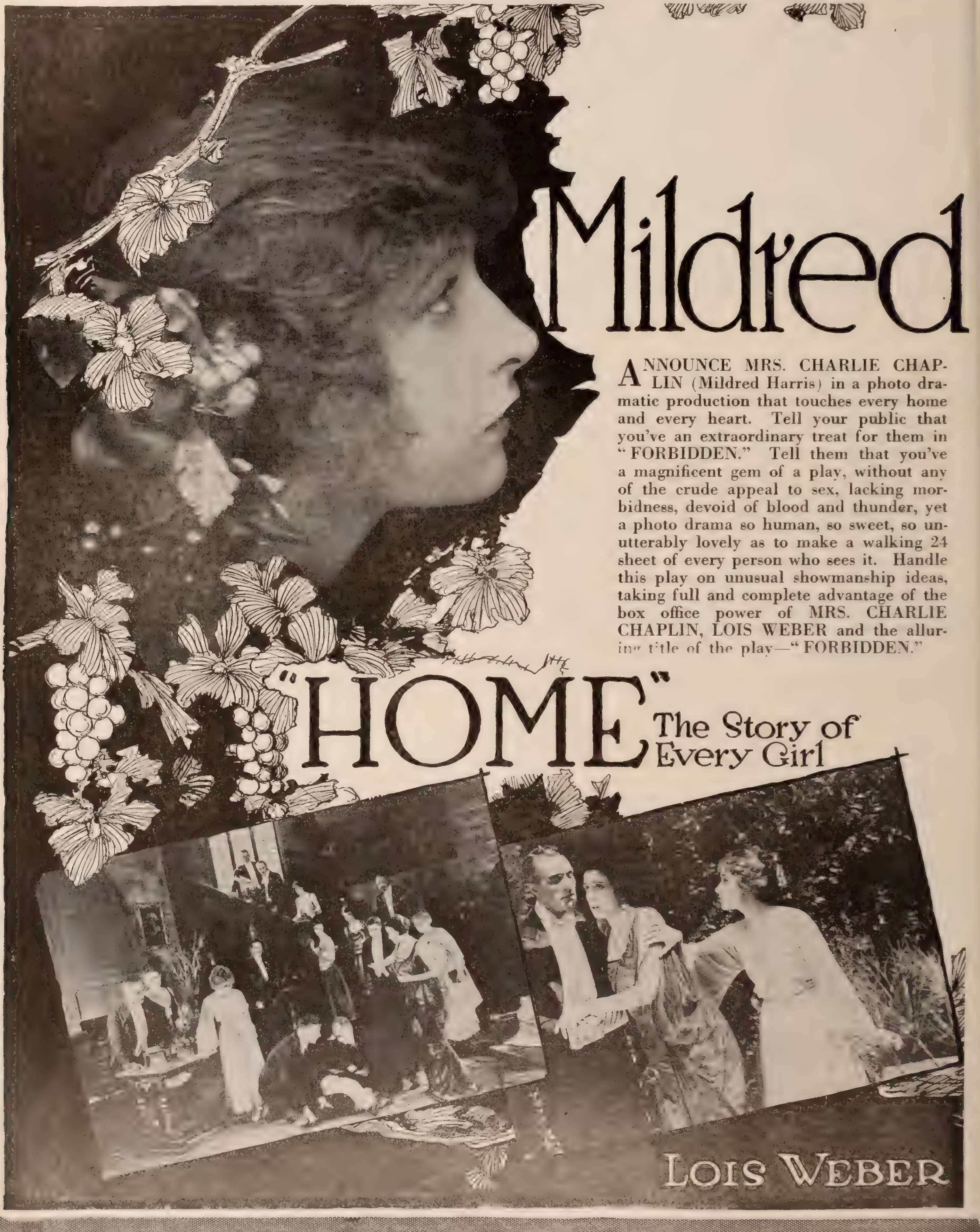
Another feature of enormous service to the Fox Corporation is the large laboratory that has been already put in operation. This branch boasts the very latest in film devices and will enable the organization to turn out 3,000,000 feet of film a week,—having, in addition, several secret processes that will be a revelation to the industry, it is claimed.

Exhibitors have referred with pleasure to the comfort of the projection rooms, which are built among the lines of the best Broadway motion picture theatres. The floors are sloped, the seats are upholstered, and the length of the rooms admits of long shots and consequent big images that display the pictures to the best advantage.

Additions Made at the Hollywood Studios

A two-story addition has been built for the home of the scenario department at the Lasky Studio, Hollywood. The research department under Elizabeth McGaffey has grown to such proportions that it has been found necessary to move it into a larger building, where its files of material can be accommodated. The publicity department, under the direction of Adam Hull Shirk, will be augmented by the advent of Barrett C. Kiesling, who begins work next week.

JEWEL



Mildred

ANNOUNCE MRS. CHARLIE CHAPLIN (Mildred Harris) in a photo dramatic production that touches every home and every heart. Tell your public that you've an extraordinary treat for them in "FORBIDDEN." Tell them that you've a magnificent gem of a play, without any of the crude appeal to sex, lacking morbidness, devoid of blood and thunder, yet a photo drama so human, so sweet, so unutterably lovely as to make a walking 24 sheet of every person who sees it. Handle this play on unusual showmanship ideas, taking full and complete advantage of the box office power of MRS. CHARLIE CHAPLIN, LOIS WEBER and the alluring title of the play—"FORBIDDEN."

"HOME" The Story of Every Girl

LOIS WEBER

UNIVERSAL

JEWEL

Harris Chaplin

in Lois Weber's marvelously life-like picture of the awakening of a Small-town Wife

"FORBIDDEN"

THE pulling power of Mildred Harris's stage name of MRS. CHARLIE CHAPLIN holds amazing opportunities for advertising and publicity, now more than ever. Besides that power you add the prestige and popularity of LOIS WEBER, a combination that stands unbeatable.

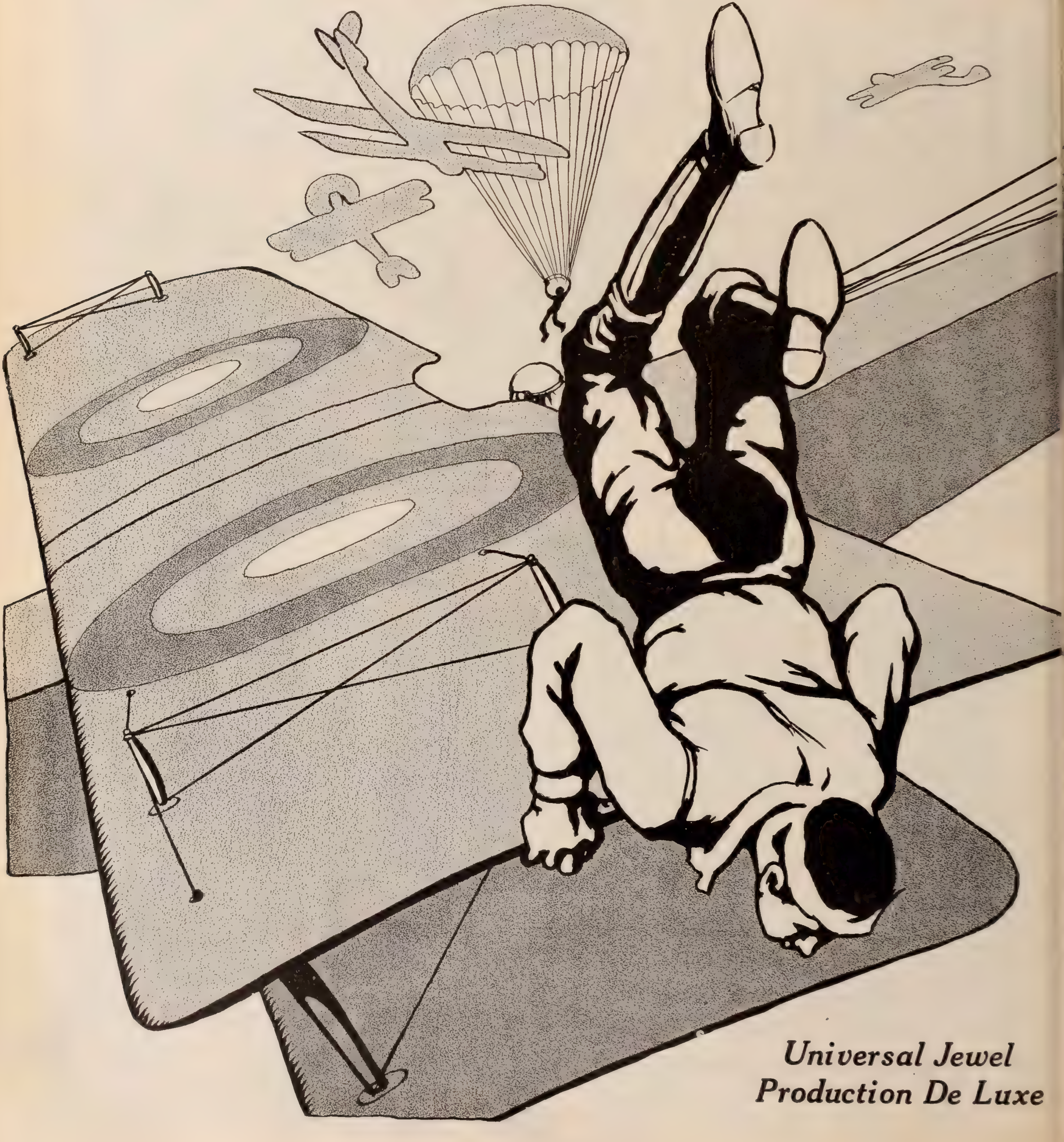
Tell your patrons that "FORBIDDEN" is that type of "hundred per cent" entertainment that comes rarely . . . and that you will guarantee to refund the admission of any person who does not find a full evening's enjoyment of the highest character in this splendid photo drama. Try this new angle and watch the result. Speak NOW to your nearest Jewel Exchange.

Universal Holiday Season Specially Selected Pictures

UNIVERSAL-JEWEL

PICTURES

IMAGINE IT!--The audience
Daredevil LOCKLEAR
goes on over One



Universal Jewel
Production De Luxe

is within 50 feet of
all the time the action
Mile High in the Air-in

The GREAT AIR ROBBERY

Featuring

LOCKLEAR

THE DAREDEVIL OF THE SKIES—DIRECTED BY JACQUES JACCORD

Is "THE GREAT AIR ROBBERY" as big as *WE* say it is? Let us see. The Cleveland Plain Dealer said, "'The Great Air Robbery' is 100%, a gripper and a genuine thriller." The Los Angeles Record said, "'The Great Air Robbery' is all that one could imagine. It carries the acutest thrills intrepid dare-devilism." The Los Angeles Express said, "'The Great Air Robbery' marks a new era in filmdom—carries the audience thru two hours of the most engrossing situations, most hair-raising climaxes and the most picturesque flashes ever projected on a screen." Harrison's Reports said, "A genuine thriller—nothing like it ever produced—will hold spectators spellbound." The Youngstown Vindicator said, "Attracting so much attention and comment the Park Theatre has extended the engagement of this most amazing thriller ever attempted in the movies." The Motion Picture News said, "Here is a picture that no exhibitor can afford to overlook—patrons sure to make a beaten path to every theatre door." The Exhibitors' Trade Review said, "So crammed with thrills it must be placed in a class all by itself." And box office power? Read this, from the Standard Theatre, Cleveland, "'Great Air Robbery' smashed all records for attendance and receipts—had to quit selling tickets." If you can't see a young fortune in the above comments, close your show-house and try something else—GO SEE IT AT ANY UNIVERSAL EXCHANGE.

JEWEL

Carl Laemmle *offers*

Von Stroheim's Wonder Play

"BLIND HUSBANDS"

The picture you'll never forget

UNIVERSAL-JEWEL PRODUCTION DE LUXE

UNIVERSAL

JEWEL

HAVE you seen it? No? Then in your own best interests set everything else aside, put on your hat and make straight for your Universal Exchange. "Very, very few productions can begin to compare with BLIND HUSBANDS," says the Sun Theatre, Omaha. "It can't be praised too highly," writes the Strand Theatre, New Kensington, Pa. "A triumph," says the Capitol Theatre, New York, while the Albany, N. Y., Times adds "BLIND HUSBANDS continues to attract the largest audiences of the season."

"blind — unseeing—insensate—you left me alone—left me to another—unshielded, unprotected, craving the love you were too neglectful to give—no wonder we women — we wives——"

PICTURES

JEWEL

Carl Laemmle
offers

DOROTHY

in the Allen Holubar

UNLESS you have already played THE RIGHT TO HAPPINESS say, *twice,* you are overlooking one of the surest offerings—sure to make money for you, and sure to delight your patrons. Don't delay your booking of this wonderful super-picture which for everyone else has registered a solid success. Act *today.*

Universal
—Jewel
Super-
production

"the RIGHT

UNIVERSAL

JEWEL

PHILLIPS

Masterpiece

December 20, 1919

"I CANNOT recall ever having had a picture which pleased our audiences more thoroughly or created greater comment than THE RIGHT TO HAPPINESS. We ran it an entire week and we are having numerous demands for *a return showing*."

Sun Theatre, Omaha
SAMUEL H. GOLDBERG, Pres. and Mgr.

to HAPPINESS"

The Greatest
Love Story Ever Told

PICTURES

JEWEL

'The 'Cur' bid the riche
claim of the Klondike
and the girl was his

Carl Laemmle offers

DOROTHY PHILLIPS

in JAMES OLIVER CURWOOD'S
Alaskan drama

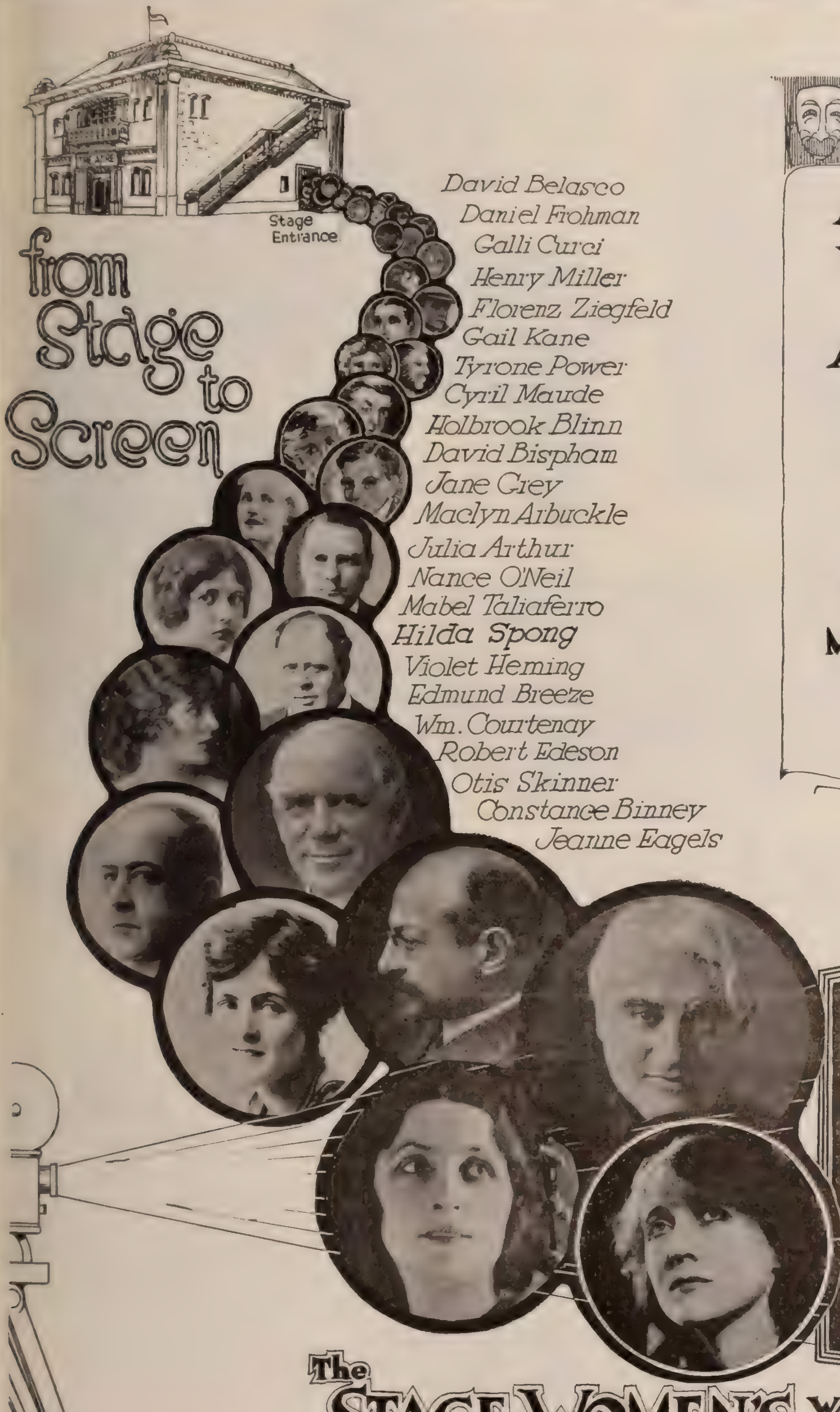
'Paid in Advance'

S*TAR! Story! ! Direction! ! !* Ther
in just three words, are three unbeatabl
reasons why, if you chance to have misse
this picture, you are missing a ready-t
hand opportunity to fill your house to th
fire-limit. Dorothy Phillips—what fa
does not admire her? A story in Jame
Oliver Curwood's most virile manner—an
a super-production directed by Holubar
What more could you possibly ask? Wha
bigger guarantee could you look for?

Directed by
ALLEN HOLUBAR
Universal-Jewel-
Super Production

UNIVERSAL

JEWEL



David Belasco
Daniel Frohman
Galli Curci
Henry Miller
Florenz Ziegfeld
Gail Kane
Tyrone Power
Cyril Maude
Holbrook Blinn
David Bispham
Jane Grey
Maclyn Arbuckle
Julia Arthur
Nance O'Neil
Mabel Taliaferro
Hilda Spong
Violet Heming
Edmund Breeze
Wm. Courtenay
Robert Edeson
Otis Skinner
Constance Binney
Jeanne Eagels

THE PLAYS

A STAR OVERNIGHT
WINNING HIS WIFE
FIGHTING MAD
AN HONORABLE CAD
THE MITE OF LOVE
SHE'S EVERYWHERE
THE INNER RING
ROMEO'S DAD
TOM'S LITTLE STAR
MADONNA OF THE SLUMS
HIS WOMAN
THE MAD WOMAN

Carl Laemmle
has the honor of presenting
THE
GREATEST GALAXY
of
AMERICA'S STARS
ever offered
in
Two-Reel PhotoPlays
De Luxe

The STAGE WOMEN'S WAR RELIEF SERIES

Released thru
UNIVERSAL-JEWEL

PICTURES

J E W E L

Everything that goes to make good Stuf

EVERYTHING that goes to give your patrons clean, hearty laughs you'll find here in Mr. and Mrs. Joe's mirthful repertoire of tricks and fun and antics. Play every one of their offerings and keep your people laughing all the time.

Starring
MR. JOE

"Monkey Stuff"
"The Jazz Monkey"

Directed by
WILLIAM CAMPBELL

Mr and Mrs
JOE
MARTIN
THE
UNIVERSAL-JEWEL
MONKEY MIRTH-MAKERS

Starring
MRS. JOE

"A Baby Doll Bandit"
"The Good Ship Rock'n Rye"
"A Jungle Gentleman"
"Over The Transom"

Directed by
FRED C. FISHBACK

UNIVERSAL

rank Keenan in New York at Present

Frank Keenan, one of America's remost screen character-actors, 10se productions are distributed Pathe, is paying New York first visit in nearly a year. After trenuous season of production in fornia, during which he turned out ch productions as "The World ame," "Brothers Divided," and The False Code," Mr. Keenan de-led he wanted a change. His trip st followed. He called upon Mr. ul Brunet, vice-president and gen-al manager of Pathe Exchange, Inc., mediately upon his arrival in New rk.

Just before starting eastward, the ar put the finishing touches on mouldering Embers," his next ature, and he will be in New York r its premiere on February 29.

Kinograms Still A Capitol Favorite

Britton N. Busch, president of Re-blic Distributing Corporation, to cor-ct whatever impression spread among hibitors through the announcement at the Capitol had booked an addi-nal topical film, said this week: "In e of the trade publications last week ere is an announcement that the pitol has selected a topical film to d to the program, which may look the face of it as though they will e it exclusively. However, the Cap-l is still using Kinograms, and Re-blic considers it a distinct compli-ent that in taking on another sub-t the theatre is retaining Kino-ams."

uys "Blind Husbands" for U. K.

Universal has just sold the United ingdom rights to "Blind Husbands" E. Wertheimer of London. They ve also sold the rights to Argentine, ruguay and Paraguay for "The ght to Happiness" to Mr. Gaede of e American Products Exchange.

Selznick Reports Banner Month

January's Reports Show Big Business Growth and Fine Outlook

THERE is every evidence from reports received in the Selznick home offices that the month of January was the banner month for the various Selznick enterprises. Every report received indicated not only an increase in business but the prospects of even greater business for the remainder of the year. Every member of the Selznick organization is said to be, working at "high speed," this being especially noticeable in the sales branches.

A report from Boston states that "A Regular Girl" scored last week the biggest hit of any picture ever shown there. It was the feature attraction of the Boston theatre's sixty-sixth anniversary, and Boston newspapers are said to have devoted some seven columns during the week to praise of the Elsie Janis production.

In exploiting this same picture in Syracuse, the Select Buffalo exploitation department had a chance to give the Prizma productions a boost. Every theatre that ran "A Regular Girl," also showed a Prizma subject, and a tie-up with the Marine Corps was effected by running a slide. "If you join the Marines you will have a chance to see the wonderful places shown in the Prizma pictures."

A new photograph of Olive Thomas, whose latest Selznick picture is titled "Society People"

The Detroit branch office reports an increase in the sales of the Prizma subjects and points out that the two leading theatres of Detroit, "The Broadway Strand" and the "Washington" both showed Prizma subjects last week.

The report from the Indianapolis exchange notes that loyalty to Select was never more evident than that shown by Hilton Little, branch shipping clerk, who recently worked more than twenty-four hours straight in order to make sure all shipments of films would arrive on time. This was during the recent snow storm in the Hoosier capital.

One of the most interesting branch-office announcements is that of Manager Siegel of the New York exchange who states that the initial Americanization subject, "The Land of Opportunity" is booked solid in his territory. He has made arrangements to obtain the unusual number of extra prints that will be needed when this production starring Ralph Ince, is given its release this month.

Manager J. U. McCormick of the Washington Select exchange recently took a trip through his territory visiting the smaller towns, to verify the report that the Elaine Hammerstein production "The Country Cousin" was making a record. He not only found this to be true but expresses the opinion in his report that the Elaine Hammerstein productions will be among his best sellers from now on. Mr. McCormick also reports that "The Broken Melody" is meeting with unusual success. Many exhibitors have told him he stated, that this is the best film ever made with O'Brien.

Make Screen Wholesome Medium

Relegate "Vamp" to Rear Declares Opera Star Now in Film Role

MADAME MARGUERITA SYLVA, the Belgian opera singer, who appears on the screen in this country for the first time in American's adaptation of "The Honey Bee," by Samuel Merwin, is the latest diva to desert the song world for that where a golden voice is superfluous.

Madame Slyva, whose husband is a United States Marine Corps Major, returned to the United States when this country entered the war. Prior to that time she realized from her personal observation that the American motion picture producers had largely invaded the continental field, supplying a large majority of the film exhibited in all continental countries. She saw clearly that America was leading the world in the motion-picture industry, and determined to devote a part of her time, at least, to this branch of the amusement industry. Through the American Film Company she accepted her first contract as star in "The Honey Bee."

The singer, who is one of the really great dramatic actresses of the stage, as well, believes that any subject exploited through the films, should be one that makes for a better civilization and therefore for happiness, as the motion picture is the best means of education for the people at large. "Why not use this wonderful means of stimulating the imagination by presenting wholesome people in wholesome themes?" Madame Sylva demands, "For instance, there are in the world other women besides 'vampires,' but if most of the films feature one type of woman, the inference being that her type is universal, the result is a morbid attitude toward life and its problems.

"Humanity always strives toward an ideal, and the screen can help this ideal by putting one before the people. They want a healthy, happy world, so why not show them an ideal that can be realized? If the people are tired of a film 'vampire' they have only to intimate it, for it is the public whose desires, in the last analysis, govern the producer; the people are the final censors, their power the greatest power in deciding what moving picture shall be shown to the public.

"It is like the use of fire-arms," the diva declared between rests at the "Flying A" studios. In the hands of responsible people they are all right, but they are hardly a proper plaything for children. The so-called 'vamp' is a well-defined life character, and that she exists we all know. I have sung the roles of 'Delilah,' 'Carmen,' 'Cleopatra,' 'Thais' and others. From the days of Adam and Eve to these of the Peace Treaty and Prohibition the vampire, given literary expression by Kipling, has been a conspicuous historical figure. But this does not justify the moving-picture producers in giving her the preferred position on all the films made.

"The motion picture film is the greatest public agency in all the world. It is patronized by the 'people' in all that the name implies, and the glorification of objectionable characters works great harm in the minds of the immature, inexperienced and youthful. We are apt to find too true the old warning that vice is at first abhorred, but seen too oft, we become accustomed to its face and embrace."

ne. Marguerita Sylva, the world famous Belgian prima donna, appears in American's otonovel, "The Honey Bee," by Samuel Merwin, her first appearance on the scheen in America

A most unique characterization is given Bert Lytell in his latest Metro picture, "The Right of Way"

"The White Moll" Unit First in New Studio

Pearl White, who is at work on Frank L. Packard's underworld story, "The White Moll," for Fox Film Corporation, had the honor of being the first Fox star to work in the new studio of the company by which she is featured. The entire company making the "White Moll" moved to the new Fox building in West 55th Street, on Saturday, January 31, and Miss White immediately started the last few days' work on her first Fox special production.

Richard C. Travers, former Essanay star, has an important role as the hero of this Packard story. Eva Gordon, who is cast for a very difficult part, gives excellent support to the star, it is stated. John Woodford, Jack Baston, William Harvey and Blanche Davenport all have worked hard to make the production a successful vehicle for Miss White.

Changes the Title of "Glorious Youth"

Olive Thomas' sirth Selznick feature, "Glorious Youth," has been announced this week from the office of Myron Selznick, in charge of Selznick production work. This was done, it is made known, in order to select a better title, if possible, from a box office viewpoint.

"The Cheater" to Have Three Dual Roles

Dual roles fall to the lot of each of three principal players in "The Cheater," the Screen Classics, Inc., production in which May Allison stars and which was adapted by Lois Zellner from "Judah," the notable stage play by Henry Arthur Jones. The story shows the activities of a clever trio of pretended Hindu fakirs.

"S.R.O-12"

Second Report on "Big Six"

In Supplementary Statement Fox Film Describes Each Production in Detail

FOLLOWING its announcement of the revival of the "six big specials" in last week's issue of the News, the Fox Film Corporation has issued a supplementary report in which it describes in greater detail the various productions previously referred to. The report follows:

"'A Tale of Two Cities' is remarkable for its faithfulness to the artistry of the great novelist Charles Dickens, in whose mind it originated. The London and Paris settings of the late eighteenth century are in large measure responsible for the unique atmosphere of the picture—an atmosphere that harmonizes exquisitely with the powerful story. William Farnum sustains a dual role with his usual brilliancy.

"'Salome' has proved a sensational box office success. It palpitates with passionate paganism, and flaunts pompous grandeur. Scenes of unmatched splendor follow in stirring succession—a popular uprising in old Judea, a sumptuous feast and celebration, the dance of the seven veils. Theda Bara gives a splendid characterization of the siren Salome.

"A remarkable cluster of favorite stars makes 'The Honor System,' which is intrinsically one of the greatest human stories ever told, a powerful screen drama. It is the joint effort of a company of eight thousand, led by Gladys Brockwell, George Walsh, Miriam Cooper, Arthur Mackley, Milton Sills, and Charles Clary. It is being launched for a clean-up, with peculiarly striking broadsides and accessories to boost it.

"'A Daughter of the Gods,' with Annette Kellerman and her mermaids, is the million-dollar picture beautiful, and a production for all time. It is a story whose beauty and charm hold a universal and irresistible appeal; brimful of aquatic stunts and exciting narrative, yet as sweet as any fairy tale.

"'A gorgeous, gigantic wonder play' best describes the tremendous spectacle 'Cleopatra,' which created a profitable sensation when it first was thrown on the screen, and still is a production unrivalled for sheer proporitions and effect. Ancient civilization in Egypt and the Roman Empire during the glorious days of the siren of the Nile, Cleopatra—played by Theda Bara—is reconstructed at a big expenditure of money and labor."

Statement on "Blind Youth"

Not To Be Confused with "Blindness of Youth"; A Synopsis is Published

IN order that the exhibitors of the country will not confuse the titles of two productions of similar names, the National Pictures Theatres, Inc., issued a statement this week relative to one of its productions which is titled "Blind Youth." This picture is distributed by Select, and is not to be confused with "The Blindness of Youth," which is not a National Picture.

For the benefit of exhibitors National Pictures offers the following synopsis of the story, published for the first time: Henry and Maurie Monnier are two brothers, who at the opening of the story must choose the parent they are to reside with. Maurie chooses his brilliant, erratic father who is going to France and Henry stays with his society-loving mother. Maurie is an artist and he eventually marries his Parisian model. His father dies and later his wife leaves him ro run away with an army officer.

Meanwhile life for Henry is one of roses. He is courting a wealthy young girl and is meeting with success. Maurie returns to America. He meets a young girl who takes him to her home and gives him food and comfort. She poses for him and the work of art, a statue, called "Blind Youth," brings him fame. Meanwhile he has been given a cold reception by his mother and brother, but when he becomes famous Henry attempts to borrow money from him.

One day his wife, Connie, appears. She is bent on revenging herself against Maurie. She fascinates Henry and the two together almost succeed in spoiling his romance with the girl who has befriended him. Connie becomes so impressed with the girl's innocence and sweetness that she confesses she was the army officer's wife before she married Maurie. The officer died after she ran away from him and Maurie is now free to marry the girl he loves.

Geraghty is Responsible for Fairbanks' Tales

It is announced by the management of the Douglas Fairbanks productions, through the United Artists' Corporation, that reports giving credit to anyone outside of the star and Tom Geraghty, editor of productions, as collaborator in the story or screen adaptation of "When the Clouds Roll By," are false.

"The story was the original idea of Douglas Fairbanks and the scenario was written by Tom Geraghty. numerous articles have been published giving Louis Weadock mention as part author and as assistant in the screen preparation," says the United Artists' Corporation.

Stuart Holmes Supports in Leonard Serial

Stuart Holmes, one of the best known "villian" types on the screen, is now reported by Hallmark to be working in chief support of Benny Leonard in the new serial, "The Evil Eye," produced by Ascher Enterprises.

Mildred Harris Chaplin, whose new pic will be "The Inferior Sex." Photo. C righted by Evans Studio, Los Angele

John Stahl Will Dir Mildred H. Chaplin

John M. Stahl has been brough California by Louis B. Mayer to rect Mildred Harris Chaplin in next big First National attract Some of the more recent pictures rected by Mr. Stahl are "Wives Men," "Her Code of Honor," " Woman Under Oath," "Greater t Love," "Women Men Forget," "Suspicion." Mr. Stahl will have his assistant director Harry Hagen

"Tale of Two Cities" February 4

William Fox will show a revival Dickens' well known and classi story, "A Tale of Two Cities," at Academy of Music on February 4.

For many years various compan "tried their hands" at producing a p ture of this celebrated story. But was not until William Fox placed best character actor William Farnu in the title role, that the feature tained success.

So popular has the production be that it is thought the present time fitting occasion to bring back t Dickens tale in order that patrons m have another chance to see it.

Ten Episodes of Wilso Serial Completed

Ben Wilson, now producing on t coast a second serial, "The Screami Shadow," for distribution by Frank Hall, of the Hallmark Pictures Co poration, writes the New York offi that the first ten episodes of this seri have been completed and that prin of the first five have been sent.

The first ten episodes already con pleted are titled: "A Cry in the Dark "The Virgin of Death," "The Fang the Beast," "The Black Seven," "T Vapor of Death," "The Crawling Ho ror," "Into the Depths," "The Whi Terror," "The Prey of Mong" a "Liquid Fire." The first episode "The Screaming Shadow" is announc for release by Mr. Hall sometime February.

ex Beach's Classic "The Silver Horde" Reaches Screen

Here are some of the telling scenes from this coming Goldwyn productkion. In the upper left hand corner, two women who wage love's battle; Betty Blythe as the girl of wealth, Myrtle Stedman as Cherry Mallotte, of the dance halls. At the right, a moment when "He" thought he loved the girl of silk.

And below: The famous dock riots in Seattle, staged with vivid realism.

Scenes from the new Benny Leonard serial, "The Evil Eye," written by Roy L. McCardell and produced by Frank G. Hall and Ascher Enterprises, Inc.

Booking Heavy On "The Valley of Tomorrow"

The American Film Company announces that the bookings on "The Valley of Tomorrow," starring William Russell, are coming along with a rush. Following close upon the Olympic presentation in Brooklyn, come the Hamilton in New York, the Regent, the Forty-second Street, the Jefferson, Loew's New Roof, Loew's Circle, the Eighty-Sixth Street; among the Brooklyn contracts which have reached the Chicago executive offices during the past few days are the Bre-
Liberty, etc, etc.
Gras, Lima, Loew's Broadway, New voort, the Shubert, the Royal, Mardi

Blackton Films Last of Late Author's Work

No man in the motion picture industry was more grieved to learn of the death of Cyrus Townsend Brady, author of a score of film successes, than Commodore J. Stuart Blackton, who, strangely enough, purchased and produced the first great film success written by Dr. Brady, "The Isle of Regeneration," and also produced and will release through Pathe "The Blood Barrier," the last film play written by the author.

Early in the winter Commodore Blackton commissioned Dr. Brady to write a thrilling mystery story for him, and the "Blood Barrier" was the result. Stanley Olmsted prepared the scenario and the Commodore finished directing the picture a few weeks ago. Mr. Brady had never seen the film.

Peacock Productions Open New Offices

The Peacock Productions, Inc., successors to the T. E. Larson Attractions, announces the opening of general offices in the Drexel Building, 319 South Main street, Tulsa, Okla. T. E. Larson is the general manager. Branch offices are now open in Dallas and St. Louis.

"S.R.O-12"

Ray Takes A Brief Vacation

Completes Last Production for Ince; Starts Work Again in Mid-February

ARTHUR S. KANE announces that Charles Ray completed on Saturday, January 31st, his last picture for Thomas Ince, and will soon start work on his new productions for First National release. The star, whose affiliation with Mr. Kane was first announced last week, has left for the California hills, where he will take a much needed rest and will return to his own newly equipped studios in Los Angeles sometime in the middle of February to start the filming of his first pictures under the new auspices.

Construction is proceeding rapidly on the group of additional buildings which will house the production work of the star, and it is expected that the remodeling of the present property will have been completed by the time the star returns from his vacation. Extensive additions to the original studios are also under way. The Fleming street studios recently vacated by the Jesse D. Hampton Productions are being improved by the addition of another spacious enclosed stage to be built on the property adjoining. Ground for the structure has already been broken and building has begun. Other alterations and improvements will include a large generating plant and a complete lighting system.

Mr. Ray is considering several well known plays, and these are being contracted for by the local Kane offices. The rights to a number of stage successes and popular books have already been bought by the new producing company, it is stated. Mr. Ray will bring to his new productions several of the best directorial and technical men with whom he has been associated in the past. Jerome Storm, who has directed Charles Ray in many of his great successes, will continue to watch over the destinies of the star. Chester Lyons, the camera man who has filmed the star in all of his recent pictures is expected to join the rapidly organizing forces when actual work begins. Wesley Gilmour, who is reputed to be one of the most experienced studio men on the Coast, has concluded arrangements to come on with the Ray organization as studio manager.

Far East Scenes Are Filmed

Rubber Trade Negative Arrives Here; People and Scenery Are Also Taken

THE troubles of American motion-picture directors and cameramen on the other side of the earth are becoming acute, according to a wail by cable from Roswell Johnson of the Universal Educational Department's Far East Expedition. Decoded, a part of his latest message from Shanghai says:

"The money situation here is terrible and a disgrace to the United States. The American dollar is worth only eighty cents—$20 on every hundred for exchange. The prices for everything in the Far East are about double the prices in New York."

The wide use of the automobile at the present time and the subsequent need for securing a resilient substance with which to manufacture tires has made the subject of rubber one of considerable interest to the public. Moreover, rubber is being used for a thousand and one other purposes. Whence comes the rubber? Mr. Johnson's trip abroad was to answer this question, and the first part of the answer in tangible form has just reached New York, says Universal, in tin cans filled with some thirty thousand feet of negative motion-picture film.

Aside from the rubber industry, Mr. Johnson filmed the natives of Sumatra and Borneo, their manner of living and the scenic wonders of the Far East. When he had finished with the islands he went to India whence he sent additional thousands of feet of film. All this material, including the story of rubber, is to be released by the Universal-Educational Department for theatrical showing.

M. Maeterlinck Is Din By Ruth Clifford

A luncheon was given by Miss R
Clifford at the Commodore Ho
January 26th, 1920, to M. Maur
Maeterlinck and Madam Maeterlin
Mr. William L. Sherrill, president
The Frohman Amusement Corpo
tion, was also a guest. Miss Cliffc
is co-starring with Mr. Jack Sher
in a fifteen-episode serial, being p
duced by The Frohman Amuseme
Corporation and entitled "The Inv
ible Ray."

The invitation to the luncheon, it
stated, was a matter of mutual desi
on the part of M. Maeterlinck a
Miss Clifford. M. Maeterlinck a
Madam Maeterlinck are said to be d
voted picture fans. The lunche
afforded Miss Clifford an opportuni
to give M. and Madam Maeterlinck
inside view of the difficulties in scre
portrayals.

Big Methodist Picture Ready for Screens

Under the auspices of the Depa
ment of Education, Centenary Co
servation Committee, "The World
Columbus," a six-reel picture, has be
prepared to immortalize the Methodi
Exposition held last June. Its fir
trial exhibition was given recently
the St. James Methodist Episcop
Church, New York City. Dr. Chest
C. Marshall, the pastor, is director
Division of Stereopticons, Motion Pi
tures and Lectures of the Centena
Conservation Committee.

The film was also shown in S
Louis, Mo., at the Centenary meeti
recently, under the direction of D
Marshall, who announces that the fil
is now ready for use in churches an
community centres.

Universal Buys "Sayon ara" for Tsuru Aoki

Universal scenario department a
nounces the purchase of "Sayonara
a story by Gwendolyn Logan, as
starring vehicle for Tsuru Aoki. Th
have also acquired the screen righ
for "False Colors," by Edwin Le Vi
which will serve Priscilla Dean as h
next feature, while "Togs," a comed
of social life, has just been secure
for the use of Edith Roberts, follow
ing her current production, "The Da
ing Duchess."

Universal Speaks Up For Its News Reels

To back up a claim that its news reel leases have an unusually large num r of news "beats" to their credit niversal has prepared a chart of the bjects contained in the International ews, Current Events, and Hearst ews for the last six months. Ac rding to Universal this table shows at from May 1 to December 31, 1919, ternational was ahead with 129 sub cts of national interest.

The statement continues: "On sev al different occasions Universal ooped its competitors on pictures of eneral Pershing reviewing the armies occupation in France before their turn to the United States. There ere at least thirty-one other subjects esented exclusively in Universal ews reels, chief among these being ieneral Pershing Greets His Son arren in France,' 'Secretary Daniels spects Second Division in France,' dith Cavelle's Body Leaving Brus ls,'. 'The NC-4 Leaving Ponta Del ida,' 'The NC-4 Arriving in Plym ith,' 'President Wilson's Decoration ay Address,' 'The Birth of the Polish epublic,' exclusive pictures of Turk h barbarity in Syria, 'The Destruc n of Heligoland Fortress' and 'The lection Campaigning With Lady stor.'"

Still other beats are claimed.

Vitagraph to Film "The Son of Wallingford"

"The Son of Wallingford," the ovel which is now in the process of riting by Mr. and Mrs. George Ran olph Chester, and which will a little iter be produced by Vitagraph as a hotoplay feature, is considered by ie authors to be the most important ork of their busy career, according a report from the Vitagraph offices.

Mr. and Mrs. Chester will first rite the story of young Wallingford a novel. It will be published as a erial in one of the important maga ines and later put out in book form. oincident with the publication of the nal installment as a serial, it will be leased as a special feature by Vita raph, forming one of its most im ortant contributions of the year to e motion picture world.

Robertson-Cole Releases New Adventure Scenic

"The Sons of Salooskin" is the test Adventure Scenic to be released Robertson-Cole. "The Sons of alooskin" were not known outside the few square miles where they ake their home. The producers, it stated, were on the trail of an en rely different picture in the moun ins of the wild Northwest when they und the remnants of the tribe of the alooskin Indians.

Eddie Polo Signs Again with Universal

Eddie Polo has attached his signa re to a four year contract with Uni rsal, according to an announcement ade by Tarkington Baker. Under the w agreement the athletic-actor is to ntinue to make serial pictures.

Hollywood Reports on Activities

Seven Features Nearing Completion for Paramount-Artcraft

GREAT activity is reported at the Lasky Hollywood studio, where the high water mark of production has been reached in seven Paramount Artcraft pictures, which are now nearing completion. The steady stream of production has taxed the resources of the studio to the limit, despite the fact that some of the companies have been away from the buildings part of the time, either on location or shooting scenes along the coast or at some mountain resort.

Charles Maigne, the director who produced the Paramount Artcraft super-special, "The Copperhead," and his company, doing "The Fighting Chance" as a Paramount-Artcraft special, returned this week from San Francisco and its environs, where Mr. Maigne had been taking certain scenes for this Robert W. Chambers' story, the scenario of which is by Will M. Ritchey. Among other scenes will be those taken at one of the beautiful homes in Burlingame.

James Cruze has completed Bryant Washburn's Paramount-Artcraft picture, "Mrs. Temple's Telegram," and will commence work on "The Sins of St. Anthony," with the same star, this week. The scenario is by Elmer Harris. The story appeared in the Saturday Evening Post and from all accounts has a plot that is both fascinating and distinctive.

Robert Warwick, who made a flying trip to San Francisco after the completion of his Paramount-Artcraft picture, "Thou Art The Man!", has returned to the studio and commenced work on "The City of Masks," by George Barr McCutcheon, which Thomas Heffron is directing.

Mae Murray, appearing in "On With the Dance," a Paramount-Artcraft picture, directed by George Fitzmaurice

Wallace Reid's newest enterprise is "Sick-Abed," the stage farce by Ethel Watts Mumford, on which work was commenced a few days ago. Clara Kennedy is the scenarist, while Sam Wood is directing the production. Bebe Daniels will be leading woman for Mr. Reid in this humorous comedy.

The production of William DeMille's big Paramount Artcraft special, "The Prince Chap," featuring Thomas Meighan, will be completed in about ten days, according to word received directly from his administrative offices. In the cast besides Thomas Meighan are Kathlyn Williams, Lila Lee, Casson Ferguson, Ann Forrest and others. It is said that the emotional work of Thomas Meighan and Kathlyn Williams, playing the leads, is of a high order. In the juvenile episodes, Peaches Jackson and May Giracci give a delightful touch.

Donald Crisp's special picture for Paramount Artcraft, "Held By the Enemy," is progressing favorably. The scenario was written by Beulah Marie Dix from William Gillette's play.

From location somewhere in the Sierras come indications of ardent work on the George Melford production, "The Round Up," featuring Roscoe Arbuckle. Still photographs and "rushes" depicting encounters with Apaches, broncho busting scenes and sheriff's activities are being shot in unique scenic surroundings. The company will remain in the mountains for another week at least.

Arrow Film to Issue New Series

Return of W. E. Schallenberger from Coast Brings Announcements

THE releasing of several series of new pictures was announced this week by the Arrow Film Corporation, coincident with the return to New York of W. E. Shallenberger. The Arrow executive has been visiting the production plants on the coast at work on subjects for distribution on the independent market through his organization.

The first series to be released will be produced by William Steiner. Three of these pictures are already finished and work has been started on the fourth.

Each of these pictures will have to do with a famous detective who will be known throughout the series as "Tex, Elucidator of Mysteries." The part of "Tex" will be taken by Glenn White. Included in the cast will be such well known players as Leo Delaney, Jane McAlpine, David Wall, Alfred Warman, Robert Taber, Alex F. Frank, Joseph M. L. Striker, Joseph Sullivan, Chas. Graham, Marie Treador.

"Circumstantial Evidence" is the title of the first of these five-reel features and it has been reviewed by a number of independent buyers. "The Wall Street Mystery" and "The Scrap of Paper" are the next two. Other titles of features in this series are "The Bromley Case," "Flying Death," "The Sacred Ruby," "The Bond Ring," "The Trail of the Cigarette," "The Van Rensselaer Case."

A number of State Rights buyers have already contracted for this series of twelve features and a large advertising appropriation has been made by Arrow to advertise the series extensively. A big two-color press book is now in the hands of the printers as well as other advertising matter pertaining to the pictures.

One of the featured advertising novelties will be a one-sheet on which will appear four or five different scenes. A number of other novelties are being prepared to further advertise and exploit this series of detective stories.

A scene from "Blind Youth," a National Picture Theatre, Inc., production

Harold Lloyd's Fourth Two-Reeler

Pathe Says New Picture Will Sustain Success of Previous Ones

"HIS ROYAL SLYNESS," Harold Lloyd's new issue of the $100,000 two-reel comedies, is announced for release by Pathe on February 8. This is the fourth release of the new Lloyd series, its predecessors being "Bumping Into Broadway," "Captain Kidd's Kids," and "From Hand to Mouth," the last of which has been hailed as the most fascinating of the trio.

In an effort to make the Lloyd comedies the peer of any on the market, Hal E. Roach, head of the Rolin Film Company, is said to have been unusually liberal in his expenditure on production. With "His Royal Slyness" he was even more generous, and the technical production was made on a scale that rivals the highest type of five-reel features, Pathe announces. "Sets costing many thousands of dollars were erected in the Rolin studio just for this one picture. His reward is gained in a most elaborate finished product, in which the antics of Lloyd are even more humorous than in any of the other two-reelers he has yet made."

The same company that rendered Lloyd support in his last multiple-reel release, "From Hand to Mouth," appears with him in "His Royal Slyness." "Snub" Pollard and Mildred Davis are the leading factors in the support.

A surprise is said to be in store for exhibitors and public alike, in the fourth Lloyd picture, in the introduction of a player who so closely resembles the great young comedian as to be virtually his counterpart. There are some who will probably insist that Lloyd plays a dual role, but the "double" is none other than the star's own brother.

William (Bill) Bailey, who is playing the male lead in the Pathe serial, "The Mad Talon"

"There is no doubt that Lloyd has met every expectation in his new series of two-reelers," asserts the Pathe report at hand. "Not a day passes that Pathe does not receive some unusual commendation of the young comedian's efforts. His pictures are playing in the finest theatres in the United States, and pleasing audiences that have had their fill of riotous slap-stick comedy and are eager for the better type of fun-makers. A typical criticism comes from B. W. Brentlinger, manager of the Liberty theatre, Terre Haute, Ind., who recently wrote Pathe as follows:

"I think the Lloyd comedies the best that have ever been in this house. His comedies keep the house roaring from beginning to end. There is no doubt that Lloyd is a clever comedian—in fact, the cleverest comedian on the screen today. If all the comedies he makes are as good as 'Bumping Into Broadway,' 'Captain Kidd's Kids,' and 'From Hand to Houth,' he is headed for success, and his popularity will ever increase. We are anxiously looking forward to his next release."

Spyros P. Skouras, of Skouras Brothers, owners of the West End Lyric, Lyric Skydome, Crystal Airdome, Shaw theatre, Lyric theatre, Olympia theatre and the Arsenal, in St. Louis, writes: "I have made arrangements to use the Harold Lloyd comedies in all of our houses. The first release, 'Bumping Into Broadway,' started its first run at the West End Lyric last Sunday, and went over in great shape. The picture pleased everybody and got us additional money at the box-office. It is our intention to exploit the Lloyd comedies as much as possible."

Metro's Cash Bonuses Awarded

Seven Managers Win for Showing on Volume for Business in 1919

ANNOUNCEMENT is made by William E. Atkinson, general manager of Metro Pictures Corporation, that one Metro district manager and six branch managers have been awarded cash bonuses for the best showing on volume of new business done during the year 1919. The seven individual prizes are said to total up to a very substantial figure. The amounts of the awards were apportioned on a percentage of business done in each exchange.

The men to receive bonuses are H. Lustig, district manager in Southern California, with offices in Los Angeles; W. C. Bachmeyer, who is both branch and district manager at Cincinnati; B. F. Rosenberg, now in Denver, Col., but until recently in charge of the Metro exchange in Salt Lake City, Utah; Fred W. Voight, of San Francisco; H. L. Haldeman, of Kansas City, Mo.; A. Fischer, of Minneapolis, Minn., and C. H. Kessnich, of Atlanta, Ga.

Mr. Atkinson's duties bring him in the closest touch, perhaps, of all the Metro executives with the salesmen of the Metro distributing organization. At the yearly convention of the company's branch managers, held at the Hotel Astor early last summer, Mr. Atkinson announced that Metro at the end of the year would pay bonuses on the largest percentage of increase in business piled up by six branch managers, and the best record by any one of the district managers. This announcement was made approximately at the time that Metro discontinued its program productions in favor of the policy of "fewer and better" pictures now in operation.

The preliminary statement showed the various managers only a small promise of what has since been accomplished. At that time "Lombardi, Ltd.," by the Hattons, "Fair and Warmer," by Avery Hopwood, "Please Get Married," by James Cullen and Lewis Allen Browne, five big Drury Lane melodramas, and "The Right of Way" had been obtained for Metro-Screen Classic production.

The purpose of the contest was to stimulate rivalry in putting over "fewer and better" pictures. The various managers went to the job with a rush, and the first round consisting of Bert Lytell in "Lombardi, Ltd." May Allison in "Fair and Warmer" and Viola Dana in "Please Get Married" scored a clean-up for the exhibitors and the company, it is stated.

It was substantially these three productions that brought in the percentage of increase upon which the bonus award was based. The second round of pictures, which included Alice Lake in "Should A Woman Tell?" Bert Lytell in "The Right of Way," May Allison in "The Walk-Offs," Viola Dana in "The Willow Tree" and the Taylor Holmes production, "Nothing But The Truth," were not ready until December or early in January, and did not figure in the award except as advance-booking attractions.

"S.R.O-12"

Selznick Buys Another Story by L. B. Wells

Myron Selznick of Selznick Enterprises was so pleased with the screen version of "A Perfect Lover" that he has, according to an announcement made this week, purchased another story by the same author. The author is Leila Burton Wells, and the title of the new story is "The Invisible Divorce." It was originally published in the *American Magazine.*

The story will be given its screen version at the Selznick West Coast studios under the supervision of Harry Rapf. Mrs. Wells' first story for Selznick was used as a feature for Eugene O'Brien and its success over the country has been reported remarkable.

Short Subject Series Is Begun by Nat'l Fil

By special arrangement with
ion Kohn, 90 Golden Gate av
San Francisco, the National
Corporation of America has
production on three short sul
for exclusive release by Mr. K
The stars in the new series wi
Grace Cunard, Polly Moran
"Smiling Bill" Jones. Miss Cun
who will be supported by Cole He
also known as "Slim Cole," will
duce sensational comedy-dran
thrillers, while Polly Moran is
one-reel slap stick comedies. "Smi
Bill" Jones will also appear in
reelers of the "polite" comedy
Each star will make a series
twenty-six pictures.

Ambitious Plans for H Room Boys

Reports from Harry Cohn, wh
of the firm "Jack and Harry Col
producers of Hall Room Boys C
edies, and who is in California to
ervise the production of Hall R
Boys Comedies, are to the effect
new releases of this series, produ
under his direction, will be much
proved over early releases. In a le
ot Jack Cohn, Harry had this to

"I am gathering together," as fa
it is possible, a brand new suppor
company for the comedies. It is
aim to make them of a class and
tinction which will be marked by ev
exhibitor in the country."

Geo. Walsh's Next to "The Dead Line"

Upon the completion of "A M
hattan Night" the William Fox scr
version of Gelett Burgess' nc
"Find the Woman," in which Geo
Walsh is being directed by Geo
Beranger, the star will begin work
once on his next vehicle just selec
and entitled "The Dead Line."

"The United Exhibitor" Changes Editors

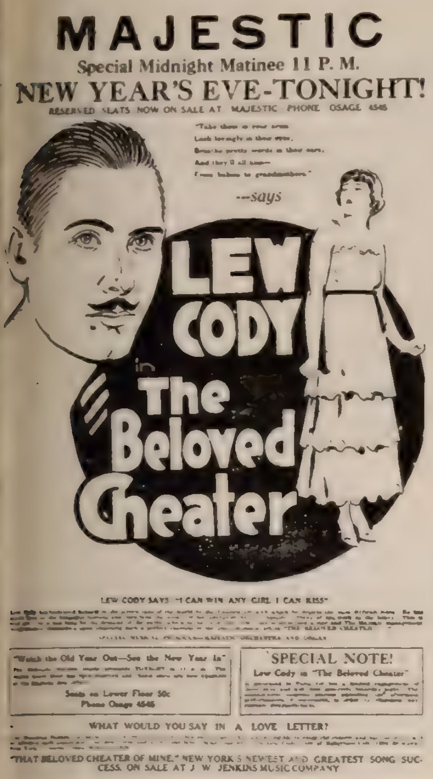
In the future, "The United Exh
itor" will be edited by M. Strun
who has been handling the Trian
publicity. "The United Exhibit
was started by and the first for
six issues edited by Leon J. Ba
berger, manager of United's C
tract Department and during that ti
he has built up the paper to what
said to be one of the finest ho
organs in the industry.

Posters Ready for "Th Valley of Tomorrow"

The American Film Company
nounces a set of posters for "T
Valley of Tomorrow," faithfu
carrying the atmosphere of the pho
play, which was staged in the La
Tahoe district of the Rockies.

The six-sheet groups the princi
actors in a highly emotional sce
and the one-sheet, featuring Willi
Russell and Mary Thurman, gives
key to the love note without whi
the photonovel would not be co
plete.

This is the Sort of Advertising "The Beloved Cheater" Is Getting



MAJESTIC

Special Midnight Matinee 11 P. M.

NEW YEAR'S EVE-TONIGHT!

RESERVED SEATS NOW ON SALE AT MAJESTIC PHONE OSAGE 4546

"Take them in your arms,
Look lovingly in their eyes,
Breathe pretty words in their ears,
And they'll all fall—
From babes to grandmothers."

—says

LEW CODY in The Beloved Cheater

LEW CODY SAYS "I CAN WIN ANY GIRL I CAN KISS"

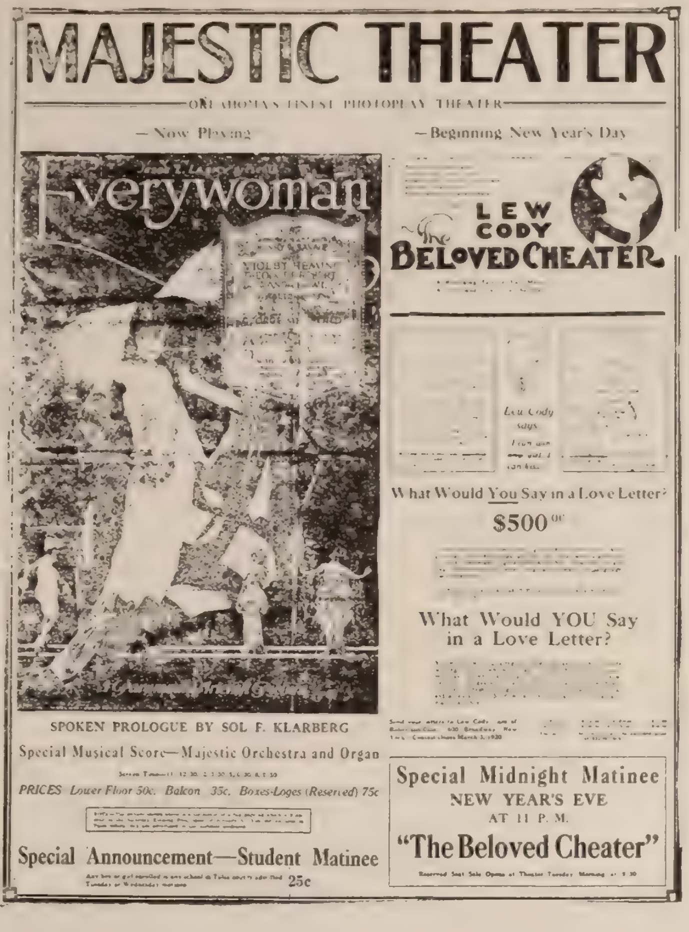
"Watch the Old Year Out—See the New Year In"

Seats on Lower Floor 50c
Phone Osage 4546

SPECIAL NOTE!
Lew Cody in "The Beloved Cheater"

WHAT WOULD YOU SAY IN A LOVE LETTER?

"THAT BELOVED CHEATER OF MINE," NEW YORK'S NEWEST AND GREATEST SONG SUCCESS. ON SALE AT J. W. JENKINS MUSIC COMPANY



MAJESTIC THEATER

OKLAHOMA'S FINEST PHOTOPLAY THEATER

—Now Playing

Everywoman

SPOKEN PROLOGUE BY SOL F. KLARBERG

Special Musical Score—Majestic Orchestra and Organ

PRICES Lower Floor 50c. Balcony 35c. Boxes-Loges (Reserved) 75c

Special Announcement—Student Matinee 25c

—Beginning New Year's Day

LEW CODY
The BELOVED CHEATER

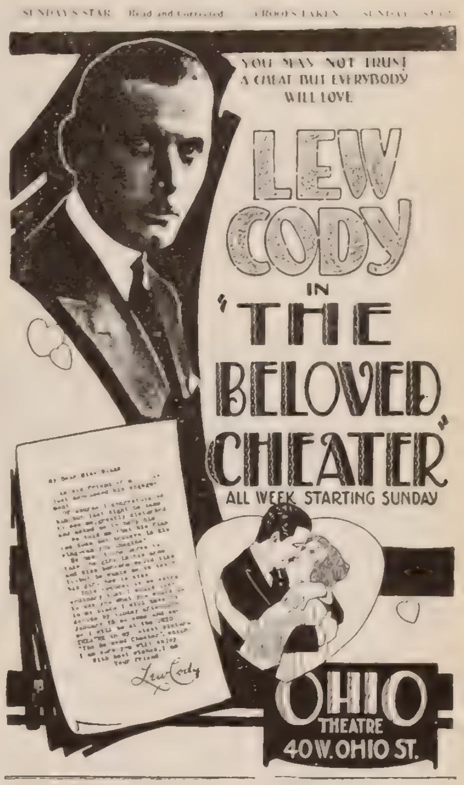
Lew Cody says I can win any girl I can kiss

What Would You Say in a Love Letter?

$500.00

What Would YOU Say in a Love Letter?

Special Midnight Matinee
NEW YEAR'S EVE
AT 11 P. M.
"The Beloved Cheater"



YOU MAY NOT TRUST A CHEAT BUT EVERYBODY WILL LOVE

LEW CODY IN "THE BELOVED CHEATER"

ALL WEEK STARTING SUNDAY

OHIO THEATRE 40 W. OHIO ST.

LEW CODY'S LEXICON OF LOVE

It takes twenty years for a mother to make a man of her son, but a pretty vamp can make a monkey of him in twenty minutes.

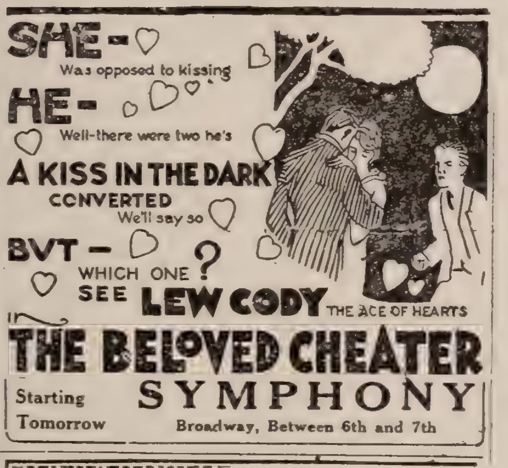
They say a rose by any other name would be just as fragrant. Possibly a kiss would be just as sweet if you called it something else—but—there are all kinds of kisses.

If a girl is bashful it may be a sign that she is inexperienced—[illegible] not want to show all [illegible]

If you want to know whether she loves you—stand back a short distance and tell her your family is coming to spend the summer with you.

A kiss you can't remember seldom amounts to anything. Sanitation and eugenics never enter into a serious love affair.

Kissing a girl with cold cream on her face is like taking a drink of this one-half of one per cent stuff—it has no pep.



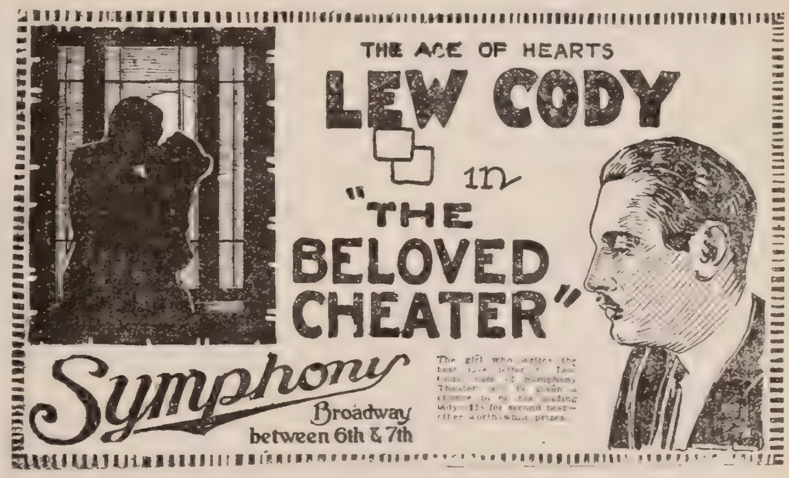
SHE— Was opposed to kissing

HE— Well-there were two he's

A KISS IN THE DARK CONVERTED We'll say so

BUT— WHICH ONE? SEE LEW CODY THE ACE OF HEARTS in THE BELOVED CHEATER

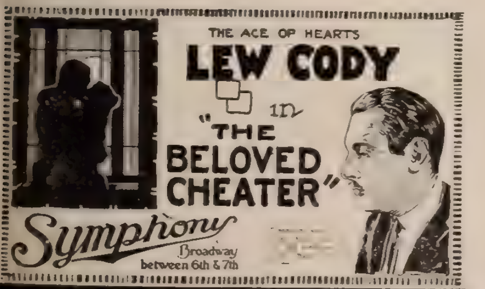
Starting Tomorrow SYMPHONY Broadway, Between 6th and 7th



THE ACE OF HEARTS LEW CODY in "THE BELOVED CHEATER"

Symphony Broadway between 6th & 7th

The girl who writes the best love letter to Lew Cody, care of Symphony Theater, will be given a chance to be his leading lady. $25 for second best—other worth-while prizes.



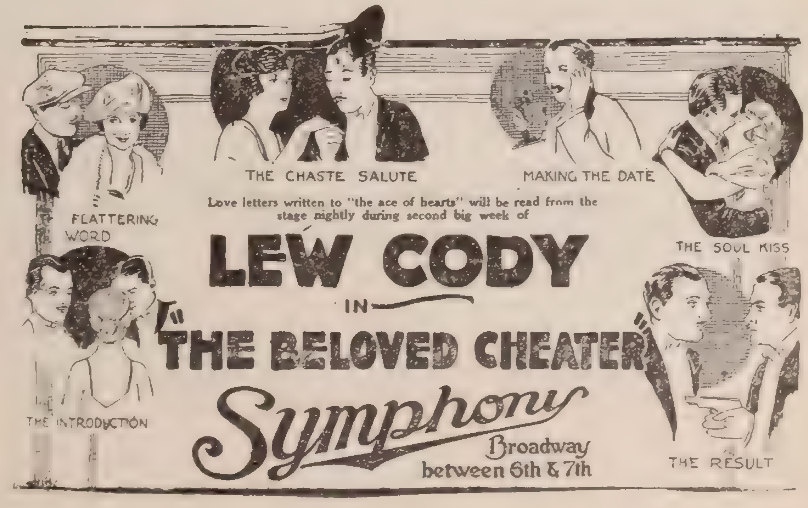
THE ACE OF HEARTS LEW CODY in "THE BELOVED CHEATER"

Symphony Broadway between 6th & 7th

WRITE A PASSIONATE LOVE LETTER AND BECOME A MOVIE QUEEN

LEW CODY The ACE of HEARTS SYMPHONY THEATER 614 So. Broadway

Here are seven ad displays—all with the proper atmosphere — for the Gasnier production, "The Beloved Cheater," starring Lew Cody. Hearts and Kisses seem to be the Keynote of the Spread.



Love letters written to "the ace of hearts" will be read from the stage nightly during second big week of

LEW CODY IN "THE BELOVED CHEATER"

Symphony Broadway between 6th & 7th

Big Call For Glaum Vehicle

W. W. Hodkinson Says "The Lone Wolf's Daughter" Is Among Big Current Hits

IT is the opinion of the W. W. Hodkinson organization that J. Parker Read, Jr., has produced another record-breaking picture for Louise Glaum, in "The Lone Wolf's Daughter," the big Louis Joseph Vance special, released through the Hodkinson organization. The big first runs of the largest cities are said to have cleared their slates to handle this production without delays.

Among the latest of the first run houses to sign for this picture are Talbot's America Theatre, Denver; the Finkelstein and Ruben first and subsequent runs in Minneapolis, St. Paul and Duluth; Charles H. Williams, Strand in Providence; the Colonial Theatre, Seattle; the Savoy, Wilmington, Del.; the Poli houses in Wilkes-Barre and Scranton, Pa.; the Comerford chain of theatres in Central Pennsylvania; the Hill, Newark, N. J.; the Liberty, Colorado Springs, Col.; and the Starland, Anderson, Ind.

"The success of this production, its drawing power for exhibitors, instantly has made it one of the most sought after pictures of the season, says W. W. Hodkinson, "and so heavy is the exhibitor demand for it that in its fifth week from initial release ten additional prints have been placed in certain Hodkinson offices to meet its booking requirements. In the Chicago territory alone "The Lone Wolf's Daughter" had booked for seventy-five per cent. of its territorial quota within four weeks after the first prints had been delivered to the office."

"Empty Arms" Exploitation

Names Associated with Picture Said to Offer Exhibitors Possibilities

THE Photoplay Libraries, Inc., in a statement just issued, affirms that one of the strongest exploitation angles of "Empty Arms," the initial Lester Park-Edward Whiteside production shortly to be released, is to be found in the names associated with the picture. The statement follows:

"The author, Willard King Bradley, has to his credit a number of the early Biograph pictures, which are now regarded as classics. Bradley is also responsible for the continuity of 'Empty Arms.'

"The director, Frank Reicher, has produced many Paramount and Metro successes—'Public Opinion,' 'The Clue' and 'The Case of Becky,' with Blanche Sweet; 'Castles for Two,' with Marie Doro; 'Witchcraft,' with Fannie Ward; 'His Birthright,' with Sessue Hayakawa; 'The Victory of Conscience,' with Lou Tellegen; 'An American Widow,' with Ethel Barrymore; "The Claim,' with Edith Storey; 'The Only Road,' with Viola Dana.

"The star, Gail Kane, has won a legion of followers both here and abroad, by her splendid work in 'Someone Must Pay,' 'When Men Betray,' 'The Upper Crust,' 'The Men She Married,' 'Whose Wife?' 'Souls in Pawn,' 'The Daredevil,' 'Love's Law,' 'Via Wireless,' 'On Dangerous Ground' and many other stellar vehicles.

"The featured players, Thurston Hall and J. Herbert Frank, are equally well known to the vast army of film fans. The supporting cast is composed of such well-known screen players as Howard Truesdale, who is now appearing in "Dark Rosaleen," the Belasco success; Irene Blackwell, Warren Chandler, Beverly Bruce, who has starred in stock in Philadelphia with the Dixie Stock Company and in Montreal with the Royal Players, and the Princess Kelvah, who has appeared at the Metropolitan Opera House, New York City.

A scene from "Bullin' the Bullsheviki," a states rights picture produced by Eff and Eff Producing Co.

The circus atmosphere of Shirley Mason's new picture, "Her Elephant Man," a W Fox release, gives the production unusual appeal

Author Praises Picturizati

Fox Officials Pleased by Approval of Author and Circus Men on New Picture

PEARL DOLES BELL witnessed the initial private showing of "Her Elephant Man," a motion picture based on her book by the same name, at a luncheon in Hotel Commodore on January 23rd, and tendered an enthusiastic endorsement of the screen version of her work.

"It is the story as I dreamed it," the author is quoted as having said. "It is the story as I saw it in my mind's eye as I elaborated my word painting. The circus atmosphere which I strove to inject into the book I find poignantly real in the motion picture. It has all the odor of the sawdust ring and the Big Top."

It was Mr. Fox's aim to screen a circus story that would be atmospherically flawless—paint, patches, clowns, sawdust and all. "Her Elephant Man," with Shirley Mason in the lead, lives up to expectations—and then some.

Mr. Fox is elated by the succes by the enthusiastic approval of timers in the circus game. The said to have acclaimed the S Mason production as having cap and caged the "feel" of the ci that evanescent, indescribable thing that hovers under the big and makes a circus man homesic

Among the guests at the special jection of "Her Elephant Man" are directly connected with the c business, and therefore qualifie judge, were Harry Clemings, a fav Barnum & Bailey clown; Ben Po circus publicity agent; Joseph M circus program publisher; Bird man, wire artist of Midnight Fr Willie Carr, twenty-four-hour c agent; Jay Rial, circus publicity ag and L. E. Graham, the circus vet who acted as master of ceremoni the luncheon.

Weather Makes Filming Ha

Guy Empey's Production Unit Finds Shreveport, Louisiana, Weather Poor

"IT'S the Sunny South, but it isn't," is the burden of the song which Guy Empey sings in the numerous telegraphic dispatches which have been received from him at his New York offices since the arrival of Guy Empey, Florence Martin, Director North and others of the company producing "Oil" in Shreveport, Louisiana.

Having received flattering reports from the Southern city regarding conditions at Lake Caddo, Homer, and other boom oil regions which cluster around Shreveport, Empey and his associates pinned their faith in the sunny smiles which according to legend, nature always wears south of the Mason and Dixon Line—and landed in a sea of mud in the city of quick fortune which once was Shreveport.

Empey found the Shreveport smile a distinctly humid one. Record rains had soaked the entire northern end of Louisiana, judging from the investigations conducted by the picture players. Despite these facts, the author of "Over the Top," "The Undercur and "Oil" managed to coax en sunshine from the Louisiana we man to start filming the oil-land s which are necessary for the co tion of his big special production. cording to last accounts, the S South has redeemed itself, and on the oil fields are being accum for the Guy Empey production out further loss of time.

Besides the star and his lea woman, Director North and his sistant, Philip Quinn, cameramen loy and Baker, still-photogra Moran, Mr. Empey's party incl Templar Saxe, William Eville, ton Vane, Harry Lee, Harry B hart, and others.

"S.R.O-12

Sir GILBERT
PARKER'S
MASTERPIECE

THE RIGHT OF WAY

Starring

Mr. BERT LYTELL

BERT LYTELL

in SIR GILBERT PARKER'S *Masterpiece*

THE RIGHT OF WAY

Adapted by JUNE MATHIS

Directed by JACK DILLON

METRO

PICTURES
CORPORATION

JURY'S IMPERIAL PICTURES
Great Britain. Sir Wi
MUNDUS FILM, *Paris. E*

Irresistible in his personal charm, dissolute and unprincipled, uncannily skillful in his profession, law – – made "Beauty" Charley Steele at once the pride and despair of Montreal.

How his masterful personality, his craving for drink, his somehow attractive superciliousness, brought him into the lives of two women, different entirely save that both were beautiful, makes this one of the really great big love stories of modern times. It won for it's author knighthood.

Mr. Lytell's enactment of the role of Steele, the artistic and powerful dramatic merit of the production, put the picture on a plane equal to that occupied by the novel.

sive Distributors throughout
Managing Director.
ontinental Distributors

In Herod's time the dancing
girl demanded the head of
John the Baptist

In 1920
What is her Price?

An Astonishing Photo-
drama of Swiftly-moving
Events in a Setting of
Glittering Social Life....

HOPE HAMPTON

in

A MODERN SALOME

Presented by Hope Hampton Productions, Inc.
Conceived, written and directed by Leonce Perret
Suggested by Oscar Wilde's dramatic poem "Salome"

METRO

Mabel Normand to Star in " Slim Princess "

Closely following the announcement that Goldwyn Pictures Corporation has purchased " The Slim Princess," the stage play by George Ade and Henry Blossom, comes the news that it is being used as a starring vehicle for Mabel Normand, who recently returned to Goldwyn's Culver City Studios. Miss Normand started work this week, under the direction of Victor Schertzinger, in the title role made famous on the stage by Elsie Janis.

The cast to support the Goldwyn comedienne has not been completed, but thus far Tully Marshall, Hugh Thompson, Russ Powell and Harry Laramie have been named.

New Film " Better Than ' Blind Husbands ' "

Stroheim's latest Jewel production, " The Devil's Pass Key," has just been completed. In this picture Sam de Grasse and Una Trevelyn are featured. Stroheim is responsible for the scenario as well as the direction.

Carl Laemmle has received the following telegram from Tarkington Baker, General Manager of the Universal Film Company: " Just saw Stroheim picture rough cut to 13 reels. Speaking on basis of my ten years experience as critic, this is in my opinion one of the greatest pictures ever produced. Better than Blind Husbands. Sure to be huge sensational and smashing success."

" The Right of Way " to Have Two Endings

In releasing " The Right of Way," the Screen Classics, Inc., production of Sir Gilbert Parker's novel starring Bert Lytell, Metro will give exhibitors a choice of endings to the story. There are two versions of the final episode, both said to be convincing and dramatic, but one " unhappy " and the other " happy."

Jack Dillon directed the picture: the photography was done by Robert Kurrle; and special art interiors by Edward Shulter. June Mathis adapted the novel and wrote the continuity.

Supporting Cast in " The Woman God Sent "

First announcement of the cast supporting Zena Keefe in " The Woman God sent " is made this week by Myron Selznick. Miss Keefe's leading man is Joe King. The story starts with a prologue in which Miss Keefe does not appear. In the prologue are Barbara Gilroy, John H. Wade, J. F. Walsh, Fannie Vogin, Ray Hewitt, Helen Healy, Henry Bartley and Thomas O'Dennell.

In the main picture beside Miss Keefe and Joe King are Warren Cook, William Fredericks, William Gudgson, Louise Powell, William Magner, Russell Hewitt, Duncan Penwarden and John H. Wade.

"S.R.O-12"

Progressive Steps Lead to Best

Laemmle Asserts Jewel Pictures Are Result of Much Schooling

IN a statement just issued, Carl Laemmle, president of the Universal Film Company, discusses his organization's capacity for turning out all types of the motion-picture from the single-reeler to the super-production. "Universal," he said, "is turning out every variety of picture. The short one-reeler is the little sister of the big six-reel production. We are better equipped to turn out super-productions, not in spite of, but because of our activities in the other fields. When we turn out a serial our sets depict every corner of the globe. The action, which of course must be lively, calls for energetic work on the part of the director and the cameraman.

"When we turn out a western, the director has the problem of putting his plot over quickly and condensing it in two reels. Pathos, gaiety, surprise must all be registered artistically—but it must be done quickly. When we turn out a comedy, and the comedies of today have discarded the slap-stick idea, our director depends on subtle situations to put over the laugh.

"Because of our enormous output, we must have great production facilities. Our property rooms could hold the whole works of many big film companies and still have room for more. Our various companies have stars of every variety, extras of all conceivable types, players for every special situation.

Tod Browning (left), and H. H. Van Loan, director and author of " The Beautiful Beggar," retitled " The Virgin of Stamboul," looking over the strips of the picture. The feature marks the return of Priscilla Dean to the Universal screen after an absence of some months

"Our directors and cameramen go through a new school when they join our organization. They have to work up from the one-reel pictures. Then they graduate to the serials, and from there to the special-attraction class. They are learning all the time. When they get in the special-attraction class they have profited by their previous work. As a result a Universal special attraction is not marred by a 'serialish' tone. The director has learned to do the serial and not to do the 'serial' stuff in a big picture.

"After the special-attraction stage, the director and camerman, if their work has shown them capable of the Universal top-mark, are put on a Jewel production—the finest product of our organization. So too with our players. They must pass through all the stages of our work, and then only a few of the best are chosen for Jewel casts. Bear in mind, when considering this, that Universal short-reel subjects are constantly on the programs of New York's Broadway playhouses.

"A Jewel production is the essence of everything that is "best" at Universal City. A Jewel picture is the sum total of all the technical ability, directorial excellence, artistic superiority and perfection in photography of the Universal organization, coupled with its best screen talent.

"A Jewel picture may take five months to make, but never less than three. The most expensive settings, the finest casts, the best directors, and only stars who have earned that title, figure in their production."

Picture Shown at Court Trial

Judge Refuses Temporary Injunction Against " The Tong Man "

IN addition to breaking all records for first-run successes, "The Tong Man," the Chinese melodrama, starring Sessue Hayakawa, and released as a Robertson-Cole Superior picture, added another chapter in motion-picture history, according to Robertson-Cole, when Judge Fitzgerald's court in San Francisco was transferred into a dark room, and the five reels of the Hayakawa production were shown to the judge, jury and spectators who crowded the legal chamber.

John L. McNab, acting in behalf of the Chinese Six Companies — the strongest oriental association in the United States today—tried to have "The Tong Man" held up, claiming that it misrepresented the life, actions and customs of the Chinese. He applied a temporary injunction, and Judge Fitzgerald said that he would look at the film and make known his decision.

Overnight, the courtroom took on the appearance of a temple of the silent drama. Robertson-Cole, Distributing Corporation's officials saw to it that a projection machine was installed, a curtain placed in position and dark shades placed against the windows.

At 10 o'clock in the morning the courtroom was crowded, when Judge Fitzgerald ascended the bench. The court was called to order, and then the Judge left the bench to accept a first-row seat to look over the film that has caused a sensation in first run houses throughout the country.

The five reels of the Chinese underworld in San Francisco were screened, and after the showing Judge Fitzgerald ascended the bench and issued the following decree, according to the Robertson-Cole report:

"This is a picture that shows action of real life. There is nothing misleading about it. It is entertaining, gripping and instructive. I see no reason why the Chinese Companies disagree as to the theme of the film. Therefore, I will not allow the temporary injunction."

First-run houses on the Coast were waiting for Judge Fitzgerald's opinion, and when it was learned that he had placed his stamp of approval on "The Tong Man" there was a heavy demand for prints. It is declared by Robertson-Cole officials that "The Tong Man" is without doubt sensational and entertaining.

From what we can see looks as if Taylor Holmes has a very congenial role in his forthcoming feature for the Metro program, " The Very Idea "

Who said acting was all work and no play. This is a scene from a forthcoming Sunshine comedy release produced by William Fox

Celebrated Players Announces Releases

Celebrated Players Film Corporation of Chicago announces the release of a short-subject series, purchased from the Educational Film Corporation. On February 9th a reel combining views of historic Monterey in California and a short cryptic picture talk on "The Chemistry of Combustion" will be published; on February 9th, "Sheep of Chelan" will be released; and on February 16th, views of a "Modern Mexican Hacienda."

"S.R.O-12"

Mat Film Opens To Big House

Pioneer's Pictures of Championship Event Pulling Well at George M. Cohan Theatre

OPENING indications at the George M. Cohan Theatre, in New York, point to a profitable engagement for the Pioneer pictures of the world's championship wrestling match between Earl Caddock and Joe Stetcher. Following its Broadway opening the pictures also began a tour of K. and E. time, beginning at the Nixon Theatre, Atlantic City.

The Pioneer offices declare that offers are being received from all parts of the world for the wrestling subject. A bid was made at the Garden on the night of the match for Japan, where wrestling is a national institution.

Concerning the filming of the event Pioneer announces:

"Elaborate preparations had been made at the Madison Square Garden for the filming of the bout. Several batteries of Sun-Light Arc Lamps flooded the padded arena and bathed the gladiators in an aurora of briliancy. Seventeen cameras and a photographic staff of over fifty were perched on the roof girders, balconies, platforms and ringside to catch the battle from every angle.

"Twelve hours after Stetcher had won the World's Championship, the first print of the contest was shown at the Pioneer Offices.

"Jack Curley, the promoter of the match voiced the opinion that the pictures were the finest that he had ever seen of any sporting event."

The New York Exchange of the Pioneer has been booking up the pictures, and in order to take care of the demand several extra prints have been ordered.

Flyers Help in Exploitation

Curtiss Co. Joins with Universal to Boost " The Great Air Robbery " Over

UNIVERSAL is reported to have planned the biggest exploitation drive ever attempted on any of its productions for "The Great Air Robbery," a Jewel picture. This is a romance of the aerial mail and is said to be a revelation as to the extremes a daring pilot may go to even in the present day. It is called a filmed prediction of the coming of the aerial highwayman and the trans-continental aerial mail. Throughout the film a well-knit love story wends its way, according to Universal.

Universal states that it has had no difficulty in tying up with several concerns in exploiting the production. The biggest possibilities are of course with the airplane.

One of the most important tie-ups was with the Curtiss Aeroplane Company. This company has agreed to loan to Universal, through their agents, airplanes, motors and models. Their agents have been instructed to help in the exploitation of the picture, as the Curtiss Company believes the production is good propaganda for the boosting of aviation in this country.

It is planned to have airplane flights simultaneous with the opening of the picture in a city where there are flying activities. When the aviation exhibition opened in Chicago, Miss Laura Bromwell, the first woman pilot to win her license since the war, flew over and bombed the windy city with leaflets announcing the coming of the picture to that city.

Another exploitation scheme which is already being used successfully is the airplane model contest which is being carried on in several cities. The Minneapolis papers are devoting columns to this daily. The theatres offer several prizes to boys for the best model airplane submitted. The models are to be on display in the various lobbies. A great deal of interest is created in the picture, and at the same time the theatre gets splendid material for lobby decoration.

Plan Dempsey Serial Drive

Pathe Will Add Extensive Press Campaign to Star's Pugilistic Prestige

A SERIAL with all the dramatic interest, tasteful setting and production detail of a five-reel feature is promised to exhibitors by Pathe Exchange, Inc., in the forthcoming Pathe serial, "Daredevil Jack," in which Jack Dempsey, the world's champion heavyweight pugilist, is starred and which will be released on February 15th.

Speaking of the exploitation possibilities to be tapped in behalf of the chapter-picture, Pathe says:

"Figured from the star angle, 'Dare devil Jack' is a unique production. Jack Dempsey is undoubtedly one of the best known men in the world. His name, his fame and his face have had millions of dollars worth of publicity, all of which can be turned to direct account in the showing of his first motion picture, and it is extremely unlikely that there is a newspaper reader in the United States who is not familiar with the world's champion.

"Following out its policy of helping create an advance patronage for all theatres showing its serials, Pathe has launched a tremendous national advertising campaign. In addition to this, one-thousand leading newspapers all over the country will carry a series of feature stories on Dempsey's life and activities. These feature stories will be handled by the International News Service, the Newspaper Enterprise Association, the American Press Association and the King Features Syndicate."

Scenes in the News Reel

Universal Current Events No. shows the first pictures of the landing of an airplane piloted by Lieut. Pickup in the streets of Oakland, Cal.

Another type of aerial acrobatics is shown in this real when the cameraman catches some exceptional views of ski jumpers at Newport, N. H. The policing of Constantinople by French troops is another unique scene. A party of Gobs in Cuba; scenes in Alligator land where giant reptiles are raised for suit cases and handbags; American troops on border duty at El Paso; views of the Pomeranian Show at New York, and close-ups of many people in the public eye are the remaining subjects of the current issue of Universal Current Events.

Hearst News No. 4 takes us to the lagoons of Venice, where our sailor boys from the U. S. S. Pittsburgh are enjoying shore leave. Several new creations in fashions for the spring are of interest to milady.

Pictures of the new Turkish ruler, son of Abdul Hamid, attending his private mosque to offer prayers to the prophet are shown on this reel. Naval airmen testing their wings at Pensacola, the evolution of a cafe from a wet goods to a dry goods emporium; the welcome home of the last of the A. E. F. men to return to this country, spring styles and several other items complete the issue.

" His Temporary Wife " Is Set for Mid-February

The W. W. Hodkinson Corporation announces Joseph Levering's presentation of his initial big feature, "His Temporary Wife," by Robert Ames Bennet, scheduled for release in mid-February by W. W. Hodkinson Corporation. Prints of this picture were shipped to all Hodkinson branches this week. Produced under the direction of Mr. Levering, "His Temporary Wife," boasts the following cast: Rubye De Remer, Edmund Breese, Mary Boland, Eugene Strong, W. T. Carleton and several others.

Finkelstein and Rubin Book " Desert Gold "

The Finkelstein and Ruben chain of theatres in Minneapolis, St. Paul and Duluth, one of the most important exhibitor units of the entire picture industry, has booked for immediate play dates for first runs and subsequent runs Benjamin B. Hampton's Zane Grey production, "Desert Gold" in Minneapolis. St. Paul and Duluth.

Christie Players Share in Pershing Welcome

Honors fell to the Christie Comedy Studio on the occasion of General Pershing's recent visit to Los Angeles. One of the Christie beauties, charming Charlotte Merriam, was chosen by the American Legion to lead the grand march with General Pershing at the Legion ball given in honor of the famous soldier. Another Christie player, Sergeant George Burton, who was decorated personally by General Pershing for gallantry in action, it is stated, was among the ex-service men who acted as the honorary escort during the American Legion ceremonies at Exposition Park.

Miss Glaum Appears in Person with Picture

Louise Glaum, star of J. Parker Read, Jr.'s "The Lone Wolf's Daughter," by Louis Joseph Vance, is credited with having played no small part both on the screen and in person in the success scored by the W. W. Hodkinson release at T. L. Tally's Broadway Theatre, Los Angeles, recently.

When Miss Glaum made a personal appearance at the Broadway, she is said to have received considerable applause, but the expression of approval that greeted her appearance on the stage was only slightly more vigorous than the hand-clapping which followed the conclusion of "The Lone Wolf's Daughter," according to reports. Miss Glaum reappeared and in a brief speech thanked the audience in behalf of the producer and her associates in the picture.

Broadway Houses Book Selznick Picture

According to a report from the Selznick Enterprises, "The Land of Opportunity," the Americanization picture production, has been booked by every motion-picture theatre on Brodway.

"The Land of Opportunity" stars Ralph Ince, who also directed the picture. It was made by Lewis J. Selznick, who is chairman of the distributing committee, appointed by Secretary of the Interior Lane to distribute suitable Americanization pictures throughout the country. "The Land of Opportunity," which was announced for February 8 release, is declared to be "the most forceful blow at parlor Bolshevism ever made into a screen production."

Government Officials View Picture

Government Officials, including Secretary of the Interior Franklin K. Lane, composed an audience which on Wednesday, January 28, viewed in Washington "The Land of Opportunity," the first Americanization picture to be completed following the announcement that the entire picture industry had been mobilized to combat unrest and radicalism.

"The Land of Opportunity" was shown to the government officials in the Little Theatre of the Interior Department. Secretary Lane is reported to have complimented Mr. Selznick upon being the first producer to complete an Americanization film produced solely with the idea in mind to present the appeal of loyalty without having dry propaganda included.

Warwick Vehicle Based on South African Tale

"Thou art the Man," Robert Warwick's newest Paramount-Artcraft vehicle, is a story built around the illicit trade in diamonds with the locale situated in South Africa. The story is from the book by F. E. Mills Young, "Myles Calthorope, I. D. B." Margaret Turnbull did the continuity, and Thomas Heffron was specially engaged to direct. Lois Wilson is leading woman. Victor Ackland did the camera work.

Loew Inspects Metro Studios

Plans Further Expansion and Two New Houses in Los Angeles

MARCUS LOEW, on his arrival on the Coast made a thoroughgoing inspection of the new million-dollar Metro studios. It was Mr. Loew's first view of the big plant, and the survey required the better part of two days. During this time, every shop, stage and setting is said to have come under the close scrutiny of the head of Loew's Inc., which recently became co-partner with Metro in an important business merger for their mutual expansion.

On his tour of inspection of the studios Mr. Loew was accompanied by Richard A. Rowland, president of Metro Pictures Corporation; Joseph W. Engel, Metro treasurer; Irving Ackerman and Samuel Harris, of Ackerman and Harris, who are general managers for Loew's vaudeville interests in the West, and C. E. Shurtleff, president of C. E. Shurtleff, Inc., holder of the rights to several Jack London stories which Metro will make and distribute, with Mitchell Lewis as the star.

"This looks like the immense industrial plant that it is," was Mr. Loew's comment after he had gone over the studios, figuratively, with a fine-tooth comb. "It doesn't even suggest a pleasure park; it looks like real business.

"My tour of inspection has been a delightful surprise. It has convinced me that Metro will be able to do what it plans to do, that is, make better productions. In fact, with this equipment and the spirit of industry and zeal that pervades the entire plant, Metro will not only turn out better pictures, but a lot more of them."

In connection with the presence of Messrs. Ackerman and Harris among the inspection party at the studios, it was made known that Ackerman and Harris are to start work immediately upon the construction of two new theatres in Los Angeles. One of these will be for vaudeville and one for Metro pictures. Both of them will be large and costly houses, it is stated by Metro Pictures Corporation.

After a series of conferences to be held here between Mr. Loew, Mr. Rowland and other Metro executives, further announcements of the Loew-Metro expansion policy will be made.

Messrs. Loew, Rowland and Engel arrived in Los Angeles from New York Friday morning. En route they made a brief stop-off at Chicago to see a print of "The Right of Way," starring Bert Lytell, shown in the projection room of Metro's Chicago exchange. When the Santa Fe limited pulled into the City of the Angels, they were met at the station by William E. Atkinson, Metro general manager and Clifford Butler, general superintendent of the studios. The party at once motored out to the studios. They found the plant to be a veritable hive of activity, with several productions under way. The stars engaged were Bert Lytell, Viola Dana, May Allison, Alice Lake and Emma Dunn.

Trade Press Circulates Its Ideas

Exploitation "Stunts" Disseminated Rapidly by Press

SUCCESSFUL exploitation methods are more contagious than the "flu," according to Morris Kohn, president of Realart Pictures Corporation, who cites the present profitable vogue of "fashion revues," following the one put on at B. S. Moss' Broadway Theatre, New York, as an illustration.

Even advertisements and single catch lines that have demonstrated their power to appeal to the public will be picked up quickly by exhibitors, Mr. Kohn says. The credit for this he gives to trade journals.

"When I first engaged in the motion picture business," he explains, "exhibitors were dependent almost entirely upon their own resources; now, nothing is news for more than a week. An exhibitor develops an idea Sunday, utilizes it Monday, and by Tuesday an enterprising trade-paper correspondent has written a story giving the information to every other exhibitor in the country."

An inspection of the scrap books kept in the offices of any producing organization will demonstrate his point, Mr. Kohn declares. The best and most successful ideas constantly re-appear. "And how," the Realart executive asks, "could exhibitors have such general knowledge of advertising and exploitation methods which had proven successful if the information were not passed to them quickly by the trade press?

"The thought comes to me in looking over the reports on 'The Mystery of the Yellow Room,' although it is only one instance in hundreds. When we showed this Emile Chautard picture in New York, we invited city detectives to view the production and undertake to solve it without seeing the last reel. They didn't succeed.

"Then an exhibitor in Pennsylvania held a special showing for the police force, stopping the picture at the end of the fourth reel and offering a prize of $50. for a correct solution. No one claimed the money.

"A Toledo exhibitor has amplified this idea by putting on what for want of a better name he calls a prologue. Tom Moore did this when he showed the picture in Washington, but the Toledo exhibitor introduces the 'Prologue' or interlude just before the fifth reel, instead of at the beginning of the play. In some instances the picture is stopped and slides are run but in almost every case that has come to my attention the original idea of inviting guesses as to the solution of the mystery has been adopted in some form.

"Now, how could this have been possible except for the trade journals policy of cooperation with the exhibitor? The plan of exploitation in New York, Washington and two or three other places has been outlined in the trade journals with the result that mystery contests have become almost as much a part of 'The Mystery of the Yellow Room' as the action of the drama itself. This has been accomplished in a few weeks, whereas, without the trade press, it probably could not have been brought about within the whole life of the picture," says the Realart executive.

LUCK OF THE IRISH

Realart's second Allan Dwan picture, "The Luck of the Irish," went over with a bang at Grauman's "Million Dollar Theatre," Los Angeles. The engagement was a pre-release showing

New Vehicle for Za Su Pitts

New Brentwood Picture Said to Give Star Broad Opportunity for Acting

"ENCOURAGED by the wide success won during the past year by ZaSu Pitts in the pictures in which she has been featured, Brentwood, in her newest picture to be released through Robertson-Cole has given this clever actress the broadest opportunity for exercise of her peculiar artistic abilities," announces a report from the office of Robertson-Cole. "Seeing It Through" is the name of the new production. Claude H. Mitchell wrote and directed the picture.

"Seeing It Through" places her in the character of Betty Lawrence, a girl who lives with her mother in an humble cottage on the edge of the Carrington estate, which is near a little village of Arden in California. Betty's mother becomes ill and she goes to Ichabod Bogram, a skin flint old money lender of the town, for aid. Bogram instantly makes a plan to gain possession of the Lawrence cottage. He says he will advance the money to place the mother in a sanitarium, and invites Betty to come and live with him.

After her mother goes away, she finds herself in a distressing plight. Bogram mistreats her. She finds most of the members of his household are dominated by his selfish revengeful spirit. Her only friend is Boultern, a strange Dickens-like character, whom she befriends, and who later prevents Bogram from swindling her. How Betty meets a "Prince Charming" and finally sees her way through her troubles, is strikingly told in the latter part of the picture.

Critics Praise Truex Comedy

Reviewers of New York Dailies Write Favorably of "The Night of the Dub"

ERNEST TRUEX is a success in his new series of two-reel comedies, made under the management of Amedee J. Van Beuren, according to the New York dramatic critics who reviewed "The Night of the Dub," his initial fun-film which was featured on the programs of the Mark Strand theatres, both in New York and Brooklyn, the week of January 25.

The New York *Evening Mail* states: "A remarkably clever little comedy is 'The Night of the Dub,' starring Ernest Truex. Every minute is a delight in the unwinding of this two-reel feature—thanks to the art and personality of the star."

The New York *Times* comments as follows: "Ernest Truex is back on a Broadway screen. He is at the Strand in 'The Night of the Dub,' by Albert Payson Terhune. Truex is one of the cleverest pantomimists of screen comedy, and the wit of his gestures and expressions makes his present play constantly amusing and often outright merry."

The New York *Morning Telegraph* expresses the following opinion: "Ernest Truex, whose amiable personality always makes itself felt, whether on the stage or on the screen, appears at the Strand in an amusing sketch entitled 'The Night of the Dub.' Truex is one of those comedians who never overworks his effects."

"Ernest Truex lends his diminutive physique and large sense of humor to 'The Night of the Dub.' The Truex picture is excellent comedy," says the New York *Evening Sun*.

Aids Ready for Minter Film

"Judy of Rogues' Harbor" Scheduled for Issue During the Current Month

"JUDY OF ROGUES HARBOR," the second Realart production featuring Mary Miles Minter, will be released in February, according to an announcement made this week. All of the advertising accessories have been completed and prints of the picture are being shipped to branch offices.

The story is based on the book by Grace Miller White, and the picture was made under the direction of William Desmond Taylor, who also directed "Anne of Green Gables." "Citizens of the World," the anti-Americans call themselves, and much of the action of the story is said to revolve around their activities. An attack on the Governor of the state and the raiding of the "Citizens'" meeting place furnish two of the most tensely dramatic moments of the play.

A twelve-page press book, with a cover printed in two colors, has been provided. Heart interest is suggested as the big seat-selling factor of the production, but considerable emphasis is laid on the desirability of featuring "the Lady of the Roses," who eventually proves to be Judy's mother, and of making tie-ups with florists for cooperative advertising.

Teaser advertising, to be done through the classified columns of newspapers, is advised. The theme of the advertising, as outlined in the press book, is an appeal for a young man who is proof against love. This, of course, leads gradually through a six-day campaign, to an announcement of the showing in a local theatre of "Judy of Rogues' Harbor."

Making sure of the lightings for a scene in Selznick's "The Woman Game," starring Elaine Hammerstein

"The Inferior Sex" Now Ready

L. B. Mayer Wires That First National Will Release Mildred H. Chaplin Film

LOUIS B. MAYER has definitely announced by wire from the Coast that his first Mildred Harris Chaplin production to be released through First National Exhibitors Circuit, will be "The Inferior Sex." The shooting of the production was completed some time ago, but Mr. Mayer, it is said, was determined that every possible attention be given to the cutting and assembling.

To support the star Mr. Mayer secured a cast of players which includes Milton Sills, Mary Alden, John Steppling, Bertram Grasby, and James O. Barrows. The picture was directed by Joseph W. Henabery. The continuity was prepared by Keene Thompson.

Regarding exploitation for this picture, a report from the Chaplin-Mayer Pictures Co., Inc., states:

"Few productions of recent years have aroused greater interest among exhibitors than this First National release of Mrs. Chaplin, because of the gigantic publicity and exploitation campaign which Mr. Mayer started several months ago. The outstanding feature of this campaign is a country-wide contest around the question, 'Which is the Inferior Sex?'

"It has been arranged to tie up this contest with the showing of the picture in all the leading theatres of the country, thereby giving it a local atmosphere in each community and affording the exhibitor the full benefit of the campaign."

Universal Has A New Series

Releases Open on March 22 and Continue to June 28; Named "S. R. O. 12"

"S.R.O-12"

UNIVERSAL has just announced a new series of pictures to be known as the "S. R. O. 12," (Standing Room Only).

The first release on the new program is billed for March 22nd and is "Overland Red," featuring Harry Carey in a story by H. H. Knibbs, under direction of Lynn Reynolds.

The other eleven productions on the list are as follows: March 29th "Burnt Wings," with Frank Mayo and Josephine Hill, from Bayard Veiller's story, "The Primrose Path,"—direction of Christy Cabanne;

April 5th, "The Road to Divorce," directed by Philip Rosen, starring Mary MacLaren in the story by J. G. Alexander;

April 19th, Edith Roberts in "The Daring Duchess," directed by Harry Franklin;

April 26, Frank Mayo in "The Girl in No. 29" from the story "The Girl in the Mirror," by Elizabeth Jordan.

May 3rd, "Bullet Proof," a Harry Carey picture with Lynn Reynolds direction, from the magazine story by John Frederick;

May 17th, Josephine Hill and Virginia Faire, beauty contest winner, in "Tempted Wives."

May 24th, Tsuru Aoki, under direction of William C. Dowlan in "Locked Lips." a screen version of the story "Blossom," written by Clifford Howard. Stanhope Wheatdroft, Magda Lane and Jack Abbey are in the cast;

May 31st, a Jewel release featuring Edith Roberts, title of which has not as yet been announced;

June 14, a Herry Carey picture entitled, "Black Sheep;"

June 21st, the first of the Lyons and Moran five reel productions, "Everything But the Truth," from the magazine story by Edgar Franklin;

June 28th, an adaption of the "Sayonara" by Gwendolyn Logan, entitled "A Tokio Siren," starring Tsuru Aoki and directed by Rollin Sturgeon.

Release Dates of Major Allen Animal Series

Universal announces that three more Major Allen animal pictures will be released shortly. The first of these, "The Story of the Jaguar," is on the list for March 1. "The Story of the Wolf" will be released on April 5, while the date for "Tiger Land" is set for May 3. There have been but three of these animal pictures released to date, namely, "Trailing the Leopard," "Bear Trapping" and "Lion Trapping."

Two of the three to be released, "The Story of the Jaguar" and "Tiger Land," have had pre-release showings at the Capitol, and the third has also been booked.

Universal reports that it is receiving an unusual number of advance reservations for dates on these pictures. In his pictures Major Allen demonstrates before the camera how the jungle beasts may be captured by humane methods without rifle or ammunition.

" Confession " Scores at Frisco Rialto

Reports received by Joe Brandt from San Francisco declare that "The Confession" is establishing new figures at the Rialto in that city. George H. Davis, supervisor of exploitation and distribution on the feature sends the following report to the National New York office:

"After running for one week at the Rialto to a net profit amounting to $10,500, owners of the theatre rebooked it for two weeks more. The net profit was realized after the deduction of war tax and expenses incident to the showing. These figures are actual box office figures."

Republic Buys Davison-Love Production

An announcement of importance from the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, contains the information that Republic has purchased one of the biggest pictures of the year from the J. G. Pictures Inc., starring Grace Davison and Montague Love, who are supported by Stuart Holmes. Its working title is "The Convert of Revenge", but it is understood that this is to be changed before its release date, which will be announced soon.

Marion Davies Company Back from Florida

Marion Davies and her company have returned from Miami and Palm Beach, Florida, where they went to film exteriors for "The Restless Sex," her next Cosmopolitan Production for Paramount Artcraft, after "April Folly", which is to be released March 21.

Florence Short Seen in Detective Series

Florence Short is prominent in the cast of "The Smugglers," one of the series of eight William J. Flynn detective pictures being distributed by Republic Distributing Corporation. Herbert Rawlinson has the leading male role in the pictures, which are in two reels each.

William Fox is reviving three of the biggest pictures in the history of the industry. Left—Theda Bara in "Salome." Center—A scene from "Cleopatra." Right—William Farnum in "Les Misearable"

Wm. Fox Release List for February

Clemenceau's Story Is Prominent Feature of Schedule

PROMINENT in the list of releases scheduled by Fox Film Corporation for February is found Clemenceau's story "The Strongest". Under the direction of R. A. Walsh. "The Strongest" in film form is asserted by Fox officials to have been developed into a "special" in every sense of the word. The cast includes Carlo Liten, George Harrison Hunter, Jack Horne, Jean Gauthier de Trigny, Mme. Gauthier de Trigny, Florence Malone, Renee Adoree and James Marcus.

"The Adventurer" is the name of the William Farnum film scheduled for February release. It is of the romantic-drama type and was directed by J. Gordon Edwards from the story by E. Lloyd Sheldon.

"The White Moll" Pearl White's first starring vehicle for William Fox is also scheduled for February. This screen adaptation of Frank L. Packard's original story was directed by Harry Millarde. The cast supporting Miss White includes Richard Travers, William Harvey, Walter Lewis, Blanche Davenport and Jack Baston. Anthony Merlo assisted the director and Eddie Wynard cranked the camera.

"Her Elephant Man" is Miss Shirley Mason's first picture for Fox. It has been seen by a special audience of reviewers, circus people, newspaper editors and exchange men and if the opinion of the trade representatives who have viewed the film be considered a criterion, "Her Elephant Man" is a complete success.

William Russell's contribution to the Fox February releases is "Shod With Fire", an adaptation of Harold Titus' story directed by Emmett Flynn. In the cast are Helen Ferguson, Betty Schade, Robert Cain, George Stewart, Nelson McDowell and Jack Connelly and many exteriors showing the beauty of the Arizona scenery between Phoenix and Prescott, are said to enhance materially the effectiveness of the story.

In "The Devil's Riddle", Gladys Brockwell is said to add to her laurels by the creation of a novel character role. William Scott is cast as leading man in "The Devil's Riddle". The other members of the company are Richard Cummings, Claire McDowell, Easter Walters, Nicholas Duneaw, Kate Price, Louis Fitzroy, Chance Ward, Vera Lewis, Louis Natho, Tom Bates and Benny Suslow.

The third of the new stars to make their debut under the Fox banner in February is Buck Jones said to be a trick-riding cowboy. "The Last Straw" is the name of the picture in which Buck Jones will be seen. Supporting the star, under the direction of Denison Clift, are Vivian Rich, Jane Tallent, Colin Kenny, Charles LeMoyne, Bob Chandler, William Gillis, H. W. Padgett, Hank Bell, Zeib Morris and Lon Poff.

The last of the multiple reel productions scheduled for February is Madlaine Traverse in "The Hell Ship", a tale of the sea. Denison Clift is the author of the story, and Scott Dunlap is director. The cast of "The Hell Ship" includes Albert Rosdoe, Betty Bouton, Dick La Reno, Jack Curtis, Fred Bond and William Ryno. Practically every foot of the picture was filmed aboard a tramp steamer off the California coast, it is said.

Three Sunshine comedies of the two-reel variety are due for release during February. These pictures made under the supervision of Hampton del Ruth are: "Sheriff Nell's Comeback", "Her Naughty Wink" and "Her Private Husband". Five Mutt and Jeff animated cartoons are listed for February. They are: "The Plumbers", "I'm Ringing Your Party", "Fishing", "Dead-Eye Jeff" and "The Sour Violin".

Goldwyn Purchases Notable Plays

Clyde Fitch Drama, and Two Famed Comedy Hits Are Acquired

RECENT announcements that Goldwyn had purchased screen rights to "The Christian" and other stage classics were followed up in consistent manner this week with the news of three more acquisitions. Clyde Fitch's famous play "The Truth," heads the list, closely pressed for honors by "Bunty Pulls the Strings" and "The Tailor Made Man," two more recent stage vehicles.

"The Truth" played no small part in securing international recognition for Clyde Fitch as a playwright. It was originally produced by Charles Frohman, and after its success in this country later scored in London and subsequently was successfully played in Germany, Italy, Russia, Hungary and Scandinavia.

In 1904 it was revived at the Little Theatre, New York, by Winthrop Ames, with an all star cast including such famous stage names as Grace George, Ferdinand Gottschalk, Conway Tearle and Zelda Sears.

The story of the drama revolves about the tangled web which a young wife weaves for herself by quixotic efforts to effect a reconciliation between a parted couple. In this endeavor she sees the husband secretly, unaware that his jealous wife has employed detectives to watch her husband. To cover up her meetings with the man, the foolish matron employes various "white lies" and fibs —in which she sees no harm. Complications of various sorts supply the tense drama, finally brought to a happy conclusion. There is also a comedy relief in the action.

The Shuberts and William A. Brady were associated in the stage production of "Bunty Pulls the Strings" at the Comedy Theatre, October 10, 1911, and for many months thereafter the producers and Cleveland Moffat, the author, reaped large profits from a run that was one of the sensations of the season. Later the play met with unusual fame in other large cities and on the road.

"A Tailor Made Man" makes the third important Goldwyn purchase from Cohan & Harris in recent weeks, the others being "Officer 666" and "Stop Thief." These three great comedies are numbered among the most popular achievements of the modern American stage.

"S.R.O-12"

Special Service Section on
"Who's Your Servant"

GENERAL SUMMARY OF THE FILM

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here, and the original ideas that you have used in putting over this picture?

IN exploiting "Who's Your Servant?" your best angle is the title and the possibilities it possesses. The servant problem is one which is causing a whole lot of trouble. Owing to the shortage of domestics, people are taking servants into their homes without knowing who or what they are. In consequence crooks have been given an opportunity to commit crimes with little chance of detection and robbery in which a servant has figured as the person on the "inside" has become so prevalent that a great many persons are in constant fear of being victims from within their own household. This is the angle for exploitation of this picture especially before your opening. In the newspapers daily appear accounts of robberies which have been committed by servants. New York papers have recently carried the following headlines: "It was Easy for Her When Broke to Get Job and Rob House"—This referred to Eleanor M. Kelley, who committed crimes in Minneapolis. "Ring Gone, Hold Clerk of Hotel." This was an account of the theft of a $10,000 jewel stolen from a Boston woman in a New York hotel. "Maid Accused of Theft." Under this heading was told the story of a maid who robbed her mistress of valuables.

A page in the producers' press book is made up of the headings of stories recently running in the papers. Get this press book and have a cut made of the page. Use it as a teaser display well before the advance of your showing.

After having aroused some interest in your cut without disclosing why it has been run, start publishing a history of the robberies which have occurred in your city where servants were involved. You should be able to put this stuff across as news if it is well written and does not contain your advertisement.

If you do not approve of this angle of exploitation or if after you have worked up an interest in your theory that servants are unreliable you could get another "free ride" by taking up the other side of the story and relate how many faithful and trustworthy servants there are in your city.

A good way to work this would be to write a letter to the paper, most publications have some sort of a forum where the public's epistles are welcomed, stating that the writer takes exception to the inference that servants are not to be trusted. Then go on to relate how some faithful servant has served your fictional writer for years. Give it a human interest touch perhaps using some real facts as a basis at least. Get some of your friends to write some other letters and soon you will have something started which will warrant the editor of the publication letting you put over some stuff on the news pages which will relate how servants in your city have been exceedingly faithful to the interests of their employers. By going back in the history of the city you will find instances where employees have saved lives, prevented robberies and done all sorts of heroic deeds. As a starter you might use the recent occurence of the Brooklyn girl who lost her life defending her mistress's property, being murdered by a negro who will shortly go on trial for the crime. This has been a big news story and when the trial occurs there will be plenty more headlines.

Another angle suggested by the servant idea of the picture is in getting some figures on the class of people who are now being employed as servants. Go to a responsible employment office and get their figures and some of the facts of how they conduct their business. This is good for another front page article properly handled. You should work into your story the difference in the servants of today and those of a few years ago, submitting figures on nationalities with special reference to the Chinese and Japanese. All of this can be run blind without reference to the picture you will present or you may finish your article with a reference to "Who's Your Se vant?"

There is also opportunity for a straigh "teaser" campaign in both the newspapers an outside. For the newspapers we would sugge the running of a want ad type of readers readin like this: "Important event directly bearing o the servant problem coming soon."

Another line to follow would be: "Do yo trust your servants? If so what nationality ar they?" Following this use: "What nationalitie make the most trustworthy servants?" The fiel is unlimited for arousing interest in this way. Fo an outside teaser campaign the title of the film itself printed in flaming red on a strip would b as good as anything.

An idea that could be put over to good advantage would be the calling of people who you figure would employ one servant on the telephone and inquiring "Who's your servant?" They will of course tell you the name of the person. You can then say you are looking for a Japanese named "Ito" and hang up. Later when you spring your "Who's Your Servant?" advertising they will tumble that they have been the victim of an advertising scheme, all of which will help to put over your picture.

When you start billing the picture with dates and explanations go after the title in big letters and relegate everything else to the background except your selling talk which will carry out the idea that an interesting phase of the servant problem is to be presented.

SYNOPSIS OF THE STORY

A naval commander and his staff are to oversee the construction of a new type of cruiser for the U. S. Uavy. Among the officers under the commander's orders, is a lieutenant and a captain. Both are in love with the commander's daughter. A Japanese servant is employed who also secretly loves the girl. Plans of the new cruiser are stolen and the lieutenant, who is the girl's favored suitor, is accused of taking them having been seen to come from the room where they were kept, under suspicious circumstances. He is held for court martial. The commander's daughter, however, believes him innocent and suspects the Japanese whom she has discov-

Play Up Title and Bill as Sensational Original Story

ered is in the Mikado's pay, as being guilty. Pretending to have become enamored of the Japanese, she goes to his room at night and discovers her suspicions to be correct. She attempts to take the plans from the man unawares but is caught in the attempt.

In a struggle she kills the Japanese with a "short sword" which she has picked up in the servant's room after hearing its history of having been the weapon with which the grandfather of the servant had committed the suicide known as "hari-kari" with full description as to the manner in which this rite is observed. She then restores the plans and her sweetheart is freed of the charge of treason preferred against him. When the body of the servant is found it is assumed that he committed suicide since the girl has arranged his body in the position it would be if he had practised "hari-kari." These latter scenes are told in a resolve showing what she is telling to her sweetheart.

PROGRAM MATERIAL AND NEWSPAPER READERS

Owing to the great scarcity of labor in the world following the great war, the servant question has become one of the most important with which we have to reckon. Employers do not have the opportunity to investigate the character of people whom they are hiring—their need is so immediate that they are forced to accept anyone they can obtain.

A few cases of criminal servants have been traced directly to an organized band whose purpose has been to secure employment in wealthy families, then to ingratiate themselves into the trust of their employers and seize the first opportunity to loot the household. Afterward, their irriproachable references were found to be clever forgeries.

For an heiress to marry the family chauffeur is so common an occurrence that it no longer causes more than casual interest in the newspapers. For a romantic girl, the constant association with a man of good appearance often results in irreparable injury. Her father looks with suspicion upon all of her friends yet allows her to be constantly with a servant of whom he knows nothing.

One usually associates a maid with the stage idea—someone perfectly harmless except that she might possibly be inclined to flirt with one's husband. This does not always work out true to form in actual life. Maids have been known to be among the most adept of thieves and are unusually clever in disarming suspicion.

At a Glance—

Author—Julian Johnson, editor of the Photoplay Magazine. Written as a play and adapted to the screen.

Cast—Well balanced and competent. Lois Wilson is the star.

Story—Combination of domestic problem and diplomatic intrigue involving the stealing of plans of a new U. S. cruiser by a Japanese spy.

Locale—San Francisco, California, with a fine view of the West Coast shipyards.

Advertising Angles—Principally the title with a link-up with the servant problem.

Even the position of butler is not without taint when it comes to crime. It was not long ago since the country was startled by a mysterious poisoning and theft that puzzled the police. No one suspected the butler until a chance clue pointed in his direction. It had taken him several years to accomplish his purpose.

It is no one's place to think that they are immune from the depredations of criminals masquerading as servants. Your turn may be next. If you have a family—if you have valuables—it is your place to guard them from the inside as well as from the outside. Therefore, know your servants. Investigate them thoroughly before you trust them with your home.

CATCH LINES FOR NEWSPAPER DISPLAY

Would you trust such a person with your valuables—or with the safety of your family?

The great dangers of such a system—with all its possibilities—are most sensationally shown in the most unusual picture drama of the year—"Who's Your Servant?"

You place a bigger responsibility upon your servant than a bank places upon its cashier—do you know him as well?

What is the impossible price to pay for service?

Help Wanted is the great cry of the world, but it is not so important as Safety First.

Would you trust the safety of your family to an unknown servant?

SELLING TALK FOR YOUR ADS

The startling story of intrigue and rascality which followed taking an unknown servant, a Japanese who later turned out to be a Mikado spy into a home. The result was almost a tragedy for two lovers and the revealing of a great state secret to a foreign power.

A picture of love, mystery, trust and crime which will startle every person who employs servants and make everyone think before they take into their home an unknown person, even as a maid, butler or chauffeur.

Are you one of the thousands who are troubled with the servant question?

Because you haven't a servant in your own home does not grant you immunity from the servants of others or from those whom you have every right to believe are servants of the public.

Do you believe that it is right for you to take someone into your home—your office or your factory about whom you know nothing?

Exhibition Service Bureau Starts on Page 1659.

Page after Page of Live Hints.

The State Right Field

C. B. Price Records Many Sales

"The Log of the U35" has been sold by C. B. Price Co., for the Northern Illinois territory to Rosenthal and Saperstein, of 220 So. State Street, Chicago. Montana has been secured by S. S. Rankin, of Billings, and Indiana by the Maurice Less attractions, of Terre Haute.

The C. B. Price organization also announces that Max Blucksman has purchased the rights for Argentine, Uruguay and Paraguay on "The Greater Woman," and "The Debt," starring Marjorie Rambeau, and Nance O'Neill's feature "Hedda Gabler."

L. L. Hiller to Sell "Topical Editor"

L. L. Hiller, of L. L. Hiller, Inc., Longacre Building, New York, has secured the exclusive selling rights to the new half reel feature, "The Topical Editor," produced by the Topical Humor Film Company and edited by Charles Leonard Fletcher.

Shortly after closing his arrangements with the Topical Humor Film Company, Mr. Hiller said:

"Within a short time we shall announce the details under which worldwide distribution of 'The Topical Editor' will be assured. I am more than enthusiastic about this new short subject."

"Return of Tarzan" in Cutting Room

Under the direction of George Merrick "The Return of Tarzan" is now in the assembling room being fast prepared for its premiere. According to the producers a trade showing in a Broadway theatre will soon be announced. It is declared that the latest of the "Tarzan" productions has been staged on a scale even more elaborate than its predecessors.

Dolores Cassinelli, who will be seen in a new Schomer-Ross production, "The Hidden Light"

Mack Sennett's news comedy, "Down on the Farm," is soon to be presented. This is a scene showing Louise Fazenda called out on a "fowl"

Sennett Film Bobs Up Again

After its Single Showing at Victory House was Returned to Sennett Plant

"DOWN on the Farm," the latest comedy production of Mack Sennett, was recently given a public showing for one evening at the Victory Theatre, Los Angeles; then it disappeared. Now comes the announcement that following the single evening's exhibition of the five-reeler, Mack Sennett, satisfied with the reception that had been accorded to his latest creation for the screen, determined to return the picture to the Sennett studios and await a seasonable time for its distribution. It is known that F. M. Asher, personal representative of Mr. Sennett, has left Los Angeles for New York, and it is thought that his trip East has to do with the distribution of the "Down on the Farm" picture.

In describing the character of the new production, the report from the Los Angeles office of the Sennett Comedies states that the picture is not a stellar exploitation for one figure of a cast, but that it is "an ensemble production in which is conjoined, in a fine harmony of humor, the grotesqueries of Louise Fazenda; the appealing and wistful comedy of Marie Prevost; the artful and unctuous satire of James Finlayson in the travesty role of a melodramatic villain; the juvenile and sturdy performance of little John Henry, Jr., in scenes of deepest heart interest, wherein his gallant comrade Teddy is a hero—all these, plus the presence of the entire menagerie of the Sennett Studios, to give realism to a story presenting all his favorite players, combine in the total of dramatic power by which the measure of success waiting "Down on the Farm" is already determined."

Radin Recovers and Plans Return East

Matthias Radin, president of Tyrad fined to his hotel in Los Angeles by an attack of the grippe, is out again clearing up the unfinished work he started previous to his becoming ill.

It is generally understood that Radin has secured many productions, but is withholding the titles until his arrival in New York, at which time definite announcement will be made regarding the stars, authors and producers connected with these photoplays. Beyond the fact that the art titles in one of these features were made by Ferdinand Pinney Earle and that it contains an all-star cast, no other information is obtainable.

These were the last titles made by Earle previous to the formation of his own company, organized to produce spectacular subjects by the use of his patented process whereby massive settings, which heretofore took weeks to build, can be made in a short time and at practically no comparative cost, by the use of his paintings and the aid of the camera by a "double exposure" system. A practical trial is now being given these paintings.

Fox Move Gives Pioneer Chance to Expand

Pioneer has just taken over for a long term of years floors vacated by William Fox in the Leavitt Building and in a week expects to have all of its departments moved in and in full operation in the new quarters.

Several of the departments such as the film, editorial, and art branches of the main office were quartered in other parts of the city, and while this system was not conducive to the greatest efficiency, it was the only plan possible under previous conditions.

The new quarters will have two projection theatres, elaborate cutting rooms and the New York exchange will be among the best equipped offices in the city.

Chester Man Gets Views of Paraguay River

Walter O. Runcie, a cameraman of the L. C. Chester forces, has reached central Brazil and is heading for the River of Doubt region.

Mr. Runcie made his way up the Paraguay River after taking a series of reels in the water labyrinths of the Parana in southern Brazil. He has obtained pictures of the celebrated Guayra Falls. C. L. Chester expects to receive these spectacular films this week and they will be made ready for release in the near future.

Miss Kellermann to Star in Society Picture

The Sol Lesser organization announces that Bernard McConville has written a scenario, especially constructed as a vehicle for Annette Kellermann. The new story, while providing for Miss Kellermann's usual role as a swimming artist, has a background of modern society life, which further affords the star an opportunity to appear attired in some wonderful gowns, it is said.

Helen Jerome Eddy, who is in the cast supporting George Beban in "One Man in a Million"

Selig Serial Is All Complete

Negatives of the Final Episodes of Animal Picture on Way to New York

THE Warner Brothers, who have the distribution rights of Selig's wild animal serial, "The Lost City," received a wire from Colonel Selig stating that the production is now complete, and that the negative of the final episodes are en route to New York.

It is stated that owing to the temperamental nature of the wild animals that took part in this gigantic serial and the difficulty of finding suitable locations to enact many of the scenes, seventeen months time was necessary to complete the fifteen episodes of this serial. Unlike the ordinary production, time cannot be figured when the director has to deal with wild animals. For instance, oftentimes it will require a week or more to get a scene in which a number of wild animals take part. Then again, there is always that element of danger of putting on an animal scene, even if the animals only run through a picture, because no one can tell when a beast, in spite of its training, will balk and attack anyone in sight.

According to a report received, E. A. Martin, who directed "The Lost City," had a narrow escape from serious injury when he wandered into an enclosure containing some leopards that were to appear in the action. Martin, it is said, was not aware of the animals' proximity until one sprang at him and forced him to beat a hasty retreat to a cage in the middle of the enclosure, installed for emergencies of this sort.

Mary Anderson with Pioneer

Is to Star in a Comedy-Drama That Officials Say Will Rival "Mickey"

MARY ANDERSON is the latest addition to the list of Pioneer stars. This young woman will appear in a comedy drama which has just been finished and which will be known as Bubbles.

The Pioneer officials confidently believe that they have a production which will rival "Mickey" in popularity and drawing power. Miss Anderson plays the role of a girl who forsakes the garb of her sex and dons the attire of a boy. In order to prove her mettle she becomes the centre of a rapid series of hilarious and ludicrous situations. At last, however, cupid steps in and puts an end to the show.

The picture was made by the Super Art, Inc., and was adapted from the story of the same name by J. Basil Kreider which attained quite a vogue during the past season in the book world. The scenario was prepared by Robert Hunter, while the production was put on under the direction of Wayne Mack. For the excellent photographic work credit is given to S. S. Norton, who had a close second in Hans Teichman who was in charge of the technical direction.

Mary Anderson is a perfect embodiment of the character of this boy-girl, and is supported by Jack Conoly, Bert Woodruff, Adelaide Elliott and a carefully selected cast of players.

Current Hall Room Film

The current Hall Room Boys comedy release is "Taming the West." The producers announce it as a subject that gave opportunity for the intermingling of both comedy and thrills.

Luncheon given in honor of Maeterlinck by Mrs. Ruth Clifford at the Hotel Commodore, New York City

"The home that National Film built" for its production of "The Kentucky Colonel"

"Independent Is Stronger"

Tamar Lane Says Independent Is More Likely to Give Greater Care and Time

THAT independent productions are to take a still stronger position in the market is the belief of Tamar Lane, manager of productions for Character Pictures. Basing this belief on the success that independent productions have scored during the past twelve months, Mr. Lane says:

"It will be found that a large percentage of the biggest hits of the past year in motion pictures were made by independent producers and according to indications a still larger percentage may be expected in the coming year. The independent producer has more at stake and consequently is forced to give more time and care to a production. They realize that each and every picture must be good, or else a big financial loss will be suffered. The result is that there is more direct personal interest and attention.

"This has the effect of giving more personality to pictures and leads away from the old machine-made product. It seems as though the future and improvement of the photoplay rests largely with the independent producer, as it is more possible for him to give the proper thought and time to a production in an effort to do something new.

"It will be our endeavor to make big feature productions of individuality and character. Pictures that will have a mark of distinction to them. We are working on several ideas in production that when introduced on the screen should prove marked innovations. Neither time nor expense is to be spared to give to Character Pictures that quality which will make them stand out as 'different.'"

Gaumont Resumes Features

"Husbands and Wives" is Offered to State Rights Exchanges Exclusively

THE Gaumont Company announces that it has resumed production in the United States. The first big feature of the series, "Husbands and Wives," adapted from "Making Her His Wife," the novel by Corra Harris, and starring Vivian Martin, has just been completed and is now offered to state rights exchanges exclusively. It is said to be a strong domestic drama in which Miss Martin portrays the role of the pampered city heiress in love with a poor country chap. His efforts to bend her to his will, her resistance and determination to lead her own life, create tense situations — passionate clashes followed by tender scenes will touch responsive chords in the heart of every man and woman, says Gaumont.

The story is set amid charming Southern scenes. In order to obtain real Southern atmosphere, Miss Martin and a company of twenty spent six weeks in and around Atlanta, Ga. The darkies who appear in the picture are real "honest-to-goodness Georgia-cane niggers" to whom dancing and singing come natural.

"The entire production is replete with realism and emotional appeal that will keep the audience alternating between laughter and tears," states the Gaumont report.

It is planned to follow "Husbands and Wives" with other pictures, all to be elaborately produced without regard to expense. As Gaumont is one of the oldest and most experienced companies in the business, state right buyers can be assured of top-notch pictures during the coming year.

"S.R.O-12"

Papers to Run Jans Film Story

Says that Forty Papers Are to Publish "Love Without Question"

ANNOUNCEMENT made by Herman F. Jans, president of the Jans Pictures, Inc., relative to the syndicating of the novel, "The Abandoned Room," by C. Wadsworth Camp, which is the original title of the novel from which the screen version, "Love Without Question," has been taken, means an exceptional benefit to exhibitors who have booked or will book this first presentation under the Jans banner.

The announcement further states that this story will appear serially in over forty different newspapers in the United States, touching the most important cities from the Pacific to the Atlantic coasts. The Thompson Feature Service of New York City has arranged for this public appearance in syndicate form of Mr. Camp's widely read novel.

Some of the most important newspapers reported to be handling this story serially are: The Dallas *Evening Journal,* The Omaha *Bee,* St. Louis *Star,* Atlanta *Constitution,* New York *Evening World,* and Philadelphia *North American.* Other leading American cities that will also present this story to their readers are Bridgeport, Conn.; Des Moines, Iowa; Washington, D. C.; Baltimore, Md.; and many others, covering all sections of the United States.

Commenting on the appeal that the screen adaptation of this story will have for the picture public, the report from the offices of the Jans Pictures, Inc., states:

"B. A. Rolfe, in producing this feature for the Jans Pictures together with Mr. Jans, selected this story owing to the wide appeal that it would undoubtedly have among film patrons. Their experience in the business is assurance to the exhibitor of the perfect adaptability of their selection for the screen. The Thompson Feature Service likewise realized the public appeal that a story of this kind would have among the fiction readers and syndicated it accordingly. It is felt by the Jans Pictures Inc., that the selection of their initial production to be exploited serially in the daily newspapers, proves their statement as to its appeal to the public and shows that their choice was good.

"Mr. Jans feels that this announcement should prove of great interest to the prospective exhibitors, inasmuch as it gives the showman splendid exploitation prospects and furthermore gives the motion picture a valuable amount of advertising that cannot fail to help those who are fortunate enough to book 'Love Without Question.' The very fact that thousands and thousands of people all over the United States have read the story in novel form, and inasmuch as many more will have the opportunity to follow the story day by day means that that number of patrons will be more than anxious to see it on the screen.

"Due to this, the producers feel, the exhibitor cannot afford to overlook the vast amount of advance advertising 'Love Without Question' is receiving. It means that they, the exhibitors, will be spared the necessary trouble of popularizing the screen version, inasmuch as the newspapers will have accomplished that fact in advance of the film's public appearance."

Costly Setting in "The Kentucky Colonel"

That one-third of the cost of The National Film Corporation of America's production of Opie Read's "The Kentucky Colonel" was spent to construct a replica of the village of Emeryville, Kentucky, with its mansions, business district, race-track, stables, and authentic properties, was the information contained in a letter received by Joe Brandt, the National's eastern representative, from I. Bernstein, production manager on the West coast. According to the letter, this photoplay, which the National states is that firm's greatest cinema achievement, cost over $150,000, not including overhead.

In order not to have the picture conflict with the book, it was found necessary to build sets in keeping with the general atmosphere of the novel. After a long search Mr. Bernstein hit upon Sunland, California, as an ideal location.

Jans Completes "Love Without Question"

Having completed the filming of "Love Without Question," B. A. Rolfe supervising director and his associates of Jans Pictures Inc., are now busily engaged in cutting, editing and assemblig the feature which is shortly to be released on the state rights basis.

Mr. Rolfe reports that the picture has been most successfully filmed and that it will without doubt create a stir when it is publicly presented. "Love Without Question" is a filmization of C. Wadsworth Camp's novel, "The Abandoned Room."

Olive Tell, who is the star of "Love Without Question," with members of her supporting cast, including James Morrison, Peggy Parr, Ivo Dawson and Charles Mackay, witnessed a screening of their efforts a few days ago. Both Miss Tell and Mr. Morrison declare it to be the best picture they have ever appeared in.

Pioneer Invades England

After covering the United States and Canada with its chain of cooperative exchanges the Pioneer has turned its attention to the foreign field and has opened an office in London, at Chatham Horse, George Street and Hanover Square, W. E. where the headquarters for the Foreign Sales Department will be housed. Lee Ephraim will represent Pioneer in England and the continent. The first consignment of features are now on their way to London.

Many Offer Comedy Ideas for Hall Roomers

Jack and Harry Cohen state that they are receiving numerous letters in response to their offer of one hundred dollars for a letter which will most humorously relate the time in the writer's life when he was absolutely "broke." The incidents described in the accepted letters will be used as situations in forthcoming releases of Hall Room Boys Comedies.

Letters which are to be accepted must be in by February 15, and all should be addressed to "The Letter Editor, Hall Room Boys Photoplays, Inc., 1600 Broadway, New York City.

Screen Story Carried by Ladies' Home Journal

The harmonizing influence a woman has on the conflict between capital and labor is the theme of "Mary Minds Her Business," a Ladies' Home Journal serial story, which will be the second feature production of 1920 to be produced by the National Film Corp. of America. "Mary Minds Her Business" was written by George Weston, and it will be concluded in the Journal in March.

News of the Gale Henry Comedy Forces

The Gale Henry studios in Hollywood, Cal., were sold this week, thus compelling the companies working there to seek new quarters. Miss Henry asserts her company plans to erect a studio of its own and Riverside, Cal., is mentioned as a favorable location.

Gale Henry, comedy queen and head of her company, has finished her year's contract with Bulls Eye, her releasing concern, and has signed a contract for a new series of two-reelers. According to Miss Henry's new contract, she will produce only six two-reelers a year, instead of twenty-four a year as she has in the past. Work on the first subject, it is stated, will commence in a few days. Her cast and director have not yet been announced.

Keep Author on the Lot to Save Continuity

According to Arthur B. Reeve, vice-president of the Supreme Pictures, Inc., and co-author with John W. Grey of "The Mystery Mind" serial, starring J. Robert Pauline, the most effective way to prevent the mutilation of a story at the hands of meddlesome directors and stars and to preserve intact the original theme and the logical continuity, planned by the author in the writing of his story, is to have the author on the "lot" in the capacity of a consulting-director, while the picture is being filmed with the authority to supervise all proposed changes.

"Only the author," says Mr. Reeve, "should be permitted to alter a story to meet changing conditions. He alone sees the story as a perfect whole. He alone can judge where and how ramifications may extend without detriment to the finished work."

Beban Enthuses Ov New Lesser Productic

In "One Man In A Million," be filmed by George Beban, the no actor has stated that in this product he for the first time has been able produce a film just as he wished, wi out being restricted in time or mon "One Man In A Million" was writ by Mr. Beban.

"I had the story of 'One Man In Million' in my thoughts for five yea but never had the opportunity to terpret it," said Mr. Beban. "The pi ducing units with which I was as ciated had their own literary depa ment. I wanted to produce 'One M In A Million,' but I wanted to put on in my own way without restrictic With an author's pardonable pride, felt I had written a good story. Wh I showed the effort to Sol Lesser was highly enthusiastic and insist that I produce it and give him t right to distribute and exploit it."

"The result is that 'One Man In Million' is now being produced a Mr. Lesser will distribute it.

"In this screen play I selected n own players, technical staff, and w free to inject all the artistry into t effort that I wished. The result that for the first time in my six yea of film experience I was able to supe vise a play that in the work itself w really a pleasure."

Mr. Beban is the featured player i "One Man In A Million," with Hele Jerome Eddy playing the leading fen inine role. Others having importar parts in the production are Irene Ric Lloyd Whitlock, Jennie Lee, Georg Williams and George Beban Jr.

Sales Reported on Twc Monopol Films

"Alma, Where Do You Live?" an "Crimson Shoals" have figured i many recent territorial deals according to announcement from Max Cohen manager of Monopol Pictures Corporation.

The entire foreign rights to "Alma Where Do You Live?" have been sol to the Export and Import Film Corporation, at 729 Seventh Avenue; Eastern Pennsylvania, to Consolidated Film Exchange, Philadelphia; Western Pa., and Western Virginia, to Co-Partner Attractions at Pittsburg; Ohio and Kentucky Co-Partner Attractions; Greater New York, H. A. Samwick, 729 Seventh Avenue, New York City; New York State and Northern New Jersey, to H. A. Samwick, 729 Seventh Avenue, N. Y. City; Illinois and Indiana, to E. E. Gagnon, Chicago; Louisiana, Mississippi, Florida, Alabama, Pearce Films New Orleans.

Foreign Rights to "Crimson Shoals", to Reginalde Warde, 729 Seventh Avenue; Illinois and Indiana, Siles Film Company, Chicago; Western Pennsylvania and Western Virginia, Apex Pictures, Pittsburg; Eastern Pennsylvania, Consolidated Film Exchange, at Philadelphia.

"S.R.O-12"

Professional Section

CORINNE
GRIFFITH

An appeal portrayal of the Vitagraph star copyrighted by Alfred Cheney Johnston

Joseph Granby

Smith Family, of Selznick, Nearly Corners Market

If it were possible for one family to obtain a "corner" on the continuity market, the R. C. Smith family, which consists of R. Cecil Smith and Ella Stuart Carson, would probably get it. These two writers, members of the Selznick staff, are always busy, and it is a dull day when less than two of their scenarios are not being produced at the Selznick Studios.

At the present time, when the studios are humming with activity, there are four of their scenarios being put into production. The work on these four pictures was done by this one family, jointly and separately. They are "The Shadow of Rosalie Byrnes," starring Elaine Hammerstein; "A Fool and His Money," starring Eugene O'Brien; "Sooner or Later," with Owen Moore; and the Olive Thomas picture, "Footlights and Shadows."

Special Scenic Construction for "The Cyclone"

Despite the familiarity with realism of a high order which marks motion picture production today, there is one scene in particular in William Fox's latest Tom Mix thriller, "The Cyclone," just released, the construction of which is deserving of special mention.

When Director Cliff Smith made arrangements for the filming of "The Cyclone," he consulted some of the best contractors in the vicinity of Mixville, Cal., regarding the erection of a building that was to house a Chinese den. Mix had to stage the biggest thrill of "The Cyclone in this building.

The "Big scene" comes as a climax to the production, and depicts Tom Mix dashing into the building on horseback in search of his sweetheart. The horse gallops up four flights of stairs to the roof, and then suddenly reeling with Mix still on his back plunges first through the roof as this gives way under the weight, then through three floors as each floor gives way successively. Horse and rider finally crash into the basement where Mix rescues his sweetheart from a smugglers' chief.

Personal and Otherwise

H. Jess Smith is now in Chicago looking over the producing situation there. Mr. Smith is now associated with George Perry in the management of stars and directors.

Beulah Livingston, who has made an enviable place for herself in the motion picture industry through the excellent publicity for which she has been responsible during the past year for the two Talmadge sisters, and previously for Madame Petrova and other celebrities, now announces her affiliation with H. H. Wentworth, under the name of Wentworth-Livingston, Inc. The newly formed corporation will act as personal representative for motion picture studios and artists, directors and authors. Miss Livingston will also continue her present connection with the Norma and Constance Talmadge Film Company as director of publicity. We certainly wish her much deserved success.

Following a week's engagement out of New York with Oliver Morosco's "Civilian Clothes," the leading role of which he created, Thurston Hall will go under the management of Gerald F. Bacon, producer for both stage and screen. Notable among Mr. Hall's screen successes are: Cecil DeMille's "We Can't Have Everything," the portrayal of Marc Antony in the Fox production of "Cleopatra," and as leading man for Dorothy Dalton in a series of Thomas H. Ince productions. Mr. Bacon will announce in detail his plans for Mr. Hall in the near future.

If it were not for the fact that E. V. Darling of the United Booking Offices is a personal friend of Dr. John D. Stewart, who in private life is the husband of Olga Petrova, there might have been friction and misunderstanding in the Petrova household at Great Neck, L. I., when the following telegram was forwarded there last Tuesday from Pittsburg: "We want the biggest thing in vaudeville against Harry Lauder next week in Cleveland. Can I have you? Darling."

Mrs. Mildred Dempster, mother of Miss Carol Dempster, prominent player in D. W. Griffith productions, died on Friday, January 30, at her home, 2042 North Lakeshore avenue, Los Angeles, Calif. Miss Dempster was with her mother when the end came.

Edwin Carewe, who has been in California for four months, returned this week with the negative of "Rio Grande," the picture just finished of Augustus Thomas' great story of the Mexican border. "Rio Grande" is a super production in eight reels, with Rosemary Theby and Allan Sears in the leading roles. Five hundred Mexicans and cowboys were used in the mob scenes and in the raid on the Texas village and one hundred trained dancers appeared in the patio scene on the hacienda which Mr. Carewe had constructed especially for his picture. Mr. Carewe was accompanied on his trip east by Louis Jerkowski, his studio manager.

One reads of stars so far distant that it takes years and years for their light to reach the earth. Well, in Hildur Carlberg, we see a Swedish Biograph film star, long since retired from the stage, whose light has not reached the world beyond her native land before the lapse of eighty years. Her face is said to be sculptured in reverent old age and dignity. It was Victor Seastrom, the pioneer actor-director of the Swedish Biograph Company, who persuaded Mrs. Carlberg to play roles for the screen from time to time. Seamstrom considers her an invaluable member of his staff of players.

"To step from a small role in light opera, over a gap filled by several years of picture work, to a leading role in a big Broadway success, may sound easy, but it really isn't," says Doris Kenyon, according to report. Miss Kenyon made her first public appearance as a solist in a Brooklyn church. Her first stage appearance was in Victor Herbert's light opera "Princess Pat," leaving the cast when the piece left New York on tour to accept a flattering offer from World Films. Three years later she returned to the stage and scored another success as the beautiful and guileless heroine of A. H. Woods' farce comedy, "The Girl in the Limousine." Miss Kenyon is also working daily at the studio in a picturization of Augustus Thomas' stage success "The Harvest Moon," and it is rumored, will begin rehearsals in a new stage play with Lionel Barrymore in the near future.

Freddie Schaefer, technical director for the George Beban Producing Organization, had rather a difficult time with prohibition. In fact, for several days he felt very angry because of the long dry spell. It happened thusly: Mr. Freddie had to get a supply of whisky, wine, and gin bottles for the cellar scenes in Mr. Beban's shadow play "One Man In a Million," for distribution by Sol Lesser, now being filmed at the Beban Studios. When he started on a still hunt to find the bottles, he ran against hard luck. There were no bottles to be had. Mr. Freddie found that busy housewives had utilized all available bottles for bottling Catsup, Pickled Lily, or Grape Juice. He then had to wire San Francisco for a supply. The scenes were delayed two days. Schaefer states that the next saloon cellars he has to equip will be ice cream parlors.

A London Music Hall of 1850, quaintly interesting in every detail, was built at the Amsterdam Opera House by Famous Players-Lasky Corporation for the screen version of "Dr. Jekyll and Mr. Hyde," starring John Barrymore. Director John S. Robertson obtained the data for this set after talking with a number of old actors and from libraries and he claims that the result is accurate in every way.

"The Shadow of Rosalie Byrnes" gives Elaine Hammerstein an opportunity to play a dual role.

*Nary a Fist or Gun Fi
for Edmund Brees*

Edmund Breese, the eminent ac
received quite a shock while peru
his part in the new Joseph Leve
production, "His Temporary Wife,'
Robert Ames Bennet, announced
W. W. Hodkinson for mid-Febr
release. It was a pleasurable surp
for, to his utter amazement, he lear
that instead of walloping the dayli
out of some husky, deep-dyed vil
as required in almost every screen
he has portrayed, Edmund Breese
to be seen on the silver sheet in w
approximates a drawing room cha
terization—dress suit and everythin

That Breese welcomed the re
from constant conflict and death-
fying plunges to drag some her
out of harm's way was gleaned fr
his remarks to Producer Lever
shortly after work on "His Tem
rary Wife" was under way. "Sha
of 'The Shooting of Dan McGr
and 'The Spell of the Yukon!'"
claimed the actor. "Never did I dre
that a delineation so easy would co
my way. For months I've been af
producers to permit me to appear
pictures after the fashion of "T
Lion and the Mouse' and 'Tod
plays that gave me big things to
without pulling a gun or demonstr
ing my fistic prowess at the expe
of some fellow player, and my pra
has been answered at last."

*LeSaint Creates Orient
Atmosphere For Next*

The sets and costumes in "T
Mother of His Children," the ne
Gladys Brockwell picture now bei
screened for William Fox under
rection of Edward J. LeSaint, is sa
to possess a realism that is remarka
in the production of Oriental phot
plays. The Arabian salon of the Pri
cess Yve, for example, is furnish
with infinite care, the fittings bei
such as an opulent and highly cult
vated woman of the Levant wou
surround herself with.

Furniture, drapings and carpets ha
been selected not only to fit the Orient
story, but with a keen eye to phot
graphic effects.

A beautiful fountain babbles an
splashes all through the salon scene
the light shimmering through the wat
and the ferns making a remarkabl
artistic bit. It is in front of this fou
tain that Miss Brockwell makes he
genuflections before the gods.

The gowns of Miss Brockwell are ex
quisite studies of Arabian desig
faithful to the Orient in every detail.

Vroom Once a Produce

Frederic Vroom, who plays the par
of "General Buck Hineman" in th
National Film Corporation of Americ
production of Opie Read's "Th
Kentucky Colonel," is a former pro
ducer. Vroom came to Los Angele
from New York in 1912 with the ol
Thanhouser Company, and a yea
later reorganized that firm wit
Lucius Henderson into what was the
known as the New Majestic Compan
Mr. Vroom managed the Majesti
company 18 months, leaving to joi
Thomas H. Ince as an actor. Befor
entering pictures Mr. Vroom was
noted Shakespearen actor, havin
trod the boards with such actors a
Lawrence Barrett and Edwin Booth

"Black Jack" Visits a Studio

GENERAL JOHN J. PERSHING, who has been a favorite subject for the moving picture photographers ever since he went to France as commander-in-chief of the American Expeditionary Forces, was given a close-up view of the making of moving pictures during his visit to Los Angeles January 26 as the guest of Abraham Lehr, vice-president of Goldwyn Pictures Corporation.

The Goldwyn Studios have never had a more enthusiastic visitor than General Pershing, who was interested in everything. It was his first visit to a moving picture plant, and when he finished his inspection he expressed regret that he could not wait to see more. Captain Gilbert White and Captain E. J. Garnsey, former service men who were with General Pershing in France, met him at the station in Los Angeles with the city's reception committee.

As representatives of the Goldwyn Studios they were introduced to the General and accompanied him as members of his official party. In the afternoon General Pershing was speaker at a big mass meeting of former service men at Exposition Park. While making his address the Goldwyn airship, flying national colors and piloted by Lieutenant G. B. Manly, overseas ace and a member of the Goldwyn staff, flew over the speakers and dropped silk parachutes from which hung a bouquet of flowers and a solid gold key bearing this inscription: "General John J. Pershing, Welcome to the Goldwyn Studio, January 26, 1920." One of the general's aids caught the parachute and presented the key to him.

Following the ceremony at the park, Captains White and Garnsey, in one of the Goldwyn automobiles, escorted the general and his staff to the studios. American flags and bunting covering the entrance to the studios met Pershing's eye. He was taken into the administration building to Mr. Lehr's private office, where Mary Roberts Rinehart and Mabel Normand assisted on the reception committee. When the visitors started on their inspection trip under the direction of Mr. Lehr, the General found the Goldwyn former service men lined up near the administration building with the Goldwyn band of thirty-five pieces.

Pershing was taken to see Pauline Frederick, who, under the direction of Frank Lloyd, was making a scene for "Roads of Destiny," Channing Pollock's version of the O. Henry story. After the visitors had an opportunity to see the actress at work, the scene was stopped and Miss Frederick stepped out to meet the general and his staff. It was a touch of France that the General saw next. He smiled as he caught a glimpse of a narrow little street in a French town built for use in Geraldine Farrar's "The Woman and the Puppet." He examined the detail of the set with unusual interest.

Then the party was taken to see the all-star cast headed by Wyndham Standing, in a scene from "Earth Bound," an Eminent Authors production from the pen of Basil King, being made under the direction of T. Hayos Hunter. The elaborate Russian street built at a cost of $40,000, was next shown, after which the general was taken to see how a ship sinks for moving pictures. This was the scene from "The Tower of Ivory." It had been "shot' some time before, but was reacted to give Pershing an opportunity of studying the mechanical end of picture making. First the bare set was shown, the wooden ship tilted at an angle from the ground, the machines for making artificial winds, rain and lightning and the water tanks raised above the ship to let loose the flood of waves that was going to send the vessel to the bottom.

Following an inspection of the set, the general stood behind the cameraman. The water was released and he saw the waves dash against the side of the ship, sweep across the deck and wash several luckless passengers overboard. Later the visitors inspected Nome street for Alaskan scenes and were shown an exact reproduction of Lexington, Ky., in 1850, as it was built at a cost of $20,000 for the film production of John Fox's "Little Shepherd of Kingdom Come."

After his inspection of the lot, General Pershing and his party were escorted to Mr. Lehr's private projection room, where the ship sinking scene, as taken some weeks ago, was screened.

Emerson Hough Lauds Actors

Emerson Hough, the famous novelist, recently made a thorough study of motion picture players while on "location" during the filming of his widely read story, "The Sagebrusher," produced by Benjamin B. Hampton for W. W. Hodkinson distribution, and, by the way, the first of his stories ever adapted for the screen. And it's divulging no secret to say that Mr. Hough thoroughly enjoyed the experience.

"I had Roy Stewart, Marguerite De La Motte, Noah Beery, Betty Brice, several other of the very notables, as it were, and any number of lesser folk right where I could study them during our work on 'The Sagebrusher,'" the author observed. "We were in the lonely sagebrush country, and in the mountains, and in cities, and at the studio in Los Angeles together. I lived right with them, as one of them, and let me say here that they rank among the most congenial, most polished and educated, and what is more, the most noble-hearted large group of people with whom I have ever associated."

AN ARTIST of distinction has paid Mildred Davis, leading lady for Harold Lloyd, the compliment of asking her to sit for her portrait. Norvel McCluskey is painting Miss Davis in oils, and she is giving most of the time that she can spare from her studio work to him. The portrait is to be life-size.

ELLIOT DEXTER will make his reappearance in Cecil B. de Mille's next picture. He has not entirely recovered from his long illness, but a part is to be written for him which takes account of his infirmity.

Director George Irving, who made "The Capitol," the current Hodkinson release, is showing Alexander Gaden how to put over a tense scene. Leah Baird, the star of this Gibralter production, is the lady who is registering emotion

Meeting Elaine Hammerstein

WE wish we hadn't read a certain interview with Elaine Hammerstein that's running in the current issue of another magazine this month, because its author seems to have got an impression of her subject amazingly similar to the one we received, and we should hate to be accused of plagiarism.

It goes to show, however, that the Selznick star doesn't bother about affecting different poses for her various interviewers. She's absolutely natural, she tells one what she really likes, and she's an untemperamental sort of girl whose tastes aren't in the habit of changing every day. She lets one understand that she considers the whole system that has been built up around film luminaries, costumes, lights studios, and especially every phase of publicity, an absolutely unnecessary and undesirable evil, to be endured simply and solely because her own father has so decreed.

Think of it—with thousands upon thousands of girls all over the world longing, praying, employing every known method of wedging their way into even the humblest corner of the "movie" profession—and Elaine Hammerstein, who woke up one morning to find an entirely unsought contract, a contract that it would ordinarily take years to aspire to, waiting patiently for her signature, and she didn't want to sign it! Yes, irony is the word. Nothing less.

Elaine sees in all this shimmering mass of glamor and reputed popularity and international fame nothing but disillusioning hard work. She wants to be out of doors in the sunshine, riding horseback, or playing tennis or swimming or driving, and we must admit that we don't blame her at all.

"Oh, I *love* to drive my own car, in spite of the fact that nobody loves to drive with me," she told us, with the first evidence of genuine interest that we noticed. "People seem to be nervous or something," she laughed, "I'm sure I don't know why. "I've never killed anybody yet. I love dancing too—that's why I like pictures better than musical comedy, because I do have a few evenings off, at least."

It's just like having the burdens of Royalty thrust on one, this having "Oscar and Arthur Hammerstein for ancestors. "Uneasy lies the head that" inherits too enviable a reputation, or something like that, was our unexpressed opinion, but we might just as well have put it—too much charm. For, of course, if this heiress of fame were not undeniably attractive and gifted in her own right—her difficulties would be over, in the professional line, at any rate. What a pity that people do like her right at first sight!

But she's perfectly lovely to look at, and her frank sincerity and unaffected naivete are altogether irresistable. We wish we had seen her in "High Jinks." She must have been delightful, and of course it was mostly due to the hit she scored in it that Mr. Selznick gave her the opportunity she has had with him. "The Country Cousin," "Greater Than Fame," and "The Woman Game" are her releases to date under his management. And everybody who has seen them will testify to Miss Hammerstein's photographic charm.

Furthermore, she's immensely popular in the Selznick studio, and when an actress is popular with the people with whom she works, there isn't much more that can be said in her favor. It's only a very "real girl" who can have those most critical of all critics, the property men, follow her off a set with eyes full of genuine admiration, and the highest of all recommendations "Miss Hammerstein's alright, she is."

We think so too, and we think it's only an "alright" girl who wouldn't be carried away by seeing her name in blazing electric signs all up and down Broadway, and by the flattery of a delighted public. MARGUERITE JONES.

WHEN CLARA KIMBALL YOUNG asked for photos of girls bearing resemblance to her, she received more than 40,000 from all parts of the world.

Warburton Camble

Gossip Gleaned Both Here and There

Constance Talmadge and all the principal members of her company left Friday night for Palm Beach, where they will make the exteriors of Constance's fifth First National Picture, "The Love Expert," an Emerson-Loos Production of one of their original stories. Natalie Talmadge also has an important role in "The Love Expert." Mrs. Margaret Talmadge accompanied her two daughters, and Norma Talmadge is leaving Cuba next week to join the rest of the family. Those who accompanied Constance Talmadge, and will stop with her at the Royal Poincianna, are: Director David Kirkland, John Emerson and Anita Loos, authors of the story, John Halliday, leading man, Arnold Lucy, Fannie Bourke, Mrs. Nellie Parker-Spaulding, James Spottswood, Cameraman Oliver Marsh and Carl LeViness, assistant director. In the absence of both Talmadge companies, their studio on East 48th street, will be rented to Flim Specials, Inc.

Jottings From The Coast

Another director of pictures has carned the coveted honor of special recognition from the producers. As a result of his brilliant success in directing "23½ Hours' Leave," which introduced Douglas MacLean and Doris May as stars, and "Haunting Shadows," with H. B. Warner, Jesse D. Hampton Productions, Inc., are to present a brace of six Henry King specials, with all-star casts. These are to be made from books by recognized authors, and King is to be given the utmost latitude in putting them into films. The first will be Frank Spearman's story "Big Dick."

Frank Mayo, the Universal star, has been sued by his wife for separate maintenance, charging Dagmar Godowsky with being the serpent in Eden. Miss Godowsky, who is the daughter of Leopold Godowsky, the eminent pianist, has retorted with a $15,000 suit for slander.

In "The Roads of Destiny," in which Pauline Frederick stars in her next Goldwyn feature under the direction of Frank Lloyd, she will portray four characters and the scenes are so varied that they stretch from Mexico to Alaska. Both Miss Frederick and Mr. Lloyd believe that it will give the star the greatest opportunity of her picture career. "The Roads of Destiny," is taken from the stage play by Channing Pollock.

Charlie Murray, one of the prominent figures in Mack Sennett comedies for the past half dozen years, is to be starred in a series of rough-and-tumble farces.

Will Rogers, the cowboy star who has been the big find of the year for Goldwyn, paid a high tribute the other day to his director, Clarence Badger, to whom he gives credit for much of his success. It is no small responsibility that is put upon a director when a new candidate for stardom is placed in his hands.

Irene Rich, the Metro star, saved Nick Cogley, one of her supporting actors, from drowning in a California river. When he fell into the water with heavy boots on and was unable to swim, Miss Rich plunged in and held him until help arrived.

Director Lloyd Ingraham has plunged into the first stages of a new production with his young stars, Douglas MacLean and Doris May, at the Thomas H. Ince studios. It will present MacLean in a guise entirely new to his admirers. He will appear as an escaped jail-bird with an unconquerable sense of humor, and both stars and director declare that it will have more comedy and a story with more genuine suspense than any production thus far made by this trio.

Rumor has it that Priscilla Dean and Wheeler Oakman were married at Reno, Nevada, recently, but Miss Dean denies the soft impeachment.

Look for a lot of "good red blood" in Bill Hart's next picture. It will have a fight between Bill and that other giant actor, Tom Santschi, and no one need look for a pink-tea affair. Hart plays the role of a soldier returned from overseas and Santschi the part of a saloonkeeper near the water-front in San Francisco.

Emile La Croix, who is now playing in "A Fool and His Money" with Eugene O'Brien, appeared in another Selznick picture, playing the role of Father in the first Kaufman weekly, "Little Red Riding Hood."

"The Silkless Banknote" is the first of the eight scenarios based on incidents in the life of Chief Flynn, released through Republic. The seven which follow are: "Outlaws of the Deep," "The Five Dollar Plate," "Chang and the Law," "The Faker," "The Gilded Ruby," "The Poppy Trail" and "The Phantom Butler."

This is Colin Campbell, veteran direct among whose productions are such gre pictures as "The Spoilers," "The Crisis and "The Garden of Allah"

The praises that are being sung f Paramount's spectacular film versi of "Everywoman" are also a tribu to the skill of Will M. Ritchey, Pa mount's scenario expert. The di culties of translating this symbo play to the screen were great becau of the vital importance of the di logue. How to convey the symbolis without giving the word which W ter Brown put into the mouths of t characters was a problem of the fi magnitude. Ritchey's skill accom lished this. Situations and sequenc are as he planned them, and the me sage as well as the beauty of "Ever woman" is put over with great for

Ruth Roland drove a burglar fro her bed-room at her home in L Angeles at the point of an automa revolver before the outlaw even h a chance to do a tap of work.

National Film Studi Ready for Rush

Three shifts of carpenters, scen artists and laborers are busy as pr verbial bees at the West coast studi of the National Film Corporation America preparing for the producti rush in February, when the Nation studios begins in earnest on its 19 schedule. Three companies are ready in action, with four more follow.

State Right News on Page 1714

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¶ Motion Picture News' Professional Section.

In and Out of West Coast Studios

By J. C. Jessen

On the Fox Lot

THE William Farnum Fox Company will leave for Palms Springs, California, the first week in February, and will be composed of more than 100 people, where Director J. Gordon Edwards will make the exteriors for "The Orphan." Included in the company will be more than thirty-five cowboys. Among these will be Pedro de Leon, who has the distinction of having lassoed nine horses running abreast.

Other Fox companies at work under the supervision of Sol M. Wurtzel are those engaged in the making of "One-Quarter Apache," directed by Jacques Jaccard; "Shod with Fire," starring William Russell, and directed by Emmett J. Flynn; "Her Elephant Man," being made by Howard M. Mitchell; The Mother of Her Children," directed by E. J. LeSaint; "Forbidden Trails," starring Buck Jones, under the direction of Scott Dunlap, and "The Iron Heart," starring Madaline Traverse, under the direction of Denison Clift, who is the author of the story.

Metro

PRESIDENT RICHARD ROWLAND and Treasurer Joe Ingle, of Metro Film Corporation, together with Marcus Loew, arrived in Los Angeles this week to spend some time at the West coast studios of the Metro Company. While no statement has been given concerning the purpose of his visit, it is generally understood that Mr. Loew came West to see the Metro producing plant in company with the other officials. The only information given out respecting their visit was that by Mr. Loew himself, who stated that he went into the picture game in self defense. After viewing the plant of the Metro in Hollywood, he expressed his pleasure in the terse remark that it looked more like a factory than a pleasure park.

Director of production, Maxwell Karger, who was thought to have left for the East several weeks, it now develops is on a vacation making a motor tour in Northern California. He is expected back at the studio shortly, and then it is probable he will go East when President Rowland completes his visit to the producing plant.

Irving Harris, of the firm of Ackerman & Harris, whose circuit of vaudeville houses was recently purchased or amalgamated with the Loew interests, were in Los Angeles this week and went over the plans for two new theatres to be built in Los Angeles. These were given the official O. K., and the work of construction will start shortly, or as soon as present tenants of the buildings can be removed.

Basil King's famous story, "The Street Called Straight," is popular Tom Moore's next starring vehicle for the Goldwyn program

The big scene for "The Hope," consisting of those on the East Indian street built at the Metro, were filmed this week by Herbert Blache. More than 500 people were used for these scenes and constituted tourists, British soldiers and Hindus. To insure technical correctness, a former British soldier who served in India aided the studio staff.

King Baggot has been engaged as leading man for May Allison in a production now in the making under the direction of Henry Otto titled "The Cheater." In this three of the principal characters play dual roles, they being the parts taken by May Allison, Frank Currier and Harry Van Meter.

The first of the Jack London stories to be filmed by Metro, "Burning Daylight," will be put in production the first of the coming week. Edward Sloman will direct Mitchell Lewis in this series.

Vitagraph

ANTONIO MORENO found it necessary to not only play the star role, but also to direct the action of the fourteenth episode of "The Invisible Hand" serial owing to the illness of Director William J. Bowman, and Mr. Moreno completed this task and the company is now waiting for the return of Mr. Bowman to the studio to make the fifteenth and final episode.

The William Duncan Company, making a serial, as yet untitled, which is to follow the Moreno Invisible Hand serial in release, is now working on the fourth episode. The principals of the cast for this, in addition to Director-Actor Duncan and his leading woman, Edith Johnson, are Jack Richards, who plays the heavy, and Virginia Nightingale, who has become known as the Vitagraph vamp.

The third serial company renewed activity this week upon the return of Director-Actor Joe Ryan, who has been in bed for sometime suffering from an injury received while bulldogging a steer. With his return work of filming "The Vanishing Mask" serial, in which Jean Paige shares honors with Mr. Ryan, was commenced. The company is now working on the second episode, the first having been completed before Ryan's injury.

Director Dave Smith has returned from Truckee, California, where he spent several days waiting for snow for needed exterior scenes in the adaptation from the James Oliver Curwood story, "The Courage of Marge O'Doone." Niles Welch and Pauline Stark are the leads in this, with George Stanley taking the character leads. Director Smith will make interiors at the studio and later return to Truckee when the weather conditions are more satisfactory.

Earle Williams is expected at the Vitagraph Hollywood studio on Febrúary 17th to make the exteriors for "Captain Swift." The interior scenes for this photoplay were made in New York. Chester Bennett, who directed Williams when he went West previously, will be in charge of making this production.

Montgomery and Rock Company have completed the first subject made under the direction of Melville Brown, which is a burlesque on a Spanish romance. Patsey DeForest plays the feminine lead. This is said to be one of the most expensive two-reel subjects made by these comedians to date, particular care having been taken in the selection of sets and the costuming, etc.

The first Larry Semon comedy made under his new contract has required six weeks for the making and has been completed and shipped East. Lucille Carlisle continues in this as his leading woman.

The third Vitagraph company making its comedies is headed by James Aubrey, now working on small town village comedies, where most of the acting is laid around a blacksmith shop, which has partially become a garage.

Selznick

MANAGER of production Harry Rapp found it necessary to postpone the filming of "You and I" for the Republic release and has changed the plans of the Selznick production forces so that the next film to be put into production will be "The Invisible Divorce." This is to be directed by Tom Mills, who recently filmed "Duds" for Goldwyn, following numerous engagemeents with east and west coast companies.

Walter McCrail and Leatrice Joy are to be the leads in "The Invisible Divorce." The scenario was prepared by Kathryn Reed.

"Blind Youth" is being finished this week by Director Ted Sloman. The cast of this picture, which has been in production four weeks, includes Ora Carew, Leatrice Joy, Clara Horton, Colin Kenny, Claire MacDowell, Joseph Swickard and Walter McCrail.

The complete cast for the first western made Owen Moore picture, directed by Wesley Ruggles, will include Gloria Hope, Henry Miller, Jr., Charles Arling, Arthur Hoyt and Emmett King. Work on the filming of this was started this week.

A preview of the Selznick picture, "Just a Wife," which has Roy Stewart and Kathlyn Williams in the leading roles, was given at the Suburban theatre, near the studio, Friday evening, and attended by many of the West Coast film talent.

The L. Webber Production Company will make a film "Children of Destiny," with Edith Hallor as star. and a cast made up of William Courtney, Arthur Carew and Emory Johnson will support the star, under the direction of George Ernie.

National

THE National Film Corporation has taken a contract to produce a series of comedy dramas for Marion Kohn, who will have charge of the release of the pictures, furnish the stars, stories and directors for the making of the films.

The people engaged to be featured in these are Polly Moran, Grace

Cunard, and an apparent newcomer to the screen who is known as "Smiling Bill Jones." Grace Cunard is to have Cole Herbert, known as "Slim Cole," playing opposite her in a series of two-reel comedy dramatic pictures, the first of which is titled "The Gasoline Buckeroo"; while Polly Moran will appear in one-reel slapstick comedies. The Jones films are to be of one reel each, and are spoken of as "polite" comedies. Each of the three companies will make a series of twenty-six pictures, which, it is said, are to be released by "Doc." W. E. Schallenberger, of the Arrow Film Corporation.

Jack Hoxie, who was recently starred as Lightning Bryce in the serial produced by National, is now to play in five-reel western pictures, and the continuity for the first of these is now being written by L. V. Jefferson.

Harry Cohn, of Cohn Brothers, who have made the Hall Room Boys' Comedies, featuring Flannigan and Edwards, arrived in Los Angeles this week, and is making arrangements with the National for the continuation of producing comedies. The most recent comedy put in production under the direction of Harry Edwards is titled "The Road to Ruin," being the experiences of a girl show in a small town.

All scenes have been made for "The Kentucky Colonel," and Director William Seiter is now in charge of editing this film. Plans are that it shall be ready for the market by March 1st.

Bryant Washburn's latest Paramount-Artcraft picture is a humorous subject under the title of "The Six Best Cellars"

Christie

ANNOUNCEMENT was made by Al Christie this week of a reversal of the usual order of thing in the matter of dramatic companies engaging leads from comedy organizations, by the Christie Company engaging Coleen Moore, who heretofore has always played in drama. Miss Moore is to appear in a series of comedies for Christie and is now under contract. At the present time she has been loaned to the Haworth Company to play a lead opposite Sessue Hayakawa. Prior to beginning this engagement she worked in two pictures for Christie, "A Roman Scandal," which has been released, and "Her Bridal Nightmare," which is set for release February 1st.

The Christie Company, under the personal direction of Al Christie, is to make a series of five-reel subjects starring Chic Sale, vaudeville headliner, who is under contract with the Exceptional Pictures Corporation for a series of subjects to be released by Robertson-Cole. The first story for sale is "The Smart Aleck," by Irvin S. Cobb, and will be put in production as soon as Sale completes his vaudeville tour on Orpheum time, which will be early in February.

The first of the "Bringing Up Father" series being made by Christie for a New York film company, is now nearing completion under the co-direction of Al Christie and Reggie Morris. This subject will have all the well known characters of the famous George McManus cartoons, they being impersonated by Johnny Ray as Jiggs, Margaret Fitzroy as Maggie, Laura La Plante as Nora, and Ward Caulfield, Jack Henderson, Eddie Baker, Gus Leonard and George George as the friends of Jiggs.

Reggie Morris has been directing comedy for the past four years, his first work being with L-Ko, from which studio he went to the Mack Sennett Company. It was from this plant that he was secured by Christie to direct the "Bringing Up Father" series.

Goldwyn

PLANS for the filming of two additional Eminent Authors productions by Goldwyn were made known this week, when it was announced that Cullen Landis had been engaged to play the leading role in the film versions of Mary Robert Rinehart's story, "Empire Builder," and the engagement of Sydney Olcott to direct the Rupert Hughes story, "Scratch My Back," was made known. T. Roy Barnes, star of vaudeville, will make his first appearance on the screen in this subject, playing the leading role, and Helene Chadwick will play opposite. The others in this cast have not been named.

Director Victor Schertzinger has everything ready for the filming of "Twin Sisters," and the cast selected to support Mabel Normand in this is made up of Tully Marshall, Hugh Thompson, Russ Powell and Harry Laramie.

Director Wallace Worsley and Gouverneur Morris have found location suitable for exteriors of Morris' first eminent authors story, "The Penalty," and the filming of this was started this week. Ethel Gray Terry plays the lead and the other members of the cast are Lon Chaney, Kenneth Harlan and Charles Clary.

The intention of the Goldwyn Company to send Frank Lloyd, Pauline Frederick and members of the company filming "Roads of Destiny" to Cuba were made known this week.

The filming organization, including Jane Novak, John Bowers, Willard Lewis, Richard Tucker, Harvey Kirkland, M. McNamara, T. Flynn, Maude George, Assistant Director Harry Weil and Cameraman E. E. Jennings, will compose the party going from Los Angeles to New York and thence to Cuba. It is expected, according to statement of the Goldwyn publicity department, that the company will remain in Cuba, making scenes for at least two weeks. This O. Hnry story has the locale of a mythical South American country and conditions in Cuba are ideal for the filming of exterior scenes needed, and it will also be convenient for the company to secure a great many Cubans to play parts in the mob scenes.

T. Hayes Hunter, who has been at work on "Earthbound," the Basil King story, for several weeks, has an addition to his cast this week in the person of Miss Tilly Cotton, who has one of the important roles.

Samuelson

AFTER several weeks of preparation G. B. Samuelson, who recently came to Los Angeles from London to produce a series of pictures, now has three companies at work. One is being directed by Mr. Samuelson himself, and will offer Madge Titheridge, supported by C. M. Hallard and Campbell Gullan, in a photoplay adapted from the novel "Her Story."

"The Night Riders," adapted from an American novel, is being made by Alec B. Butler, which will offer Maudie Dunham in the featured role, supported by Albert Ray. Ray was formerly co-starred by Fox. Director Butler will also play the heavy role.

The third Samuelson company began work this week in an adaptation from an American novel, "At the Mercy of Tiberius." Peggy Hyland, an English actress, who for two years was starred by William Fox photoplays, and who is now under contract for two years with Samuelson, will be starred in this subject. Fred Leroy Granville has been engaged to direct Miss Hyland in this production. He was formerly identified with the Universal, following a number of years' experience as cameraman. entire cast supporting Miss Hy has not been announced.

Brunton

THE Robert Brunton Studio now boast of the largest encl space with all open floor in the c try. The size of this mammoth b ing being 300 feet long by 120 wide and a clear space of 30 There are no pillars or posts of kind, making possible a scene the of the floor space. One end of building may be removed so that cameras may be set back far enc to take in the entire end and bal of the building. There are t sunken wells with water attachm and complete lighting equipment the entire building. A number other improvements are being n by Robert Brunton at his mamn plant. One of the most recent a tions is a hospital, which consist an operating room, several wards living quarters for a family, who be in charge of the hospital. A tra nurse will be at the hospital at times. Work is just being finishe the construction of replacing buildings recently destroyed by The most important of these is scene dock, 100 x 40 feet.

Director Ernest Warde has c pleted the filming of the week story, which as yet has not been gi a permanent title. This feature Warren Kerrigan with Fritzi E nette as leading woman. Six hc after doing the final work on re-e ing this picture, Director Warde gan the making of another photo titled "The Green Flame," with K rigan as star.

Fritzi Brunette is to continue leading woman in this, and other p ple cast for important roles are Cl Dubrey, William Mong, Joseph B ing and Edward Hearn.

Fritzi Brunette has been enga by Robert Brunton to play oppo Kerrigan in the remaining of present series of pictures, which me that she will be the leading wor for four five-reel productions. M Brunette has played in support Kerrigan in two pictures, followin long engagement at Universal several pictures with Lasky, to nothing of a two year engagem with Selig. Her most recent w with Kerrigan was in "The W End."

Arrangements have been comple for the filming of the first of the M Marsh subjects for Robertson-C by L. J. Gasnier at the Brunton S dio. Sid Cohn, who is in charge these productions, has not announ the director, nor has a story been d nitely passed upon. It is expect however, that work will be star not later than the first of the com week.

Clyde Benson has been under c tract to play in the remainder of episodes of the Jack Dempsey ser now being made by Robert Brun for Pathe. The company is now work on the fourth episode.

Director Jack Dillon and Walden Young are preparing the continu for the next Mary Pickford Uni

(*Continued on page* 1772)

Equipment Service

News Notes

James Milligan, formerly on the advertising staff of our friend the Moving Picture World has accepted a position as advertising manager with the Typhoon Fan Company. Through his association with the manufacturers of motion picture equipment Mr. Milligan is well acquainted with the sales possibilities in his new connection.

Jos Hornstein is having great luck with his new venture as manager of the Equipment department of the Howells Cine Equipment Co. He mentions many sales of Powers and Simplex machines to Brazil and the Orient, Java and Singapore. He is also agent for the Acme portable machines and has shipped a considerable number to South American countries.

Ain't it h-e-l-l, writes Charlie Bass of the Bass Camera Co., Chicago. And he has good reasons for thus expressing himself in this fashion. Some days ago while attending to business he was stricken with appendicitis. He reports that he is doing well in the hospital and has progressed far enough to be able to write a few lines to his friends. We hope he gets well, p. d. q., so that he can continue to scurry up cameras to partly fill the demand.

Somewhere in this issue is a story on the recent fire at the plant of the Precision Machine Company. The newspapers of New York City, by their headlines, must have judged that the whole Simplex organization had been consumed. A personal investigation shows that this is not the case. The main building where most of the work is done was not touched. This includes the Repair department and the Assembly Section. As E. S. Porter said, "The fire is to be regretted, particularly at this time when we had hopes of catching up with the demand, but our normal production will be but slightly affected."

A press-agented story just received remarks that "this new theatre is so large and its ramifications are so many that the manager is obliged to carry

Last Week We Met—Theo. Hardeen

THERE is considerable difference between being a magician of world wide fame and the vice-president of a thriving motion picture laboratory.

But Theo. Hardeen seems to make as great a success of one vocation as the other. For this man who at the present time is one of the executives of the Film Developing Laboratory enjoys with his brother, Houdini, the distinction of being one of the two greatest performers of magical tricks and secrets in the world.

The two brothers started in the show business together and were known as the Houdini Brothers. But after a few years of this combination Hardeen left to enter a commercial proposition while his brother continued on the stage. The latter made such a hit in every country where he exhibited that he was unable to fill the engagements offered him. As a result theatrical promoters looked around for another man skilled in the same line. By chance one heard of the old brotherly combination and came from Europe to this country to persuade Hardeen to again take up the work. This he did and for nearly twenty years he toured the world and was touted everywhere as a sensation.

His "bag of tricks" seems to have included everything that could be imagined. He has escaped from the torturing straight jacket in full view of his audience. He has jumped from high bridges with hand-cuffs and leg-irons tightly fastened where they should have bothered him most. And the water into which he has plunged has ranged from the warm river waters of the South to the ice-filled Ohio.

His audiences have ranged from those of the customary small towns of America to the crowned heads of Europe, and it can safely be said that not once have they been disappointed in his performance.

Some time ago the Weiss Brothers—for that is the real name of the two Wisconsin born boys, who have startled the wisest of men with their skill in escaping from lock and key—realized the coming importance of the motion picture. Both of them were endowed with plentiful talents to use in businesses other than the stage. They organized the Film Developing Laboratory of Hoboken and installed in it special machinery of their own design. Included in the equipment were negative and positive developing machines by the use of which the personal equation was done away with and films were turned out without having come into contact with human hands.

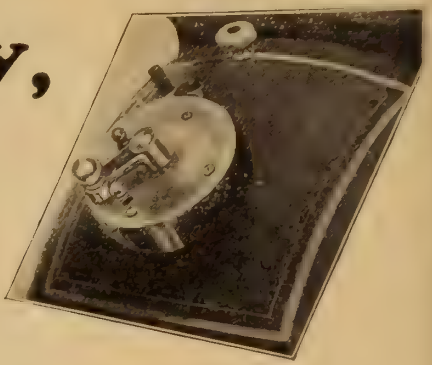
The war affected the supply of chemicals on which the perfect operation of these highly developed machines depended and rather than chance it with results not quite up to the standard they had set the apparatus was shut down. As soon as the supply of foreign chemicals becomes normal it is probable that the automatic machines will again be used.

Mr. Hardeen's executive ability has had much to do with the success of the firm in which he is interested. His long experience on the stage has given him a personality which aids him in handling employees. And strange as it may seem in view of the fact that his present work is much less exhilarating than the one which made him famous he has become thoroughly absorbed in his laboratory and only on rare occasions such as benefits does he drop his robe of business and take up the secrets and tricks of the magician.

News Notes—(Continued)

around with him a key ring containing over 1000 keys." And someone adds a touch of pathos by picturing the predicament of the poor manager who is forced to carry so much junk in one hip pocket without a thing to balance it in the opposite pocket.

The De Luxe Instrument Board



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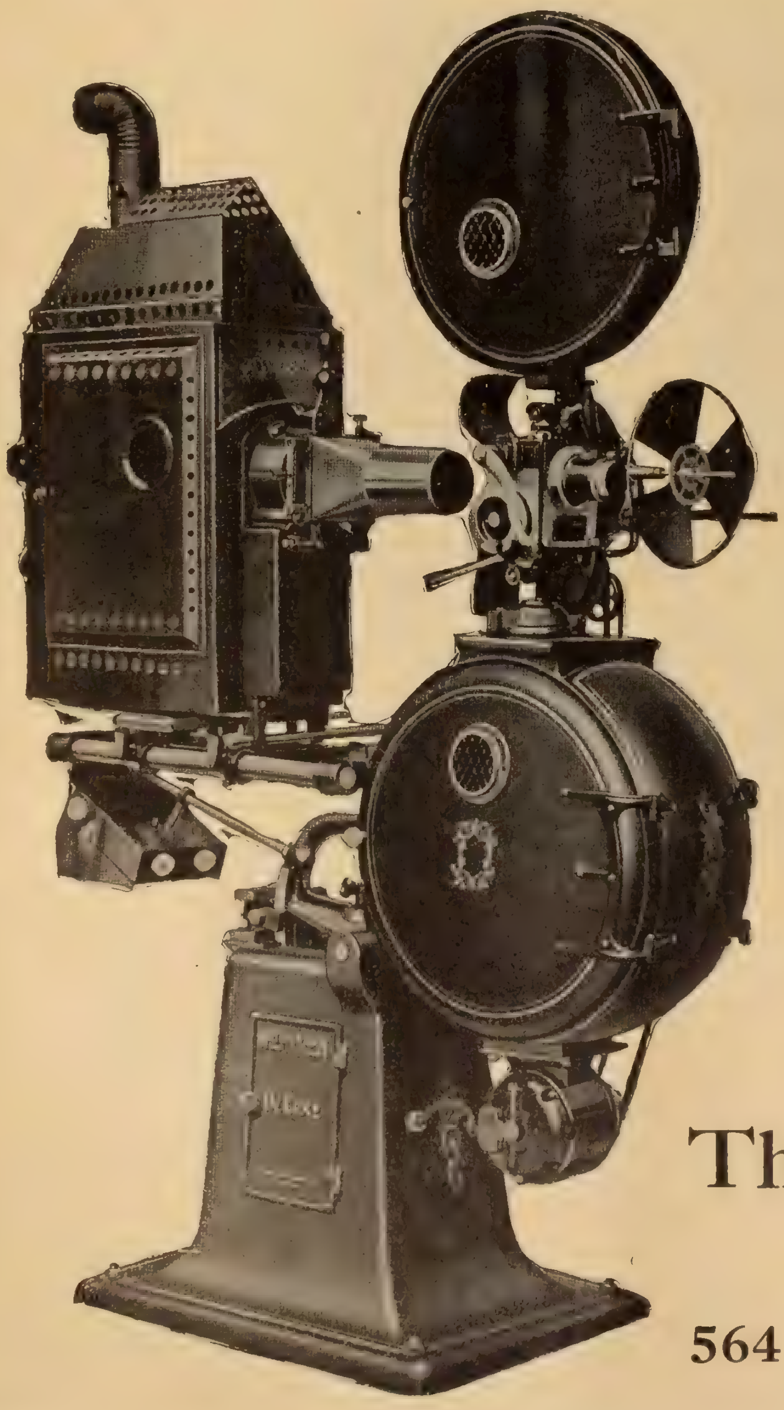

YOUR operator doesn't need to start in his booth prepared to continually remove the oil from his *speed control* to insure uniform speed; nor is it necessary to keep the shelves in his booth full of extra parts, fearful that some part of the Machine will give away without a moment's warning.

These things don't happen with a MOTIOGRAPH de LUXE.

You know the quality of the material used in the manufacture of a Motiograph—not a single die casting is used; the gears and sliding discs have never been known to wear out; speed control fully enclosed; no oil troubles.

Make the picture which you sell to your customers the very best—You can do it with a MOTIOGRAPH de LUXE.

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Stage Equipment

Theatres Worth While

Auditorium Lobby

incinnati's Latest Theatre the Palace Embodies Last Word in Equipment and Decorations

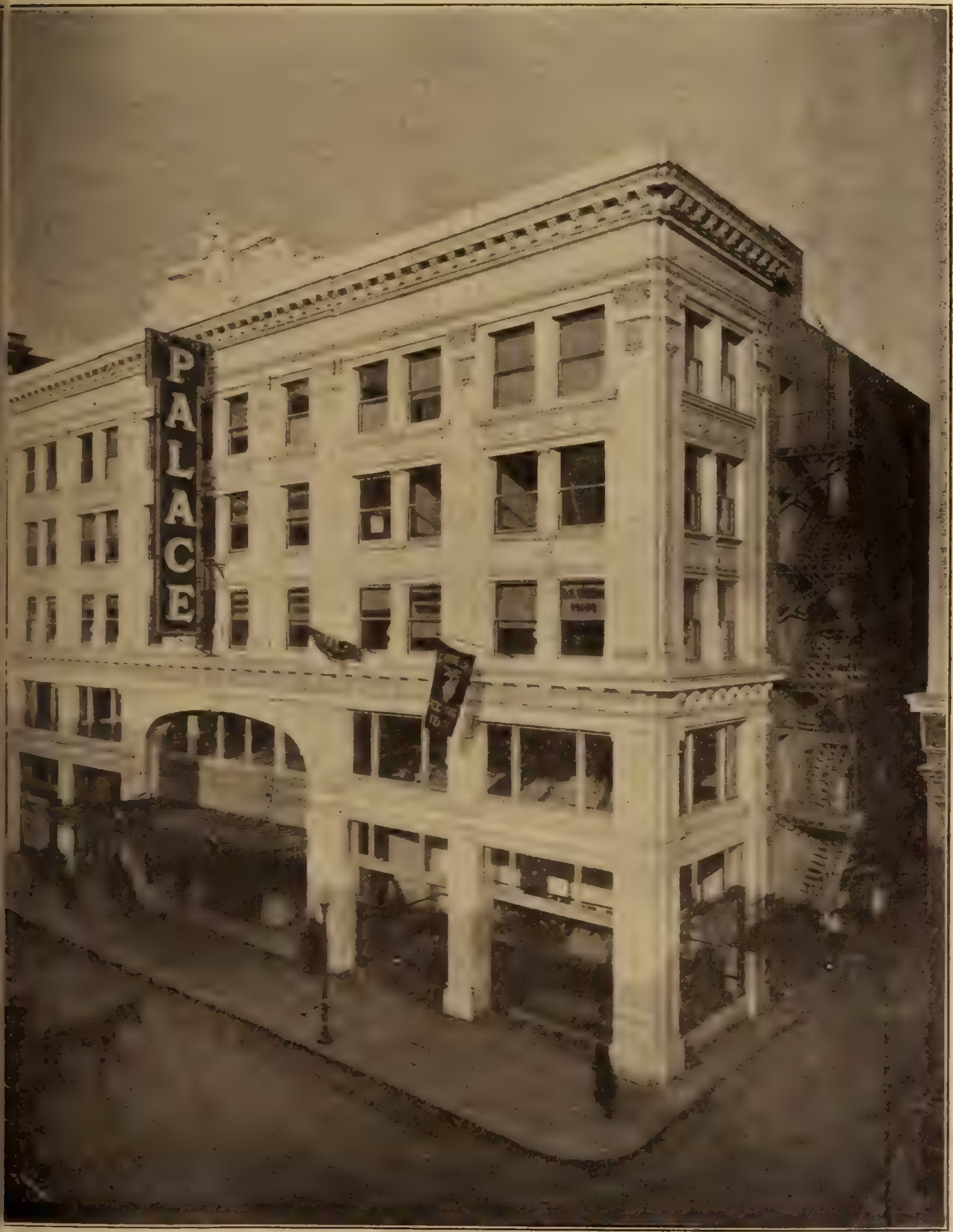
Commodious and Beautiful House Is Patterned After the Best Known of European Theatres

'HE Palace, Cincinnati's newest and largest theatre, opened its doors to the public on Satur- ., and although the day was gloomy and a steady n continued all day, hundreds of persons availed mselves of the opportunity of getting a glimpse o the interior. The beauties of the house were ealed for the first time in all their glory, and fine and reposeful decorations, the tasty foyer, ich was banked with floral offerings, the excellent service and attendants, and the many conveniences provided for the comfort of patrons, fulfilled the prediction that the Palace was to be one of the handsomest and most complete theatres in the country. As one of the spectators stated after viewing the rest rooms, smoking rooms and similar features: "The Palace is too comfortable; it's likely to become the town loafing place. Some day somebody's going to bring a deck of cards and try to start a friendly game. Maybe the patrons will be induced, in some way, to take their seats, but the show will have to be a mighty good one to offset the desire to get back to the 'loafing places.'"

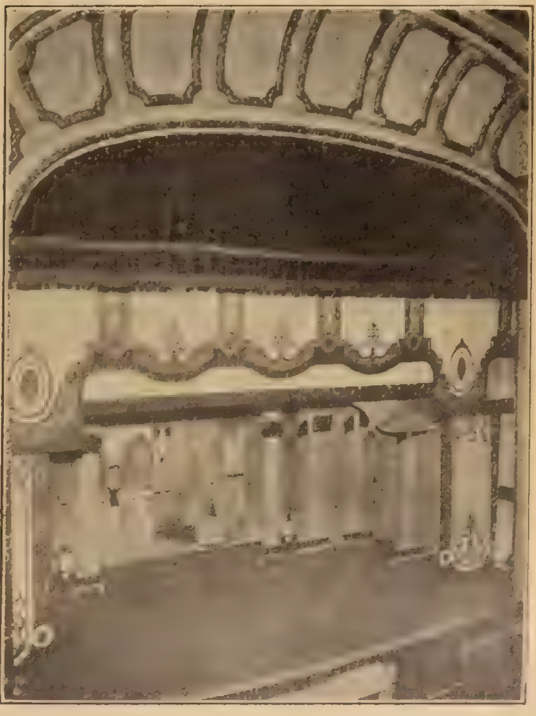
Al Walle, Manager of Palace

"Well, we invite the loafing," General Manager I. Libson concurred, "and as for the attractiveness of the shows—well, we're not worrying about that."

While there were a number of the prominent factors in the Keith interests present at the opening, there were no formal ceremonies. The audience was permitted to enter in the afternoon by way of a sort of dress rehearsal, although the evening performances were officially designated as the inaugural.



Exterior of Palace as it appeared when finished


Detail of Stage

Grand Staircase with details of wall decorations and lighting fixtures

Maids will be in charge of each of the rest rooms for women, and the first-floor rest room will have a direct opening into the check rooms, so that women need not stand in the outer line to get their wraps. An information booth will be conducted for the convenience of patrons and numerous sound-proof booths will provide adequate telephone service. Girl ushers in smart uniforms, similar to those of aviators, will be another innovation.

Realizing the disinclination of the American theatre-going public to use the balcony seats, the architect has paid particular attention to the upper floors in the attempt to make them attractive enough to be preferred over those on the floor. For instance, the foyer is a double storied affair, with the upper floor looking down upon the first floor foyer. In addition there are a number of observation ports through which the orchestra may be viewed from the upper foyer. Easy chairs are distributed over the foyers, making them a comfortable lounging place between features. Rest rooms for men and women, respectively, lead off from the foyers.

The sense of quiet and restfulness is heightened by the thick carpets which have been placed every place where patrons walk. One interesting innovation is found in the men's chief smoking room in the basement. There a covering of rubber has been placed over the floor, topped by a thick, luxurious carpet and rugs.

The general color scheme of the theatre is worked out in white, gold and mulberry. The pillars, walls and panel borders are in white and gold, while the panels will be of mulberry shade, as will also the box and rail draperies and the carpets. The seats, of the same quality in the topmost row of the upper balcony as in the orchestra circle,
are of green leather. There is no gallery, t
giving the vast balcony greater extent, better el
tion of seats and excellent light and air. The
three rows of the balcony are to be known as m
zanine seats. The boxes, of which there are
lower and six upper, are to be furnished w
mahogany chairs of bent-wood design.

A unique feature of the interior is the h
dome, with a border of indirect lights, which
tends over that part of the lower floor dire
under the balcony. This dome, hollowed out
the under side of the balcony, not only adds
the beauty and spaciousness of the theatre, but s
plies the most modern system for ventilating
lower part of the house. Exhaust pipes and ve
concealed in the decorations carry off the stale
thus preventing it from accumulating there
ascending to the upper part of the house. All ot
parts of the theatre likewise have the latest equ
ment for keeping the temperature properly re
lated and giving the necessary ventilation. In su
mer the heating apparatus is to be used for cooli
purposes.

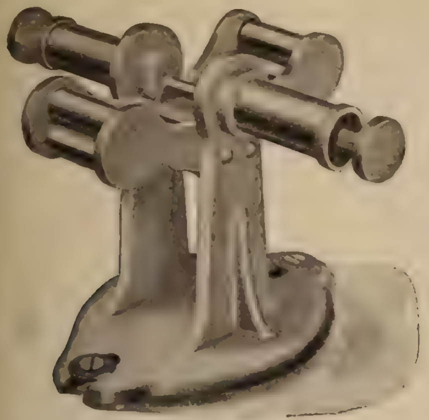
To provide for the comfort of vaudeville p
formers, well-lighted, commodious dressing roo
each with a stand for hot and cold running wat
are arranged in tiers on each side of the stage a
separated from it by a fire-wall with metal doo
In one of the rooms back of the stage Manag
Walle will arrange a rest and writing room f
the players. A distinct novelty is the animal roo
underneath the stage. This is a large cement apa
ment, capable of housing several elephants. A
elevator direct to the stage provides the means
ingress and egress. There also are hoists to car
costume trunks up to any tier of dressing room
A special lounging and locker room has been pr
vided underneath the stage for the orchestra men
bers, with a fireproof closet in which music an
instruments can be kept.

To tell all about the new theatre would requi
more space than we have available. There ar
numberless features that could be described, suc
as the heating and cooling systems for winter an
summer, respectively. One might also tell abo
the number of wires and lights in the huge dom
and many other things, but even then in the en
there would be much untold.

The projection room has been placed above th
second balcony up under the eaves. Here the pro
jectors and spotlights are operated. Two Power
6B cameragraphs produce the picture. Other equip

(*Continued on page* 1734)

Well equipped Projection Room showing two Powers machiies and spotlight



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Price of Machine, Complete, $16.50
Including 10 Sticks of Compound

A SMALL INVESTMENT—LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

and

Saves the film from having **Oil** squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and **positively will not** spread wax onto the picture.

Wax always in position. Requires no adjusting.

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
Keep in a Cool Place
Price, $1.00
PATENT PENDING

Price per Box, $1.00
In Lots of 10 Boxes, 75c. Each
Over 1000 in Use

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.

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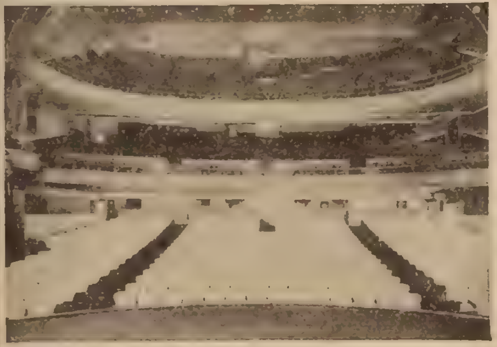

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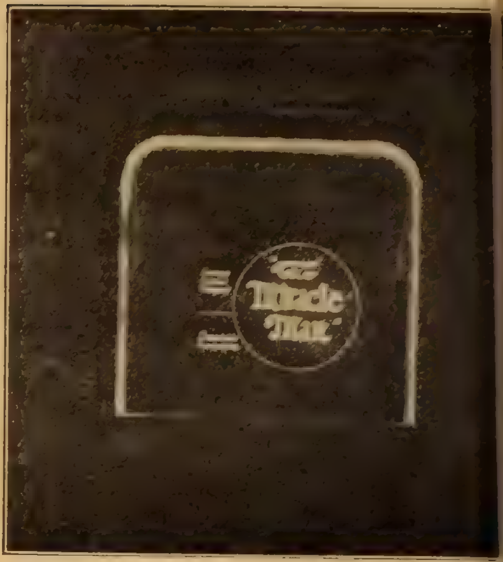
A New Screen Lighting Effect

SOMETHING new in the way of lighting the screen has been invented by Mr. F. K. Moulton-Plessner, manager of the Aurora Theatre, of Philadelphia. The Aurora is a neighborhood house, of medium size and in no wise better or worse physically than scores of other houses playing to "family" patronage. Its screen is an ordinary screen, and its pictures have always played in most of the larger places first. So it can be seen that the material with which the exhibitor had to work here, is no different from that found in most houses throughout the country.

Mr. Plessner became convinced, however, when he entered the film business, that there must be better ways of lighting the screen than those he was using. Accordingly, he experimented with various colored lights, and suddenly hit upon something new, in the effect he achieved by having an arch of violet-bluish lights just before the screen. The bulbs are ordinary affairs, set sixteen inches apart in the arch, and their direct rays do not hit the screen but cross before it and are reflected, bathing the screen in this bluish light and presenting a sort of light screen through which the audience views the picture.

The result is great clarity of the picture, an unusual depth and tone, and a removal of the usual "blank wall" effect. The figures stand out far more clearly than usual, and the picture in every way benefits. Also, patrons of the Aurora have commented on the fact that they no longer feel the least eye-strain, and in consequence attendance has jumped way ahead.

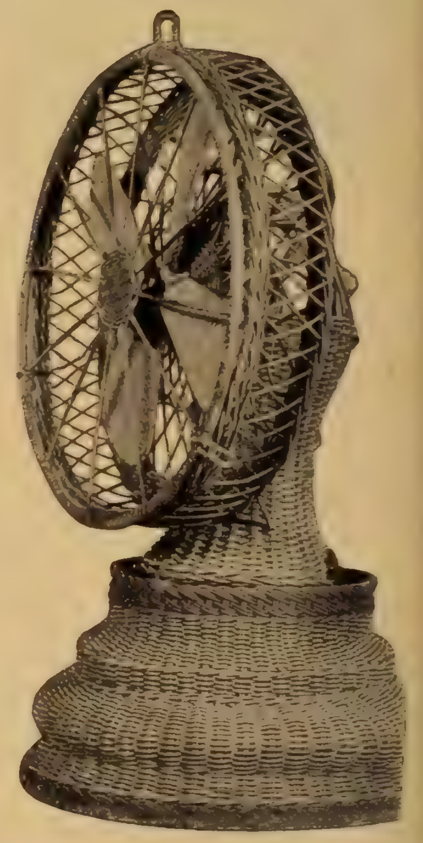
Mr. Moulton-Plessner



A New Lighting Effect

Mr. Plessner, the originator of this new system of lighting, is a young man who has not yet completed his first year of exhibiting. He is a graduate of the Wharton School at the University of Pennsylvania, where he studied motion picture advertising and exhibiting in addition to the usual course. Incidentally he worked with the Stanley Company at the Stanley theatre here while at college.

In 1918 he was called from his studies by the war and began training at the Artillery Central Officers Training School. After the armistice he was discharged, whereupon he took a position with the owners of a chain of theatres of which the Aurora is a part. At present he is advertising director for the circuit and manager of the Aurora. He is still very young, and is possessed of an interesting personality that augurs well for the future. His experimenting with the lights was a result of a desire for better showmanship, and the result should cause others to emulate him. The lighting effect he has originated is as simple as it is effective and is a step towards the stereoptican view so earnestly sought after by all exhibitors.



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EQUAL TO THE BEST

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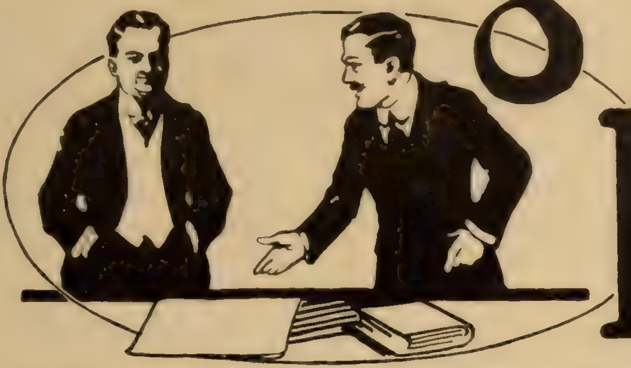

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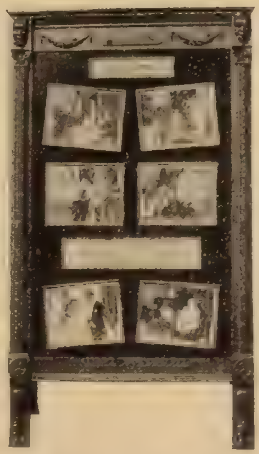

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BILT-RITE Display Frames are a potent factor in establishing the rating of a theater with its patrons. Made in many standard styles or built to order from blue-prints or rough sketches, they offer a large selection to the careful Exhibitor. BILT-RITE Display Frames carry the endorsement of the country's foremost showmen.

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Equipment Operating Projection, Questions Answered

An Ideal Projection Room

THOSE Projectionists who are working and perspiring in "that box" type of projection room are always glad to read about the theatre where the room comes somewhere near to specifications. In the new Strand Theatre in Brooklyn, N. Y., almost as much attention has been given to the projection room as any other part of the "most beautiful theatre in the world." We say "almost" because the architect placed the room in the usual but wrong place—up under the eaves. But the room itself can hardly be criticized except favorably.

The room is reached either through the balcony or by a long run-way which stretches from the rewind room through the "attic" of the theatre to the screen-run behind stage. Usually the former method of approach is used, since it is more accessible in every way.

In size, the Strand projection room stretches a point or two and exceeds the suggested dimensions even of the Society of Motion Picture Engineers. The rough sketch gives an idea of the general layout. The Machine Room is 12 ft. wide and 18 ft. long. For two projectors and a spot light these dimensions are seen to be adequate for all purposes. On one end of the machine room is the Rewind Room, and at the other end is the Grid Room. Opening off from the Machine Room is the Comfort Room with toilet facilities, lavatory and hot and cold water.

The Rewind Room in itself is almost as large as some "one machine projection rooms" we have seen, being 6 ft. wide and 12 ft. deep. Although there is little absolute need for so much space in the Grid Room, the dimensions of 7 x 12 ft. insure a cool room under all circumstances.

As the diagram shows there are four large windows in the back of the room. These windows have been darkened just enough to cut off the glare and at the same time allow light to come through to brighten the room. The ceilings in all of the rooms are 9 ft. in height.

Ventilation facilities are more than ample. Besides the windows which open out of an unobstructed area-way there are two motor driven exhaust fans, one in the center of the Machine Room and another in the Grid Room. These fans are similar in size, being 18 in. in diameter and driven by 1½ h. p. G-E motors.

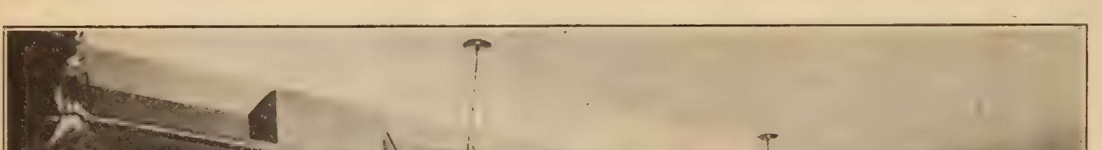
The Machine Room is equipped with two special Simplex Projectors and one of the new Simplex, counter-balanced spot lamps. These devices, which are practically duplicates of these installed in the Newman Theatre in Kansas City, are provided with several innovations.

Although they had not been installed at the time the photograph was taken, the two projectors will eventually be equipped with the newly developed Simplex double opposed arc control. These arc controls will make it unnecessary for the men in charge to adjust carbons during an entire run, since the controllers automatically bring the carbons together strike the arc, and withdraws them the required distance, where they are held.

The throw is 198 ft. and the 20-ft. picture is secured by a 9½" e. f. motion picture objective. About 90 amperes d. c. flow across the arc uppers and 7-16" soft cored Silver-tip lowers.

Shelves are provided in the Grid Room for the rheostats for both projectors and spot lamps. At the present time the projectionist must walk from his machine to the grid room to make adjustments, but eventually it is probable that the control will be placed on the Machine Room wall between the two machines. This is as it should be, and as no e pense has been spared as yet to make the room perfect as present knowledge will allow, it is doub ful if this chance for improvement will be ove looked.

Besides the machine driven rewinder the rewin contains a work bench with a complete assortme of tools, a film storage cabinet, a set of shelves hun up out of the way and a look-out port. This port a wonderfully handy affair, as the man who hap pens to be rewinding or working at the bench i the rewinding room can keep tab on the progres of the picture as projected by the other projector i on duty. An intercommunicating phone connect with all other parts of the theatre.



Ample and well equipped Projection Room at new Strand Theatre, Brooklyn, N. Y. Lou Hammond is Chief of Projection at this house.

Some Communications

R. L., Indiana: What equipment would yo advise for a well equipped projection room? Wher should the revolving shutter be located?

The following equipment would be in our projection room if we were to lay one out: Two standard projectors, motor driven, with lamp-house large enough to take care of the highest current I would ever be called upon to use, and with a scheme of lamp-house ventilation that would convey to the outer air 75% of the heat of the arc; there would be on hand at all times an extra machine head ready at a minute's notice to replace either of the others. There would be a spot-light for use when the manager wanted some special effect. We would have strong, well-made resistors, placed either in the top of the room or better still in a separate compartment outside the projection room proper. Of course, there would be an approved film case in which film not in use would be stored. This should have a patented cover which could not be held open. It should also have a round or slanting top so that the projectionist would not be mentally persuaded to leave the used reels on top instead of inside. There should be a small bench of metal on which the rewind devices could be placed. Personally we prefer the open rewind but where state or local laws demanded an enclosed rewind naturally we would prefer that type.

No doubt we would have a durable splicing machine with some sort of an illuminated box over which the frame lines could be perfectly matched. And above the bench in a neat holder would be a few—just a few—tools. Under the bench we would place a metal receptacle for film ends and clippings.

Ventilation is a vital necessity so there would be an exhaust fan of ample capacity which discharged into the open air. To prevent stale air being drawn from the auditorium through the light and look-out ports we would provide an inlet from the outside so much larger than the ports that the volume of fresh air would overtop the used air that might get in.

We would have a motor generator set of reputable make, if a converter of some sort were necessary. We would not use alternating current under any circumstances. It is a makeshift at best. We would have light weight chairs for the projectionists to rest their weary selves in along toward 10:30 at night after a hard day's work. Then there would be a simple change-over system so that the screen would never go "white."

The walls would be finished in some semigloss subdued color, the gloss to make it easy to clean them and the dull color for obvious

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PRACTICAL AND
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"THE NEWEST, LARGEST
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reasons. The floor might be of hard surfaced concrete and dustless but there should be thick rubber mats on the working side of each machine.

Needless to say, we would want complete toilet facilities in or near the room. A man cannot rise to the occasion if he is forced to work all day with dirty hands and a parched throat.

So much for our room. Perhaps we would add some little details that would come to us as we equipped it but the above list includes the most important. Have you got them all in your room?

Gilbert Heatwole, of Clifton Forge, writes as follows:

Just a few lines from an old league member. Am enclosing slip filled out from Mr. Jacobs, S. Boston, Va. So you see I am still doing a little missionary work. Am still on the job and getting along fine. Mr. Jacobs wishes to become a N. A. M. L. member. He saw one of my labels on a film can and wrote me asking particulars of the League, so I sent him the pledge and slip, so he filled same out and I am sending it in hoping he will be accepted. He asked me in the letter what the M. P. News was, so I have written and told him, so please mail his membership card and button and also a sample copy of the News. And hope he will become subscriber. He has sure been in hard luck without it. In closing I wish you and the League best of luck.

Mr. Jacobs has wrote me about his equipment and probably we can get him to do so for the Proj. Dept. I wrote him asking what was the matter with the Virginia Boys in joining the League, but I see they are coming right to the front. I noticed two of my old friends' names on the Roll last week. Mr. Herring and Higgins from Harrisonburg. I was working there when I joined the League. Let us get together and make the League stronger yet. And I will do all I can to help. Best regards.

ANSWERS

Your friend's application has been received and passed. Many thanks for suggesting his name. The League is growing steadily and becoming stronger week by week.

Let us hope Mr. Jacobs writes the Projection Department a complete description of his equipment, just as he wrote it to you.

Change-Over System

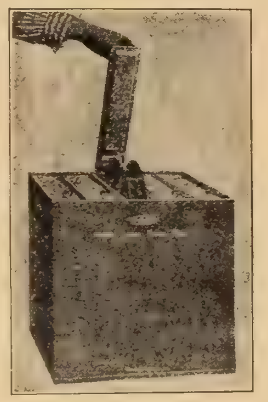
Lee C. Fultz, Majestic Theatre, Paris, Ill., sends in a description of his equipment and his own method of change-over.

"As I have been a silent reader every week of the Motion Picture News, also a subscriber, I will let you know that I am still alive and on the job. Perhaps you and our brother operators would like to know a little about my equipment so I will try and tell you a little. I am using two Simplex machines motor driven, current for the arc coming from a Mercury Arc Rectifier. As the rectifier will only pull one arc at a time I used to make my change-overs by "stealing the arc". As I did not like this way of changing over, because sometimes I would have a white screen at the end of the reel before one arc would take the "juice" away from the other. I had the manager get a compensarc so that I could "pull" one arc with A C and the other with D C while changing over. So just before the end of each reel I switch from D C to A C then light the idle machine with D C ready to start. I use a light douser which makes a fade-out and fade-in. Please send me a new batch of N. A. M. L. stickers as I have been out for some time but neglected writing sooner. By the way I want to tell you a little joke about the N. A. M. L. which I heard here. I have a N. A. M. L. slide which I ran for some time and the people here thought it was an organization against the Union because it had an anti to it. But no, I hope to some day belong to the I. A. T. S. E. I noticed in one issue of the News a while back where someone suggested a r and smaller N. A. M. L. label for putting on reel bands. I think it is a good idea myself as labels now get torn by the reels where they pasted on the underneath side of the lids of film cans. Well I don't suppose you want to r any more of this "nonsense" so will let some else have the platform that is a better talker th I. Please excuse all mistakes as I am not m of a stenographer but will try to do better n time. Would like to hear what kind of equipm me of our brother projectionists have and w they are doing.

Reply: Some users of mercury arc sets will glad to hear of your scheme for "change-over Of course it will be necessary for him to convi his manager that the compensarc will give a bet show and thereby pay for itself. This would be a difficult task with a progressive manager we have an idea that some projectionists wou have a pretty hard time trying to put the id across.

That is a good one on the NAML. There are few persons who ought to know better but w seem never to have got the idea into their hea that the NAML. is not competitive with the I. If they would only argue the thing they cou prove it to themselves. The I. A. is doing a wo that could never be accomplished by an organiz tion similar to the League. On the other hand it doubtful if the far-seeing officials of the I. A. wou allow themselves to be diverted away from the main purposes to pursue the line of attack whi the N. A. M. L. has assumed. In fact, the tw organizations are exactly opposite in their wor The I. A. was formed principally to protect t man and his working conditions. The N. A. M. does not touch the man only insofar as he is t agency through which we hope to improve t quality of film. Could anything be more easi explained?

Perhaps that small label will come into existenc



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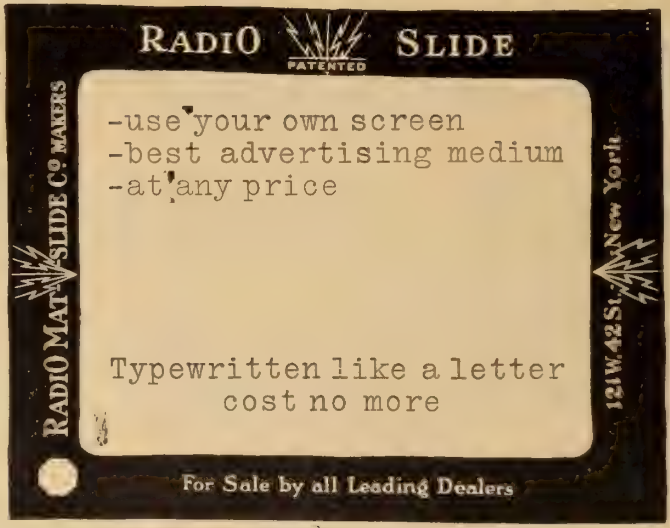

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when we have exhausted the present supply of the large ones. It's a mighty expensive proposition to conduct a League of this sort, especially when the membership runs into 1,600. Probably there isn't a member but who would be surprised to know just what each member costs the NEWS over a year's time. Perhaps you can guess at the amount but be sure to guess high enough.

Never worry about your typewriting. At its worst it is many times better than handwriting and we're always glad to get pencilled letters, so there you are. Come again.

Some Causes of Film Destruction

STIRRED by letters that have appeared in the NEWS in weeks past on the reasons for the poor condition of film received by many houses, Raymond Stone of Huron, Ohio, comes into the discussion with some definite causes of the trouble.

This being my first letter to the NEWS I will make it short. I just want to say a word or so regarding the argument "City Man" vs. "Small Towner." This matter of punch-holes and like matter in films can't be blamed wholly on either side. I agree with some of the writers that it's not the City Man's fault. My reason for thinking so is:

1. He has an equipment with which he is able to put on a show and put it on right.

2. The projection room is manned by a fellow who is thoroughly experienced in that line and must be in order to hold such a job, while in a small town the projectors—I mean automatic oiling and ripping devices are in a run-down shape and see little repair, if any. The sprockets are all nice and sharp. The gears are jammed with vaseline so they rattle—in fact, anyway to get something that looks like a picture on the screen.

A brand new supposed-to-be "operator" every other week who doesn't care for anything but his payroll.

If some "Small Towner" could see an up-to-date, well equipped projection room and have a face to face talk with the man in charge of it he would get a somewhat different idea on the subject.

About Those N. A. M. L. Pins

F. J. Mc.: I read a suggestion about making a better button. I might suggest that one about the same size as the I. A. badge would be about right.

No. 124: In regard to the N. A. M. L. new buttons, I think that it is a fine idea and I would gladly pay the cost of same for a new kind of a button, also would like to suggest that there be a new style membership made. I lost mine while traveling around and haven't been able to secure another. (We are sending you another today. Ed.) I remember my number, which is 124, as I put it on all labels I have. I think it would be nice to have a new card about the size of a regular identification card so you can carry it around in your card case. Pass this idea on to the members and see what they think of it.

G. H., No. 423: Just a line to let you know I am in for the new N. A. M. L. buttons. Mark me for one please, if the plan goes through, whatever the cost.

A. M.: I have just been reading the letter from one of the members of the N. A. M. L., and I think that an N. A. M. L. journal would be a fine thing. It would make all of the members acquainted with each other. I will do all I can to help.

Motion Pictures of Arcs

Report 813 from the research laboratory of the Eastman Kodak Company will be of interest to experimenters and those engaged in research as applied to the electric arc.

The problem before the laboratory was to find the best method by which motion pictures of an arc lamp in operation could be taken. The solution was as follows:

Frank Hammond chief of projection at N. Y. Strand enjoying home life

New Palace Theatre

(*Continued from page* 1726)

ment in the room consists of three 100-amper rheostats so connected that the third or spare on can be instantly thrown into the circuit in case o trouble with any one of the others. Sufficient ventilation has been supplied to make the room comfortable for those working in it. And as a fina touch of convenience, suitable toilet facilities witl running hot and cold water have been provided fo the comfort of the projectionists.

A "Universal" camera having an f 3.5 Zeis Tessar lens was carefully focused on the burning carbons at a distance of 30 inches. After considerable number of experimental exposures using different Wratten light filters with variou densities of neutral film, it was found that fo taking pictures at the normal rate a piece of Wratten "G" filter with a piece of neutral film of density 1.25 placed over the lens during exposure gave very good pictures of the incandescent carbon

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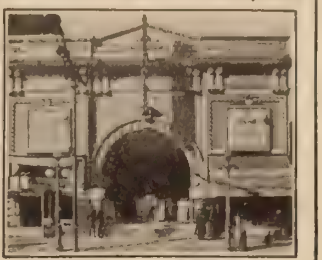

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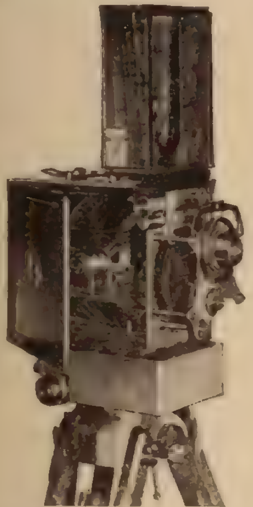

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New Model Precision Ball-Bearing Tripod $165

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200 ft. Model Lists $430, our price	$349	400 ft. Model, List $645, our price	$525
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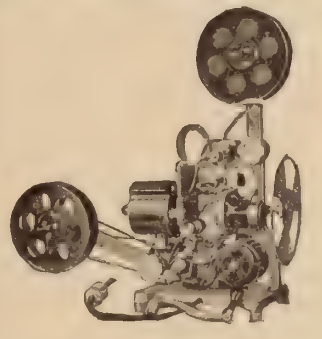

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Camera Laboratory

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Studio Technique

Attachments to Profession Cinematographic Cameras

By Carl L. Gregory, F.R.P.S., and
G. J. Badgley

A Paper Read at the Philadelphia Meeting of the Society of Motion Picture Engineers

IT is almost as certain as death and taxes that no professional motion picture studio photographer is entirely satisfied with any model of camera that is manufactured today.

The Cinematographer does not consider that he is ready to take a picture until he has camouflaged his camera with more attachments than a Ford owner can buy for his "tin lizzy." This is not so strange when we stop to consider that very few of the professional cameras available today are equipped with more than one or two of the many devices which are required to obtain the varied effects that are to be seen in practically every motion picture production. With the exception of the American built Bell and Howell camera, nearly all of the better makes of motion picture boxes are, or rather were, manufactured in Europe, for with the exception of a limited number of Pathe's, this production was entirely cut off by the great war. It would not be fair to pass on however, without referring to the fact that a great number of sporadic attempts have been made in this country to manufacture motion picture cameras, but for one reason or another, none of the attempts has been successful, if we accept as a criterion the verdict of a large percentage of professional cinematographers.

It is hardly fair to class a camera as being a professional studio camera unless it has held its ground day after day and month after month under the grinding routine of steady studio production. Such an arbitrary classification should not be regarded as detracting from the merits of certain types of cameras, which are yet in the process of evolution and have not as yet, for one reason or another, come into general use for studio production. A number of models of high merit have been exhibited, which would have been eagerly tried out in the studios, if a sufficient number of them had been placed on the market, so that they could have been given a fair trial. Doubtless, some of these excellent models, which have relapsed into a comatose condition during the restricted period of the war, will now be revived and receive a proper introduction in the Cinematographic world. It seems reasonable to prophecy that the Cine camera of the future will be sold with a number of standard attachments in much the same way as the sewing machine is sold with an equipment for producing all sorts of fancy frills, tucks, pleats and ruffles. In much the same way must the professional camera be provided with attachments for producing dissolved vignettes, fades, irises, etc. Foremost among these attachments is the one for producing dissolves. Formerly, all dissolving and fading was accomplished by means of the iris diaphragm. Producing a fade by means of the iris under certain conditions is very difficult, as very few iris diaphragms are constructed so that they will close completely.

In making a fade, it is necessary that the exposure be diminished from the maximum to zero in a uniform diminuendo; or, in producing what is styled a fade-in, commenced at zero and with a uniform crescendo developed to the maximum normal exposure. Under good lighting conditions, the arc movement from the normal exposure opening to that of a completed enclosed iris is extremely small; so that a gradual decrease through this small arc is exceedingly difficult to accomplish in a uniform manner, especially as it is almost always complicated by the fact that the iris will not close completely and a complete fade out can not be obtained. The general practice, where this complication arose, was to place the hand over the lens as soon as the iris was closed as far as it would go; thus ending it abruptly without accomplishing the final diminishing point. A dissolve, which is a fade-in superinposed upon a fade-out, would be farther complicated by the fact, in many cases, a scene which dissolved into another might be taken under poor lighting conditions and be succeeded by one taken in strong light, so that the arc of movement used in producing the diminuendo in one might cover several times the angle of the arc of cresendo in the other. This leads to the conclusion that the only method of obtaining a uniform dissolve would be to gradually decrease the exposure time by gradually overlapping the sector blade of the shutter as it revolves; thereby gradually decreasing the exposure. A number of excellent mechanical devices for advancing the sector blade of the shutter have been perfected. They are of two classes; the manually operated and the automatic. The manually operated is self-explanatory, as it is manipulated by the hand, while the camera is in operation. The automatic type is operated by the movement of the camera itself being brought into action at the required moment by throwing in a clutch driven from some part of the camera mechanism. With the manually operated dissolve, the fade may be of any desired length; whereas with the automatic, only a certain pre-determined length of fade may be produced.

In the Shustek camera, the advancement of the sector blade is accomplished by a differential gear.

In the Kronik Brothers' Camera two sector blades are advanced simultaneously from each side of the shutter opening by means of a pin passing through two curved slots in the sector blade, and a straight slot in the covering blade, this pin being actuated by a yoke which is moved in and out by a sliding sleeve on the shutter arbor. Only a very few of either of these types of cameras have been manufactured. The most common device for closing the sector blade is that of a spirally actuated sleeve upon the shutter spindle. In the Badgley shutter, which has been installed in dozens of Pathè and other makes of professional cameras, the sector blade is attached to a sleeve on the shutter arbor, which is hollow. A rod sliding in the hollow arbor carries a pin extending out through

In the Bell and Howell camera and in the Duplex printing machine a spirally actuated sleeve also closes the sector blade across the shutter opening in the manner just described except that the details of the mechanical design are somewhat different than those employed by Mr. Badgley.

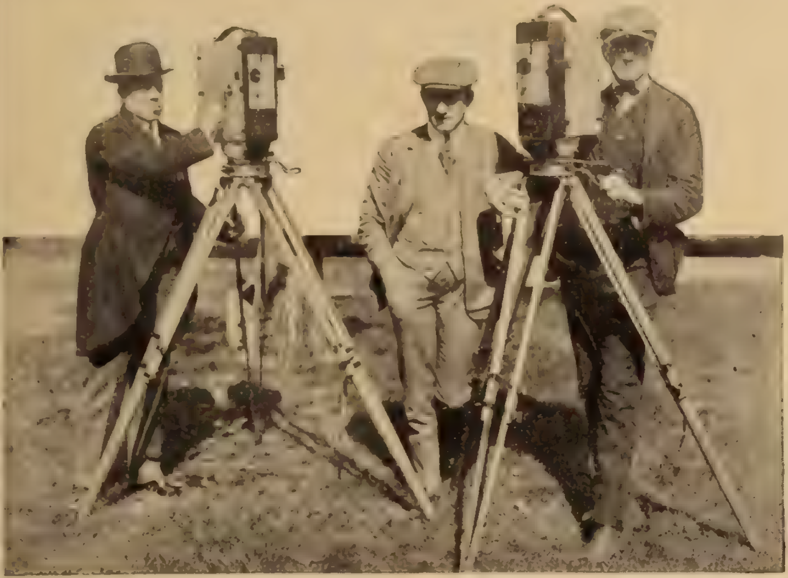
In all of the automatic installations so far mentioned, the length of dissolve is pre-determined, generally three or five feet, and can not be changed. An automatic shutter dissolve, in which the length of dissolve can be altered at will, would be a desirable feature in a professional camera, providing that it be not too complicated.

Mr. Carl Akeley has invented a shutter of this type, which can be set at practically any length up to ten feet, but has not yet brought it out. The demand for an adjustable automatic shutter dissolve does not seem to be very insistent, as in most of the exceptional cases where the standard automatic dissolve is not of the required length, the automatic mechanism is not used and the dissolve is manually operated to the desired length.

After considering the dissolving shutter as being the most important feature to embody in a cinematographic camera for professional use, there are a number of other features which are of so nearly of equal importance that we will not attempt to arrange them in order of their usefulness, b simply take them up one after the other as the occur to our mind.

Intimately concerned with the operation of th shutter, and in fact, all manipulation of the camer is the amount of film used. Most cameras, even o the cheapest variety, have some kind of crud counter for recording the film footage; but th word crude is used advisedly, as most of thes counters which are found installed in the camer when purchased, are of the crudest kind. It i often necessary in trick work and vision or doubl exposure to know the exact footage and even th exact frame at which a double is to commence o end; so that it is only by means of an accurat counter, or a lot of unnecessary counting and calibration by the operator himself, that he can interpose his trick work in the exact place in the film where it should go. There are a number of ver excellent revolution counters upon the market which count accurately backward or forward an which indicate in large plain figures their results that may be easily installed in a camera and in such a manner as to count either footage, crank turns, or frames, as may be desired. The counters manufactured by the Veeder Manufacturing Company of Hartford, Connecticut, may be taken as representative of the kind of instrument useful for this purpose. One of the double counters, in which one face gives the total and the other face a subtotal, the face of which may be readily set back to zero by means of a thumb nut, is excellent for our purpose. It would be a comparatively simple matter for the manufacturer to change one of these counters so that the unit wheel could be divided into sixteen parts and thereby record each individual frame, allowing the other numbers to record the footage. The Bell and Howell people have made a counter of this type by combining a wheel of their own divided into sixteen parts with a Veeder counter, but unfortunately, in attaching it to their camera, has rendered it worse than useless; first, by attaching it to the one turn spindle which prevents the use of the trick crank; second, in order to obtain a set-back feature, made it frictionally operated so that its record, on account of slippage, is more often inaccurate than correct.

The Eastman Company has inaugurated an innovation with their negative film, which to be of any use, practically necessitates the use of an accurate counter. This innovation consists of photographing on the perforation edge of every foot of negative film before shipping a consecutive footage number which is recorded on the box in which it is shipped so that we may have for example,—a roll of film four hundred feet long, upon the edge of which we have recorded the consecutive numbers from 437,000 to 437,400. If, then, we keep track of our scenes for the future information of the cutter and editor, it is necessary for us in exposing this film to keep an accurate footage record so that our recorded number for the scenes will exactly coincide with those given to the cutter for his information in making the first continuity and for keeping track of all of the scenes in the production throughout all of his operations with the same. If this system were followed out, a tremendous amount of labor would be saved in the cutting rooms, as it would not be necessary for the cutter to look through roll after roll of film to identify a certain scene, as he could merely refer to the assistant director's record and tell in an instant by looking at the record number on the edge of the film, whether he had the right piece of film or not. This system, is of course complicated by the high numbers required to avoid duplication, especially in studios where there are a number of directors working at the same time, as it would be possible for two different directors to

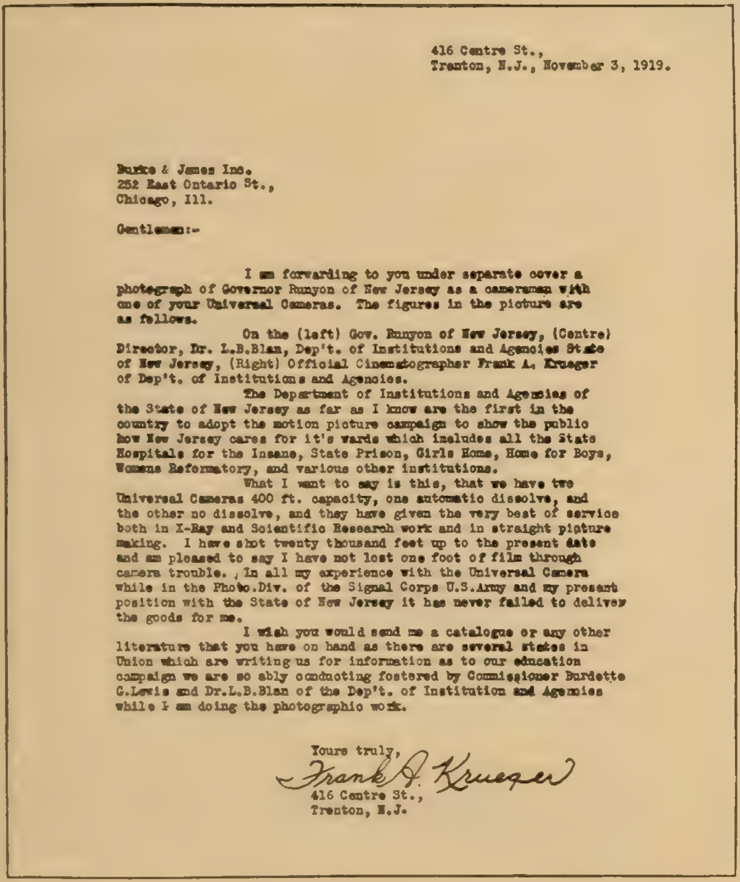


The Governor of New Jersey making pictures with a UNIVERSAL

IN the State of New Jersey they are using moving picture cameras for educational purposes in connection with State Hospitals, Prisons, Homes, Reformatories and various other institutions. Mr. Frank A. Krueger is the official motion picture photographer for the State and naturally uses a UNIVERSAL, as with this camera, he knows he gets perfect film all the time and every time.

Educators, Explorers, Army Photographers, in fact every operator who has to depend on his 'camera as a soldier depends on his gun uses a UNIVERSAL.

Read what Mr. Krueger says of his trusty machine and then write for illustrated book, catalogue and full particulars.



416 Centre St.,
Trenton, N.J., November 3, 1919.

Burke & James Inc.
252 East Ontario St.,
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Gentlemen:-

I am forwarding to you under separate cover a photograph of Governor Runyon of New Jersey as a cameraman with one of your Universal Cameras. The figures in the picture are as follows.

On the (left) Gov. Runyon of New Jersey, (Centre) Director, Dr. L.B.Blan, Dep't. of Institutions and Agencies State of New Jersey, (Right) Official Cinematographer Frank A. Krueger of Dep't. of Institutions and Agencies.

The Department of Institutions and Agencies of the State of New Jersey as far as I know are the first in the country to adopt the motion picture campaign to show the public how New Jersey cares for it's wards which includes all the State Hospitals for the Insane, State Prison, Girls Home, Home for Boys, Womens Reformatory, and various other institutions.

What I want to say is this, that we have two Universal Cameras 400 ft. capacity, one automatic dissolve, and the other no dissolve, and they have given the very best of service both in X-Ray and Scientific Research work and in straight picture making. I have shot twenty thousand feet up to the present date and am pleased to say I have not lost one foot of film through camera trouble. In all my experience with the Universal Camera while in the Photo.Div. of the Signal Corps U.S.Army and my present position with the State of New Jersey it has never failed to deliver the goods for me.

I wish you would send me a catalogue or any other literature that you have on hand as there are several states in Union which are writing us for information as to our education campaign we are so ably conducting fostered by Commissioner Burdette G.Lewis and Dr.L.B.Blan of the Dep't. of Institution and Agencies while I am doing the photographic work.

Yours truly,
Frank A. Krueger
416 Centre St.,
Trenton, N.J.

BURKE & JAMES

(INCORPORATED)

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have rolls of films carrying the same consecutive footage numbers or even possibly, though not probably, according to the law of chances, that the same consecutive numbers might occur twice in the negative rolls used in the same production. A much more simple method which, as far as we know, has not yet been used, would be that of a secutive footage number impressed at the side of every frame throughout the negative, of which the assistant director would keep record as the scenes were taken, for the information of those in charge of all cutting operations.

While many of the devices of trick photography —so called—are frowned upon by the modern director, the striving after artistic effects has more greatly strained the resources of the photographer than any of the visioning back devices that were formerly the stock in trade of the old-time director. Dual roles are still employed to exploit the versatility of our stars and results which once were called tricked photography now masquerade under the more euphonious title of photographic effects. The modern, up-to-date photographer has probably more use for inside and outside matter than he did during the era of trick photography, but he now employs them with a delicacy and finesse unthought of a short period back. If he does double exposure now it must be so accurately done that there is no weave or shifting visible between the primary and secondary exposures. He goes on for beautiful cloud effects and color values, using color screen, vignetting devices, and panchromatic films. His exterior iris must be so adjustable that its last encircling dot in closing may vanish at any given point in the frame and with any desired degree of diffusion. He must be able to give soft focus effects, fading away into indefiniteness at the edges, and yet retaining in his principal objects at the centre of the film a sufficient degree of clarity to avoid over-stepping that hazy boundary between a pleasing softness and an out and out fuzzy-wuzzyness. For these effects, he requires inside and outside mattes, slotted lens hoods, round and square closing vignetting devices, with perhaps a half dozen irregular or odd shapes closing in odd geometrical forms in addition, to give him a pleasing variety from which to choose and, in addition have his camera so built that these devices may be attached and employed without unnecessary delay. In the employment of inside matters it is generally necessary that they come in as close proximity to the film as it is mechanically possible to place them without coming into actual contact with it. The inside matte, in contradistinction to the exterior matte, is employed where the lines of demarcation between the part matted out and the part photographed should be as sharply defined as possible. Where a double exposure joins two of these sharply defined lines of demarcation, the cutting of the mattes so that the two exposures may exactly coincide without over-lapping or leaving unexposed space between is a matter of extreme mechanical precision and the mattes themselves and the grooves in which they are held must be made with the greatest of care. Every operation connected with the use of inside mattes must be carried out with the greatest precision for the slightest movement of the camera will instantly reveal their use where two or more mattes are used in making a composite picture, because such movement will throw the parts of the composite image out of register. It is probably for this reason that camera men avoid as much as possible the use of interior mattes because they reveal with deadly accuracy even the slightest defects in camera manipulation.

There is also a use for interior mattes for diffused edge effects by using them in another groove or series of grooves at varying distances between the surface of the film and the lens, but such employment is seldom found as all of these sorts of effects may be obtained much more readily by the use of exterior mattes. An exterior matte is one, usually of larger size than an interior matte, placed in front of the lens at a distance which will give a diffused line of demarcation between the image photographed and that part which is closed off
the matte. When two mattes are used in conju
tion in producing one picture, they are so
ployed that the diffused lines of demarcation
tween the different exposures fuse into
another and leave no betraying line to rev
exactly where the picture has been split.
amount of this diffusion is determined by two f
tors. The first factor is the distance from
matte to the lens and the second factor is
diaphragm opening, so that if double exposu
are made under varying light conditions, the ca
eraman is confronted with a problem in which
has to equalize a number of different factors.
one exposure is taken in brighter light than
other, he may place his second matte closer to
lens to obtain the same degree of diffusion wit
smaller diaphragm or he may equalize his expos
by cutting down his shutter opening and place
matte at the same distance from the lens as
first in order to obtain the same degree of d
fusion.

(To be continued)

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intense interest to the trade. In the past the po
erful arc lights of this firm have been delivered
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wish of the user. Mr. J. Justice Harmer, Pre
dent of the Sun Light Corporation, explains t
change by saying, "The reason for doing this is
satisfy our customers and work with and in ha
mony with our friends. Under the present ter
of rental our friends have felt that they are pa
ing for something they will never own and ha
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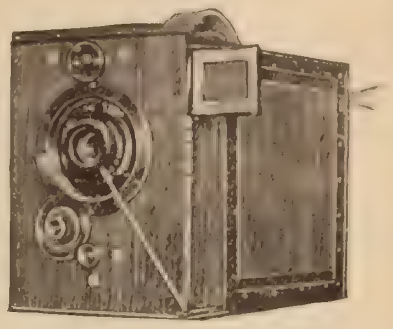

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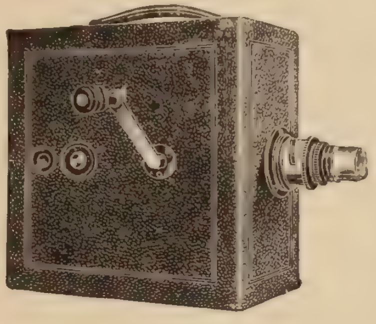

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MUSIC

Musical Equipment

Filmusic Co. January New Issues

A GREAT deal of the success of perfect musical interpretation may be attributed to the Filmusic Co. of Los Angeles, California. The editor just received their January Bulletin and the new list consists of not only very interesting material, but in the estimation of the writer, also of compositions which are indispensable to theatres employing mechanical instruments.

The first number on the list is "The Dancer of Navarre," by Zamecnik, a bright intermezzo of neutral character, which can easily be developed into a light agitato.

Number two, "in a Chinese Tea Room," by Langey, is a melodious Chinese selection equally suitable for Japanese as well as oriental settings.

Number three, "A Little Song," by Erdody, is a beautiful full chord melody of sentimental and light dramatic character.

Number four, "Misterioso Dramatique," No. 54, by Borch. This number represents No. 54 of the famous Berg Incidental Series, which is most appropriate for tensive and mysterious settings.

Number five, "Romance," by Elliott, is a melodious composition of sentimental and pathetique character.

Number six, "One Sweet Day," by Zamecnik, is a beautiful and melodious song love theme of exceptional merits.

Number seven, "Love's Enchantment," by Varley, is a light melodious intermezzo of neutral character, a number which can be appropriately employed for a great many purposes.

Number eight, "Humoresque," by Dvorak, is an exceptionally fine arrangement of this standard classic, played as a duet by Eddie Horton, who always plays the melody with his right hand, and "Annie Laurie," with the "Swanee River" as a counter-melody, with his left hand.

Number nine, "Dramatic Agitate," by Borch, is another number extracted from the Berg Incidental Series. This fine dramatic composition is equally suitable for intensive dramatic situations—a sequel to Sol P. Levy's "Dramatic Recitative" No. 2.

Number ten, "Four Toons." This record consists of the choruses of four songs most appropriate for comedies.

Light Music

FOR ten consecutive years I have had charge of the greatest music house in the world. Approximately 25 per cent. of the orders received called for an assortment of "light music."

It was then my duty to select ten, fifteen or fifty numbers of such music. Very often the entire shipment was returned because in the estimation of the musician who ordered this music it was not what he desired.

What does "light music" mean? I am sure that the musician ordering such stuff has something in his mind. What is it? Is he thinking of certain scenes in pictures of certain stars?

For the benefit of all concerned I would like to see this question settled. In my estimation "light music" means nothing, and it may mean one hundred varieties.

The best way to definitely classify "light music" is to try and dedicate it to certain film stars.

For instance, Mary Miles Minter typifies, musically speaking, "light music," but not a 6/7 or 2/4 typical happy allegretto caprice or intermezzo.

This wonderful girl is always happy, but nevertheless no matter in what picture she appeared, she always had the power of adding a certain amount of pathos to her happiness, no matter how dramatic her part may be, strict dramatic music would be inappropriate.

Mary Miles Minter spreads happiness wherever she appears and still audiences always follow her with pathetic sentiment.

"Happy music" is hers, but an undertone of melody must come with it. "Pastel Menuet," by Paradias; "Budding Spring," by Platzman; "Intermezzo," by Huerter; "Flirty Flirts," by Levy; "Love's Enchantment," by Varley; "Prude by Luz, and many other numbers of a similar are Mary Miles Minter's numbers. They are numbers. They portray quiet, God-fearing h ness. They represent a combination of me and laughter.

Constance Talmadge, for instance, is ano happy character, but Mary Miles Minter m does not fit her. The sprinkling water foun with its beautiful rainbow colors are "Consta music," "light"—dignified frivolity, happy dren playing in the sunshine of a summer's m ing—light, capricious musical numbers such "Birds and Butterflies," by Veley; "Lovele by Levy; "Dancing Nymphs," by Braine; mance," by Nevin; "Capricious Annette," Borch; "Intermezzo-Picturesque," by Koz "In Flowerland," intermezzo, by Golden, many other numbers of this type are of the stance Talmadge character.

Society scenes require "light music." W Tentes are usually played for this purpose. L scenes, outdoor scenes and even barroom sce require "light music." But get the differe June Caprice, the nature girl, flirting with bi or several borroom girls love-eyeing with s miners. Both the above scenes also require "li music," but nevertheless they are distinctly dif ent. Juvenile pictures are also of a light charac so are two young bears playing with a cat. E Theda Bara and the emotional Nazimova so times appear in scenes of happiness.

This, again, requires another kind of light mu

There are a thousand and one kinds of sce portraying happiness. It would take a book analyze them all. The above are but several amples of what "light music" really means. very practical way to order "light music" wo be to always mention a certain number, demand an assortment of a similar type. This would fa itate matters, and would enable musicians to what they really require.

"Light music" means nothing and it may m a hundred varieties.

"If I am wrong, please tell me."

"FOOTLIGHTS AND SHADOWS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—Popular Comic Opera Extract to Action (2 minutes and 20 seconds), until—S: At screening.

2—"Love Me" (Valse moderato), by Zamecnik (2 minutes and 40 seconds), until—T: "This time, you've got to."

3—Theme (1 minute and 30 seconds), until—T: "But Peter, I don't love."

4—"Narrative" (For scenes of reminiscence), by Pement (2 minutes and 30 seconds), until—S: Close-up of sleeping servant.

5—"Lovelette" (Allegretto Grazioso), by Levy (55 seconds), until—S: Gloria at dressing table.

7—"Mysterioso" (For general use), by Andino (1 minute and 5 seconds), until—T: "Be careful, Captain, there is."

8—"Dramatic Tension" (For strong tense emotional scenes), by Shepherd (3 minutes and 25 seconds), until—T: "I beg pardon, but what are?"

9—"Pathetic Andante" (For general use), by Vely (2 minutes and 15 seconds), until—T: In the early morning hours.

10—"Dramatic Recitative No. 2," by Levy (2 minutes and 30 seconds), until—T. "Mr. Shaw is waiting for."

11—Continue pp (20 seconds), until—T: "The tiger! The tiger! Where is it?"

12—Theme (5 minutes and 40 seconds), until—T: Through dreary hours.

13—Popular comic opera extract to action (1 minute and 30 seconds), until—T: Even love must give way.

14—"Blue Bells" (Moderato Grazioso), by Zamecnik (1 minute and 55 seconds), until—T: "She's a dream."

15—"Why?" (Ballad fox trot), by Levy (50 seconds), until—T: "You are noticing the white."

16—Continue ff (1 minute and 20 seconds), until—T: "A tiger got him."

17—"Andante Dramatico" (For dramatic emotion), by Borch (1 minute and 10 seconds), until—S: Gloria leaves restaurant.

18—Continue to action (1 minute and 30 seconds), until—T: "Jerry—Jerry."

19—"Love Letters" (Valse charming), by Braine (1 minute and 45 seconds), until—T: "I have been sick in bed."

20—Continue to action (1 minute and 35 seconds), until—T: Fate mocks at Cupid.

21—Popular comic opera extract to action (2 minutes and 5 seconds), until—S: Interior of cabaret.

22—Continue ff (1 minute and 50 seconds), until—T: "It's Gloria, my dream girl."

23—"Chu Chu San" (Japanese characteristic), by Samuels (1 minute and 10 seconds), until—S: Beginning of second act.

24—Produce effect of explosion followed by "Half Reel Furioso," by Levy (2 minutes and 20 seconds), until—S: Scene of explosion.

25—"Serenade Romantique" (And. con moto), by Borch (1 minute and 15 seconds), until—T: The dawn of another day.

26—"Dramatic Agitato" (For general use), by Hough (2 minutes and 10 seconds), until—T: "Forget what the doctor said."

NOTE: Begin pp then to action.

27—Theme ff (2 minutes and 10 seconds), until—T: "Now apologize."

THE END

"GREATER THAN FAME"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Devotion" (Romance Moderato con moto), Deppen

1—Theme (1 minute), until—S: At screening.

2—"Dancing Nymphs" (Allegro moderato), by Brane (1 minute and 10 seconds), until—T: Broosville Centre, Mass.

3—"Sacred Hymn" to action (25 seconds), until—S: Close-up of girl singing in chapel.

NOTE: To be produced as vocal solo with organ accompaniment.

4—Continue as organ solo pp (1 minute and 5 seconds), until—T: "Your voice is."

5—"Sleeping Rose" (Valse lente), by Borch (3 minutes), until—S: Close-up of Margaret's aunts.

6—Theme (1 minute and 35 seconds), until—T: "It may mean fame."

7—Continue to action (1 minute and 25 seconds), until—T: When an allowance of $20.00.

8—"Sidewalks of New York" (Old popular song hit) (50 seconds), until—S: View of New York.

9—"Babillage" (Entr'Acte), by Castillo (2 minutes and 40 seconds), until—T: Washington Square, where.

10—Grand operatic song to action (40 seconds), until—S: Girl singing.

NOTE: To be produced as vocal solo with pa. acc.

11—"Visions" (Intermezzo characteristic for neutral scenes), by Buse (2 minutes and 25 seconds), until—T: "The good God has given."

(Continued on page 1742)

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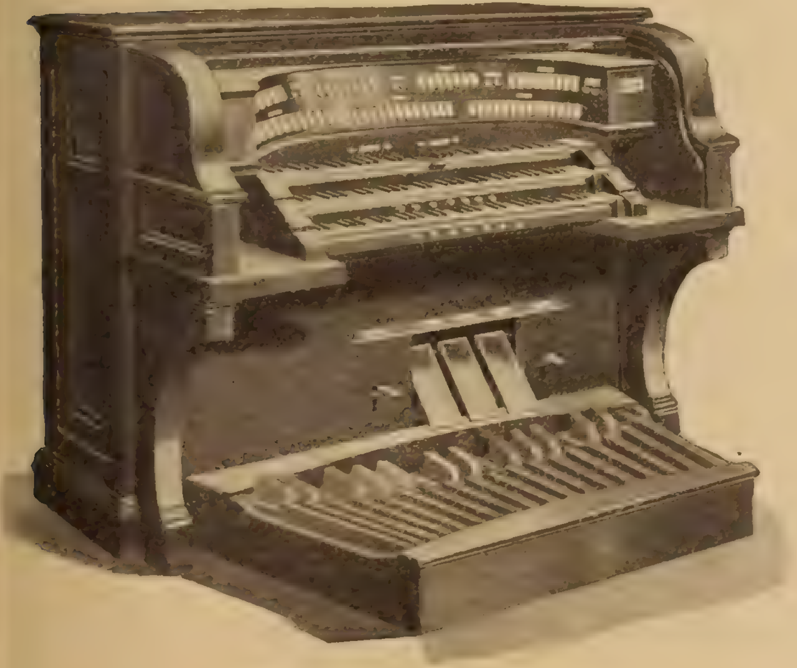

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12—Theme (1 minute and 30 seconds), until—T: Humility like darkness.

13—“ Bee and the Flouret ” (Moderato grazioso), by Zamecnik (2 minutes and 15 seconds), until—T: After two weeks' study.

14—“ Impish Elves ” (Intermezzo), by Borch (4 minutes and 25 seconds), until—T: At 3'oclock of an.

15—Theme (2 minutes and 40 seconds), until—T: Midnight, the hour for.

16—“ Oriental Dance,” by Levy (1 minute and 30 seconds), until—T: The night of nights for.

17—Continue to action (1 minute and 25 seconds), until—T: Guido Saxsetti.

18—Theme (1 minute and 30 seconds), until—T: “ Everyone of these people.”

19—Grand Opera extract to action (45 seconds), until—S: Girl singing.

NOTE: To be produced as vocal solo with piano acc.

20—“ Norma ” (Valse lente), by Luz (1 minute and 30 seconds), until—T: “ You have the voice of a.”

21—“ Because You Say Good-Bye ” (Concert ballad), by Levy (2 minutes), until—T: Morning with the great.”

22—“ At Twilight ” (Moderato), by Golden (4 minutes and 30 seconds), until—T: As a man's studied assumption.

23—“ Flirting Lovers ” (Valse amoreuse), by Kempinski (3 minutes and 45 seconds), until—T: The day when everything.

24—Theme (3 minutes and 10 seconds), until—T: “ How did you get in, Mr. Waring? ”

25—“ Dramatic Recitative No. 2,” by Levy (1 minute and 45 seconds), until—T: “ Jack, I am so glad you're.”

26—“ Poem Symphonique ” (And. quasi adagio), by Borch (3 minutes and 25 seconds), until—T: In the house of the master.

27—“ In the Ruins ” (Dramatic), by Kempinski (2 minutes and 5 seconds), until—T: Hearing clearly the higher.

28—Continue to action (55 seconds), until—T: “ Can't you understand that? ”

29—Grand Operatic overture to action (1 minute and 35 seconds), until—T: The hours always passing.

30—Theme ff (1 minute and 40 seconds), until—T: “ You have met with a great.”

THE END

“ THE BLOOMING ANGEL ”

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: “ Lovelette ” (Allegretto Grazioso), Levy

1—“ College Melodies,” by Tobani (2 minutes and 55 seconds), until—S: At screening.

2—“ Birds and Butterflies ” (Allegrette intermezzo), by Vely (4 minutes and 20 seconds), until—T: America needs orators.

3—“ Dancing Nymphs ” (Intermezzo), by Braine (2 minutes and 50 seconds), until—T: Balm for the wounds.

4—Theme (1 minute and 25 seconds), until—T: The laundry business must.

5—Continue to action (1 minute), until—T: To the surprise of every one.

6—“ Hunkatin ” (Half-tone jazz), by Levy (1 minute and 30 seconds), until—T: And disturbing influences.

NOTE: To be produced as vocal solo with pa. acc.

7—Theme (3 minutes and 5 seconds), until—S: Girl stops singing.

8—“ Intermezzo ” (Allegretto), by Pierne (1 minute and 20 seconds), until—T: Tears and flattery made.

9—“ Why? ” (Fox trot ballad), by Levy (2 minutes and 45 seconds), until—T: The College Inn.

10—“ Marriage Blues ” (Fox trot ballad), by Samuels & Berkin (1 minute and 55 seconds), until—T: “ When did you discover that? ”

11—Theme (1 minute and 50 seconds), until T: “ But promise you will never.”

12—“ Babillage ” (Entr'Acte), by Castillo (4 minutes and 35 seconds), until—T: His new job.

13—Theme (2 minutes and 20 seconds), until—T: For a hole peaceful.

14—“ Capricious Annette ” (Caprice intermezzo), by Borch (3 minutes and 20 seconds), until—T: Though living in the attic.

15—“ Eccentric Comedy Theme,” by Roberts (1 minute and 45 seconds), until—T: “ Now you see what this.”

16—“ Comedy Allegro,” by Berg (5 minutes), until—T: Saturday afternoon.

17—“ Flirty Flirts ” (Melodious rubato), by Levy (5 minutes and 15 seconds until—T: Where Police Magistrate.

18—Theme ff (3 minutes and 30 seconds), until—T: “ You can sell anything if.

THE END

“ OVERLAND RED ”

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: “ Lovelette ” (Allegretto Grazioso), Levy

1—Theme (2 minutes and 40 seconds), until—S: At screening.

2—“ Capricious Annette ” (Intermezzo), by Borch (2 minutes and 40 seconds) until—T: The ever-hungry combination.

3—“ Dancing Nymphs ” (Allegro moderato), by Braine (2 minutes and 25 seconds), until—T: The desert town of Daggert.

4—“ Sinister Theme ” (For scenes of impending danger), by Vely (2 minute and 30 seconds), until—T: The desert rat Saunders.

5—Theme (1 minute and 50 seconds), until—T: Later that day in Daggert.

6—“ Three Graces ” (Allegro intermezzo), by Herman (4 minutes and 20 seconds), until—T: But the round-up led to.

7—“ Impish Elves ” (Intermezzo) (3 minutes and 30 seconds), until—T: At th Moonstone Ranch.

8—“ Galop ” (Characteristic), by Minot (2 minutes and 10 seconds), until—T “ He killed an old.”

NOTE: pp or ff.

9—“ Camelia ” (From Boutonniere Suite), by Tonning (4 minutes and 20 seconds), until—T: “ The man was dead when he.”

10—Theme (1 minute and 25 seconds), until—T: “ You've sure improved.”

11—“ Birds and Butterflies ” (2/4 Allegretto intermezzo), by Vely (3 minute and 20 seconds), until—T: Quicksand.

12—“ Love Me ” (Valse moderato), by Zamecnik (1 minute and 45 seconds) until—T: Red's memory had not.

13—Theme (4 minutes and 5 seconds), until—T: After his trip to Los Angeles.

14—“ May Dreams ” (4/4 Moderato), by Borch (1 minute and 55 seconds) until—T: With a smile on his lips.

15—“ Hurry ” (For pursuit and races), by Minot (1 minute and 5 seconds) until—T: “ No shooting, he's no use.”

16—Continue to action (1 minute and 50 seconds), until—T: Traveling only a night.

NOTE: Watch shot.

17—“ Devotion ” (4/4 Moderato), by Deppen (1 minute and 10 seconds), until—T: A few nights later.

18—“ Dramatic Tension ” (For general use), by Levy (2 minutes and 10 seconds) until—T: The fork in the road where.

19—“ Agitato Appassionato ” (Depicting passionate agitation), by Borch (3 minutes and 10 seconds), until—T: Red's plumb selfish.

NOTE: Begin pp then to action.

NOTE: Watch shot.

20—“ Love Theme ” (For general use), by Lee (1 mnute and 30 seconds), unti—T: “ I'll show up in a few days.”

21—Theme ff (3 minutes and 40 seconds), until—T: The evening that followed.

THE END

(Continued on page 1744)

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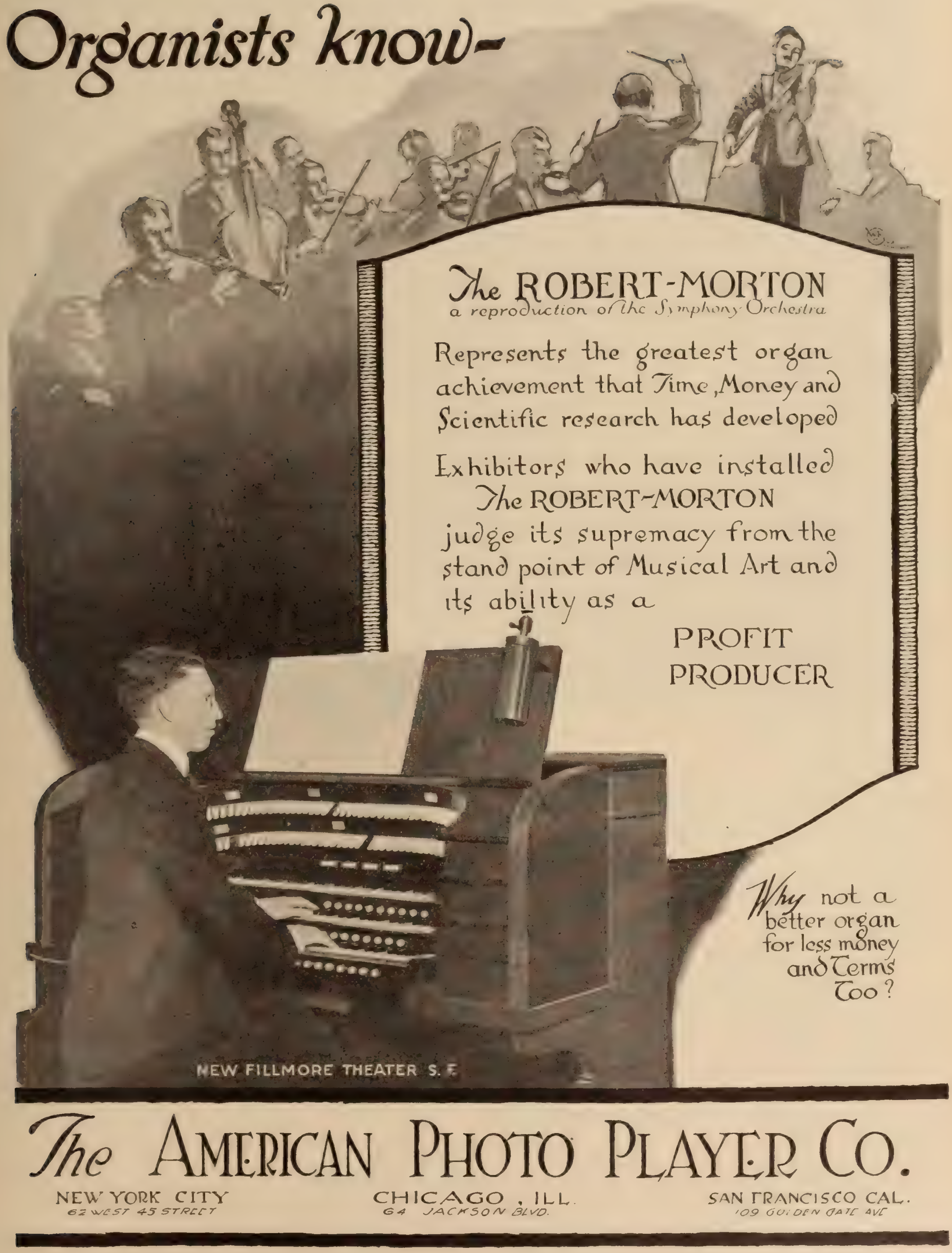

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INDIANA

Valparaiso—G. G. Shauer and Sons have bought the Hotel Spindler and are to erect a new picture house on the site with a seating capacity of 1,200.

Montpelier—The Neal Theatre Company, composed of a number of local men among whom is T. C. Neal, president, is to construct a new theatre in the building known as the old New York store building, corner of Jefferson and High streets.

Peru—The Loomis Amusement Company, S. Dale Loomis, president, is to build a new $75,000 picture house here.

IOWA

Davenport—Plans are being made for the erection of a new picture house, with a seating capacity of 1,000, on the site of the Har-Sen-Art airdome on North Harrison street.

KENTUCKY

Corbin—A new theatre, which will play traveling companies and pictures, is to be constructed here at a cost of $25,000.

MICHIGAN

Grand Rapids—A new theatre is to be erected in the downtown district.

MINNESOTA

New Ulm—Construction work on the new Grand theatre located north of the Grand Hotel has been completed.

Glenwood—The new theatre which is being built by J. H. McCauley is now nearing completion.

Pipestone—V. Feldman is to construct a new theatre here.

NEBRASKA

Seward—F. P. Mayland is constructing a new 500 seat theatre which will be ready for opening in the early spring.

NEW JERSEY

Westwood—La Forest Hopper and Adolph R. Kuehn have erected a new $30,000 picture house with a seating capacity of 550.

Newark—Rumor has it that a new picture theatre may be constructed at Broad and New streets.

Princeton—A new picture theatre is to be constructed at the corner of Nassau and Vandevanter streets. It will seat about 1,000.

NEW YORK

Flatbush—William Fox is to construct a new theatre on the east side of Flatbush avenue between Tilden avenue and Beverly road at the corner of Duryea place. It is estimated that the theatre will cost $1,000,000 and seat 3,500.

New York City—George Backer is to erect a theatre and office building on the corner of Fifth avenue and Fifty-seventh street. The theatre property is estimated to cost about $1,000,000.

Ellenville—Plans are being prepared for the erection of a new picture house by Brodsky and Kramer on Canal street.

New York City—Marcus Loew is to construct a new theatre on the northeast corner of Broadway and 83d street. It will seat 3,600.

Batavia—Nilitas D. Dipson, proprietor of the Family and Grand theatres is to construct a new picture house on Main street at a cost of $125,000.

Syracuse—Arthur B. Merriman is to construct a new $65,000 picture house at South Salina street and Wood avenue. Its seating capacity will be 1,000.

(*Continued from page* 1742)

"THE FORGED BRIDE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chanson Meloncolique" (Dramatic), Collinge

1—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (3 minutes), until—S: At screening.

2—Theme (1 minute and 35 seconds), until—T: For years Ben Reynolds.

3—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 15 seconds), until—T: But Reynolds had reckoned.

4—Mysterioso Agitato" (Descriptive), by Smith (1 minute and 25 seconds), until—T: "Good luck, daddy."

5—"Poem Symphonique" (And. quasi adagio), by Borch (1 minute and 50 seconds), until—T: The way of the transgressor.

6—"College Capers March" (College march), by Zamecnik (2 minutes and 25 seconds), until—T: The Seaside Playground of.

7—"Lovelette" (Allegretto Grazioso), by Levy (2 minutes and 10 seconds), until—T: Through the month that.

8—Theme (55 seconds), until—T: Suddenly she remembers.

9—"Love's Enchantment" (Romance D'Amour), by Vailey (3 minutes and 10 seconds), until—T: Love conquers doubts.

10—Continue to action (1 minute and 45 seconds), until—T: "I am not saying that Dick."

11—Continue pp (20 seconds), until—T: "This is Miss Reynolds."

12—"Thoughts at Twilight" (Reverie), by Kendall (4 minutes and 20 seconds), until—T: At night when the house.

13—"Flirty Flirts" (Melodious rubato), by Levy (2 minutes and 20 seconds), until—T: Promise or no promise.

14—"Why?" (Song ballad), by Levy (2 minutes), until—T: Peggy readily adapts.

15—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 45 seconds), until—T: "You are just the age my."

16—Theme (2 minutes and 20 seconds), until—T: The weekly letter to old.

17—"Adieu" (12/8 dramatic), by Favarger (2 minutes and 25 seconds), until—T: The road gang.

18—Continue ff (35 seconds), until—T: No. 1501 missing.

19—"Dramatic Recitative No. 2," by Levy (1 minute and 40 seconds), until—T: The evening preceding.

20—"Mysterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (1 minute and 35 seconds), until—T: Love after the last light.

21—Theme (2 minutes and 20 seconds), until—T: And the sins of the fathers.

22—"Dramatic Suspense," by Winkler (5 minutes and 15 seconds), until—T: As plans progress.

23—Theme (1 minute and 5 seconds), until—T: "I love you so much, Peggy."

24—Continue to action (1 minute and 25 seconds), until—T: At midnight."

THE END

"THE IMP"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—"Galop" (Characteristic), by Minot (1 minute and 10 seconds), until—S: At screening.

2—"Dancing Nymphs" (Allegretto intermezzo), by Braine (50 seconds), until—T: Most of the excitement.

3—Continue to action (1 minute and 10 seconds), until—T: Sing-Sing on the Hudson.

4—"Mysterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (3 minutes and 45 seconds), until—T: "Shall I open the door, sir?"

5—Theme (3 minutes and 5 seconds), until—T: John Morton, president of.

6—"Dramatic Agitato" (For general use), by Borch (1 minute and 50 seconds), until—T: One may find interest.

7—"Turbulence," by Borch (35 seconds), until—S: Ball hits Jane.

8—"Thoughts at Twilight" (Dramatic reverie), by Kendal (5 minutes and 5 seconds), until—T: Through leaden hours.

9—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 30 seconds), until—S: Close-up of big clock.

10—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (3 minutes and 40 seconds), until—T: Then while the police of.

11—"Dramatic Recitative No. 2," by Levy (2 minutes and 30 seconds) until—S: Jane is caught by policeman.

12—Theme (2 minutes and 55 seconds), until—T: "Barney, search this fresh."

13—"Love Song" (Moderato), by Puerner (2 minutes and 25 seconds), until—T: When hope is at its.

14—Theme (2 minutes and 10 seconds), until—T: In the still hours when.

15—"Essence Grotesque" (Comic mysterioso), by Lake (1 minute and 30 seconds) until—T: Lurking in the shadows.

16—"Chinese Characteristic," by Winkler (1 minute), until—T: Chinatown—where night is.

17—"Andante Mysterioso," by Lake (1 minute and 40 seconds), until—T: "This is the Imp, anybody."

18—"Dramatic Agitato" (For general use), by Hough (1 minute), until—S: The fight.

19—"Dramatic Tension" (Depicting dramatic but not pathetic situations), by Andino (3 minutes), until—T: "You are sorry I'm a girl."

20—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (3 minutes and 45 seconds), until—T: Meanwhile, at the Leopard's.

21—"Heavy Mysterioso" (For general use), by Levy (4 minutes), until—S: Exterior of Dr. Gregory's home.

NOTE: Watch shot.

22—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (2 minutes and 30 seconds), until—T: "Confess, you dirty pup."

23—"Characteristic Barcarolle," by Conterno (1 minute and 45 seconds), until—T: "Thank God, she's all right."

24—Theme ff (50 seconds), until—S: Jane wakes.

25—"Budding Spring" (Romance moderato), by Platzman (55 seconds), until—S: Scene in country.

26—"Madriola" (One-step), by Levy & Samuels (50 seconds), until—S: At the masquerade ball.

27—Theme ff (25 seconds), until—T: "Your heart or your life."

THE END

"THE PALISER CASE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. quasi adagio), Borch

1—Theme (3 minutes and 30 seconds), until—S: At screening.

2—"Melody," Tschaikowsky (2 minutes and 40 seconds), until—T: In another part of the.

3—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (35 seconds), until—T: "I was going home from the."

4—Continue pp (20 seconds), until—T: The shock and fear.

5—"Devotion" (Moderato), by Deppen (1 minute and 30 seconds), until—T: Unaware that he has.

6—"Love Me" (Valse moderne), by Zamecnik (2 minutes and 40 seconds), until—T: The charity benefit.

7—"Vocal solo (classic song—to action with pa. sol) (40 seconds), until—T: Mme Tamburini one time.

8—"Golden Youth" (Valse lente), by Rosey (2 minutes), until—S: Cassy stops singing.

9—Theme (2 minutes and 5 seconds), until—T: Where the hopeless hours.

10—"Blushing Rose" (Moderato serenade), by Johnson (2 minutes and 55 seconds), until—T: Monty Paliser for a son.

11—Continue to action (30 seconds), until—T: Paliser knew the.

12—"Serenade Romantique" (And. con moto), by Borch (1 minute and 40 seconds), until—T: Saturday.

13—"Vocal solo (classic song—with piano acc.) (25 seconds), until—T: "I am going to the dentist."

14—Continue with orchestra (30 seconds), until—T: "You've a voice."

15—Theme (2 minutes and 35 seconds), until—T: Lennox has tried in vain.

16—"Cavatina" (Dramatic), by Bohm (20 seconds), until—T: "I am sick of askin' for."

NOTE: To action pp or ff.

17—"Thoughts at Twilight" (Dramatic), by Kendal (2 minutes and 10 seconds), until—T: Late afternoon at the.

18—Continue to action (35 seconds), until—T: For her father's sake.

19—"Dramatic Reproach," by Berge (45 seconds), until—T: Three days later Monty.

20—Theme (5 minutes and 10 seconds), until—T: The following day at.

21—"Dramatic Suspense," by Winkler (1 minute and 20 seconds), until—T: "He'll hardly miss."

22—"Marche ala Turca" (From "Ruines des Athenes"), by Beethoven (2 minutes and 35 seconds), until—T: The last opera of the.

23—"Dramatic Recitative No. 2," by Levy (30 seconds), until—T: "Murdered!"

24—"Dramatic Fantasia," by Bach (4 minutes and 15 seconds), until—S: Old man in chair.

25—"Andante Doloroso" (Depicting pathetic emotion), by Borch (2 minutes and 45 seconds), until—T: Cassy is permitted to.

26—Theme ff (40 seconds), until—T: After the law's delay.

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"THE BLACK CIRCLE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Intermezzo Rubato), Levy

1—Theme (3 minutes and 30 seconds), until—S: At screening.

2—"In the Bungalow" (Allegretto Intermezzo), by Langey (3 minutes and 30 seconds), until—T: Next day the City Editor.

3—Theme (2 minutes), until—T: "Well, what are you going?"

4—"The Music Master" (Allegretto Grazioso), by Hegner (2 minutes and 45 seconds), until—T: Janet Ferguson, Andy's.

5—"Vanity Caprice" (Allegro ma non Troppo), by Jackson (3 minutes and 45 seconds), until—T: "How do you spell quit?"

6—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—T: "I have been told you two."

7—Theme (1 minute and 30 seconds), until—T: "Mr. Ferguson, I want you."

8—"The Swallows" (Intermezzo Allegro), by Klein (1 minute and 15 seconds), until—S: When Lucy enters bedroom.

9—"Gallop No. 7," by Minot (2 minutes and 15 seconds), until—T: "Give me the cartridges."

10—"Chiffonette" (Moderato con Grazia), by Atherton (3 minutes and 15 seconds), until—T: The gentle art of vamping.

11—Theme (1 minute and 45 seconds), until—T: A popular indoor sport.

12—"Clematis" (Moderato Poco Agitato), by Tonning (1 minute and 45 seconds), until—S: When Andy leaves Lucy.

13—"Agitato No. 6," by Kiefert (1 minute), until—S: When Andy leaves Eva.

14—"Grave Allegro Molot" (Excerpts from Beethoven Sonata Pathetique), by Berge (3 minutes), until—T: The next morning.

15—"Poeme Symphonique" (Andante Symphonique), by Borch (3 minutes and 30 seconds), until—T: Andy's sympathetic.

16—Theme (1 minute and 45 seconds), until—T: That evening.

17—"Cupid's Frolic" (Moderato Intermezzo), by Miles (1 minute and 30 seconds), until—S: When Andy leaves.

18—"With the Wind" (Allegro Gallop), by Hildreth (3 minutes and 30 seconds, until—S: When Aunt takes seat.

19—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—S: "Beat it; here comes the."

20—"Agitato," by Shepherd (2 minutes and 30 seconds), until—S: When scene fades to Baird and men (auto effects—shots).

21—"At Nod" (Galop intermezzo), by Peck (3 minutes and 45 seconds), until—S: When Andy escapes (dog barking).

22—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—S: When Andy is dragged in boat (shots—auto effects).

23—"Furioso No. 11," by Kiefert (2 minutes), until—T: The hour before daybreak.

24—"Intermezzo No. 11" (Allegro Vivace Assai), by Wolf-Ferrari (3 minutes), until—T: "With careful packing I."

25—"Sawdust and Spangles" (Allegro Intermezzo), by Hildreth (2 minutes), until—T: In the morning (telephone bell).

26—"Gruesome Mysterioso," by Borch (2 minutes), until—T: "Parker, eh, last time."

27—Theme (1 minute and 30 seconds), until—T: "Have you ever asked Lucy?"

THE END

"PLEASE GET MARRIED"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kisses" (Valse D'Amour), Zamecnik

1—"Birds and Butterflies" (Capricious Allegretto), by Vely (1 minute and 45 seconds), until—S: At Screening (water effects).

2—Theme, "Kisses" (Valse D'Amour), by Zamecnik (1 minute and 15 seconds), until—T: Muriel, their daughter.

3—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until T: In a judge's chambers.

4—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—S: When scene fades to bathing pool.

5—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 45 seconds), until—T: "That evening two uninvited."

6—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 45 seconds), until—S: When scene fades to Muriel.

7—Theme (1 minute and 15 seconds), until—S: When Ferdy arrives.

8—"Misterioso No. 3," by Minot (45 seconds), until—S: When scene fades to crooks.

9—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until—T: "They're comin', let's make."

10—"Hunkatin" (Half-tone One-step), by Levy (3 minutes and 15 seconds), until—T: "Brace up, my boy."

11—"That Naugty Waltz" (a la Jazz), by Levy (2 minutes and 30 seconds), until—T: "I suppose you want to."

12—"Sparklets" (Allegretto Intermezzo), by Miles (2 minutes), until—T: "Doc-for Jenkins, will you?"

13—"Marionette" (Intermezzo Capricioso), by Arndt (2 minutes and 15 seconds), until—T: "Gimme a lift."

14—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Madam, what do you suppose?"

15—"A La Mode" (Popular One-step), by Rosey (2 minutes and 30 seconds), until—T: "Don't you understand?"

16—Theme (4 minutes), until—T: The Tumble-Inn (telephone bell).

17—"Scherzetto" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—"There's something in your."

18—"Dramatic Tension," by Andino (1 minute), until—S: When Ferdy puts gown on.

19—"Cupid's Frolic" (Allegretto Characteristic), by Miles (4 minutes), until—T: "I've got the mellens."

20—Theme (1 minute and 15 seconds), until—T: "But we are married."

21—"Dance Fantastique" (Capricious Moderato), by Reynard (2 minutes), until—T: "This is important."

22—Theme (1 minute and 30 seconds), until—T: "My hero!"

23—"Gruesome Misterioso," by Borch (1 minute and 45 seconds), until—S: When men enters window.

24—"Dramatic Tension," by Levy (3 minutes and 30 seconds), until—T: "I'll give you five."

25—"Hurry No. 33," by Minot (2 minutes), until—S: Watch for bell.

26—Theme (3 minutes and 15 seconds), until—T: A sad September morning.

27—"Canterbury Bells" (Capricious Allegretto), by Tonning (1 minute and 30 seconds), until—T: "So you found those."

28—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "Good Lord, prayer-book" (glass crash).

29—Theme (2 minutes), until—T: "My dear Brother Barton."

THE END

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Advance Reviews and Short Length Features Covered on this Page

"Sheriff Nell's Come Back"

(Sunshine Comedy—Two Reels—Fox)

THERE has been a deal of imagination expended in this latest product from Hampton Del Ruth's Sunshine factory. And though the "chase" continues to be the motive behind most of the comedy releases of the Fox company and its contemporaries, it is the manner in which it is refurbished and made up-to-date which counts as the chief factor toward the success of the pieces. Hampton Del Ruth never believes in going over the same ground and he can be classified as an imaginative director. In "Sheriff Nell's Come-Back" he has employed the "chase" so that it never intrudes with its obviousness. His bag of tricks is constantly being supplemented with new ones.

The policemen, for example, are foiled in their attempt to catch the criminal, Silk Shirt Gus, because he has the presence of mind to have them hold hands in surrounding the bank and giving the captain a live wire to hold. So the current passes through them all and they dance and grip one another's hands and are unable to let go. The picture features plenty of fistic encounters, with Polly Moran employing strong-arm methods. She it is who works single-handed and gives the coppers a taste of Western punch. But try as she might to catch the bank robber, Silk Shirt Gus (alias Slim Summerville), he is always a lap ahead of her.

The finale brings them to the roofs of skyscrapers. The chase is on. The policemen tumble off, falling on electric light wires, and the smoke issues from the soles of their shoes as they attempt to walk upon them. A good point. Eventually Sheriff Nell lassoes Gus and everything is over. Space forbids going into the wealth of detail which is incorporated in this comedy. Suffice to say that it keeps moving, turning from one ludicrous situation to another in its flight. Exits and entrances figure largely in the scheme. Mistaken identity has its inning. The ensemble? Indeed, the girls come into the picture and caper about, but only for a brief instant. The stunts are developing too fast to pay much attention to them.—*LAURENCE REID.*

"Excess Baggage"

(Mr. and Mrs. Carter De Haven-Goldwyn—Two Reels)

THE mother-in-law, in fact, two of them, is used as the basic idea contained in this two reeler starring Mr. and Mrs. Carter De Haven, with nothing new being offered in the way of business or in the picture's development. It contains an occasional laugh, but they are far between and none of them can be counted on as sure-fire. The cast, if we are to eliminate four "kiddies" in the first part, consists of the co-stars and their respective mothers-in-law, both of whom have come for a visit. There is a lot of running in and out of rooms, carting furniture around after Mr. and Mrs. De Haven get through quarreling over talking machine records, which, by the way, advertises "Victor" very nicely and seems to have no other excuse for its existence. Along toward the last of the feature both mothers-in-law are framed into wishing themselves on some one else and the hosts are happy again. The point which the picture attempts to prove is that the mothers-in-law in pairs should stay at home and that singly they aren't to be received with joyful acclaim. Everybody works hard to be amusing without the ghost of a chance with the material provided. De Haven does a good "flop" down stairs and the kiddies are cute, which pretty nearly sums up the entertaining virtues of the picture. It is, however, perfectly clean, and if your audience is inclined to disapprove of the "slapstick" stuff it will slide by without causing any great tirade.—*J. S. DICKERSON.*

"The Grocery Clerk"

(Vitagraph-Larry Semon—Two Reels)

UNLESS Larry Semon originated this latest Vitagraph comedy, it is a shame to pay him any great amount of that two million or so salary, for a large share of the amusement the production is bound to furnish any audience is contained in the new and novel business and stunts divised by some genius.

Semon is all right in the part of the chief clerk in a small town grocery store, but he is not provided with a starring role, strictly speaking, and only contributes his share, a modest one, too, in what to us looks like one of the funniest slap stick releases of the season.

The best actor in the bunch is one which doesn't draw a salary, a nice "fuzzy" haired cat, who is tricked into doing several hundred feet of sure-fire stuff. Molasses, a cheese so strong that it "walks," the flour barrel, soot from the stove pipe, gasoline and about all the articles on sale at a country general store come in somewhere for a hearty laugh. All of the uses made of these articles aren't exactly new, but that is hardly to be expected to-day, when brains have been racked for something different so long and often without even partial success.

Especially clever are some scenes about several derricks in which a rope figures in the guise of a trapese swing. This is good for any house in any town. Released during the months that some times happen along, barren of any good comedies, it would be the talk of the town. Just now it bucks up against a number of more than ordinarily good slap stick productions and may therefore not create the stir it should.—*J. S. DICKERSON.*

"Daredevil Jack"

(First Two Episodes of Pathe Serial Starring Jack Dempsey)

THE first two episodes of the much heralded serial "Daredevil Jack" starring Jack Dempsey has been shown us and like the star's good right arm, it carries the punch. Although there are many thrilling and exciting scenes running through these episodes which tense the mind and keep up the interest, there is another very important factor, the story, which unfolds very well and is easily understood.

But Jack Dempsey is the attraction and we wondered what his appearance would be on the screen and how he would act. To give an honest criticism we must say that in appearance he screens as well as any of our well-known leading men and possesses enough personal magnetism, given to him no doubt by the confidence which is always seen in a champion's face, to attract and draw any member of any audience where this picture may be seen. As an actor he played his part without the least semblance of nervousness and self-consciousness.

The photography and direction are up to standard and the cast, which is many times above the average, is composed of such capable players as Merschel Mayall, Albert Cody, Frederick Starr and Josie Sedwick.—*FRANK LEONARD.*

"The Call Loan"

(O. Henry Subject—Two Reels—Vitagraph)

VITAGRAPH has come forward again as the sponsor of O. Henry, taking this time one of his Southwestern stories, "The Call Loan." It is a very interesting number, any way you look at it, and the producers deserve credit for establishing the author's fine humanity and his remarkable verisimilitude. Still they have been humanizing O. Henry for a long enough time to understand for them that they have not attempted to enlarge how to present him on the screen. Let it be said upon his philosophy or his technique. In presenting "The Call Loan," Vitagraph has made the story as vital and as vivid as it appears between the covers of the book.

The picture is told in a straightforward way, building easily and surely to its climax, and above all, visualizing the surprise ending—an ending which is incorporated in every O. Henry story. It is a simple plot, one which relates an incident in the lives of three cowboys. One of them has prospered with the times and has become president of a bank. He makes a loan to his "buddy" without any indorsement or security—a loan of ten thousand dollars. And the pal immediately loans it to his brother for business reasons. Comes to the bank an examiner, who informs the president that unless the loan is called in by the succeeding noon he will be prosecuted. The other banker in the town is unable to help him out of his difficulty, since he is sending his surplus on the midnight train to a distant city.

The "buddy" learns of this plan and starts to hold up the express to make good his loan, but the president frustrates the scheme. He would prefer to hit the trail to the cattle country rather than approve of any such methods to cover the loan. The disconsolate men journey back to the home and find the brother has returned with the loan and a rich surplus in the bargain. The author's humorous twist comes when the two pals announce that they were down to the station to meet him, but didn't see him get off the train.—*LAWRENCE Reid.*

Index to Complete Plan Book and
EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last seventeen weeks arranged alphabetically as a index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who ha shown the picture and forwarded their opinions. And we also publisha final line fairly summarizing a consensus of all opinions received or each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at th consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actu comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this depar ment will be found the "Flash-Backs," being comments on films released prior to October 4, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) ....DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7)....JAN. 17
"Great production of popular play and novel."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13).........OCT. 25
"Will Rogers scores in quaint comedy."—M. P. News.
Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."
Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23) ....NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days." "This feature broke all box-office records and won the highest praise from my patrons." "A splendid picture to extra big business for two days."
Consensus—"Good picture, big puller."

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27)..NOV. 1
"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16)..........NOV. 22
"Picture is burdened with too much mystery."—M. P. News.
Exhibitor Comment—"This feature did not come up to expectations. Poor business two days."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ....JAN. 31
"Plot ancient but intelligently treated."—M. P. News.

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ....JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.
Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14)....JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week."
Consensus—"Good picture, good puller."

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6)..DEC. 6
"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19) ....NOV. 1
"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS..................DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1).....JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) ....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) DEC. 6
"Breezy role for Desmond in Western."—M. P. News.

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16)......NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days."
Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (Oct. 5)..NOV. 8
"Wholesome comedy drama is entertaining."—M. P. News.
Exhibitor Comment—"A fair production to average business two days."

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16)....NOV. 8
'Humanities spoiled by illogical climax."—M. P. News.
Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days." "Not the picture for our city. Our folks like lively stuff. Average business." "Tourneur's productions do not seem to appeal to my audiences. Poor business."
Consensus—"Good picture, good puller."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14)....JAN. 3
"Will afford good average entertainment."—M. P. News.

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7)...........DEC. 13
"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD..................JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14)....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business or two days."

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH..................NOV. 8
"Food for thought in this entertainment."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

PICTURE BRAND STAR RELEASED PLAN BOO

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12)..OCT. 1
"Andersen scores in symphony of darkest Russia."—M. P. News.

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21)....JAN.
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30) ....NOV. 2
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program with another feature to big business two days." "Although this is not Miss Ferguson's best it went over O. K. and satisfied my patrons. In fact, my patrons enjoyed it. It did average business for two days."
Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2)....NOV. 2
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days."
Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2)...........NOV.
"A typical Francis Ford melodrama."—M. P. News.

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9) ....NOV.
"Will suitably entertain majority."—M. P. News.
Exhibitor Comment—"A good picture. Big to average business two days." "Business big all week. Story very good, photography excellent throughout. Production as a whole remarkably fine." "Played this feature for one week to big business for three days and average business four days. It pleased my patrons."

CYCLONE, THE (FOX) TOM MIX (JAN. 24)........................JAN. 3
"Familiar formula makes fair picture for Mix."—M. P. News.

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12).........OCT. 2
"An exquisitely charming comedy."—M. P. News.
Exhibitor Comment—"A good program picture. Fair business." "A very good comedy drama nicely produced. Average business two days." "Played this feature on the program with Zane Grey's Desert Gold to big business every day for one week. My patrons liked it very much and it went over big. An ideal picture."
Consensus—"Average picture, average puller."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5)....JAN. 1
"Norma Talmadge has story of shadows and sunshine."—M. P. News.

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23) ....DEC.
"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) SPECIAL CAST (DEC. 21)........DEC. 2
"Will entertain average audience."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST............NOV. 1
'Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big business four days." "Played this feature with the June Caprice picture. 'A Damsel in Distress,' to extra big business for one week. Grey's stories are very popular here. This feature was well liked and went over big."
Consensus—"Good picture, good puller."

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23)...............NOV. 2
"Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell coming fast. This picture and a Sunshine Comedy, 'Footlights,' got the money in spite of shortened hours on account of coal famine. Extra big business one day to big business two days." A good picture which pleased my patrons although business was only average to poor for two days."
Consensus—"Good picture, good puller."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28)....OCT. 11
"Pleasing light comedy with prize fight punch."—M. P. News.
Exhibitor Comment—"Played this feature with the Arbuckle comedy. 'Hay Seed,' to extra fine business. My patrons were thoroughly pleased. Extra big business first day to average business second day."

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16)....NOV. 22
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days. "Business better than we expected. Star well liked. Against heavy competition we had a packed house. Big business one day."
Consensus—"Good picture, good puller."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20).DEC. 20
"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28)..DEC. 27
"Spectacular appeal in this rich production."—M. P. News.

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).....NOV. 15
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business due to blizzard. Average business two days." "Very good, big business."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27)..............NOV. 1
"Rollicking farce makes satisfying picture."—M. P. News.
Exhibitor Comment—"A picture that is every bit as good as the play. Titles are funny and stick to the originals. Patrons never stopped laughing from the time the cocktail scene started until the picture was over. First reel rather slow. Big business." "Undoubtedly her best. Picture full of action and laughter and many funny situations. Good business for three days." "A good feature which did big business for two days. It pleased my patrons."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 1750

"THE RIGHT OF WAY"

(METRO)

Rich Photoplay Made from This Famous Story

SIR GILBERT PARKER'S celebrated story of a man's regeneration and his acceptance of God through the influence of romance has come to the screen with all of its fine humanity, its spiritual uplift, its vivid spark of drama, its appealing romance, and, above all, its powerful characterization. Metro in visualizing "The Right of Way" has made a picture which is as inspiring as it is interesting. It is a subject with a message, but so deftly interwoven is the thought with the dramatic contents that the play reaches the apex of entertainment. The story is told through characterization, supplemented, however, through dramatic scenes of powerful sequences.

From the time that Charley Steele, the supercilious, drunken lawyer, saves the life of Jo Portugais through the birlliancy of his oratory in a Montreal courtroom, down through the day that he is rescued by the latter and taken to a distant village, where he finds aith in God and in himself through the influence of a beautiful love, the story fascinates one because of its straightforward drama ind its convincing characterization. Every one who has read the book (and who hasn't?) will find in this second reading a new nspiration. The adaptation is faithful to the original and the salient points are brought forward with full emphasis laid upon their dramatic values.

The director has embellished it with human touches and picuresque backgrounds. Indeed one is transported to one's own coneption of the locale—so truthful are the details and the incidents. Bert Lytell has been intrusted with the difficult task of humanizing Charley Steele. And he plays the character with dignity and poise ind creditable authority. If he fails to reveal a cynical touch that s because it cannot be conveyed through pantomime. Leatrice Joy s wistful and appealing as Rosalie, the girl who effected his regeneration. Gibson Gowland gives a highly colorful character sketch as Portugais. "The Right of Way" is vital and vivid and aithful. The tragic climax does not rob it of its poetry.—*Laurence Reid.*

THE CAST

harley Steele	Bert Lytell
o Portugais	M. Gibson Gowland
osalie Eventurail	Leatrice Joy
athleen Steele	Virginia Caldwell
Billy" Wantage	Antrim Short
aulette Dubois	Carmen Phillips
he Seigneur	Frank Currier
he Cure	Henry Harmon
apt. Tom Fairing	Larry Steers

By Sir Gilbert Parker.
Scenario by June Mathis.
Directed by Jack Dillon.
Photographed by Robert B. Kurrle.

PROGRAM READER

"Not guilty, your honor!" Though the rosecution's case against Jo Portugais for urder had seemed inexorable, the skill of s lawyer, Charley Steele, won the jury to is astounding verdict. The acquitted man ept up to Steel to thank him, but the latr snapped out: "Out of my sight, you're guilty as hell." Then the lawyer dropped mpletely out of sight. He was the victim a drunken brawl and he was rescued by e very man he had condemned. Jo nursed m back to health and strength, although emory of his past life had been blotted it. Charley couldn't accept God, because had never been shown a sign from eaven. Then one day he found faith—und it through the kind ministrations of osalie. Between them had sprung up a autiful love. How the climax is reached told in a series of highly dramatic scenes scenes punctuated with romance and thrills d atmosphere. A truly remarkable story ade into a truly remarkable picture. See ert Lytell in the picturization of Sir Gilrt Parker''s celebrated novel, "The Right Way."

SUGGESTIONS

There is no need to tell you how to exoit this picture. The very fact that it is visualization of Gilbert Parker's celebrated vel should bring in the spectators. Milns have read the book; millions will want see the picture. Emphasize that fact. ll that the book has been sold into a miln copies. Emphasize the fact that Bert rtell appears as the celebrated character, arley Steele. Tell that it affords him his eatest role. Bring out that the picture ls a story of a magnificent romance—that offers a truly remarkable drama—a drama th a message. Feature the picture through operation with your bookseller. Tell of the excellent production. Metro has made two endings for the feature—one a happy one and the other tragic. The latter ending is faithful to the book. You can take your terest through the mails with a teaser camchoice and conduct a contest with your paign.
patrons as to which one they prefer. This contest will stimulate interest. Arouse in-

CATCH LINES

"Get out of my sight, you're as guilty as hell!" With these words Charley Steele dismissed the man whose life he saved. But Jo Portugais showed his gratitude. How? See "The Right of Way."

Don't miss "The Right of Way," the picturization of Sir Gilbert Parker's celebrated novel of the same name. A picture of great dramatic strength—a picture of heart appeal—a picture of undying faith and devotion. The best picture of the year.

"Show me a sign from Heaven—give me real proof of your God!" Charley Steele hurled this challenge and it was accepted. See "The Right of Way." Millions have read the book—millions will want to see this striking picture.

PRESS NOTICE—STORY

A photoplay made from Sir Gilbert Parker's famous story, "The Right of Way," will be presented at the ——— theatre beginning ———, with Bert Lytell as the star. This novel has reached enormous popularity, it having been read by millions. And its success may be said to have resulted from its strong dramatic flavor, its rich vitality, its remarkable characterization, and its profound message. And it offers also a magnificent romance. It presents a story of modern Canadian life, the narrative of the great romance of Charley Steele, the brilliant lawyer, irresistible in his personal charm, dissolute and unprincipled, uncannily skilful in his profession—at once the pride and despair of Montreal. How his masterful personality, his craving for drink, brought him into the lives of two women, different entirely save that both were beautiful, constitutes one of the really big love stories of modern times.

Charley Steele lost his identity in a drunken brawl and eventually found himself in a little village on the St. Lawrence River. There it was that he found faith in himself

(Continued on last column)

"RESPECTABLE BY PROXY"

(BLACKTON-PATHE)

Artistic Production and Good Interpretation Lift Story

J. STUART BLACKTON'S co-stars, Sylvia Breamer and Robert Gordon, have in "Respectable By Proxy," a picture which is perhaps the best thing they have ever done. The reason may be found in the consistent and vivid characterization which the author has provided them. It is a story which does not exact much sympathy from the spectator, but on the other hand one does not want to take it too seriously, since it may be defined as a spirited comedy. There may be some who will classify it as drama, but as its humorous points outweigh its heavy matter, it strikes us that it belongs to the first classification.

"Respectable By Proxy" presents a rather quaint romance of a young man who is intrigued into marriage with an adventuress. The author conveniently arranges his plot so that the hero is lifted out of his difficulty. The "Proxy" of the title comes in when a friend of the adventuress offers to take her place as the bride when the young man is reported dead. Eventually he returns very much alive and falls in love with the heroine when he finds that she is not only youthful and attractive, but has saved him his inheritance.

The picture is obvious at times, but it keeps moving with plenty of spontaneity. Technically it is flawless, the pictorial side having been given good attention by the director. The atmosphere is entirely suggestive of its locale—the South. The story carries a fairly original twist on the masquerading identity theme and the clever touches bring out the highlights. The stars enact their roles with plenty of spirit and charm and they are supported by a competent cast that includes Eulalie Jensen in a character part. The comedy points are emphasized by two Southern mammies.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Betty Blair	Sylvia Breamer
John Stanley Hale	Robert Gordon
Madame Hale	Margaret Barry
Clinton Hale	William R. Dunn
Rita Middleton	Bessie Stinson
Elizabeth Roddard	Eulalie Jensen

By Florence Myott.
Scenario by Stanley Olmsted.
Directed by J. Stuart Blackton.
Photographed by William S. Adams.

PRESS NOTICE—STORY

"Respectable By Proxy" is the name of the feature which will be presented at the ——— theatre on ——— of ——— week with Sylvia Breamer and Robert Gordon in the leading roles. This is a J. Stuart Blackton production, the picture having been adapted by Stanley Olmsted from Florence Myott's story. The co-stars have had a number of attractive features in the past but it is said of their present production that it eclipses any of the previous releases in its points of interest—points which are as rich in their dramatic as in their comedy values. The story concerns a case of switched identity. John Stanley Hale, the character interpreted by Mr. Gordon, is intrigued into marriage with Elizabeth Roddard, an adventuress. A year passes by and the young husband is reported dead.

The bride has a friend in Betty Blair, who is destitute and in poor health. In a spirit of generosity, Elizabeth offers her the wedding ring and marriage license and advises her to claim the husband's estate and thereby acquire a home as well as a share of the Southerner's fortune. And Betty consents to the plan. In the meantime some scheming relatives attempt to annex the property but are frustrated by the girl. Just when success promises to crown their efforts the husband turns up very much alive. And when he learns how Betty has protected his interests he falls in love with her and she finds that she has lost her heart as well. She also learns that she has a right to become his bride after all. A competent cast supports the stars.

CATCH LINES

Nor would you like to be married and find after a year spent away from home—a year in which you were supposed to be dead, that another woman had taken the place of your bride! What would you do? See how this question is answered in "Respectable by Proxy."

He returned from the grave to find that another woman, a total stranger to him, had become his bride. How did he meet the situation? See "Respectable by Proxy," a Blackton production.

She wore a wedding ring and possessed the marriage license, yet she wasn't married to him. She was a bride by proxy. What happened? See "Respectable by Proxy," with Sylvia Breamer and Robert Gordon.

PROGRAM READER

In "Respectable by Proxy," which comes to this theatre next ——— there is presented a unique story of masquerading identity. A young man is intrigued into marriage by an adventuress. Circumstances take him away from her and he is reported dead. In a desire to help her life-long friend to overcome her poverty, the bride gladly exchanges places with her. The masquerader takes the wedding ring and the marriage license and possessing a high sense of honor, she fights to keep the dead man's estate from certain scheming relatives. Then, one fine day, the husband returns home, very much alive. How he accepts the situation, how he proceeds to fall in love with the charming masquerader when he notices her appealing charm and discovers her honesty, and how the "bride" reciprocated his affection, are events which bring an effective climax to a spirited and wholesome comedy drama. The picture is sure to please you. It presents Sylvia Breamer and Robert Gordon, two of the most popular stars on the screen.

SUGGESTIONS

You can exploit this feature as a J. Stuart Blackton production. His name is synonymous with artistic pictures and his latest is no exception to the general rule. You might detail the plot up to a certain point, featuring it as a comedy drama with an interesting line of action. Bring out the stars and tell that they are making a big mark in the screen world. Emphasize also the production angle. Mr. Blackton is always sure of producing artistic pictures. Tell that the story concerns a young Southerner who is involved in strange domestic difficulties. For the benefit of your feminine patronage exploit Miss Breamer's costumes. Use catch lines. In fact, they would be good for newspaper pointers and you can word them to arouse curiosity. We have written some with that object in mind.

"The Right of Way"

(Continued from second column)

and God. He asked for a sign from heaven and found it. But just as he was about to be rewarded with the love of a beautiful girl fate took a hand and Charley Steele belonged to the ages. The picture carries for its highlights a courtroom scene and leads up to striking situations. In fact the feature builds from one strong dramatic scene to another. Mr. Lytell gives a remarkable characterization of Steele and plays it with considerable depth and shading. No little credit belongs to the supporting cast, that includes Leatrice Joy and Gibson Gowland. The picture is handsomely staged and correct as to details.

Exhibitors' Own Box Office Report

(*Continued from page 1748*)

PICTURE BRAND STAR RELEASED PLAN BOOK

FEAR MARKET, THE (REALART) ALICE BRADY........................FEB. 7
"Better than average plot, well produced and acted."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7).................................DEC. 20
"Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one." "Unpleasant story and too sad. Big business." "Mix good but picture not of his kind. Did not send them away boosting. Average business two days."
Consensus—"Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE.................NOV. 22
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11)...DEC. 6
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9)..NOV. 8
"Conventional story is rich in color."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL...............JAN. 3
"Gladys Brockwell takes up vampire's burden."—M. P. News.

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN..............FEB. 7
"Mary MacLaren has a mild offering here."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29)..DEC. 13
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30).........DEC. 27
"This picture is just pleasantly entertaining."—M. P. News.
Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days."

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16)...NOV. 22
"One of the most human pictures ever shown."—M. P. News.
Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day."
Consensus—"Average picture, average puller."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30)..............NOV. 15
"Satisfactory entertainment for majority."—M. P. News.
Exhibitor Comment—"Not up to standard. Poor business." "The star, Peggy Hyland, was good, but the picture, in my estimation, was poor. Average to poor business two days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16).........NOV. 22
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'" "A good picture which played my house for two days to good business."
Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19)..NOV. 15
"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30)...DEC. 27
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE............OCT. 25
"Gladys Leslie in mystery melodrama."—M. P. News.

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28)...JAN. 17
"Sensational picture of Aeroplane Feats."—M. P. News.
Exhibitor Comment—"House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices, have practically sold out one week in advance. The Reason for the Aero club putting on this show is to help promote the Aero Mail Service."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18)...JAN. 24
"Mediocre picture made from pot-boiler story."—M. P. News.
Exhibitor Comment—"Fair picture that pleased."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29)...JAN. 10
"Photoplay of sadness, artistically produced."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15)...DEC. 6
"Not enough action for Carey here."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER........JAN. 24
"H. B. Warner has a winner here."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30)...NOV. 29
"Elaborately presented, affording enjoyment."—M. P. News.
Exhibitor Comment—"A dandy picture which was liked by all my patrons. Extra big business one day to big business two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6)...DEC. 13
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days."
Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6).....DEC. 13
"Obvious story of a Romany romance."—M. P. News.
Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)...................JAN. 17
"Hodge podge of sentiment and melodrama here."—M. P. News

HER ELEPHANT MAN (FOX) SHIRLEY MASON.........................FEB. 7
"New star in interesting vehicle."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19).........OCT. 25
"Florence Reed's latest is shown."—M. P. News.
Exhibitor Comment—"This feature did not satisfy my patrons. Poor business for two days."

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17)...............JAN. 24
"Contains many thrills and exciting moments."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..NOV. 15
"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26)...OCT. 18
"Vivian Martin comes forward with a captivating comedy."—M. P. News.
Exhibitor Comment—"A splendid production which sent my patrons away pleased. Extra big business three days."

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)....NOV. 8
"Will pleasantly entertain majority."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOO

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2)...NOV.
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days." "This is a good picture which did average business for two days."
Consensus—"Good picture, average puller."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5)...OCT.
"This comedy will entertain generally."—M. P. News.
Exhibitor Comment—"A fair picture to poor business two days."

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY....................NOV.
"Morey in conventional satisfactory story."—M. P. News.
Exhibitor Comment—"Best picture with this star in some time. Average business two days." "A very good picture but didn't draw on account of the name. Average business." "Morey not a drawing card here. Some liked the play and some didn't."
Consensus—"Good picture, good puller."

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5)...OCT.
"Augustus Thomas' play effectively picturized."—M. P. News.
Exhibitor Comment—"Just a pleasing picture to average business three days." " fair picture to average business."
Consensus—"Average picture, average puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JAN.
"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19)............OCT.
"A good average comedy drama."
Exhibitor Comment—"A poor picture to poor business." "Big business three days." "Exceptional heart interest. Extra big business three days, big business four days."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)...NOV.
"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13)........................DEC.
"Mabel Normand appears in eccentric comedy."—M. P. News.
Exhibitor Comment—"A light picture but drew well. A picture the children will enjoy. Extra big business two days." "Very good picture, which pleased my patrons and did big business for two days." "Only a fair picture to average business."
Consensus—"Good picture, good puller."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)...NOV.
"Hart is humorous as well as human here."—M. P. News.
Exhibitor Comment—"A very good feature to big business one day and average business the following."

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC.
"Kerrigan picture has interesting moments."—M. P. News.
Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standard. Average business three days."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)..........................DEC.
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days."
Consensus—"Excellent picture, big puller."

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12)...OCT.
Light material for Bessie Barriscale's talent."—M. P. News.
Exhibitor Comment—"Bessie Barriscale not up to standard in this one. Extra big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DEC.
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)..........................NOV.
"Famous poem makes fairly pleasing picture."—M. P. News.
Exhibitor Comment—"A fine picture to average business."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DEC.
"Lewis has characteristic role here."—M. P. News.

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5)...OCT.
"Most excellent entertainment of great merit."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..JAN.
"Russell has entertaining mystery melodrama."—M. P. News.

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN......FEB.
"J. Warren Kerrigan in variety picture."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) **LOUISE GLAUM (DEC. 14)...DEC.**
"A stirring melodrama that will register."—M. P. News.
Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days."

(NOV. 16)...NOV.
"Good dramatic production should satisfy."—M. P. News.
Exhibitor Comment—"This picture is a knockout and did extraordinary business for one day."

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)..........OCT.
"Aristocratic story of blue bloods and horses."—M. P. News.
Exhibitor Comment—"Pleasant screen entertainment. Well produced; no fault to find." "Better than we expected. Average business." "Not as good as previous Tom Moore productions. Big business one day, average one."
Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC.
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days."

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)..................DEC.
"This photoplay will undoubtedly satisfy."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days." "Good picture to average business one day."
Consensus—"Pleasing picture. Average puller."

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19).......................NOV.
"May slightly amuse average audience."—M. P. News.
Exhibitor Comment—"A fine little picture but went over their heads. Subtitles full of modern wit that they could not appreciate. Average business." "Good program picture. Good business."

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12)...OCT.
"Entertaining farce, lavishly mounted, has charm."—M. P. News.
Exhibitor Comment—"Everybody delighted with this pleasing picture. Reid's best. Extra big business." "A very good feature which was well liked by my patrons, doing extra big business the first day and big business the second day." "Very good and drew big crowds. Extra big business one day."
Consensus—"Good picture, big puller."

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"DOUBLE SPEED"

(PARAMOUNT-ARTCRAFT)

Undue Use of Coincidence, But Still Highly Entertaining

THE scenarioist has resorted to the extreme in coincidence in this modern Cindarella story, and his plot is painfully convenient and full of holes as to its logic, but nevertheless the picture should register as highly entertaining with any audience.

The reason for this apparent paradox is that there has been provided a wealth of incident in the various sequences and cleverly written titles are used with telling effect. Also the story keeps moving at all times. Frequently the production reaches a farcial tempo, but this does not detract from it owing to the fact that it is intended only as entertainment, and the action is not forced.

Wally Reid has a typical role in which he appears to most excellent advantage and his support is of the best. Wanda Hawley is the girl and Theodore Roberts and Tully Marshall are among the principals. Much credit is due Mr. Marshall for getting some good comedy from a situation which a less talented actor probably would have missed.

The story told is simple. A young New Yorker driving his car to Los Angeles is robbed by tramps of all his belongings except his watch and including his car. Arriving at his destination, through the aid of a passing traveler in a Ford car, he is turned down by the bank which was to furnish him funds. The bankers daughter buys his car from a dealer, Wally hires out as chauffeur to the girl and finally marries her incognito. There are some trimmings, of course, like being accused of stealing his own automobile, murdering himself and posing as a crook, but everything is explained in the end.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

"Speed" Carr	Wallace Reid
Sallie McPherson	Wanda Hawley
John Ogden	Theodore Roberts
Donald McPherson	Tully Marshall
Reginald Toby	Lucien Littlefield
Pawnbroker	Guy Oliver

PRESS NOTICE—STORY

Wally Reid, premier screen juvenile and star of a hundred entertaining pictures, comes to the ——— theatre for a ——— day engagement, beginning ———, in his latest comedy success, "Double Speed," a modern Cinderella story which has pep, many laughs, a delightful romance and all the speed of its title.

The plot concerns a young New Yorker who starts on a motoring tour to Los Angeles, and while on the way is robbed of his car and most of his other belongings. He finally arrives at his destination, but after being unable to identify himself at a bank which was to furnish him funds, finally hires out as a chauffeur to the bank president's daughter, who has bought his car. Besides getting himself accused of stealing his own automobile, murdering himself and being induced to impersonate himself, he marries the banker's daughter incognito. It is a real American picture, with a real American hero and heroine too, Wanda Hawley, and it will be received with delight by American audiences. For the Cinderella part we mentioned see the picture. Theodore Roberts and Tully Marshall are among the supporting players.

PROGRAM READER

"Double Speed" is the title of Wally Reid's latest comedy offering, in which he appears as "Speed" Carr, who can drive a car so well that he not only lands what he calls a "nifty" job being chauffeur to the girl he has fallen in love with, but succeeds in outdistancing pursuing officers long enough to be married in the automobile, driving with one hand and slipping the ring on the bride's finger with the other. It is a "double speed" comedy with the star in a great role full of real laughs and possesses much that is amusing and entertaining. Wanda Hawley is Wally's leading woman, Theodore Roberts is his uncle, and Tully Marshall is Wanda's father. The rest of the cast is just as good. Sam Wood directed from a story by J. Stewart Woodhouse adapted by Clara G. Kennedy. You can take a look at Broadway, New York ,at night in this, and also inspect Broadway, Los Angeles, in the day time, besides being entertained by one of the most original and amusing pictures of the year.

SUGGESTIONS

This is largely an automobile story and can be exploited in novel ways. Suppose you were to tie up with automobile dealers in window displays. A Ford about 1914 model figures in the picture. Get a car of this description with a woman driving, a sort of a "Rube" in the other front seat, a solemn looking girl and a young chap dressed in working clothes in the back seat. On the radiator of the car put a cloth sign with "Los Angeles or Bust" painted roughly on the cloth. Drive this about the street as a teaser. You have in this outfit an exact scene from the picture. Get an automobile dealer to go out with a roadster with the sign "Speed Carr's car" on it. Use this also as a teaser. The production is also a good subject for a newspaper "teaser" campaign.

Wally Reid, whose latest picture is "Double Speed," a Paramount-Artcraft release

You ought to be able to get on the front page with a news story on the Ford car stunt, providing you care to let your "crew" give out the story that they are on the way to Los Angeles.

A window display with a gents' furnishing goods house could be arranged on pajamas.. Place a card on the pajamas reading "Speed Carr was left stranded in the middle of the desert in a pair of pajamas no better than these."

CATCH LINES

Just because he slept the sleep of the just he found himself in the middle of the desert clad in pajamas and minus even shoes. But he finished his journey and found a romance which was worth undergoing some privations.

What would you do if you saw a girl drivilng a car which had been stolen from you? Have her arrested? "Speed" Carr didn't. He married her after hiring out as a chauffeur to drive his own machine.

"WATER, WATER, EVERYWHERE"

(GOLDWYN)

Will Rogers Makes This Picture Worth While

"WATER, WATER EVERYWHERE" is quite an ordinary picture, but the inimitable Will Rogers makes it enjoyable through his magnetic personality and his histrionic talent. Its immediate forerunner, "Jubilo," was such a clever comedy-drama that anything following it would have to stand the test of comparison. And that is where the present feature suffers. It has followed too closely upon the other. "Water, Water Everywhere" gets off to an excellent start, presenting the star in a quaint comedy role, and scoring its points because of its humorous touches. But along about the middle the idea spending itself, the director has dragged in a melodramatic situation which somehow robs it of its spirit and spontaneity.

The story offers a plea for prohibition and another for liquor. By remaining neutral the author has not involved himself as an advocate of either party—the wets or the drys. It is Will Rogers, who lifts the picture above the commonplace. Here is one actor who does not need subtitles to convey his moods and expressions. His pantomime is easily understood. He is always human. It is the little touches and fine shadings that make Rogers' performance so noteworthy. The flicker of an eyelid, a twitching of the lips, the droop of the head, a shy glance aside provokes a gale of laughter or a lump in the throat. His blending of pathos and humor is that rare art that is closely akin to nature. He presents a new side here—his horsemanship.

The picture is quite extravagant in its idea, both the comedy points and the dramatic being quite exaggerated. But you forget its weakness until you summarize it afterward, so easily does the star ingratiate himself. The picture is well staged and the remaining characters are ably interpreted.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Billy Fortune	Will Rogers
Hope Beecher	Irene Rich
Lyman Jennings Jordan	Rowland Lee
Ben Morgan	Wade Boteler
Martha Beecher	Marguerite Livingston
Fay Bittinger	Lillian Langdon
Mrs. Red McGee	Lydia Yeamans Titus

By William R. Lighton.
Directed by Clarence G. Badger.
Photographed by Marcel Le Picard.

PRESS NOTICE—STORY

Will Rogers, the Goldwyn star, will come to the ——— theatre beginning ——— in his latest comedy-drama entitled "Water, Water Everywhere." This is a wholesome story of a self-sacrificing, big-hearted, lovable cowboy who foregoes his love for a girl in order that she may marry the man of her heart. The photoplay is a picturization of William R. Lighton's "Billy Fortune" stories with Mr. Rogers portraying the role of Billy Fortune. He is devoted to Hope Beecher, the daughter of a pioneer, but she considers him more as a pal, and is greatly interested in Ben Morgan, the town doctor, who has let whiskey get the best of him. The humorous background of the story centers about the attempts of a temperance society to banish liquor from the town.

In the course of the tale, the town saloon becomes a soda water parlor and the men stay away from their homes because of the attractive girls who have been imported to dispense the drinks. In the meantime Ben has proposed to Hope without success. There is an explosion in a mine nearby and Billy informs the doctor that his chance has come to prove himself a man. And the latter saves the lives of many workers and redeems himself in the eyes of Hope. We next see Billy saving the life of Hope's sister, who has been intrigued by a hypocritical prohibitionist. And when he finds that he has made a man of Morgan and that the latter is betrothed to Hope he takes her father's advice to look elsewhere for a bride—"that there's as good fish in the sea as have ever been caught." The picture abounds in scenes of quaint humor, but underlying it is a sweet and appealing story of renunciation and self-sacrifice. And it carries a fine humanity. Mr. Rogers again displays his remarkable art, both as a comedian and as a dramatic actor. Clarence Badger's direction is praiseworthy throughout.

CATCH LINES

See "Water, Water Everywhere," a story of a man's fight against the craving of liquor, the story of a friend's sacrifice. A picture of quaint humor and wholesome philosophy.

He couldn't win the girl of his heart so he accepted his friend's advice to look elsewhere. "There is as good fish in the sea as have ever been caught." See the sterling actor, Will Rogers, in "Water, Water Everywhere."

"Good Old Bill Rogers" as he appears in his latest Goldwyn picture, "Water, Water Everywhere"

They dispensed with liquor and substituted soda water. But the men refused to come home. Was prohibition defeated? See "Water, Water Everywhere," with Will Rogers. A picture which will bring a smile to your eye and a sob to your throat.

PROGRAM READER

Will Rogers, the inimitable star, will appear at this theatre next ——— in his latest Goldwyn comedy drama entitled, "Water, Water Everywhere." Here is a picture which is calculated to entertain every type of picture-goer. If one is looking for quaint comedy—one will find it in rich expression. If one is looking for dramatic incident—well, one will find that, too, in generous abundance. The star enacts the part of a cowboy who defeats the prohibition forces by substituting one evil for the other. He installs a soda water fountain in the Hell's Bells saloon and a flock of pretty girls as attendants are sufficient to keep the husbands away from the fireside. But underneath its comedy strokes is a sweet and powerful story of renunciation and self-sacrifice. You look upon a man who gives up the girl he loves in order that she may marry the man of her heart.

SUGGESTIONS

Inasmuch as this star's pictures are going like wildfire throughout the country you don't need to spend a great deal of money

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PICTURE BRAND STAR RELEASED PLAN BOOK

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12) ....OCT. 18
"Pronounced an average program picture."—M. P. News.

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST..FEB. 7
"Up to Dwan's usual standard."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)..................NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16) ....DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week."

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)................DEC. 27
"This is a mighty good picture."—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)......NOV. 15
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10) ....DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23) ....JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16) ....NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ....JAN. 31
"Satisfied from all angles."—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19) ....NOV. 1
"Will entertain in many localities."—M. P. News.
Exhibitor Comment—"This is a very nice picture but it was hit by coal shortage restrictions with the result that it did only average business for two days. It pleased all who saw it."

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)............DEC. 20
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day."

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)............DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19) ....NOV. 1
"Absorbing mystery melodrama defies solution."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27) ....JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12) ....OCT. 25
"Novelty quite apart from general run."—M. P. News.
Exhibitor Comment—"A poor picture to poor business."

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1) ....JAN. 24
"Crauford Kent seen in dual role."—M. P. News.

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)..................JAN. 3
"Excellent entertainment for majority."—M. P. News.

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK..............FEB. 7
"High class melodrama which holds interest."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18)......................JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....OCT. 25
"Plenty of mystery and suspense here."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26) ....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND..............................FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)............OCT. 25
"Sets off Viola Dana's personality."—M. P. News.
Exhibitor Comment—"Dana well liked; her work in this great. Extra big business two days." "A fair picture to average business." "Star well liked and drew well."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..DEC. 13
"May please the MacLaren admirers."—M. P. News.

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16)..............NOV. 22
"Novel characterization in Elvidge's latest."—M. P. News.

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18) ....JAN. 24
"The supreme effort of true artists."—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) ZASU PITTS (OCT. 26)......NOV. 1
26) ....NOV. 1
"Carries a few entertaining moments."—M. P. News.
Exhibitor Comment—"My patrons like Za Su Pitts very much. Good business for one day."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ....DEC. 20
"Desmond appears in comic opera plot."—M. P. News.

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23)....JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ....JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days."

PICTURE BRAND STAR RELEASED PLAN BOOK

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........OCT. 25
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NOV. 29
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19)....JAN. 10
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NOV. 8
"Dramatic meat in heart interest story."—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)..............OCT. 25
"Dramatic story of army life entertains."—M. P. News.
Exhibitor Comment—"Average business." "Pleased very much. Big business." "A pleasing picture to big business one day." "A very good feature but it did not get the business. It did poor business for two days."
Consensus—"Good picture, good puller."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST......JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NOV. 15
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him." "This feature has only an ordinary story, and in my opinion O'Brien should be given better stories or I am afraid he will not be popular. Robert Edeson seemed to have the principal part. Average business for one week." "A fair production to big business for one day."
Consensus—"Average picture, good puller."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) ....NOV. 22
"Splendid melodrama of olden golden West."—M. P. News.
Exhibitor Comment—"This picture pleased to big business for one week."

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........OCT. 25
"This picture stumps the reviewer."—M. P. News.
Exhibitor Comment—"A pleasing picture to average business."

SHARK, THE (FOX) GEORGE WALSH (JAN. 18)........................JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.

SHE LOVES AND LIES (SELECT) NORMA TALMADGE..................JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..NOV. 1
"Conglomeration of plots looks like a serial."—M. P. News.
Exhibitor Comment—"The best picture of Fox's for big productions. Story is very interesting; business only fair three days."

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ....JAN. 3
"Star and director put picture over."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE..........................JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days."

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4)....JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)..........OCT. 18
"A typical Madlaine Traverse picture."—M. P. News.
Exhibitor Comment—"An average picture to average business two days."

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV. 22
"Sure fire at box-office end as entertainment."—M. P. News.
Exhibitor Comment "Ran this production a week with raised prices and it did extra well."

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)........................OCT. 4
"Topsy-turvy story offers mild entertainment."—M. P. News.
Exhibitor Comment—"Plenty of speed in this picture. Big business one day, average two days." "This one of the best pictures Mix has ever done. I played it one day to big business and it satisfied my patrons."
Consensus—"Good picture, good puller."

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT. 4
"A very good Olive Thomas picture."—M. P. News.
Exhibitor Comment—"This is a good feature, but it played to only average business."

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24) ....DEC. 6
"Will satisfactorily entertain generally."—M. P. News.
"Pleased; star has fair drawing power. Average business one day."

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19) ....OCT. 18
"Madge Kennedy has a charming role in unique comedy."—M. P. News.
Exhibitor Comment—"Poor business." "Pleased. Big business." "Star liked, but picture rather mediocre."
Consensus—"Pleasing picture, good puller."

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ....JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ....DEC. 20
"A high class mystery story with thrills."—M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus—"Good picture, good puller."

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)........................NOV. 8
"Gladys Brockwell stars in crook melodrama."—M. P. News.
Exhibitor Comment—"They liked the star, Gladys Brockwell, here and this production was the type that seemed to fit her. I played it with a Sunshine Comedy, 'School House Scandal,' and it certainly was a crackerjack program. Extra big business one day to big business two days." "Good production of old crook theme but star appeared to be rather weak. Poor business."
Consensus—"Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ....NOV. 22
"Powerful strokes in this vital drama."—M. P. News.
Exhibitor Comment—"This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days."

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)......JAN. 10
"License taken with truth in this sentimental tale."—M. P. News.

Box Office Reports continued on page 1754

"THE LUCK OF GERALDINE LAIRD"

(ROBERTSON-COLE)

Has Some Good Points Which Should Interest

BESSIE BARRISCALE has given us a good average program feature in "The Luck of Geraldine Laird." Although the theme of the story is not a new one and has its weak points, here is enough body to it to hold and excite the emotions of picture atrons, as the writer had occasion to observe when he viewed this roduction at one of the popular Broadway houses.

Miss Barriscale acted with her usual vivaciousness and introduced ier "specialties" in the theatre scenes with a charm and grace that vas very pleasing.

A young married woman, home loving and a mother of two chillren, unconsciously neglects her husband and is unresponsive to his iterary ambitions. When her husband meets the "other" woman, vho promises to further his aims, he leaves his wife to pursue his iterary career in the metropolis.

The latter follows him, discovers that she has "stage talent," wins uccess behind the footlights, and is reunited to her husband, who ias failed in his aspirations.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Geraldine Laird	Bessie Barriscale
Dean Laird	Niles Welch
ouis Redding	Boyd Irwin
Kennedy Bond	Dorcas Matthews
Leo Goldman	William Mong
Paula Lucas	Rosetta Marstini
George Fitzpatrick	Ashton Dearholt
Herman	George Hall
Mrs. Fitzpatrick	Nannine Wright
Child	Mary Jane Irving

Story by Kathleen Norris.
Directed by Edward Sloman.

PRESS NOTICE—STORY

Bessie Barriscale in "The Luck of Geraldine Laird" her latest production for Robertson-Cole will appear at the ——— heatre on ——— of next ———.

Miss Barriscale is seen in a role that emphasizes the fact that she is one of the inest emotional actresses on the screen.

The play is a film version of Kathleen Norris' story which appeared serially in one of the leading publications and proved one of the most popular stories of the year.

As Geraldine Laird, Miss Barriscale porrays a young married woman who is home oving and also a loving mother of two hildren. But unconsciously she neglects ier husband and is only partial to his "pet lesire" that of becoming a playright. The nevitable happens, however, when he meets a woman of the world who promises to urther his aims. She persuades him to go o New York where fame may await him. Nevertheless, he is undecided, until an unortunate occurrence happens which turns he tide. In calling at his office to say goodbye previous to her return to New York, the vampire is discovered by the anxious wife. A scene follows in which the husband being unable to give a satisfactory explanation (beause "the woman" fearing his wife's enrance has taken advantage of the situation nd hidden herself in another room), leaves his wife and goes to the metropolis. Geraldine follows and because of a latent alent which she has for the stage, wins uccess behind the footlights.

In the meantime her husband has been unuccessful in his attempts to accomplish his ims. Discouraged, he betakes himself to he theatre where he is bewildered on seeing his wife in the cast and as they say in stage parlance "making the hit of the show."

After an unsuccessful attempt to meet her, liscouragement takes hold of him. He is about to leave town, when he is met by his wife and children, to be re-united to her in he city where he had sought vainly for happiness.

SUGGESTIONS

There are many points in exploiting a eature of this kind which ought to arouse he exhibitor's interest. It is one of Robrtson's Cole's latest features with a good tar who has a large following in many parts of the country. It has also a good story which ought to appeal to the picture going public and the star, Bessie Barriscale, with spirit that is sure, we might say to arouse he emotons of any audience. And she is also supported by a strong cast among whom re such well known screen favorites as Niles Welch, William Mong and Dorcas Matthews.

PROGRAM READER

Manager ——— begs to announce that Bessie Barriscale's latest feature "The Luck of Geraldine Laird" will be seen at this theatre on ——— of next ———.

Bessie Barriscale in "The Luck of Geraldine Laird," produced by B. B. Features for Robertson-Cole release

The play is a screen version of Kathleen Norris' story which appeared serially in one of the leading publications and proved one of the most popular stories of the year.

As Geraldine Laird, Miss Barriscale portrays a young married woman, essentially home loving and a mother of two children, who unconsciously neglects her husband and is unresponsive to his literary ambitions.

The inevitable happens when her husband, Dean Laird, meets a brilliant young woman of the world who can further his ambitions and Laird leaves his wife to pursue his literary career in the metropolis.

The latter follows him, discovers that she has "stage talent," wins success behind the footlights, and is re-united to her husband who has failed in his aspirations.

"Water, Water Everywhere"

(Continued from page 1751)

in exploiting them. Will Rogers has reached the peak of popularity and he is always sure of a full house. He has a rich story here—one you can feature as a comedy drama. Bring out that it is a story of a man's fight against a craving for liquor, the story of a friend's sacrifice for the thing he held dearest in life. And exploit the comedy. Use catch lines plentifully and get hold of some of the star's witticisms which are published. Use them. Run stills of the scenes.

"JUDY OF ROGUES' HARBOR"

(REALART)

Hectic Melodrama Fails to Hit Bull's-Eye of Truth

IMAGINATION has not been a governing factor in Mary Miles Minter's latest production, "Judy of Rogues' Harbor." Having not read Grace Miller White's book, from which the adaptation is made, we are not in a position to state how closely it follows the original, but it looks to us that either the author has been unduly theatrical or else the director has not used his imagination. The picture takes a long time in getting started, due principally to establishing a wealth of characters. And they are brought forward in four different sequences.

Mr. Taylor has wasted an enormous amount of good and inoffensive film by having his players go through scene after scene to establish relations and conditions that could have been shown in a few episodes with a few well chosen subtitles. And speaking of subtitles, many of these are crude and bewildering, with the result that thea ction is often hindered. There is too much concentrated effort expended in showing every little incident in the relations of the characters. The picture is hectic melodrama with a vengeance and it capitalizes as its dominant idea the theme of happiness. Yet its thought is completely subordinated by a prominent display of brutality and lust.

There is no central character in the accepted sense since the other figures seem quite as important as Judy. The plot becomes involved so that every melodramatic ingredient is utilized. And when the story is finished one cannot say that truth is a vital factor. Weird touches are discernible throughout the action. Coincidences and conveniences are worked overtime. One can ask a deal of perplexing questions concerning the development of the picture. Miss Minter succeeds in making herself appealing in the title role, but hectic melodrama is not her forte. Theodore Roberts stands out in a character study.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Judy	Mary Miles Minter
Lieut. Teddy Kingsland	Charles Meredith
Gov. Kingsland	Herbert Standing
Grandpop Ketchel	Theodore Roberts
The Lady of the Roses	Clo King
Olive Ketchel	Fritzie Ridgway
Jim Shuckles	Allan Sears
Denny	Frankie Lee
Peter Kingsland	George E. Periolat

By Grace Miller White.
Scenario by Clara Beranger.
Directed by William Desmond Taylor.

PRESS NOTICE—STORY

Mary Miles Minter, the popular and charming Realart star, represents one of the finest types of womanhood in her newest picture, "Judy of Rogues' Harbor," which will be shown at the ——— theatre, beginning ———. The picture is an adaptation of Grace Miller White's appealing human interest story of the same name, and it presents Miss Minter as Judy, a courageous little country girl, whose wonderful character, determination and desire to help those imposed upon, aids her to overcome all obstacles. With the fury of a tigress defending her young, Judy jumps at Grandpop Ketchel and Jim Shuckles to protect her little cousin, Denny, from their incessant brutality. She carries her troubles to the Lady of the Roses who lives in the haunted house. The Lady teaches the girl the power of faith and the wonder work of love—and in her little heart she resolves to win over with love her cruel grandfather.

Judy falls in love with Teddy Kingsland, the grandson of the Governor of the State, and after a series of dramatic complications they find romantic expression together. The girl learns eventually that the Lady of the Roses is her mother and the story ends happily. "Judy of Rogues' Harbor" is a striking picture because of its intense human interest and because it capitalizes youth, and love, and faith. The director, William Desmond Taylor, has developed the story so that its vitality and humanity are ever in the foreground. Miss Minter is afforded every opportunity to display her gifted ability in this widely read story. She is at home in every one of the many scenes. The star is supported by a cast of well known players—a cast that includes Herbert Standing, Charles Meredith and George Periolat.

CATCH LINES

Grace Miller White's famous story, "Judy of Rogues' Harbor," has been adapted to the screen for a Realart picture with Mary Miles Minter as the star. You will be thrilled by his wonderful tale of little Judy.

For a story full of human interest that will pull at your heart strings, that will make you sigh and sob, laugh and cry, see Mary Miles Minter in "Judy of Rogues' Harbor," an adaptation of Grace Miller White's charming novel.

Mary Miles Minter and Theodore Roberts in "Judy of Rogues' Harbor," a Realart picture

Her philosophy was, "No matter how much it hurts, keep on loving." See Mary Miles Minter as Judy, the girl who smiled and chuckled when the tears were in her eyes and the sobs in her throat.

PROGRAM READER

Mary Miles Minter appears as a quaint but charming little country girl in her newest Realart picture, "Judy of Rogues' Harbor," an adaptation of Grace Muller White's widely read story of the same name, which will come to this theatre in the very near future. The star's many admirers will be glad to know that she has a most congenial role in Judy. In fact it is one of the most wholesome characters that has ever been drawn. Miss Minter admirably conveys all the qualities of loyalty, faith and unselfishness. And you will respond to her when you see her determination and desire to help those who have been imposed upon. It is a story that is remarkably rich in human interest and sentiment.

The Index to the Complete Plan Book

(Continued from page 1752)

PICTURE BRAND STAR RELEASED PLAN BOOK

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20)..........................DEC. 27
"A very entertaining photoplay."—M. P. News.
Exhibitor Comment—"Just an ordinary feature. The story appeared to be rather weak. Average business."

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)..........................DEC. 20
"Hayakawa in different role that scores."—M. P. News.
Exhibitor Comment—"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days."

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11)..........................JAN. 24
"Kathryn Williams runs away with the show."—M. P. News.

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)..........................NOV. 1
"Well knit drama of crooks and mystery."—M. P. News.
Exhibitor Comment—"A pleasing picture to extra big business one day." "A very good picture. Extra big business." "Average picture to poor business two days."
Consensus—"Good picture, good puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12)..........................JAN. 17
"Will afford very pleasing entertainment."—M. P. News

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16)..........................NOV. 15
"Farce will agreeably entertain majority."—M. P. News.
Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program."
Consensus—"Good picture, good puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)..........................JAN. 3
"Heavy drama with a mystery element."—M. P. News.

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16)..........................NOV. 8
"Best comedy offering of the season."—M. P. News.
Exhibitor Comment—"Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week." "Excellent picture, good action and comedy. Big business two days, average one." "A very good picture, pleased my patrons. Big business three days." "Two news stars made quite a hit in this popular story. Comedy was clean and easily appreciated by all. Everyone delighted with picture that drew more business every night and week finished strong, as people started to talk about it." "A phenomenal feature which did phenomenal business for me and pleased my patrons. I played it one week to extra big business every day."
Consensus—"Excellent picture, big puller."

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28)..........................OCT. 11
"This will be generally acceptable."—M. P. News.

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23)..........................NOV. 22
"Will pleasantly entertain generally."—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23)..........................NOV. 29
"Patriotic note may carry this picture by."—M. P. News.
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16)..........................NOV. 29
"Heart interest and atmosphere here."—M. P. News.
Exhibitor Comment—"Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11)..........................JAN. 17
"William Russell in story of vengeance and love."—M. P. News.

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE..........................NOV. 15
"Good suspensive dramatic photoplay."—M. P. News.
Exhibitor Comment—"Extra good. Extra big to big business two days." "Story weak, photography good, star better than her last two releases. Average to poor business all week." "My patrons liked the star and they liked the story. It certainly was a great production and shows careful preparation. Big business two days to average one."
Consensus—"Good picture, good puller."

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30)..........................DEC. 6
"An absorbing heavy calibre drama."—M. P. News.
Exhibitor Comment—"Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled." "A splendid picture which was well accepted by male attendance. It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week." "This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day or one week." "Very disappointing. Big business."
Consensus—"Good picture, good puller."

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16)..........................NOV. 29
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25)..........................FEB. 7
"Praiseworthy effort to make something of poor ideas."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)..........................DEC. 2
"Nothing here to cause you worry."—M. P. News.
Exhibitor Comment—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18)..........................JAN. 1
"The dual role seen again."—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9)..........................NOV.
"Picturization of an average drama."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business." "A dandy picture. Extra big to big business three days." "This is a little heavy for Enid Bennett, but every one enjoyed it considerably. It held up well as an average picture. Average business two days." "A good feature which did big business for me for one day."
Consensus—"Excellent picture, big puller."

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23)..........................NOV. 2
"Captivating farce registers high class."—M. P. News.
Exhibitor Comment—"Although only Monday this picture is sure of a clean-up on the week. Opened Sunday to nearly $300 more business than any other single day's business in the history of the house. These stars have been 'made' here and this one is a sure bet, with the people boosting it."

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2)..........................OCT. 2
"Should register big with majority."—M. P. News.
Exhibitor Comment—"A fairly good picture. Big business two days." "Pleased; big business two days."
Consensus—"Pleasing picture, good puller."

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)..........................JAN. 1
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"The fastest, funniest picture the star ever made. Better than his last one and has more action packed into it than any other film of its size. Fairbanks at his best and that's going some. Broke all house records for business. Flood scene was a masterpiece that put them all in the shade." "A splendid feature which pleased my patrons. I played it for one week and it did big business for me every day." "Had this picture booked for three days but business took such a drop the first two days that I took it off the third. Average to poor business two days." "Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture."
Consensus—"Splendid picture, good puller."

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19)..........................OCT. 1
"Meritorious farce amusingly entertaining."—M. P. News.
Exhibitor Comment—"Big business three days." "Pleased more patrons than any picture I have shown in a year. Extra big business three days." "Played this feature with the Universal feature, 'The Big Little Person,' featuring May Murray, to extra big business for one day." "Snappy, and they liked it." "A fine picture. This star always draws big. Extra big to big business two days."
Consensus—Good picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11)..........................JAN. 17
"An original and fantastic tale of Japan."—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE..........................NOV. 1
"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24)..........................DEC. 6
"Farnum followers will like this one."—M. P. News.
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days." It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day."

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18)..........................JAN. 24
An unusual picture from every angle."—M. P. News.

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13)..........................OCT. 25
"Presents Elvidge in an unsympathetic role."—M. P. News.
Exhibitor Comment—"Pleased to average business two days."

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26)..........................NOV. 12
"Should exploit as a big production."—M. P. News.
Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days."

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16)..........................NOV. 29
"Entertaining production, should satisfy."—M. P. News.

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28)..........................DEC. 27
"Registers as highly amusing comedy."—M. P. News.

NEW THEATRES

ILLINOIS

Virden—S. W. Herron opened the new 'Temple" theatre recently. It's seating capacity is 300.

Stockton—John L. Parkinson opened a new picture house here recently. It is located on the site of the old post office building.

Pana—Harry Tanner is constructing a new picture theatre on South Locust street. It will be named the "Eagle."

St. Louis—The Erco Amusement Company is to construct a new theatre on the Heinze property on the west side of Collinsville avenue. It will seat about 3,000 and cost $200,000.

Mt. Vernon—The new Plaza theatre is nearing completion and will open shortly. George H. Newsome will be manager of the house which will seat about 1,000.

INDIANA

Greenfield—The new "Why Not" theatre opened here recently.

Columbia City—Fred F. Morsches is to erect a new picture house on the site of the Booher Bros. bakery.

Indianapolis—As soon as the site has been selected the Star Amusement Company is to erect a new picture theatre here.

Brownsburg—The Hammond Hotel and Improvement Company is to construct a new hotel and theatre building here.

IOWA

Des Moines—A company in which Abe Frankel is president is to construct a new theatre and office building on the southwest corner of Locust and Eighth streets.

KENTUCKY

Louisville—A new picture theatre with a seating capacity of 3,000 will be erected on the site now occupied by the Majestic theatre, if present plans materialize.

LOUISIANA

New Orleans—The Lafayette theatre opened here recently as a picture house.

Yazoo—Ernest Baehringer of New Orleans, representing a syndicate, has purchased a lot next to the Kennington Department store upon which he will erect a new theatre.

MAINE

Hallowel—As soon as the location is secured, a new picture house will be erected here.

MARYLAND

Baltimore—The new Forest Park theatre opened here recently. It is situated at the intersection of Garrison and Liberty Heights avenues. Charles E. Ford is manager.

MASSACHUSETTS

Cambridge—David V. Picker is to construct a 3,000 seat theatre on Massachusetts and Boylston avenues.

"THE LAST STRAW"

(FOX)

Buck Jones Makes Debut in Interesting Western

BUCK JONES, the new Fox star, certainly lives up to the praises which have been sung in his favor judging from the impression he makes in his initial picture, "The Last Straw." He brings to the screen a distinct personality—a personality quite different from other Western stars. He is not a heroic type nor is he a specialist in one line of endeavor. From our line of vision we would take him to be a modest, unassuming fellow who is determined enough to do things, but who prefers to wait until judgment has been passed before he plunges into the customary feats.

It looks to us as if he is holding himself in reserve since "The Last Straw" is cut from an orthodox pattern. It may be mild of action, but the development is clever enough to hide a triteness of theme and an obviousness of plot. The idea concerns itself with an Eastern girl who inherits a Western ranch and who discards her modern mannerisms in order to become a cowboy's ideal. The usual conflict of romance is capitalized when an Eastern admirer arrives to intrigue her if possible. Some of the incidents which present him are not sufficiently clear to make the continuity always discernible, and the action becomes quite hectic in the battle between the unruly element and the champions of the girl. The romance is acceptable because it is executed with lifelike proportions.

Mr. Jones is not called upon to show any undue horsemanship. In fact the picture is free from any display of Western heroics, it being merely a presentation of a tried and true formula which scores for its simplicity and its characterization. "The Last Straw" uncovers some really remarkable scenery. The pictorial backgrounds, Mr. Jones' unassuming manner and Vivian Rich's charming performance makes this feature an interesting number.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Tom Beck	Buck Jones
Jane Hunter	Vivian Rich
Bobby Cole	Jane Tallent
Dick Milton	Colin Kenny
Hepburn	Charles Le Moyne
Alf Cole	Bob Chandler
"Two Bits"	William Gillis
Sam McKee	H. W. Padgett
Pat Webb	Hank Bell
Riley	Zeib Morris
Rev. Beal	Lon Poff

By Harold Titus.
Scenario by Denison Clift.
Directed by Denison Clift.
Photographed by Vernon Walker.

PRESS NOTICE—STORY

Buck Jones, the new star of the Fox Film Corporation, will be seen at the ——— theatre on ——— of ——— week in his initial picture, "The Last Straw." Mr. Jones comes to the screen as the latest interpreter of Western stories and it is said by those who have seen him that he acts with considerable authority. He is a genuine cowpuncher and his ability in this direction is attested to in his capable performance. The star assumes the role of Tom Beck, a cowboy, who is working on a California ranch inherited by Jane Hunter, an Eastern girl. In seeking to appoint a foreman she suggests a lottery. Tom refuses to join this, and so the secret leader of a gang of cattle rustlers is chosen by Jane. Later, when Tom discovers the rustlers are planning to rob the girl's ranch, he accepts the foremanship—and then falls in love with his employer.

He has made an impression with the girl through the advice he offers her, and she quickly discards her eastern ways, which are not in harmony with the Western ideal of womanhood. In order to win her, however, Tom has to do many exciting and daring things. At the ranch a reconciliation takes place between them. She returns the locket to him. It contains the last straw, the one Tom had refused to draw whch would have made him foreman. So he takes one more chance, providing there is a marriage in it. The picture is filled with sensational feats of daring, while a delightful love story runs through it. The subject has been adapted and directed by Denison Clift from Harold Titus' story of the same name. Mr. Jones displays his horsemanship to great advantage and he is supported by a most capable cast that includes Vivian Rich as his leading woman.

CATCH LINES

The new Fox star, Buck Jones, will make his debut on the screen in "The Last Straw," a vivid Western picture. Don't miss this cowboy actor in his initial feature.

A real cowboy who never hesitated to take a chance in daring action—that is Buck Jones. See this new star in his screen debut. The picture is "The Last Straw." Don't miss it.

Buck Jones, the new sensation of the screen in "The Last Straw," a Western photodrama of life and love and laughter. See the cowboy actor in a dynamic picture of the cattle country.

PROGRAM READER

Buck Jones, the new Fox star, will make his debut as a screen actor in "The Last Straw," a Western photodrama which comes to this theatre in the near future. Mr. Jones and his daring horseback feats promise to cause a riot of enthusiasm among our patrons when they see him. The scenes of "The Last Straw" are laid in California and in the hero role of Tom Beck, a cowpuncher, Jones, according to reports, fills the bill to perfection. The story abounds in dramatic incidents and strongly portrays life as it is lived in the open and on the ranch in the West. It is a powerful tale, but its strength is increased by marvelous feats of horsemanship. The unusual episodes in this story of adventure and love call for a variety of natural scenery that is exceptional. Our patrons should react to this picture because of its stirring line of action and its interpretation. Buck Jones is supported by Vivian Rich and other capable players. Watch for further announcements.

SUGGESTIONS

Here is a new star, Buck Jones, and it would be advisable to start your exploitation with him. You can make him a prime favorite with your patrons by announcing him as a genuine cowboy actor. Use stills of the star plentifully. Get your people acquainted with him through running stories of his exploits. You can obtain your information from your nearest Fox exchange. Publicize the picture a week in advance. This is necessary in arousing interest in the star. Use effective signs for lobby display, such as: "See Buck Jones, the new sensation in a vivid Western picture, 'The Last Straw.'" You can work out a good stage setting by building a scene suggesting the West. Announce the picture as a thrilling Western melodrama of romance and adventure and bill the star as a dynamic, magnetic figure. Mention the cast.

State Rights News
on Page 1714

116¼

¶ **Since the first January issue Motion Picture News has carried 116¼ more pages of advertising than its nearest competitor.**

The News Covers the Field

Advance Information on All Film Release

All forthcoming film, also current and earlier releases, made by bot h the independent and the regular producers, in short subjects as w as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)..........5
July 27—The Tiger Lily (Margarita Fisher)..........5
July 13—Yvonne from Paris (Mary Miles Minter).....5

"FLYING A" SPECIALS

Valley of Tomorrow (William Russell)..........6
Jan. 15—Eve in Exile (Charlotte Walker)..........7
Oct. 5—Six Feet Four (Wm. Russell)..........6
The Hellion (Margarita Fisher)..........5

ARROW FILM CORPORATION

The Desert Scorpion (Cobb-Johnson)..........5
The Wolves of Wall Street (Cobb-Johnson)..........6
Viligantes (Special Cast)..........7
Fools' Gold (Mitchell Lewis)..........6
The Law of Nature (Coleman-NeMoyer-Lee)..........7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence)..........2
The Northwoods Dramas (Edgar Jones-Evelyn Brent)..2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera)..........1
Hank Mann (Hank Mann)..........1
Sunbeam (Fatty Filbert-Bert Tracey)..........2
Hank Mann (Hank Mann-Madge Kirby)..........2

AYWON FILM CORP.

Blind Love (Lucy Cotton)..........6
Days of Daring (Tom Mix)..........5
Persuasive Peggy (Peggy Hyland)..........6
Eternal Penalty (Henry Kolker)..........5
Roses and Thorns (Lenore Ulrich)..........5
She Pays (Julia Dean-Louise Huff)..........5
Justice (Cyril Scott)..........5
The Guilty Woman (Marie Empress)..........5
Adventures of Helen (Helen Holmes Serial) 20 Two-Reel Episodes.

CHRISTIE FILM COMEDIES

(*At State Right Exchanges*)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)..........2
Dec.—Go West Young Woman (Fay Tincher)..........2
Nov.—A Roman Scandal (Colleen Moore)..........2

SINGLE REEL COMEDIES

Kidnapping Caroline 1
Two A. M. 1
All Jazzed Up..........1
Settled Out of Court..........1
Bobby's Baby 1

GAYETY COMEDIES

Fireman, Save My Gal (Geo. Ovey)..........1
Ladies Must Dance (Geo. Ovey)..........1
Bounced (Geo. Ovey)..........1
A Saphead's Sacrifice (Bletcher-Reynolds)..........1
Ruined By Love (Geo. Ovey)..........1
Twin Bedlam (Bletcher-Reynolds)..........1
His Fatal Bite 1
Cursed by His Cleverness..........1
Are Floorwalkers Fickle? 1
Calling His Bluff 1
Love Sick at Sea..........1

CANYON PICTURES CORP.

(*Twelve Two-Reel Westerns Featuring Franklyn Farnum*)

Twelfth, The Cowboy and the Rajah..........2
Eleventh, Cupid's Roundup..........2
Tenth, "Breezy" Bob..........2
Ninth, Brother Bill..........2
Eighth, When Pals Fall Out..........2
Seventh, Shackles of Fate..........2
Sixth, The Puncher and the Pup..........2
Fifth, The Uphill Climb..........2
Fourth, Vengeance and the Girl..........2
Third, Hell's Fury Gordon..........2
Second, The Two Doyles..........2
First, The Desert Rat..........2

COMMONWEALTH PICTS. (Chicago)

SPANUTH'S VOD-A-VIL MOVIES

Billy Whiskers Butting Into the Movies..........1
The Grand Finale (Pick Your Favorite Flower)..........1
The Two Apolios (Nifty Acrobats)..........1
Ines and Eddy (Pranks and Frolics in Juggling)..........1
Edward Bard & Co. (Contortionists)..........1
Why They Laugh in Vod-a-Vil..........1
Style Show Review (Fashions from Queen Elizabeth Down to To-day)..........1
Paas Hawaiians (Unique Dancing Act)..........1
Walter & Jennings (Equilibrists)..........1
La Farra Sisters (Classical Dancers)..........1
The Metropolitan Ice Ballet (Ten Skating Girls)..........1
The Winners (Looping the Loop)..........1
The Three Patriots (Military Dancing)..........1
The Heynes (Novelty Pierotts)..........1

EDUCATIONAL FILM CORP.

(*Through State Right and Educational Exch.*)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1

RED CROSS TRAVEL SERIES

The Relief of Poland..........1
Constantinople, the Gateway of the Orient..........1
America's Watch on the Rhine..........1
Belgium, the Broken Kingdom..........1
Marie, Queen of Rumania 1
Archangel, City of Snow..........1
The Tiny Kingdom of Montenegro..........1

BRUCE SCENICS

The Chilkat Cubs 1
Wanderlust 1

SPECIALS

The Why of a Volcano..........1
The Second Chance 1
War Spruce 1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young)..........6
Silk Husbands and Calico Wives (House Peters)..........6
Eyes of Youth (Clara Kimball Young)..........7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Feb.—Young Mrs. Winthrop (Ethel Clayton)..........5
Feb.—Huckleberry Finn (Special Cast)..........6
Feb.—Mary's Ankle (MacLean-May)..........5
Feb.—Black Is White (Dorothy Dalton)..........5
Feb.—The Amateur Wife (Irene Castle)..........5
Feb.—On With the Dance (Special Cast)..........7
Feb.—The Six Best Sellers (Bryant Washburn)..........5
Feb.—All-of-a-Sudden-Peggy (Marguerite Clark)..........5
Feb.—Double Speed (Wallace Reid)..........5
Jan.—The Copperhead (Lionel Barrymore)..........6
Jan.—What's Your Husband Doing? (MacLean-May)...5
Jan.—The Tree of Knowledge (Robert Warwick)..........5
Jan.—The Thirteenth Commandment (Ethel Clayton)...5
Jan.—Too Much Johnson (Bryant Washburn)..........5
Jan.—The Woman in the Suitcase (Enid Bennett).....5
Dec. 30—Everywoman (Special Cast) 7
Dec. 28—Red Hot Dollars (Charles Ray)..........5
Dec. 28—Wanted, a Husband (Billie Burke)..........5
Dec. 21—A Girl Named Mary (Marguerite Clark)..........5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)...5
Dec. 21—His Wife's Friend (Dorothy Dalton)..........5
Dec. 14—Behind the Door (Ince Special)..........5
Dec. 14—The Cinema Murder (Cosmopolitan)..........5
Dec. 7—More Deadly Than the Male (Ethel Clayton)..5
Dec. 7—Victory (Maurice Tourneur) 5
Dec. 7—An Adventure in Hearts (Robert Warwick)...5
Nov. 30—Scarlet Days (D. W. Griffith)..........7
Nov. 30—Counterfeit (Elsie Ferguson) 5
Nov. 23—The Miracle of Love (Cosmopolitan)..........5
Nov. 23—It Pays to Advertise (Bryant Washburn).....5
Nov. 23—The Invisible Bond (Irene Castle)..........5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May) 5
Nov. 16—Male and Female (DeMille Special)..........9
Nov. 9—What Every Woman Learns (Enid Bennett)..5
Nov. 9—Crooked Straight (Charles Ray) 5
Nov. 9—Lunch in Pawn (Marguerite Clark)..........5
Nov. 2—L'Apache (Dorothy Dalton) 5
Nov. 2—Turning the Tables (Dorothy Gish)..........5
Oct. 26—The Teeth of the Tiger (Special Cast)..........5
Oct. 26—His Official Fiance (Vivian Martin)..........5
Oct. 19—Sadie Love (Billie Burke)..........5
Oct. 19—Why Smith Left Home (Bryant Washburn)....5
Oct. 12—The Grim Game (Houdini) 5

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage..........2
Nov. 16—The Hayseed 2
Sept. 7—Back Stage..........2

PARAMOUNT-SENNETT COMEDIES

Feb. 15—Ten Dollars or Ten Days..........2
Jan. 18—The Star Boarder..........2
Dec. 21—Love, Honor and Behave 2
Dec. 7—A Lady's Tailor 2
Nov. 23—Down on the Farm 2
Nov. 9—His Last False Step 2
Oct. 26—Salome vs. Shenandoah..........2
Oct. 12—Up in Alf's Place..........2
Sept. 14—Back to the Kitchen..........2
Aug. 31—Uncle Tom Without the Cabin..........2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1
Nov. 30—Oh, Man 1
Nov. 23—Wonder What a Baby Thinks About..........1
Nov. 16—Burglars 1
Nov. 9—Company 1
Nov. 2—The City Dude 1
Oct. 26—A Handy Man Around the House..........1
Oct. 19—Fire, Fire..........1
Oct. 12—Secret S'ciety..........1
Oct. 5—Saturday 1

PARAMOUNT-DE HAVEN COMEDIES

Feb. 22—Hoodooed 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 29—The Yankee Watch on the Rhine..........1
Feb. 22—Oriental College Boys and Co-Eds..........1
Feb. 15—Parisian Faces and Figures..........1
Feb. 8—Filming Ferocious Formosans..........1
Feb. 1—Belgium Smiles Again..........1
Jan. 25—From Blarney to Broadstairs..........1
Jan. 18—The Royal Ballet of Bangkok..........1
Jan. 11—Mirrors of Nature..........1
Jan. 4—Gaping Gullets of Gifu..........1
Dec. 28—King Rama at the Royal Wat..........1
Dec. 21—In Brittany 1
Dec. 14—A Scenic Classic 1
Dec. 7—Push Car Trails in Formosa..........1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz..........1
Dec. 14—Down the Strand in London..........

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle..........
Dec. 7—Memory Lane ....
Nov. 23—Sunshine and Shadows ....
Nov. 9—A Night in June..........
Oct. 26—Midst Peaceful Scenes..........
Oct. 12—Rainfrops. ....
Sept. 28—When Nature Smiles..........
Sept. 14—The Voice of Gladness..........

PARAMOUNT MAGAZINE

Feb. 29—The Growth of the North American..........
Feb. 22—On the Job With Grandma..........
Feb. 15—The Lure of Fashion..........
Feb. 8—Museum Mysteries..........
Feb. 1—Famous Women in World's Work..........
Jan. 25—Nature's Beauty Parlor..........
Jan. 18—Reeling in the Big Ones..........
Jan. 11—A Matter of Form..........
Jan. 4—The Dream Weavers..........
Dec. 28—Camera Surf Studies..........
Dec. 21—In the Canadian Wilds..........
Dec. 14—Clouds and Sunsets ....
Dec. 7—A South American Niagara..........
Nov. 30—Camera Surf Studies..........

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex)..........
Dec. 14—Speed (Al St. John)..........

FILM MARKET, INC.

(*At State Rights Exchanges*)

The House Without Children..........
The City of Purple Dreams..........
Who Shall Take My Life? ....
Zongar, the Dare Devil of Romance..........
The Natural Law ....
The Grain of Dust ....
The Lust of the Ages..........
Has a Man the Right to Kill? ....
Beware of Strangers ....
Persuasive Peggy ....
The Spoilers ....
The Ne'er Do Well..........
The Garlen of Allah..........

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte)..........
Feb. 16—Pardon Me (Gertrude Selby)..........
Feb. 9—Hubby's Mistake (Gertrude Selby)..........
Feb. 2—The Close Shave (Ben Turpen)..........
Jan. 26—Breaking Into Society (Billy Armstrong)....
Jan. 19—Neptune's Step-Daughter (Gertrude Selby)...
Jan. 12—Artless Artie (Harry Fox)..........
Jan. 5—The Nutcrackers (Ben Turpen)..........

FIRST NATIONAL EXCHANGES

Feb. 2—The Turning Point (Katherine MacDonald)...
Jan. 19—Even as Eve (Grace Darling)..........
Jan. 12—Two Weeks (Constance Talmadge)..........
Jan. 5—A Daughter of Two Worlds (Norma Talmadge)
Dec. 29—The Greatest Question (D. W. Griffith's).....
Dec. 15—In Old Kentucky (Anita Stewart)..........
Dec. 1—The Beauty Market (Katherine MacDonald)...
Nov. 17—Heart o' the Hills (Mary Pickford)..........
Nov. 10—Mind the Paint Girl (Anita Stewart)..........
Nov. 3—A Virtuous Vamp (Constance Talmadge)......
Oct. 20—In Wrong (Jack Pickford)..........
Oct. 6—The Thunderbolt (Katherine MacDonald)......
Dec. 22—A Day's Pleasure (Charlie Chaplin)..........
Dec. 22—A Twilight Baby (Henry Lehrman)..........

FLORIDA FILM CORPORATION

(*At State Right Exchanges*)

A Dumbwaiter Scandal ....
A Pool of Peaches..........
Fabulous Fortune Fumblers ....
His Conscience His Guide..........
Fred's Fictitious Foundling ....
Work and Win 'Em ....

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)..........
Evangeline (Special Cast) ....
Kathleen Mavourneen (Theda Bara)..........
Checkers (Special Cast) ....

WILLIAM FARNUM SERIES

The Adventurer ....
Heart Strings ....
Wings of the Morning..........
The Last of the Duanes..........
Wolves of the Night..........

THEDA BARA SERIES

Lure of Ambitior 5
La Belle Russe..........6

TOM MIX SERIES

Three Gold Coins..........5
The Daredevil 5
The Cyclone 5
The Feud 5
The Speed Maniac..........5
Rough Riding Romance..........5

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse)..........5

Release Information continued on page 1757

Advance Information on All Film Releases

(Continued from page 1756)

Her Elephant Man (Shirley Mason)	5
Tin Pan Alley (Ray and Fair)	5
The Square Shooter (Buck Jones)	5
Flames of the Flesh (Gladys Brockwell)	5
Shod With Fire (William Russell)	5
The Shark (George Walsh)	5
The Devil's Riddle (Gladys Brockwell)	5
The Lincoln Highwayman (William Russell)	5
Thieves (Gladys Brockwell)	5
Eastward Ho. (William Russell	5
The Winning Stroke (George Walsh)	5
Chasing Rainbows (Gladys Brockwell)	5
Sacred Silence (William Russell)	5
From Now On (George Walsh)	5
Broken Commandments (Gladys Brockwell)	5
The Winning Stroke (George Walsh)	5
The Seventh Person (George Walsh)	5
The Sneak (Gladys Brockwell)	5
The Web of Chance (Peggy Hyland)	5

SUNSHINE COMEDIES

Training for Husbands	2
A Light Weight Lover	2
The Great Nickel Robbery	2
The Heart Snatcher	2
Her Private Husband	2
Her Naughty Wink	2
Sheriff Nell's Comeback	2
Hungry Lions and Tender Hearts	2
Chicken a la Cabaret	2
The Roaming Bath Tub	2
Back to Nature Girls	2
The School House Scandal	2
Footlight Maids	2
The Yellow Dog Catcher	2

MUTT AND JEFF CARTOONS

Chewing Gum Industry	½
The Price of a Good Sneeze	½
Putting on the Dog	½
The Pawnbrokers	½
The Chemists	½
The Rum Runners	½
The Mint Spy	½
The Sour Violin	½
Dead Eye Jeff	½
Fishing	½
I'm Ringing Your Party	½
The Plumbers	½
How Dry I Am	½
Shaking the Shimmy	½
On Strike	½
He Ain't Done Right by Our Nell	½
For Better of For Worse	½
Cutting Out His Nonsense	½
Iceland	½
The Plumbers	½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill	2
The Boss of the Rancho	2
The Spirit of Cabin Mine	2
The Heart of Texas	2
The Call of Bob White	2
The Sacrice	2

MACK SWAIN SERIES

Nimrod Ambrose	2
Ambrose and the Bathing Girls	2
Ambrose in Bad	2
Ambrose's Winning Ways	2
Ambrose Visit	2
All Wrong Ambrose	2
Gemini Ambrose	2
Ambrose in Turkey	2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin	6
Mickey	7
Birth of a Race	10
The Bargain (Wm. S. Hart)	6
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
How Molly Made Good	6
The Birth of Man	5
Heart of New York	5
The Salamander	5
The Birth of Democracy	6
Custer's Last Fight	3
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode)	2
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast	
Series of 42 Fatty Arbuckle comedies, released one each week	
Series of 29 Charlie Chaplin comedies, released one each week	
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week	
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week	
Series of 24 Billy West two-reel comedies	
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week	
Series of 18 Wm. S. Hart two-reel Westerns, released one each week	
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week	

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial, ten two-reel episodes)	

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Duds (Tom Moore)	5
The Little Shepherd of Kingdom Come (Jack Pickford)	
The Blooming Angle (Madge Kennedy)	5
The Paliser Case (Pauline Frederick)	5
Water, Water, Everywhere (Will Rogers)	5
Pinto (Mabel Normand)	5
Flame of the Desert (Geraldine Farrar)	7
The Loves of Letty (Pauline Frederick)	5
Jubilo (Will Rogers)	6
The Gay Lord Quex (Tom Moore)	5
Jinx (Mabel Normand)	5
Bonds of Love (Pauline Frederick)	5
Strictly Confidential (Madge Kennedy)	5
Almost a Husband (Will Rogers)	5
The World and Its Woman (Geraldine Ferrar)	7
Lord and Lady Algy (Tom Moore)	5
The Girl from Outside (Rex Beach)	7
Heartsease (Tom Moore)	5
Upstairs (Mabel Normand)	5
The Peace of Roaring River (Pauline Frederick)	6
Through the Wrong Door (Madge Kennedy)	5
The City of Comrades (Tom Moore)	5
The Fear Woman (Pauline Frederick)	5
When Doctors Disagree (Mabel Normand)	5

GREAT AUTHORS PRODUCTIONS

The Street Called Straight (Basil King)	
The Cup of Fury (Rupert Hughes)	7
The Girl From Outside (Rex Beach)	7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)	5
Aug. 15—High Pockets (Bennison)	5
May 11—The Road Called Straight (Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)	2
Dec. 28—Two Dollars, Please	2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)	2
Nov. 30—A Much Needed Rest (Parsons)	2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)	2
Nov. 2—His Own Medicine (Parsons)	2
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven)	2
Oct. 5—Oh, Bill, Behave (Parsons)	2
Sept. 21—Honeymooning (Mr. and Mrs. De Haven)	2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making	1
Nov. 16—Nature's Echo	1
Nov. 9—Net Profits (Catching Salmon in Skeena River)	1
Nov. 2—Rocks of Ages (Granite Quarries)	1
Little Bo Peep (Wool Industry)	1
By the Sea (Seeing Atlantic City)	1
Panama Canal	1
Town Topics (Panama Under Uncle Sam)	1
Snapping Snappers (Fishing in the Gulf of Mexico)	1
Animal Antics (Pictures of Animals in Zoo	1
Going South (New Orleans and St. Augustine)	1
The Anglers (Trout Fishing on the Ausable)	1
Home Made (Ready-Made House Building)	1

GOLDWYN-BRAY PICTOGRAPHS

Feb. 8—All Aboard for the Moon	1
Feb. 1—Marvels of the Universe	1
Jan. 25—Hello, Mars	1
Jan. 18—Behind the Signs on Broadway	1
Jan. 11—Woman's Crowning Glory	1
Dec. 6—Reformed Saloons	1
Nov. 30—Passing of the Old West	1
Nov. 23—Department Stores on Wheels	1
Nov. 16—How Time Flies	1
Nov. 9—Ponchos from Peru	1
Nov. 2—A City of Kings	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird)	7
Ashes of Love (Hackett-Shannon)	6
When Men Betray (Gail Kane-Stuart Holmes)	6
Echo of Youth (Richman-Baird-Shepard)	6
Someone Must Pay (Gail Kane-Edmund Breese)	6
A Child for Sale (Leslie-Hale Connelly)	6

HALL ROOM BOYS PHOTO PLAYS

Dec. 29—The Lovable Scamps	2
Dec. 15—Taming the West	2
Dec. 1—The Chicken Hunters	2
Nov. 17—Pretty Soft	2
Nov. 3—A Howling Success	2
Oct. 20—Nothing But Nerve	2
Oct. 6—Almost Heroes	2
Sept. 22—They Do It On $8 Per	2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)	5
The Heart of a Gypsy (Florence Billings)	5
The Phantom Honeymoon (Marguerite Marsh)	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt	2
A House Divided (Sylvia Breamer)	6
The Littlest Scout (Violet Blackton)	6
Wanted for Murder (Elaine Hammerstein)	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)	6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber)	15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)	15 Episodes

CHAPLIN CLASSICS

Dec. 28—The Vagabond	2
Nov. 16—The Fireman	2

HODKINSON CORP., W. W.

(Releasing Through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)	7
The Westerners (Stewart Edward White's)	7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)	6
Desert Gold (Zane Grey's)	7

J. PARKER READ. JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)	7

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)	6
Cynthia of the Minute (Leah Baird)	6

ROBERT BRUNTON PRODS.

Live Sparks (J. Warren Kerrigan)	5
The Lord Loves the Irish (J. Warren Kerrigan)	5
The Joyous Liar (J. Warren Kerrigan)	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)	6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JANS PICTURES CORP.

Love Without Question (Olive Tell)	6

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)	5
Efficiency Edgar's Courtship (Taylor Holmes)	5
The Misleading Lady (Henry B. Walthall)	5
Open Places (Jack Gardner)	5
The Little Shepherd of Bargain Row (R. Traverse)	5
The Range Boss (Jack Gardner)	5
The Alster Case (Bryant Washburn)	5
The Man Trail (Richard Traverse)	5
Men of the Desert (Jack Gardner)	5
Little Shoes (Henry B. Walthall)	5
Broncho Billy Dramas	1
Snakeville Comedies	1
Fables in Slang (George Ade)	1
Stripped for a Million (Crane Wilbur)	5
Strife (George Le Guere)	5

CHAPLIN REISSUES

A Burlesque on Carmen	4
Feb. 1—The Champion	2
Mar. 1—Jitney Elopement	2
Apr. 1—Work	2
May 1—By the Sea	1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)	6
She Wolf (Texas Guinan)	5
Heart of Texas (Tom Mix)	5
Window Opposite (Leah Baird)	7
Once to Every Man (Jack Sherrill)	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)	6
May —The Temple of Dawn (Bert Lytell)	6
May —The Marriages of Mayfair (Special Cast)	6
May —Four Horsemen (Special Cast)	6
Apr. —Burning Daylight (Mitchell Lewis)	6
Apr. —The Skylark (Bert Lytell)	6
Apr. —Fine Feathers (May Allison)	6
Apr. —Parlor, Bedroom and Bath (Viola Dana)	6
Mar. —The Hope (Special Cast)	6
Mar. —Alias Jimmy Valentine (Bert Lytell)	6
Feb. —Juda (May Allison)	6
Feb. —Eliza Comes to Stay (Viola Dana)	6
Feb. —Shore Acres (Alice Lake)	6
Feb. —Old Lady 31 (Emma Dunn)	6
Jan. —The Walk-Offs (May Allison)	6
Jan. —The Right of Way (Bert Lytell)	6
Jan. —The Willow Tree (Viola Dana)	6
Dec. —Should a Woman Tell? (Alice Lake)	6
Dec. —The Best of Luck (Special Cast)	6
Nov. —Fair and Warmer (May Allison)	6
Nov. Please Get Married (Viola Dana)	6
Nov. Lombardi, Ltd. (Bert Lytell)	6

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova)	7

Release Information continued on page 1758

Advance Information on All Film Release

(*Continued from page* 1757)

Jan. —Stronger Than Death (Nazimova)............7
The Brat (Nazimova)............7
The Red Lantern (Nazimova)............7
Out of the Fog (Nazimova)............7
Eye for Eye (Nazimova)............7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)............6
Mar. —The Very Idea (Taylor Holmes)............6
Dec. —Nothing but the Truth (Taylor Holmes)......6

MISCELLANEOUS

(*State Right Features*)

Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc. ....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co. ....
The Blindness of Youth (Foundation Film Corp.).......
The Confession (Henry Walthal) National Film Corp....
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures Inc. ....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions............
The Whirlwind-Serial (Chas. Hutchison) Allgood Pictures Corp. ....
Before the White Man Came (Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Sell) Serico Prod. Co............
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co. ....
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk ....
Sky Eye (Sol Lesser)............
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises ....
Forced to Wed (Lois Wilson) J. Frank Hatch Enterprises ....
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.)........
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features)............
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture. ....
The Adventures of Helen Series (Helen Holmes) Ayon Film Corp. ....

COMEDIES

Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. ....
Jolly Comedies (Film Specials)............2
Bobby Burns Comedies (Jaxon Film Corp.)............2
Jester Comedies (Territorial Sales Corp.)............2
Ham and Bud (Jans Prods., Inc.)............1

OUTING-CHESTER PICTURES

(*At State Right Exchanges*)

Balsing Over the Bounding Blue............1
Korearing Around Korea............1
Moosing Through Kipawa............1
Broadway Will Be Broadway............1
Pilgrimage Through the Clouds............1
Mr. Outing Gets a Pipe Dream............1
The Simple Life............1
The People in White............1
No Coma in Acoma............1
Temple Bells and Wayside Shrines 1
Considering Posey............1
The Fifteen Million............1

SCREENINGS

Feb. 7—The Great American Yawn and Getting His Angora 1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings............1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil............1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks 1
Jan. 14—Hattie's Hoodoo and Is Prohibition a Dry Subject 1

PATHE EXCHANGES

Feb. 29—Smoldering Embers (Frank Keenan)............5
Feb. 1—Other Men's Shoes (Craufurd Kent)............7
Jan. 18—The Web of Deceit (Dolores Cassinelli)......6
Jan. 11—Fighting Cressy (Blanche Sweet)............6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) 5
Dec. 14—The A-B-C of Love (May Murray)............6
Dec. 7—Brothers Divided (Frank Keenan)............5
Nov. 16—The Right to Lie (Dolores Cassinelli)........7
Nov. 9—A Woman of Pleasure (Blanche Sweet)......7
Nov. 2—The Gay Old Dog (John Cumberland)......6
Oct. 12—A Damsel in Distress (Caprice-Hale)........5

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).

Feb. 15—Fifteenth, The Secret Host............2
Feb. 8—Fourteenth, The Hidden Way............2
Feb. 1—Thirteenth, Wings of Mystery............2
Jan. 25—Twelfth, The Chance Trail............2
Jan. 18—Eleventh, The Death Studio............2
Jan. 11—Tenth, The Inn of Dread............2
Jan. 4—Ninth, Webs of Deceit............2
Dec. 28—ighth, A Crippled Hand............2
Dec. 21—Seventh, The Betrayal............2
Dec. 14—Sixth, The Unknown............2

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)

Dec. 28—Tenth, Hopley Takes the Liberty 2
Dec. 21—Ninth, A Homeless Princess 2
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2
Nov. 30—Sixth, Out Again, In Again............2
Nov. 23—Fifth, , Held for Ransom............2
Nov. 16—Fourth, An Unwilling Princess............2
Nov. 9—Third, Snared 2
Nov. 2—Second, Overboard............2

THE ADVENTURES OF RUTH

(Fifteen Two-reel Episodes Starring Ruth Roland, William Human and Herbert Heyes)

Feb. 29—Tenth, The Forged Check............2
Feb. 22—Ninth, The Cellar Gangsters,............2
Feb. 15—Eighth, The Harlem Model............2
Feb. 8—Seventh, The Substitute Messenger............2
Feb. 1—Sixth, The Border Fury............2
Jan. 25—Fifth, The Bank Robbery............2
Jan. 18—Fourth, The Stolen Picture............2
Jan. 11—Third, The Bewitching Spy 2
Jan. 4—Second, Kidnapped............2
Dec. 28—First, The False Countess............2

DAREDEVIL JACK

(*Fifteen Two-Reel Episodes Featuring Jack Dempsey*)

Feb. 22—Second, The Ball of Death............2
Feb. 15—First, The Mysterious Bracelets............3

AFTER THIRTY

(*Six Two-Reel Comedy Dramas Featuring Mrs. Sydney Drew and John Cumberland*)

Feb. 22—The Charming Mrs. Chase............2

ROLIN COMEDIES

Feb. 22—Raise the Rent (Snub Pollard)............1
Feb. 15—Waltz Me Around (Snub Pollard)............1
Feb. 8—Getting His Goat (Snub Pollard)............1
Feb. 1—All Lit Up (Snub Pollard)............1
Jan. 25—The Dippy Dentist (Snub Pollard)............1
Jan. 18—Slippery Slickers (Snub Pollard)............1
Jan. 11—Why Go Home (Snub Pollard)............1
Jan. 4—Red Hot Hottentots (Snub Pollard)............1
Dec. 28—The Floor Below (Snub Pollard) 1
Dec. 21—Tough Luck (Pollard—Davis) 1
Dec. 14—Looking for Trouble (Snub Pollard)............1
Dec. 7—How Dry I Am (Pollard-Davis)............1
Nov. 30—It's A Hard Life (Pollard-Davis)............1
Nov. 23—Order in the Court (Pollard-Davis)............1

ROLIN TWO REELERS

Feb. 8—His Royal Slyness (Harold Lloyd—Mildred Davis) 2
Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis) 2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels) 2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels) 2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)......2
Oct. 12—Daddy Number Two (Baby Marie Osborne)..2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face............2
July 20—Fourteenth, At the Pistol's Point............2
July 13—Thirteenth, The False Idol............2
July 6—Twelfth, The Two Amazons............2

BLACKTON PRODUCTIONS

Feb. 15—Respectable by Proxy (Breamer—Gordon)....6
Jan. 4—My Husband's Other Wife (Breamer—Gordon).6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)......6
Oct. 19—The Moonshine Trail (Breamer-Gordon)......6

NEWS REELS

Sundays—Topics of the Day............
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PHILIPP (ADOLF) CORPORATION

The Midnight Girl (Adolf Philipp-Marie Tagano).......2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)......2
Oh, Louise (Adolf Philipp-Marie Tagano)............2

PIONEER FILM CORPORATION

(*At State Right Exchanges*)

The Boomerang (Henry B. Walthall)............
Virtuous Sinners (Wanda Hawley)............
Sins of the Children (Alma Hanlon)............
Wives of Men (Florence Reed)............

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)............7
The Mystery of the Yellow Room (Chautard's)........6

STAR PRODUCTIONS

The Fear Market (Alice Brady)............5
Anne of Green Gables (Mary Miles Minter)............6
Erstwhile Susan (Constance Binney)............5

REPUBLIC DIST. CORP.

Feb. Trilby (Clara Kimball Young)............5
Jan. —The Blue Pearl (Edith Hallor)............6
Jan. —The Amazing Woman (Ruth Clifford)........5
Jan. —Twelve-Ten (Marie Doro)............5
Nov. 24—The Steel King (Elvidge-Love)............5
Nov. 17—You Never Know Your Luck............5
Nov. 10—The Poison Pen (June Elvidge)............5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)......5
Oct. 27—Arizona Cat Claw (Edythe Sterling)......5
Oct. 20—The Black Circle (Creighton Hale)............5

SPECIALS

Mar. 16—The Better 'Ole 5
Feb. 10—What Shall We Do With Him?............5

Release Information continued on page 1759

ROBERTSON-COLE PRODUCTION

SUPERIOR PICTURES

Seeing it Through (ZaSu Pitts)............
The Luck of Geraldine Laird (Bessie Barriscale)...
The Beggar Prince (Sessue Hayakawa)............
The Third Generation (Brentwood)............
Haunting Shadows (H. B. Warner)............
Beckoning Roads (Bessie Barriscale)............
The Tong Man (Sessue Hayakawa)............
Heart of Juanita (Beatriz Michelena)............
A Fugitive from Matrimony (H. B. Warner)............
The Blue Bandanna (William Desmond)............
The Illustrious Prince (Sessue Hayakawa)............

SPECIALS

The Beloved Cheater (Gasnier's)............
The Broken Butterfly (Tourneur)............

SUPREME COMEDIES

A Four Cylinder Frame-Up............
Mollie's Millions ....
Her Nearly Husband............
Hearts and Diamonds ....
Their Little Wife............
Pass the Apples, Eve............
Are Honeymoons Happy?............
Struck Out............
Good Night Judge............

MARTIN JOHNSON PICTURES

Marooned in the South Seas............
The City of Broken Old Men............
Recruiting in the Solomons............
Lonely South Pacific Missions............
Domesticating Wild Men............
Cruising in the Solomons............
Saving Savages in the South Seas............
The Home of the Hula Hula............
Through the Isles of the New Hebrides............
Tulagi, A White Spot in a Black Land............

ADVENTURE SCENICS

Sons of Salooskin............
Sheep O' Leavenworth............
Flaming Ice............
The Last Resort............
The Forbidden River............
I and the Mountain ....
Just Over Yonder ....

SELZNICK ENTERPRISES (LEWIS

SELZNICK PICTURES

(Distributed through Select Exchanges)

The Woman God Sent (Zena Keefe)............
His Wife's Money (Eugene O'Brien)............
Footlights and Shadows (Olive Thomas)............
The Imp (Elsie Janis ....
Sooner or Later (Owen Moore)............
Greater Than Fame (Elaine Hammerstein)............
The Broken Melody (Eugene O'Brien)............
Out Yonder (Olive Thomas)............
A Regular Girl (Elsie Janis)............
Piccadilly Jim (Owen Moore)............
The Glorious Lady (Olive Thomas)............

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge)............
The Last of His People (Mitchell Lewis)............
The Undercurrent (Guy Empey)............
A Scream in the Night (Special Cast)............
Faith of the Strong (Mitchell Lewis)............
The Isle of Conquest (Norma Talmadge)............

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast)............
Just a Wife (Special Cast)............

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Trilby (Reissue) Tourneur Production with Clara Kimball Young ....
Girl of the Sea (Williamson Submarine Prod.)............
The Amazing Woman (Ruth Clifford)............
The Blue Pearl (Edith Hallor)............
Twelve-Ton (Herbert Brenon Prod.), Marie Doro............

KINOGRAMS

Every Tuesday and Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover ....
Public Defender ....
Carmen of the Klondike............
The Grain of Dust............
Hearts of the World............
The Crucible of Life............
Nine-tenths of the Law............

DOO LEE FILM COMPANY, INC. (N. Y. STAT

SPECIAL PRODUCTIONS

Are You Legally Married (Lew Cody—Rosemary Thebe)
Reclaimed (Niles Welch—Juvenile Scott)............
Window Opposite (Leah Baird—James Morrison)....
Once to Every Man (Jack Sherrill)............

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)............
The Profiteer (Jack Sherrill—Alma Hanlon)............
When the Desert Smiled (Neal Hart)............
Miss Arizona (Gertrude Bondhill)............
His Daughter Pays (Gertrude McCoy)............
Denny from Ireland (Shorty Hamilton)............
Pen Vulture (Shorty Hamilton)............
The Snail (Shorty Hamilton)............
The Ranger (Shorty Hamilton)............

Advance Information on All Film Releases

(Continued from page 1758)

When Arizona Won (Shorty Hamilton)	5
ale Henry Comedies (2 reels—one every two weeks	
ull's Eye Comedies (2 reels—one every two weeks)	
Original Billy West Comedies (2 reels—one every two weeks)	
Neal Hart (2 reel dramas—one every two weeks)	
Al Jennings (2 reel dramas—one every two weeks)	
Napoleon and Sally (one reel comedies)	
Tom Mix (one reel dramas, re-issues)	
Ann Little (2 reel Western dramas, re-issues)	
Lightening Bryce (Fifteen Episode Serial)	
Dragon's Den	
The Neuse	
Perilous Trails	
Wolf Nights	
The Scarlet Moon	

TRIANGLE EXCHANGES

Feb. 15—Tiger Girl (Lillian Gish-Roszika Dolly)	5
an. 25—A Gamble in Souls (Dorothy Dalton)	5
an. 4—The Clodhopper (Charles Ray)	5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)	5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)	5

MACK SENNETT KEYSTONE COMEDIES

Feb. 8—The Dancing Master (Alice Lake)	2
an. 25—She Loved a Nut (Mary Thurman-Ray Griffith)	5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)	1
an. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)	1
Jan. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)	1
Dec. 28—Fast Trains and Slow Women (Syd. Chaplin)	1

TRIANGLE COMEDIES

Feb. 22—The Love Riot	2
Feb. 1—His Baby Doll	1

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)	5
It Happened in Paris (Mme. Yorska)	5
Human Passions (Lottie Tilford)	5
Man and Woman (Betty Mason)	5
The Red Viper (Gareth Hughes)	6
Your Wife and Mine (Eve Dorington)	5
And the Children Pay (Gareth Hughes)	7
Dr. Brind's Wonders of Nature (One every week)	
Johnny Dooley Comedies (Johnny Dooley—one every month)	2

UNITED ARTISTS CORPORATION

Jan. 18—Pollyanna (Mary Pickford)	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)	6
Oct. 20—Broken Blossoms (D. W. Griffith)	6
Sept. 1—His Majesty the American (Douglas Fairbanks)	8

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed)	5
Mar. 28—The Iron Strain (Dustin Farnum) Recreated Triangle	5
Mar. 21—Women Men Forget (Mollie King)	5
Mar. 14—The Female of the Species (Dorothy Dalton) Recreated Triangle	5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle	5
Feb. 22—The Corsican Brothers (Dustin Farnum)	6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle	5

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston)	2

CISSY FITZGERALD COMEDIES

Cissy's Financial Flivver	2
Cissy's Sassy Stockings	2

KEYSTONE COMEDIES

Mar. 7—The Worst of Enemies (Weber-Fields)	2
Feb. 22—Bombs and Brides (Murray-Thurman)	2

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Prince of Avenue A(James Corbett)	5
Rouge and Riches (Mary MacLaren)	5
Marked Men (Harry Carey)	5
The Phantom Melody (Monroe Salisbury)	5
The Triflers (Edith Roberts)	5
The Day She Paid (Francelia Bilington)	5
The Pointing Finger (Mary MacLaren)	5
A Gun Fightin' Gentleman (Harry Carey)	5
Lasca (Edith Roberts-Frank Mayo)	5
Under Suspicion (Ora Carew-Forrest Stanley)	5
His Divorced Wife (Monroe Salisbury)	5
The Trembling Hour (Helen Eddy-Kennth Harlan)	5

JEWEL PRODUCTIONS, INC.

Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)	6
Nov. 17—Blind Husbands (Eric Van Stroheim)	6
Oct. 13—The Right to Happiness (Dorothy Phillips)	8
Sept. 1—Forbidden (Mildred Harris)	6
Sept. 1—Paid in Advance (Dorothy Phillips)	6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)	1

CENTURY COMEDIES

Feb. 23—Tiger Rose and Dandy Lions (Century Lions)	2
Feb. 11—Good Little Brownie (Century Wonder Dog)	2
Jan. 28—Brownie's Busy Day (Century Wonder Dog)	2
Jan. 14—Naughty Lions and Wild Men (Century Lions)	2
Dec. 22—Weak Minds and Wild Lians (Adams-Nelson-Engel and Lions)	2
Dec. 8—A Lucky Dog's Day (Century Wonder Dog)	2

STAR COMEDIES

Feb. 23—The Latest in Pants (Lyons-Moran)	1
Feb. 16—Old Clothes for New (Lyons-Moran)	1
Feb. 9—Non-Skid Love (Lyons-Moran)	1
Feb. 2—Ain't Nature Wonderful (Lyons-Moran)	1
Jan. 26—Bungled Bungalows (Lyons-Moran)	1
Jan. 19—The Sweet Dry and Dry (Lyons-Moran)	1
Jan. 12—Some Shimmiers (Lyons-Moran)	1
Jan. 5—Sweet Patootie (Lyons-Moran)	1
Dec. 22—In the Good Old Days (Lyons-Moran)	1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)	1
Dec. 29—Seeing Things (Neal Burns)	1
Dec. 15—His Lucky Blunder (George Ovey)	1
Dec. 1—Tailor Maid (Neve Gerber)	1
Nov. 17—Babies Is Babies (Neal Burns)	1
Nov. 3—Bill's Anniversary (Ben Wilson)	1

RAINBOW COMEDIES

Feb. 18—The Bull Thrower (Gregory-Engel)	**2**
Feb. 4—Over the Ocean Wave (Charlie of the Orient)	2
Jan. 5—Adam and Eve a la Mode (Bathing Beauties)	2
Dec. 1—A Barnyard Romance (Charlie of the Orient)	2

STAGE WOMEN'S WAR RELIEF SERIES

Feb. 16—The Madonna of the Slums (Blinn-Eagles)	2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)	2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)	2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jimmy Adams)	2
Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)	2
Dec. 22—She's Everywhere (Enid Markey-Montague Love)	2
Dec. 15—The Good Ship Rock 'N Rye (Mrs. Jow Martin-Jimmy Adams)	2
Dec. 8—The Mite of Love (Mabel Taliaferro-Robt. Edeson)	2
Nov. 17—An Honorable Cad (Shelly Hull-Julia Dean)	2
Oct. 27—Fighting Mad (Maclyn Arbuckle)	2

WESTERN AND RAILROAD DRAMAS

Feb. 28—The Sheriff's Oath (Gibson-Hill)	2
Feb. 21—A Sagebrush Gentleman (Burns-Merriam)	2
Feb. 14—Kaintuck's Ward (Burns-O'Dare)	**2**
Feb. 7—The Prospector's Vengeance (Field-Moore)	2
Jan. 30—Blind Chance (Bob Burns-Peggy O'Dare	2
Jan. 17—West Is Best (Hoot Gibson-Josephine Hill)	2
Jan. 10—The Jay Bird (Hoot Gibson-Josephine Hill)	2
Jan. 3—The Line Runners (Arnold Gregg-Helen Howard)	2
Dec. 27—The Counterfeit Trail (Magda Lane-Ed Hennessey)	2
Dec. 20—The Double Hold-Up (Hoot Gibson-Josephine Hill)	2

THE MIDNIGHT MAN

Dec. 29—Eighteenth, A Wild Finish	2
Dec. 22—Seventeenth, The Cave of Destruction	2
Dec. 15—Sixteenth, Hurled from the Heights	2
Dec. 8—Fifteenth, The Wheel of Terror	2
Dec. 1—Fourteenth, Flames of Fury	2
Nov. 24—Thirteenth, A Figh tto a Finish	2
Nov. 17—Twelfth, The Tunnel of Terror	2
Nov. 10—Eleventh, The Death Ride	2

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames	**2**
Feb. 2—Seventeenth, The Wheels of Death	2
Jan. 26—Sixteenth, Over the Cataract	2
Jan. 19—Fifteenth, The Faming Arrow	2
Jan. 12—Fourteenth, Hemmed In	2
Jan. 5—Thirteenth, The Scalding Pit	2
Dec. 29—Twelfth, Shackled	2
Dec. 22—Eleventh, Perils of Doom	2
Dec. 15—Tenth, Creeping Flames	2
Dec. 8—Ninth, The Roaring Road	2
Dec. 1—Eighth, In the Clutches of a Madman	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Feb. 23—Ninth, Sold Into Slavery	2
Feb. 16—Eighth, The Dungeon of Despair	**2**
Feb. 9—Seventh, Doomed	**2**
Feb. 2—Sixth, In the House of Horrors	2
Jan. 26—Fifth, In the Lion's Den	2
Jan. 19—Fourth, A Devilish Device	2
Jan. 12—Third, The Kidnappers	**2**
Jan. 5—Second, The Rope of Death	2
Dec. 29—First, The Flames of Hate	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Feb. 23—Third, The Life Line	2
Feb. 16—Second, The Racing Death	2
Feb. 9—First, the Wreck of the Santiam	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

Deadline at Eleven (Corinne Griffith)	5
The Juggernaut (Anita Stewart)	5
The Birth of a Soul (Harry T. Morey)	6
Human Collateral (Corinne Griffith)	6
The Midnight Bride (Gladys Leslie)	6
The Sins of the Mother (Anita Stewart)	6
When a Man Loves (Earle Williams)	6
Pegeen (Bessie Love)	6
The Golden Shower (Gladys Leslie)	5
The Combat (Anita Stewart)	5
The Black Gate (Earle Williams)	5

VITAGRAPH SPECIALS

The Fortune Hunter (Earle Williams)	7
Slaves of Pride (Alice Joyce)	6
The Vengeance of Durand (Alice Joyce)	7
The Climbers (Corinne Griffith)	6
The Wolf (Earle Williams)	6

BIG V SPECIAL COMEDIES

Maids and Muslin (Jimmy Aubrey)	2
Knights and Knighties (Montgomery and Rock)	2
Pipe Dreams and Prizes (Harry Mann)	2
Dames and Dentists (James Aubrey)	2
Throbs and Thrills (Montgomery and Rock)	2

LARRY SEMON COMEDIES

The Head Waiter	2
Dew Drop Inn	2
Dull Care	2
The Simple Life	2
His Home Sweet Home	2
The Star Boarder	2

O. HENRY (TWO REELERS)

A Philistine in Bohemia (Edna Murphy)	2
The Call Loan (Jay Morley)	2
The Dream (Alice Calhoun)	2
Telemachus, Friend (Kate Price)	2
While the Auto Waits (Ethel Fleming-Regan Stewart)	2
The Church With an Overshot Wheel (Ethel Fleming)	2
The Roads We Take (Jay Morley)	2
The Day Resurgent (Campbell-O'Brien)	2
The Friendly Call (Walter Miller-Julia Gordon)	2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)	2
The Trials of Texas Thompson (Nell Shipman)	2
Switches and Sweeties (James Aubrey)	2
Rubes and Robbers (Montgomery and Rock)	2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

First, Setting the Snare	3
Second, T N T	2
Third, Winged Death	2
Fourth, Gassed	2
Fifth, Dodging Disaster	2
Sixth, The Closing Jaws	2
Seventh, The Submarine Cave	2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)

Fifteenth, The Human Chain	2
Fourteenth, Trapped Like Rats	2
Thirteenth, The Deadfall	2
Twelfth, Explosive Bullets	2
Eleventh, The Den of Deviltry	2
Tenth, Overpowered	2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict	2
Fourteenth, The Hut of Disaster	2
Thirteenth, The River of Dread	2
Twelfth, The Rushing Horror	2
Eleventh, In the Ocean's Grip	2
Tenth, The Flaming Sacrifice	2
Ninth, Prisoner of the Deep	2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)	7
Everybody's Business (Richmond-Calhoun)	6
Mickey (Mabel Normand)	7
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Bessie Barriscale)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5
The Superman (Sansonia)	5
Custer's Last Fight (J. Barney Sherry)	3
The Bargain (Wm. S. Hart)	6
Tillie's Punctured Romance (Dressler)	6
The Mystery of 13 (Ford-Theby) 15 Episode Serial	
The Hawk's Trail (King Baggot) 15 Episode Serial	

ONE AND TWO REELERS

W. S. Hart Dramas	2
Shorty Hamilton Comedy Dramas	2
Keystone Comedies (Liberty Brand)	1
Kay Bee Dramas (Union Brand)	2
Kay Bee Dramas (Cloumbia Brand)	2
Arbuckle Comedies	1
Chaplin Comedies	1 & 2
Sennett Keystone Comedies	2
Some Nerve (Charlie Chaplin)	1
Lord Helpus (Charlie Chaplin)	1
Keystone and Arbuckle Comedies	**1 & 2**
Keystone Kid Comedies	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity	5
The Trap	5
A Woman Alone	5
Darkest Russia	5
The Dancer's Peril	5
A Gilded Cage	5
La Boheme	5
The Rack	5
The Divorce Game	5
Spurs of Sybil	5
Miss Petticoats	5
Self-Made Widow	5
The Hungry Heart	5

ROBERT WARWICK FEATURES

Man of the Hour	5
Stolen Voice	5
Friday the 13th	5
Human Driftwood	5
The Man Who Forgot	5
Family Honor	5
Face in the Moonlight	5
All Man	5
A Girl's Folly	5
Sudden Riches	5
False Friends	5

The Fiction Mart

A Service Department for Producers and Studio Executives

A Woman's Prey

By Fred Jackson

Character of Story: Romance.

Theme: Love.

Characters: John Bolt, miner; Griswold, superintendent of the Red Peak Mining Company; Mrs. Lorah Waring of New York and Reno; tourists, miners, etc.

The Plot: John Bolt has lived all his life in Nevada and holds a very responsible position with the Red Peak Mining Company. He has no ambitions other than to rise to the top of his profession as a mining expert and has no thought that any other part of the world might hold out more pleasures than that particular section where he has spent his days. He is assigned by Griswold to entertain a party of tourists and to show them through the mine. While doing this he makes the acquaintance of Lorah Waring, a divorcee, who is seeking relief from the boredom of Reno. Bolt has never before seen a woman like this and immediately falls a victim to her charms. Not content with bringing him to her feet, Mrs. Waring tells Bolt that he is missing the best of life in spending his days in the West—that he should come to New York and see the thousand and one wonders of the great city. She paints in alluring colors the night life of the city, shows him the excitement of drinking and gambling, lures him with tales of the wonderful luxuries enjoyed by the children of the city. Bolt is much impressed with all of this and begins to feel a vague uneasiness and desire to travel. Before Mrs. Waring leaves Bolt learns that she is divorced, or about to be, which shocks him but does not keep him from falling more and more deeply in love with her. On the night before she goes he seizes her in his arms and kisses her. She had been flirting with him but did not bargain on this and she upbraids him fiercely. When she has gone he can think of nothing else and the one great desire of his life is to get East to see her. He writes her this and she replies that she has no further interest in him and that the best thing that he can do is to forget her entirely. He decides that he will not wait any longer. Taking one hundred thousand dollars of the company money, he boards the train and goes to New York. Before going to a hotel, he takes a cab to her house but is told by the butler that she is not in. He leaves word that he will be back again in the evening and early in the evening he again presents himself only to be told that she is not at home. He inquires when he will be likely to find her and the evasive answers of the butler convince him that she is at home and trying to avoid him. He walks in and announces that he will wait for her if it takes all night. Before long a maid tells him that it was a mistake, Mrs. Waring is at home and will see him. She treats him coldly, tells him she has no interest in him. He tells her that she has ruined his life and made him a thief and that she owes him herself—he will have her by marriage or otherwise. Locking the door, he gives her her choice. She chooses marriage and a week later they arrive at the mine where he finds that Griswold has made good the money and treats it as a loan. Mrs. Waring has been won over and decides to spend the rest of her life learning the sort of happiness Bolt knew before she came and which she has never known before.

Locale: Nevada and New York.

Picture High Lights: Emotional scenes.

The Shepherd of the Sea

By Henry Leverage

Character of story: Adventure.

Theme: The Lure of the North.

Characters: Buck Traherne, an involuntary seaman; Martin Jordan, the shepherd of the sea; Moona, his adopted daughter; Hank Peterson, mate; Cocky, Bird, Saul, Samuels, Goodwin, Scotty, seamen; the Eskimo witch; officers and sailors of revenue cutter, natives, etc.

The Plot: Buck Traherne of Seattle puts out into a strait in his motor boat to attend a poker party near the resort where he is staying. Caught in a squall, his boat is upset and he finds himself in the water. He is nearly drowned when a schooner slips by and he grasps a martingale guy rope and swings himself to the deck. There he demands to be set ashore. The captain asks him if he does not think it the mercy of God that he has been saved. Traherne says he thinks it was luck. The captain thereupon knocks him out and Traherne becomes a member of the crew. He learns that the captain is a missionary skipper—running far North along the coast of Siberia, preaching to the Indians and discouraging, as much as possible, the traffic in rum among the natives. The sailors are mostly past middle age. The foster daughter of the captain is a beautiful girl who is half Scotch and half Eskimo. After a little Traherne begins to enjoy the sea life and is glad that his accident led him into this adventure, for the boat is bound for ports seldom visited except by polar expeditions. On the way there are some adventures. The captain follows for many miles a schooner which he knows to be laden with liquor and catching up with it in a harbor, he boards it with his men while the crew are ashore and sets it afire. He carries onto his own ship two casks which he holds for evidence. His own ship is shortly afterward overtaken by a revenue cutter and all are placed under arrest. They are realeased, however, when the captain proves by the two barrels in his hold that the other ship was carrying munitions to the Bolsheviki. Naturally a love affair develops between Traherne and Moona, though she is promised to the Captain when she shall become eighteen years of age. At one of the Northern ports the crew learn that a polar expedition has been wrecked further into the Arctic and the Captain insists upon going to the Arctic. This dangerous trip is made without accident, but arriving at the point where the expedition is supposed to have been wrecked, they find that the camp has been deserted. They learn from a shadowy figure—supposed to be one of the legendary "white Eskimeaux" of the interior, that the ship has turned back. They turn South and are wrecked but escape in a life boat and finally make port on an island where there are whalers and also the party of explorers. Here they undergo great privation and want of food and nearly perish beside having a lively fight on their hands to keep the whalers from forcibly robbing them of their stores of food. The Captain and Traherne set out to find a Hudson Bay station and finally get help. The Captain resigns Moona to Traherne and the two are married.

Locale: The far North.

Picture High Lights: Furnishes the ground work for a Jack London style of drama.

The Gray Mask

By Wadsworth Camp

Character of story: Detective story.

Theme: Pursuit of criminals and love story.

Characters: Jim Garth, detective; The Inspector; Nora, his daughter; Simmons, the man without a face; Slim, a crook; George, another crook; burglars, police, etc.

The Plot: A band of desperate criminals, known as "the Henion group" who have caused much trouble to the police, have plotted to enter a certain house and rob the safe. It is the same house in which, some months before, a policeman named Kridel interrupted the proceedings and was murdered. The Inspector learns of this attempt and learns that for the work of blowing out the inner vaults the crooks have employed a man from Chicago named Simmons who had lost his face in experimenting with explosives and who wears a gray silk mask, because he is horribly deformed. The Inspector plans to have this man arrested quietly and taken from the Chicago train before it gets to New York, substituting in his place Jim Gath, one of the force, Jim is given the chance but told he need not take it unless he desires to do so. Jim is in love with Nora who was to have married the -murdered Kridel. He accepts the assignment but before going on the job goes to ask Nora to marry him. She tells him that she cannot think of it yet. Jim boards the train above Yonkers where the real Simmons is taken off. Before the North River is passed, two men come aboard and lead Jim off the train. In a shed near the river he meets the band of crooks. To his horror he finds that Nora is apparently a member of the band and a spy for them. She tells them that there is a police agent present and insists that investigation be made as to the man in the mask. The others shrink from looking behind the mask but Nora finally does this, not being aware that Jim has been assigned to the task. When he lifts his mask in such a way that she alone can see his face, she screams, and the effect is as great as though he had actually been bardly scarred. The others are now satisfied and all proceed to the house where the robbery is to be done. George, Jim, Garth and Nora are left in the room with the safe. It is George's duty to open the first door to the safe ebfore iSmmons or the supposed imSmons, blows up the avult. While eGorge is owrking oNra pretends to eb nervous and talks constantly o fthe murder of Kridel in that room. She throws the light on a stain on the carpet and alternately tiwts Georeg iwth a lack of nerve and charegs him with the murder. He finally admits it, thinking to win her regard. George gets the door open. He tries to kiss Nora while Simmons is to open the safe. Nora stabs George and wounds him. Garth now understands that Nora has been seeking rveenge in her own way. They take refuge in the safe which is filled with dynamite and threaten to blow up the entire house when the crooks come in answer to George's cry. The others are afraid to shoot because of the explosive. Garth gets his gun out and they all surrender just as the inspector and the police arrive, having received a note from Garth dropped from a taxi at the feet of a policeman, according to instructions.

Locale: New York.

Picture High Lights: This is one of a series of short stories dealing with the adventures of Garth and Nora, the Inspector's daughter.

The Lady of Mystery House

By George C. Shedd

Character of story: Romance.

Theme: Conspiracy.

Characters: James McIntyre; Tom Masson; Caroline Webb; Sally Brown; Mrs. Belknap; Ollie Belknap, her daughter; Lafe Dodds, a native; Corwin, an unscrupulous business man; Ratchford, Malmesbury and Moreles, crooks; Dempster, a secret service man.

The Plot: Tom Masson's uncle sends for him and informs him that he has purchased some property in the South with the intention of building a winter resort and afterward selling off some of the extra land for farms. The promoter of the scheme and Tom's uncle's partners have both died suddenly in the midst of the development of the plan. There is an heiress to the property in the person of Caroline Webb. Tom's uncle, not having time to go into the matter himself, has deeded the property to Tom and packs him off South to investigate and to make plans with Miss Webb who owns the other half of the property. Arriving at a litle town in Florida where the property is situated. Tom finds that a man named Corwin has claimed Miss Webb's house on a mortgage, which afterward proves to have been forged. She and her aunt, Mrs. Belknay and cousin, Ollie, are permitted to remain in the house as guests of Corwin. He also has as his guests two Englishmen of questionable antecedents who were evidently once gentlemen but now living by their wits. A clash between Masson and Ratchford, one of these men, at a hotel warns Corwin that an outsider is on the scene and in order to keep him under observation, he invites him to come to Webb House to stay. Masson goes with the idea that he may be able to protect Miss Webb by being at hand. At first she mistakes him for another of Corwin's friends and will have nothing to do with him, but he soon explains that they are partners. Then begins a series of exciting adventures for them both. They know that Corwin and his friends are up to some mischief, shipping mysterious boxes to an island nearby, but they cannot learn what this business is. Lafe Dodd, a native of the place picks a quarrel with Masson, being jealous of Sally Brown, the daughter of the local storekeeper, and is soundly thrashed for his pains. Dodd thinks that Masson is interested in Sally while, as matter of fact; it is Ratchford who h been paying her attention. Corwin g away on business. The two Englishm wrangle constantly but are joined their enmity toward Masson. The o friend Masson has among the men abo the place is Dempster who is supposed be a scientist hunting seaweed but afterward turns out to be a Governme agent. Lafe Dodd is murdered by Mo bury leaves Masson's cap near the to suggest that Masson is the murdere An attempt at lynching is frustrated Dempster with whom Masson was at t time of the murder. Upon Corwin's r turn a raid on the island discloses t fact that the band is smuggling arms in Mexico. All are arrested and the pro erty is turned over to its rightful owne who determine to remain partners f life.

Locale: Florida.

Picture High Lights: Plenty of action fo both the male and female lead. Goo comedy provided by aunt and cousin.

The Hon. Senator Sagebrush

By Francis Lynde

Character of story: Romantic drama.

Theme: Politics.

Characters: David Blount, Senator Sagebrush; Evan Blount, his son; Dick Gantry, Evan's friend and railway official Hardwick McVickar, vice president o the Transcontinental Railway Company Mrs. Senator Sagebrush, Evan's step mother; Patricia Anners, a girl fron Boston; Professor Anners, her father S. P. Hathaway, lumber pirate; politicians, etc.

The Plot: Evan Blount, having been away from home for many years, returns from college to his native state in the far West where he hears that his father has become a power in politics and the boss of the big political machine of the state. On the train Evan becomes acquainted with a timber man and by way of a joke permits this man to jump to the conclusion that he is an agent of the Forest Reserve out to hunt down those who steal timber from Government land. The train is held up by a wash out and Blount determines to travel on horseback to the ranch of an old friend in the vicinity. He is held up by three men and nearly meets his end before he makes them understand that he is the son of the Senator. They then take him to a large house on a country estate nearby for identification. A lady there identifies him although he has never seen her before. She invites him to stop at the place until the next day, saying that her husband will be glad to see him. Blount discovers in the morning that this house belongs to his father and that this woman is his step-mother whom he had expected to hate. Blount does not approve of machine politics and tells his father so. He accepts a position as attorney for the Transcontinental Railway Company and becomes their campaign manager under the impression that they are being unjustly taxed. His father, meanwhile, had threatened the railway company that if they did not conduct a clean campaign this year he would make his son attorney-general. Evan finds himself involved in a situation where everyone's hand seems to be against him. He makes promises for the railway which they encourage him to make, and then he finds that they are continuing their usual corrupt practices. He believes that his father is also trying to defeat his efforts to establish clean politics. Evan collects evidence which proves the corruptness of the railway regime and threatens to expose them all if they do not make good the promises which he has made for them to the public. Evan believes that this evidence will involve his own father—the Boss—and that the ruin of the company will mean the ruin of the entire machine. In spite of this he is determined to make the evidence public, intending, afterward to resign and act as his father's attorney. He turns his evidence to a Supreme Court judge. He then learns that his father is not involved and that from behind the scenes his father has been working with him all of the time to bring the railway company around to his own point of view—that the time for old fashioned methods in politics is gone. Acting as Evan's advisor, Patricia Anners takes part in the campaign and at its close, marries him.

Locale: A Southwestern state.

Picture High Lights: This is a story laid in the new West of cities and civilization and has practically none of the ordinary Western effects. Even the ranchhouse has given way to the country home.

El Supremo

By Edward Lucas White

Character of story: Romance.

Theme: Love and intrigue.

Characters: Dr. Jose Gaspar Rodriguez de Francia, El Supremo, dictator of Paraguay; William Hawthorne, U. S. A.; Don Beltram Jaray; Donna Juanna Isquebel, grandmother of Don Jaray; Senorita Ventuara Velarde, the Dictator's fiancee; Dr. Tom Parlett; Don Vincente Mayorga; Dr. Bargas; Domingo Rodriguez; Donna Ce-[illegible] Rodriguez; Cecelia D'Arcy; Span-[illegible] Creoles, Indians, Soldiers, etc.

The Plot: William Hawthorne, an American who has taken part in two or three South American revolutions, hears that Paraguay is suffering under the heel of a tyrant and comes to investigate, with the intention of unseating the Dictator by revolution. The Dictator learns of this intention and makes a point of keeping Hawthorne near him, hoping to convince him that Paraguay needs this sort of government and that nobody else is capable of keeping the country at peace or prosperous. This he succeeds in doing before the end of the story. In the seven hundred pages of this story there are numberless thrilling encounters of one sort or another, Hawthorne three times saving the Dictator from assassination. The character of this man, Francia, stands out strongly. An ardent patriot, he is forced to be a tyrant because of the turbulent nature of his subjects. He dares not make friends among them lest he weaken his hold upon them; he dares not reverse his own decisions lest the Indians cease to think him infallible. His determination to treat the Indians as well as the Spaniards gains him the enmity of the aristocracy who are, however, in deadly fear of him. The story of how he wins his bride, only to lose her to the man whom he most trusted and who betrayed him, Don Beltran Jaray, is, in itself, material for a picture. The love affair of Hawthorne with a woman whom he finds in prison and believes to be the wife of another man is also highly romantic, from the point where he first discovers her on a tour of inspection of prisons to the point where he thinks he has killed her by mistake, provides a second love theme throughout the tale. The story is full of color and action and the character of the ruler, El Supremo, is drawn from that of the real Dr. Francia, the first dictator of Paraguay. Donna Isquebel, grandmother of Don Jaray, and god-mother of the dictator, is the only woman in the entire country who dares talk with the Dictator as an equal and, until he falls in love with Senorita Ventura Velarde, the only woman who can induce him to go against his own judgment. A particularly interesting incident is where this young woman, with a friend, enters the cathedral dressed in the fashion of the ladies of Buenos Ayres instead of the sober church garments of Asuncion, thus scandalizing the natives and being ordered to leave the church. When complaint is made to the Dictator he is inclined to let the matter rest until he learns the identity of the young woman driven from the church, whereupon he arrests the clergy, decrees that there shall be another special mass and compels all of the gentry to attend in order that these young women may be vindicated in the eyes of the public.

Locale: Paraguay.

Picture High Lights: This would make a tremendous special production. In spite of its great bulk this novel has been a best seller for four years.

The Azure Rose

By Reginald Wright Kauffman

Character of story: Romance.

Theme: Love and adventure.

Characters: Charlie Carteret, an artist; Seraphin Dieudonne, another artist; Fourget, a dealer; Mlle. Urola, the Dona Dolorez; Don Ricardo Ethenard-Eskurola d' Alegria; Chitta, servant to Dona Dolorez.

The Plot: Charlie Carteret, an American art student in Paris, has been cut off from his allowance by his uncle who has given him only two years in which to complete his art education. He has, however, sold a picture, and according to the custom of the Latin Quarter, is about to spend the purchase money in giving a dinner for his friends. Entreing his room he finds there a beautiful young woman who treats him as though he were himself intruding. It seems that she has the apartment across the hall and has made a mistake in the door. Carteret falls in love at first sight. When the young woman has gone he finds in his apartment an azure rose. Later he discovers Chitta, the young woman's maid, searching for this rose. The young woman explains that it is a superstition of her country that all who leave home take such a rose and if it be lost, then that person can never come home again. Carteret takes the rose from his pocket and gives it to her. From memory he paints three portraits of her. An art dealer offers him a large sum for one of them but he will not sell, although he is entirely without money. The dealer, taking pity upon him, buys a pot-boiler. Cartaret finds Chitta stealing strawberries from his room. She explains that her mistress has little money and that she, Chitta, is forced to steal food to augment the scanty table. Carteret gives the servant money and tells her to come to him when again in need. He has been invited to breakfast with Vitoria, the Lady of the Rose. She learns of the portraits and upbraids him for taking this liberty. She also learns that he has been giving money to the servant. She disappears, leaving the rose on his table. After weeks of searching he learns that there is only one place where such roses grow—in the Basque provinces of Spain. He has meantime had word from America that an oil well has been discovered on certain land belonging to himself and his sister. This provides funds. He seeks out the mountain province and finds that Vitoria is there known as the Dona Dolorez and that her brother is the lord of the surrounding territory, poor but very proud and powerful. It appears that the Basques never marry with strangers or foreigners and that the only thing that makes such a marriage possible is where the foreigner has "saved the family line" of the Basque; something which no Basque will permit if possible to prevent it. Carteret sees Vitoria and she tells him that the customs of the country will not permit their marriage. Learning that he has made love to Vitoria, the brother challenges Carteret to a duel. They use duelling pistols, one loaded with blanks and one with bullets. The brother has the first shot and his pistol proves to be the one with the blank cartridge. Carteret fires in the air. Then he mounts his horse and insists upon riding away despite the efforts of the brother to stop him. Arriving in Paris at his place he finds Vitoria waiting for him. She tells him that in firing in the air he has saved the line of her house and it is now, by the custom of her country, her solemn duty to marry him—a very pleasant duty from her point of view.

Locale: Paris and Spanish castle.

Picture High Lights: Good romantic comedy drama.

The Man with Three Names

By Harold MacGrath

Character of story: Drama.

Theme: Love.

Characters: Brandon Cathewe, the man with three names; his mother; Elizabeth Mansfield; Dunleigh Mansfield, her father; Dr. Maddox; Nancy Maddox, his daughter; society people, police, reporters, etc.

The Plot: Brandon Cathewe sees Betty Mansfield at the opera in London and immediately falls in love with her. He is crossing the ocean when he goes to her father and proposes that he pay his addresses to the girl. As Cathewe is traveling steerage to gather material for a novel, her father is at first astounded and then uncertain whether to be indignant or amused. Knowing himself to be the absolute dictator of the city, he ironically promises Cathewe that if the latter will come to Mansfield's home city, Bannister, and become a force in the community before he speaks to the girl or makes any attempt to meet her, consent will be given to the marriage—so far, at least, as the father is concerned. Cathewe takes up this challenge. He goes to Bannister and buys the Herald. After he has learned of the many evil things Mansfield has done for profit and without actually breaking the law, Cathewe determines to show him up by making an attack upon his moral character, reciting, one after another, the instances where he has robbed an inventor, grown rich from the income from low drinking places and from the rents of rookeries unfit for human habitation or beaten an opponent unfairly by force of his financial backing. Meanwhile Cathewe has been writing anonymous love letters to Betty—letters which have picqued her interest and caused her to indulge in some romantic day dreams. Cathewe has also written a novel under the name of George Cottar. This novel is a great favorite with Betty and her friend Nancy Maddox. Nancy is more than half in love with Cathewe. Manseld returns home from New York to do battle with the Herald. Investigation shows that the Herald has deposits in the banks amounting to half a million dollars but that Cathewe never uses any of this money for himself. Further investigation shows that Cathewe is the son of Digby Hallowell who amassed a fortune selling worthless oil stocks to the public. All of this money was placed to the credit of his wife, then living in Europe and ignorant of its source. Hallowell was eventually arrested and died in jail before his wife could reach him. When Cathewe reached the age of eighteen his mother asked him what they should do with this money. He determined to use to defend the poor against the predatory rich. Betty accidentally makes the acquaintance of Cathewe but does not know that he is the owner of the Herald. She is very indignant at the attacks which the Herald makes upon her father. She succeeds in buying enough of the Herald stock to give her the control, and meeting Cathewe at a dinner at Nancy's house, she tells him that she will assume the control of the paper on the first of the year. That night Germans blow up the munitions factory of Betty's father and Mansfield proves himself a hero by rescuing three children at the peril of his own life. Cathewe gives him credit for his heroism in the newspapers. Mansfield, because he has come to be very fond of his daughter, sees a new light. All are reconciled and Betty and Cathewe are married.

Locale: Any American city.

Picture High Lights: Very good picture material throughout.

The House of Balthazar

By William J. Locke

Character of story: Drama.

Theme: Can a man come back?

Characters: John Balthazar, professor of mathematics at Oxford; Godfrey Balthazar, his son, a young officer; Marcelle Baring, a student, later a nurse; Dorothy Mackworth, a society girl; Lady Edna Fonnelthorpe; Edgar Donelthorpe; Quong Ho, a Chinaman.

The Plot: John Balthazar, a university professor and scholar of great attainments and reputation is unhappily married. He and his wife are not congenial. He falls in love with Marcelle Baring, one of his students and she with him. In spite of his efforts to put this passion out of his heart and in spite of his determination not to speak of it, the words escape him. Bidding the girl good-night, he goes home and prepares to leave England forever. His wife is independently rich and there are no children, so he feels that to save the girl, the best thing he can do is to go away. This he does, going to China where he becomes a great man. Godfrey Balthazar grows up knowing nothing of his father save the fact that his mother was deserted, and led to believe by his relatives that his father left as the result of some sort of disgrace. As a young officer in the late war he is wounded and sent to a London hospital. There he is nursed by Marcelle Baring. From her he learns the true story of his father and for the first time learns that his father did not know of the impending birth of his son when he went away. Marcelle does not tell that she was the student in the case but Godfrey guesses this. John Balthazar, meanwhile, has adopted in China a young Chinese student, Quong Ho, and has come home to England. Finding all strange and depressing in London, he retires to a stone house in the middle of a desolate moor and there he and Quong Ho pursue their studies in mathematics and other sciences. Arriving before the outbreak of hostilities and Quong Ho, who does all of the marketing, etc., being strictly enjoined not to bother his master with news of the outside world, John learns nothing of the war until it has been going on for nearly two years when a zeppelin drops a bomb on his house and Quong Ho is hurt. Going for help, John learns of the war. In London he finds things even stranger than before and determines to look up some of his friends in the university. He finds one professor of his acquaintance who tells him he has a son. John goes to call on Godfrey and there he meets Marcelle. John takes a house and takes Godfrey home with him. He urges Marcelle to marry him but this she will not do; she has lost something of her early passion for him. Marcelle and Godfrey continue great friends. Godfrey and John both secure important Government positions. Godfrey is jilted by Dorothy Mackworth, with whom he fancies himself in love. Through his father he meets Lady Donnelthorpe, the young wife of an old husband. He entrusts her with an important drawing. Her husband gets hold of this and through jealousy makes it public. Godfrey and Lady Donnelthorpe attempt to elope. The husband comes to the station and John takes the blame, claiming it was with him that she was intending to run away. He makes Godfrey promise to return to France and see no more of her until the war is over. The husband of Lady Donnelthorpe tells John that unless he resigns his office and accepts a government mission to China, he will disgrace them all. John resigns and as he is about to leave again for the Orient, Marcelle comes and tells him that she is going with him this time.

Locale: London.

Picture High Lights: Several very good dramatic situations. Good characters.

American Legion Writes Eslie Janis

A letter has been received by Selznick Pictures Corporation which adds another compliment to the ability of Elsie Janis as an actress and indicates beyond all doubt that the "regular girl" is a prime favorite of all doughboys or ex-doughboys.

The letter is from Corporal Burt Foster Post 361, American Legion, McKeesport, Pa., and is over the signature of Bernhard Ragner, adjutant.

Adjutant Ragner said in his letter: "At the last meeting of Corporal Burt Foster Post No. 361, American Legion, I was instructed to extend to you sincere thanks of the post for your kind invitation to attend a pre-release showing of 'The Regular Girl,' starring Miss Elsie Janis, at the Olympic theatre, this city. We appreciate your kindness in permitting us to see this picture, and it was indeed a rare treat to see Miss Janis once more. Miss Janis, whom we all consider as one of our 'pals' of the A. E. F. Without a doubt she is pre-eminently one of the leaders of filmdom today, and her artistic, painstaking work in 'A Regular Girl' demonstrates definitely her ability as an actress. Thanking you once again, we beg to remain, yours very truly,

"Corporal Burt Foster Post,
"American Legion."

Denison Clift An All-Round Picture Man

In the direction of "The Iron Heart," with Madlaine Traverse, at the Hollywood, Cal., studios of William Fox, Denison Clift attains an exceedingly rare position in motion picture production. He is at once story writer, scenario writer and director—certainly a combination which results not only in what should be the best pictures, but in the greatest economy of time, effort and ability.

Denison Clift is a graduate of Stanford University. He literally "broke into" directorship. A director had left in the heat of a story which Clift had written. The author, who was serving as scenario editor for Fox, assumed control and brought the picture to a highly successful ending. By a strange coincidence he again is called to finish a picture in like fashion.

Mr. Clift is delighted with the cast of "The Iron Heart." It includes in addition to the star, Edwin Booth Tilton, George McDaniel, Melbourne McDowell and Ben Deely, Gus Edwards, Frederick Bond, Mrs. Higgins, Mrs. Briscoe and little Nancy Caswell.

Only two women figure in the Selznick special, "The Law Bringers," a Ralph Ince production in which Ralph Ince plays the leading part. Andree, the half breed dance hall girl, is played by Zena Keefe, and Jennifer Ducane, the gambler's wife, played by Anita Booth. For the rest, "The Law Bringers" is a story of masculine adventure, outdoor life, battle, and the lawlessness of the far north.

Olive Thomas is enjoying a short rest after completing her sixth Selznick picture. Her next picture will be "Jenny," a comedy-drama by Roy Horniman. Alan Crosland will direct "Jenny."

Artists release, which will be a screen adaptation of "Op O' My Thumb," from the child's story. This will be remembered as a one-act play in which Maude Adams appeared a number of seasons ago, and is from the child's story of the same name. No definite time for the beginning of filming for this picture has been stated.

Dennis O'Brien, legal adviser of Pickford and a number of other screen stars, is in Los Angeles as a guest of Miss Pickford.

Kenneth McGaffey has taken up the duties of the publicity department of Mary Pickford productions. McGaffey will be remembered as director of publicity of Famous Players-Lasky Corporation for four years or more.

J. Warren Kerrigan has a sympathetic role in "Live Sparks," the new Brunton picture to be released by W. W. Hodkinson

Here and There

In making the finishing scenes for his first First National release, King Vidor this week had the advantage of the experience of the Public Defender of Los Angeles, James Pope, in supervising court room scenes. It is expected this subject will be entirely ready for the editing rooms within the next few days.

Marshall Neilan this week made known his intention to go to New York for the filming of his third First National release, and arrangements are now being made for studio facilities in New York. The third picture will be an adaptation from "Old Jed Trouty," and those who in all probability will accompany the producer are Victor Heerman, Tom Held, William Lenehan and George Elder, who constitute his technical staff.

Director Colin Campbell and company, including Edith Storey as star, have gone to Palm Spring, California, for exteriors of the Haworth Robertson-Cole picture, "Moon Madness," and it is expected they will work there for several weeks.

David Hartford, who directed the filming of "Back to God's Country" and other subjects, has just returned from New York, where with James Oliver Curwood he made arrangements for the release of James Oliver Curwood's production. Mr. Hartford has begun the work of making plans

Hollywood Hokum
HOTEL
FILM
FILM CO
STUDIO

Our Motto: All the News, If it's News, When it's News

Some fog.

Joe Engle's in town.

Richard Rowland's here.

Bill Farnum is now camping out.

Harry Rappe writes scenarios on Sunday.

Chic Sale is the new film star of the week.

Marcus Loew is double O'ing the Metro plant.

G. B. Samuelson writes and directs his own plays.

Mike Boyland is purveying Samuelson studio gossip.

Eddie Sutherland has lost his six-year-old powder puff.

Al Christie plans to invade dramatic studios for talent.

Sidney Olcott's come west for "Scratch My Back" and Goldwyn.

Frank Lloyd wants every theatre manager arrested who races the film.

T. Hayes Hunter gave a dinner that lasted four days in the making of "Earth Bound."

John Ince carries a new silver cigarette case given him by the thirty ladies of "Old Lady 31."

"The Mouth Organ," official voice of Studio Publicists Association, comes out in blue this week.

William Seiter is the "Topsy" director of the industry. He just grew up with the National.

Betty Blythe has compiled a list of "dont's" for fans, but in doing so omitted to say, "don't write."

Clara Kimball Young asked fans to send her pictures of girls who resembled her and got 40,000.

The Frank Lloyd-Pauline Frederick Company has to go all the way to Cuba to find "The Road of Destiny."

"Nick Cogley was almost drowned when a canoe turned over, and Irene Rich saved his life," carbon copy says.

Paul "Pat" Dowling has gone east to get acquainted with trade paper staffs and the film industry in general.

Vic. Schertzinger is happy in knowing that his latest composition, "Daddy Knows," is making 'em sing on Broadway.

Bradley J. Smollen, with Essanay before the war, is now shepherd of the Vitagraph publicity flock of typewriters.

King Vidor engaged a coon for a court scene, but when he saw the judge he said: "I'se been there before, now I'se goin'."

A carbon copy tells us that the film colony is to be moved to Honolulu so that Wakiki scenes can be correctly filmed.

Gratton McCafferty, who helped make the New York Sun and Telegram famous, is a new member of the Goldwyn publicity staff.

The man who wrote "The Cheater," May Allison's play, had in mind studio economies, for three of the principals play dual roles.

There's a flock of new companies organized, but HOKUM refrains from announcing this week because the ink's not dry, and there is danger of blurring.

Neal Hart is the authority of the statement that long hairs are trying to take all the kick out of life, and their next attempt will be directed toward the screen.

Little Ben Alexander refused to be interviewed by a reporter, with the statement to his mama, "I mustn't tell him anything, for if I do, he'll put every word I say in the paper.

Frank Mayo got on the first page this week when his wife sued for divorce, naming another woman, and then the other woman sued Frank's wife for $15,000. Where does Frank get off?

Clarke Irvine has stepped over from the Goldwyn publicity department to be manager of the film library of the Goldwyn studio. Irvine is to continue as editor of the Goldwyn Studio Skeleton.

Here's the newest publicity story: "Irene Rich, the Goldwyn film actress, was bequeathed $30,000 by her uncle on condition that she leave pictures and retire to private life. The proposition was rejected by Miss Rich."

Metro people are going to suggest that Lloyds could find it profitable to carry insurance on the question of what will be the next act of Maxwell Karger, everyone contending that he is a good subject for betting.

Jack Kerrigan has become a philosopher, and this week we learn of a lot of his new sayings, which include the following:

"You can hardly blame women for refusing to wear short skirts any longer."

"Lots of poor men have all kinds of money—take coin collectors, for instance."

"Police have launched a campaign in Los Angeles to stamp out lotteries. Why not close down the marriage bureau?"

"Some of these girl comedians are so thin they could bathe in a fountain pen."

If he keeps that up he'll be challenging Will Rogers.

(*Continued from page* 1722)

for the filming of a first of a se of Curwood subjects from books this well known author, and leased a stage at the Brunton Stud where interiors will be made. Curwood has a number of stor which have not been filmed and sel tion is to be made from these the first release of this new brand

All plans for the filming of first Annette Kellerman picture by Lesser have been completed, accord to statement by H. P. Caulfield, m ager of production. Wheeler Oakm has been engaged to play the l and the cast will include Ralph Lew Walter Long, and direction in cha of Chester Franklin. Sam Land and Homer Scott, who have had c siderable experience in photographi under sea scenes, will be in charge the photography.

Ralph Ince and Company Travel Northward

A journey of several thousand mi is being made by Ralph Ince and l supporting cast in order to obta scenes for a new production for Se nick Pictures under the title of "T Law Bringers." Mr. Ince and t cast left last week for the Northwe where they will remain until the quired scenes are shot.

"The Law Bringers" is a story wr ten by G. B. Lancaster, well know writer of western stories. This o deals with the life of the Northwe mounted police, and Mr. Ince w play the leading role. The excelle supporting cast includes Zena Kee as Andree the half-breed dance h girl; Huntley Gordon as Tempe Anita Booth as Jennifer Ducane, D. Southard as Ducane, P. C. Har gan as Robinson, a whiskey runne and Red Eagle, a full-blooded Cr Indian, who has the role of Payatu

Tommy Atkins will assist Mr. In in directing this picture, and Willia Black and Charles Levine will be the cameras.

The continuity for "The Law Brin ers" was written by Edward B. Mo tagne of the Selznick scenario depar ment. Mr. Montague also wrote t scenario for "Children of Destiny," Selznick release now being made the west coast.

Hand Caldwell The "Thanks"

For his work in designing the ma handsome interior sets and the fai ful period interiors used by the N tional Film Corporation of Ameri in its newest production, "The Ke tucky Colonel," M./J. Caldwell, know in the industry as "Micky" Caldw the National's technical director, w presented with an embossed card thanks by the National's board of d rectors, scenario staff and "The Ke tucky Colonel" production personne Caldwell has been identified with t west coast motion picture indust for many years. His department spe over $50,000 for the street scenes a interiors alone for "The Kentuck Colonel" picture, according to I. Be stein, production manager of the N tional.

Simplex

Important Announcement!!!

We are pleased to announce to the trade that the fire which visited our plant on January 31st affects only one building out of the group of four which we occupy.

By using a full night-shift of mechanics on duplicate machinery in our main building, we believe that our

PRODUCTION PROGRAM WILL BE PRACTICALLY UNINTERRUPTED

We take this opportunity, too, of acknowledging publicly the numerous offers of co-operation that have been sent us from many branches of the industry.

E. M. PORTER, General Manager
PRECISION MACHINE COMPANY

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

The American Beauty.

Watterson R. Rothacker,
Rothacker Film Mfg. Co.,
Chicago, U. S. A.

"I wish you to know that I consider your work ***far superior to all others*** *and most satisfactory in every detail."*

(signed)

Katherine A. MacDonald

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

Established 1910

FEBRUARY 21, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Leading the Way

A score or more of commendatory letters from readers come to us each day. It is not so much the superlatives used that gratify, as it is the display of unanimity of opinion that the *NEWS* in its every department *satisfies.*

Practically every reader is a prospective buyer.

Advertisers have recognized the leadership of *Motion Picture News* in 1920 just as they have in former years. To date this year, however, they have recognized it just a bit stronger, as is indicated by the fact that they have placed 134¼ more pages of advertising in the *NEWS* than in its nearest competitor.

The reader by his say-so and the advertiser by deed agree that

The News Covers The Field

OL. XXI No. 9

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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- BANDITS GOLD

HELEN GIBSON...

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- THE BROKEN TRESTLE
- THE CLUTCH OF THE LAW
- BORDER WATCH DOGS
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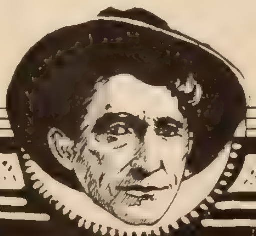
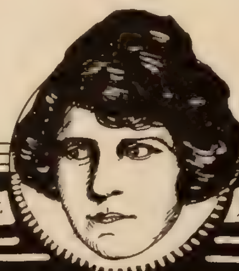
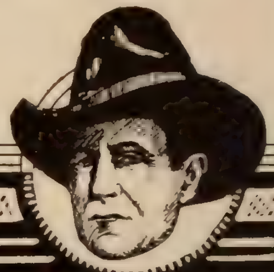
NEAL HART...

- A KNIGHT OF WESTERN LAND
- THE DEAD LINE
- THE SQUARE SHOOTER
- OUT OF THE WEST
- SANDS OF THE DESERT
- THE ELEMENT OF MIGHT
- THE MAN GETTER
- THE HEART BENEATH
- THE MISSION TRAIL
- BAREKNUCKLE GALLAGHER







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CAPITAL FILM CO.

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JESSE L. LASKY
presents
WILLIAM D. TAYLOR'S Production

"Huckleberry Finn"

A new Mark Twain - Paramount Artcraft Picture

Huck, his Pap the King, the Duke, Tom Sawyer, Jim, Aunt Polly, Mary and all your old, old friends are in this wonderful picture that brings the book to life !

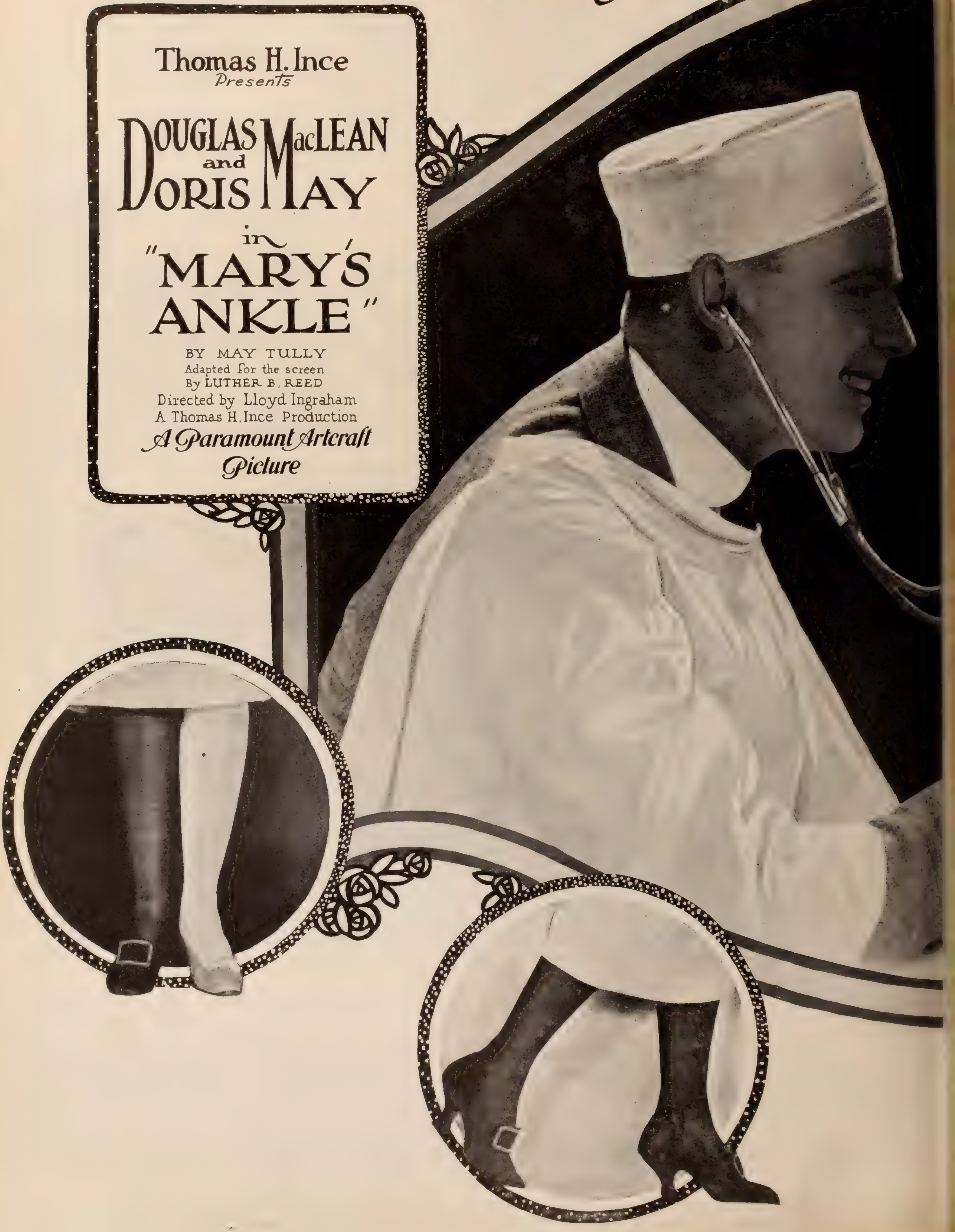
This is a reproduction of the center page of the heralds on "Huckleberry Finn." Get them at your exchange.

Scenario by
JULIA CRAWFORD IVERS

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

By arrangement with
THE MARK TWAIN CO.

It'll make any audience



Thomas H. Ince
Presents

DOUGLAS MacLEAN
and
DORIS MAY

in
"MARY'S ANKLE"

BY MAY TULLY
Adapted for the screen
By LUTHER B. REED
Directed by Lloyd Ingraham
A Thomas H. Ince Production
A Paramount Artcraft Picture

glow with happiness !

It Beats!

It beats like the quick pulse of youthful love. It beats with the warm glow of real humor. It beats any comedy of its kind ever picturized. It even beats "23½ Hours Leave" and "What's Your Husband Doing?" It is one continual smile surrounded by a couple of hundred long laughs. It warms the heart and tickles the fancy. You can take it for gospel truth that "Mary's Ankle" will fill your house to standing room only at every showing you can give it.

FAMOUS PLAYERS-LASKY CORPORATION
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CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

THOMAS H. INCE *presents*
His Specially Supervised Production

"DANGEROUS HOURS"

by C. GARDNER SULLIVAN

Adapted from the Saturday Evening Post
Story "A PRODIGAL IN UTOPIA"
by DONN BRYNE

AN ALL STAR CAST
Directed by.... FRED NIBLO
Photographed by GEORGE BARNES

A Paramount Artcraft Picture

The Red Terror!

SWEEPING on and on in this great picture. Fed by the drones, the dreamers, the fanatics who "help" mankind with tools devised by butchers!

"Dangerous Hours" is the story of one who listened so intently to the "call of humanity" that he failed to hear the call of his own home.

See the big strike riot! See the atrocities of the Russian Red Guard! See scores of other stirring scenes audiences will not soon forget.

Paramount Pictures
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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

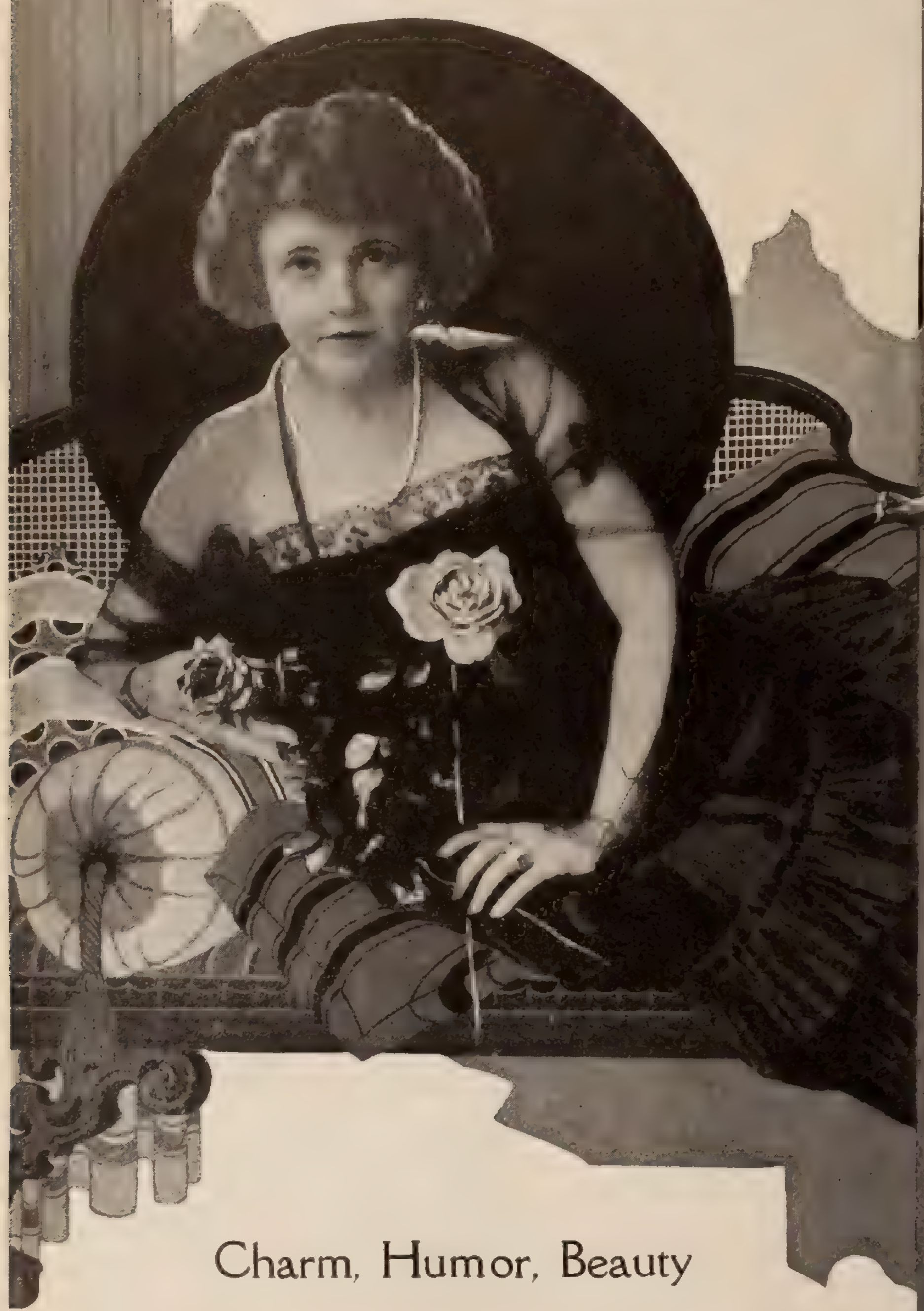
ADOLPH ZUKOR *presents*

Marguerite Clark

in

"ALL OF A SUDDEN PEGGY"

A Paramount Artcraft Picture



Charm, Humor, Beauty

Both star and story have all three. The appeal to audiences is certain, definite and worth money to you.

"Delightfully interesting and entertaining romance," says Exhibitors' Trade Review. "Excellent character drawing, delicious bits of humor," says Exhibitors' Herald. "One of the best drawing Clark pictures to date," say reports from exhibitors.

It will leave them happy!

From the popular stage hit by Ernest Denny
Directed by Walter Edwards *Scenario by Edith Kennedy*

FAMOUS PLAYERS-LASKY CORPORATION
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Benjamin B. Hampton *presents*

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton—Great Authors Production

With an all-star cast:

ROY STEWART MARGUERITE De La MOTTE NOAH BEERY
BETTY BRICE ARTHUR MORRISON GORDON RUSSELL

The third consecutive nationally successful production made by Benjamin B. Hampton and his fine organization.

The third production on which Mr Hampton has lavished six months of attention—and received all the values and benefits that are derived from slow, careful endeavor.

The third Benjamin B Hampton production to be welcomed at once into the big first-run theatres of the nation because of its drawing power and popularity. *It does pay to do big things well!*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
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JOSEPH LEVERING
presents

HIS TEMPORARY WIFE

By Robert Ames Bennet **Directed by Joseph Levering**

With an all-star cast

RUBYE De REMER — EDMUND BREESE — MARY BOLAND
EUGENE STRONG — W. T. CARLETON

The alluring title of this picture gives you splendid opportunities for the exploitation. *Why* a *"temporary"* wife? *Why* a wife for *one day only*? *Why* did a wife for a day become *his wife for all time?*

First-run bookings on this picture have been instantaneous. Some exhibitors put more "steam" behind it than they have given many big specials. A good story. Fine production standards and an all-star cast of names.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
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TO Realart, through MAYFLOWER, is to be accorded the privilege of making available to discriminating exhibitors everywhere a new series of

Charles Miller
Productions

—absorbing, masterful tales of the great out-of-doors, based upon the virile verse-stories of

ROBERT W. SERVICE.

Mr. Miller will specialize in work for which inclination, study and native ability have adequately prepared him. Realart expects from him productions which will mark a truly new era in the development of the silent drama.

REALART
PICTURES CORPORATION

THE scope of Charles Miller's experience is the whole realm of drama. Super, actor, star, stage manager, business manager, producer—he had achieved recognition long ere the blazing lights of the studio beckoned him to a new and greater opportunity.

Sky so blue it makes you wonder
If it's heaven shining through;
Earth so smiling 'way out yonder,
Sun so bright it dazzles you;
Birds a-singing, flowers a-flinging
All their fragrance on the breeze;
Dancing shadows, green, still meadows—
Don't you mope, you've still got these.

ROBERT W. SERVICE

NOT all the romance of motion pictures has yet been flashed upon the screen. For what picture has told the bewildering story of the successful actor of thirty-five, a leading man for Broadway stars, who blithely forsook a salary of $350 a week to begin anew at $3 a day as super in a studio? Yet thus has Charles Miller achieved success!

It isn't difficult to have faith in a man like that. Nor is it difficult to believe that in less than four years from the day he began in pictures, his annual income was exceeding $50,000.

The record of Charles Miller's achievements is his best advertisement. He joins MAYFLOWER because here he finds unlimited backing and unlimited confidence. And Realart opens to him as wide a world market as honest productions can find.

REALART
PICTURES CORPORATION

THE director who never had a failure!" So writes Charles Miller's biographer. And as we read, there comes to memory "The Flame of the Yukon," a Miller masterpiece. Yes, and "The Ghost of Yesterday" and "By Right of Purchase," in which Norma Talmadge starred! "The Sawdust Ring," too, and many more which you know as well as we.

They say also that Charles Miller has "made" six big stars, but it is of picture production, not star creation, that Realart is thinking now. It is on those wonderful stories of the big out-of-doors that Mr. Miller's reputation will rest—stories, we are pledged, of which "The Flame of the Yukon" was but a foretaste.

REALART
PICTURES CORPORATION

No matter how
slow the coming
summer may be
You can insure
your whole year's
success

Right Now!

Pathé
Distributors

JACK
DEMPSEY

A box office attraction
of *such* amazing value
that it makes "Easy *Street*"
a whole lot *easier* to be on.
It *is easy* to *cash* in on
the best known man
in the world!

Produced by ROBERT BRUNTON

Pathé
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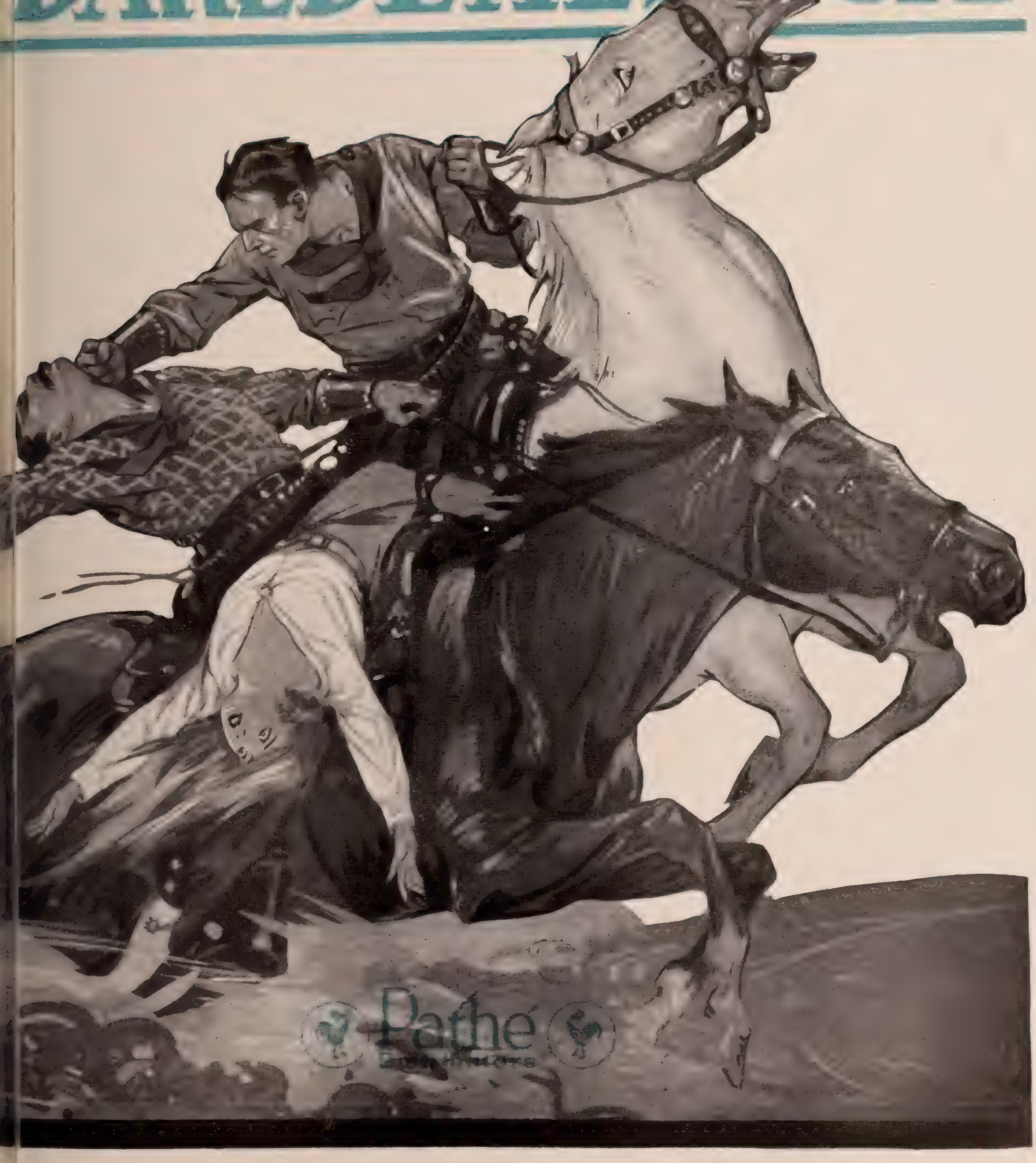
In the million dollar Pathé serial

DAREDEVIL JACK



Daredevil Jack

When it comes to big profits all that a lot of men can see is a big feature!

Let 'em rave! The exhibitor who has taken good advice and played Pathé serials just winks the other eye and cuts some more coupons.

He knows different. You can't fool him. The chances are that he owes his big motor car and half his bank account to Pathé serials.

He is one of the 1,763 exhibitors who booked the Dempsey serial before release; so far in advance that the paper on the first episode was not yet delivered; so far in advance that the big Campaign Book was still on the presses. He knows that he's going to make enough money on "Daredevil Jack" to make him easy for the whole year.

You can't fool a wise man!

Book This Epochal Attraction Now!

Pathé
Distributors

SELZNICK PICTURES

OLIVE THOMAS
in Bradley King's
"Footlights and Shadows"
Scenario by R. Cecil Smith
Direction- John W. Noble

EUGENE O'BRIEN
in May Tully and Du Vernet Rabbell's
"His Wife's Money"
Ralph Ince Production
Scenario by R. Cecil Smith

OWEN MOORE
in Lewis Allen Brownes
"Sooner or Later"
Scenario by R. Cecil Smith
Direction-Wesley Ruggles

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"The Imp"
Direction-Robert Ellis

Made
by
Selznick

Distributed
by
Select

SELZNICK PICTURES

ELAINE HAMMERSTEIN

in Frank Dazey and Leighton Osmun's

"THE WOMAN GAME"

Scenario by G. Marion Burton

Direction—William P. S. Earle

Made by Selznick Distributed by Select

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by
Eugene Walter

Direction – Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
President

Distributed by Select

REPUBLIC RP PICTURES

NOW READY FOR BOOKING

"Mothers of Men"

an Edward José production

presented by Film Specials, Inc.

adapted from the story written by William Henry Warner and DeWitte Kaplan

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH, President**

Executive Offices, 130 W. 46th St., N. Y. C. Exchanges Everywhere

REPUBLIC RP PICTURES

Whether the

SKY IS BLUE *or* RED *or* YELLOW *or* GREEN

on February 22

THE REPUBLIC DISTRIBUTING CORPORATION

will present

CHIEF WILLIAM J. FLYNN'S "THE SILKLESS BANKNOTE"

Visualized by WILSON MIZNER

Starring HERBERT RAWLINSON

At the

CAPITOL THEATRE, NEW YORK CITY

Starting Sunday, February 22

and each week thereafter a different

CHIEF FLYNN PICTURE *for* EIGHT WEEKS

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director BRITON N. BUSCH, President

Executive Offices, 130 W. 46th St., N. Y. C. Exchanges Everywhere

Theatre-goers shop for their amusement these days. What can you show in your house to surpass

MARY PICKFORD

in

"POLLYANNA"

From Eleanor H. Porter's Famous Novel "Pollyanna," published by the Page Company, and the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion. Photographed by Charles Rosher.

·UNITED ARTISTS CORPORATION·
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

Every day, in cities and towns the country over, this shopping on the part of theatre-goers is being demonstrated

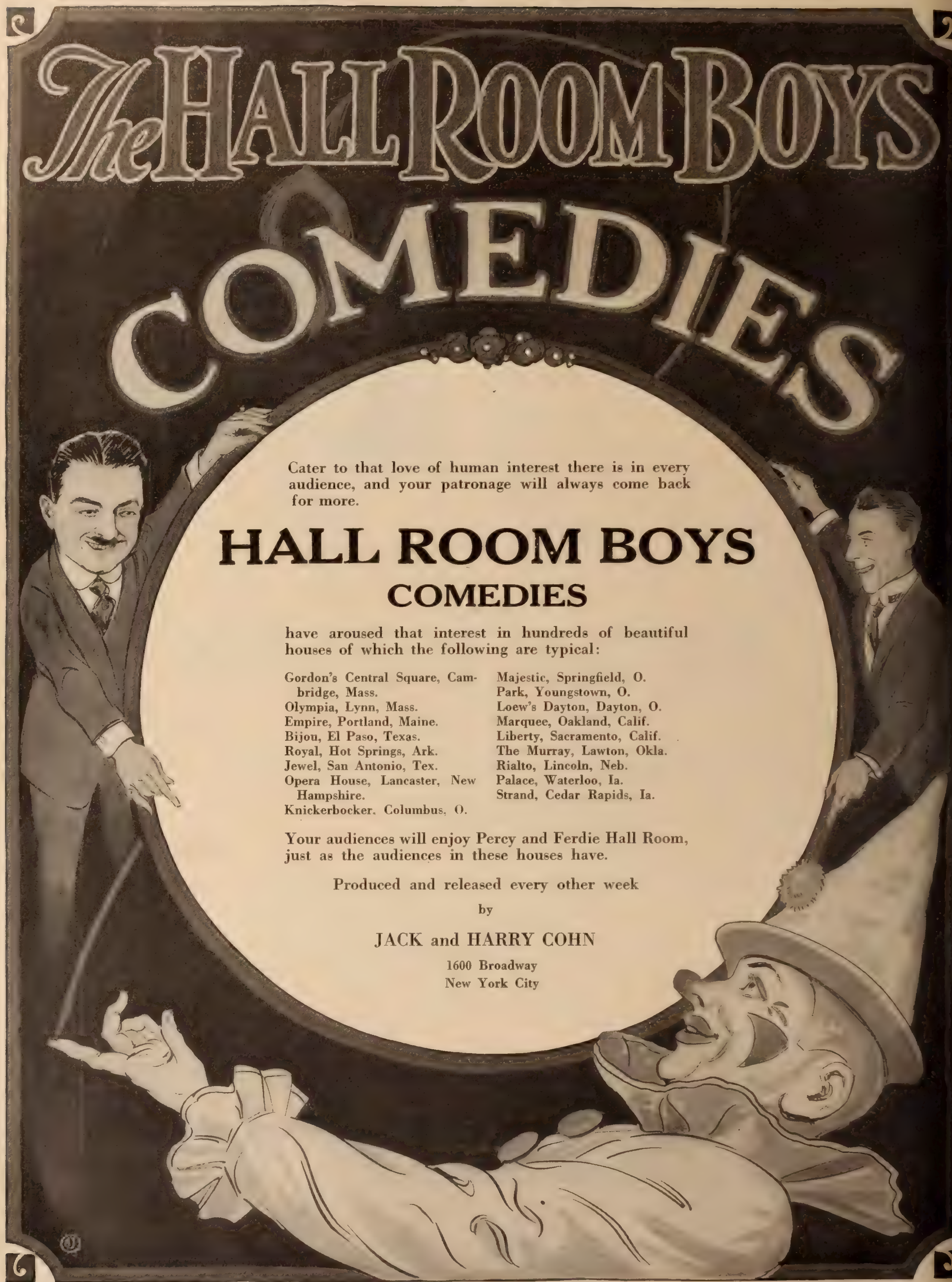
DOUGLAS FAIRBANKS'

newest picture

"WHEN THE CLOUDS ROLL BY"

is being sought out by the public, and the theatre records establish beyond question that giving the public what it wants pays the real profits.

·UNITED ARTISTS CORPORATION·
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH



Cater to that love of human interest there is in every audience, and your patronage will always come back for more.

HALL ROOM BOYS
COMEDIES

have aroused that interest in hundreds of beautiful houses of which the following are typical:

Gordon's Central Square, Cambridge, Mass.
Olympia, Lynn, Mass.
Empire, Portland, Maine.
Bijou, El Paso, Texas.
Royal, Hot Springs, Ark.
Jewel, San Antonio, Tex.
Opera House, Lancaster, New Hampshire.
Knickerbocker, Columbus, O.
Majestic, Springfield, O.
Park, Youngstown, O.
Loew's Dayton, Dayton, O.
Marquee, Oakland, Calif.
Liberty, Sacramento, Calif.
The Murray, Lawton, Okla.
Rialto, Lincoln, Neb.
Palace, Waterloo, Ia.
Strand, Cedar Rapids, Ia.

Your audiences will enjoy Percy and Ferdie Hall Room, just as the audiences in these houses have.

Produced and released every other week
by

JACK and HARRY COHN
1600 Broadway
New York City

PRISCILLA DEAN

COMING SOON IN A
$500,000
UNIVERSAL-JEWEL
PRODUCTION

The Meteor is Coming!

ALL in a moment, a few short months ago, PRISCILLA DEAN flashed like some new-born meteor into public view—to grow and glow and soar to the top-most heaven of universal popularity—to fill the public prints with appreciations of her beauty and electrifying dramatic talent.

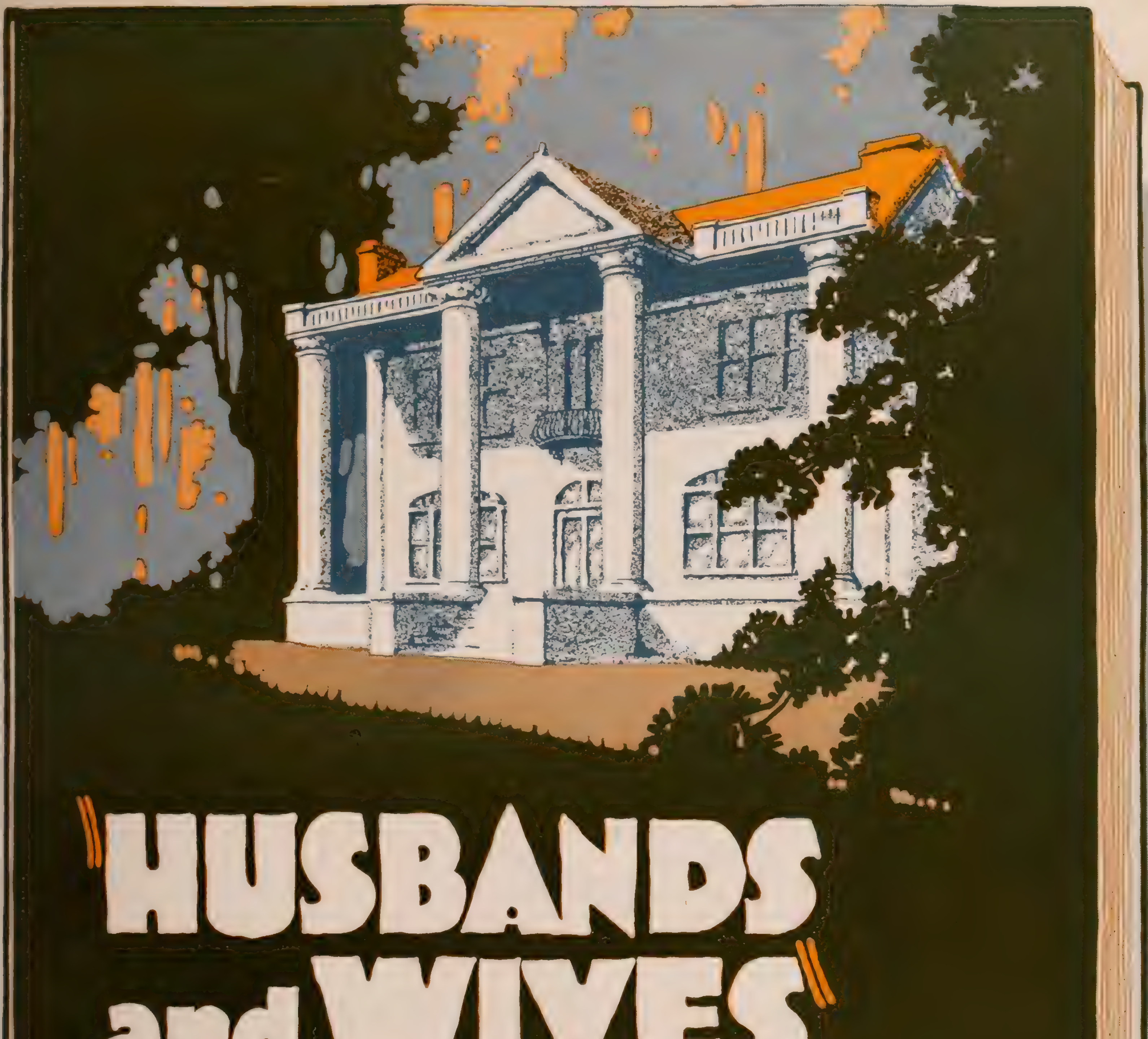
Today–like a meteor whirling in its orbit–PRISCILLA DEAN is headed for your screen *again*—this time clothed in all that greater beauty of investiture of which the tremendous drawing power of this amazing young actress has made her the rightful possessor.

Half a million dollars is your measuring stick for gauging the value of this new PRISCILLA DEAN-UNIVERSAL-JEWEL. Base your advertising expenditure on this fact—line up your publicity on it—keep it in mind in making ready for the crowds.

This half-a-million dollars gives you the *quality* of the Story, the *brains* behind the Direction, the *sumptuousness* of the Staging. Add this half-million of *our* effort to what you know PRISCILLA DEAN herself will do and you'll have a prophecy of that gratification which your public will express to you when you give them the Meteor of the Screen in her newest, greatest picture,

"THE VIRGIN OF STAMBOUL"

Carl Laemmle


"HUSBANDS and WIVES"
from the famous novel
"Making Her His Wife"
by Corra Harris

VIVIAN MARTIN

in

"Husbands and Wives"

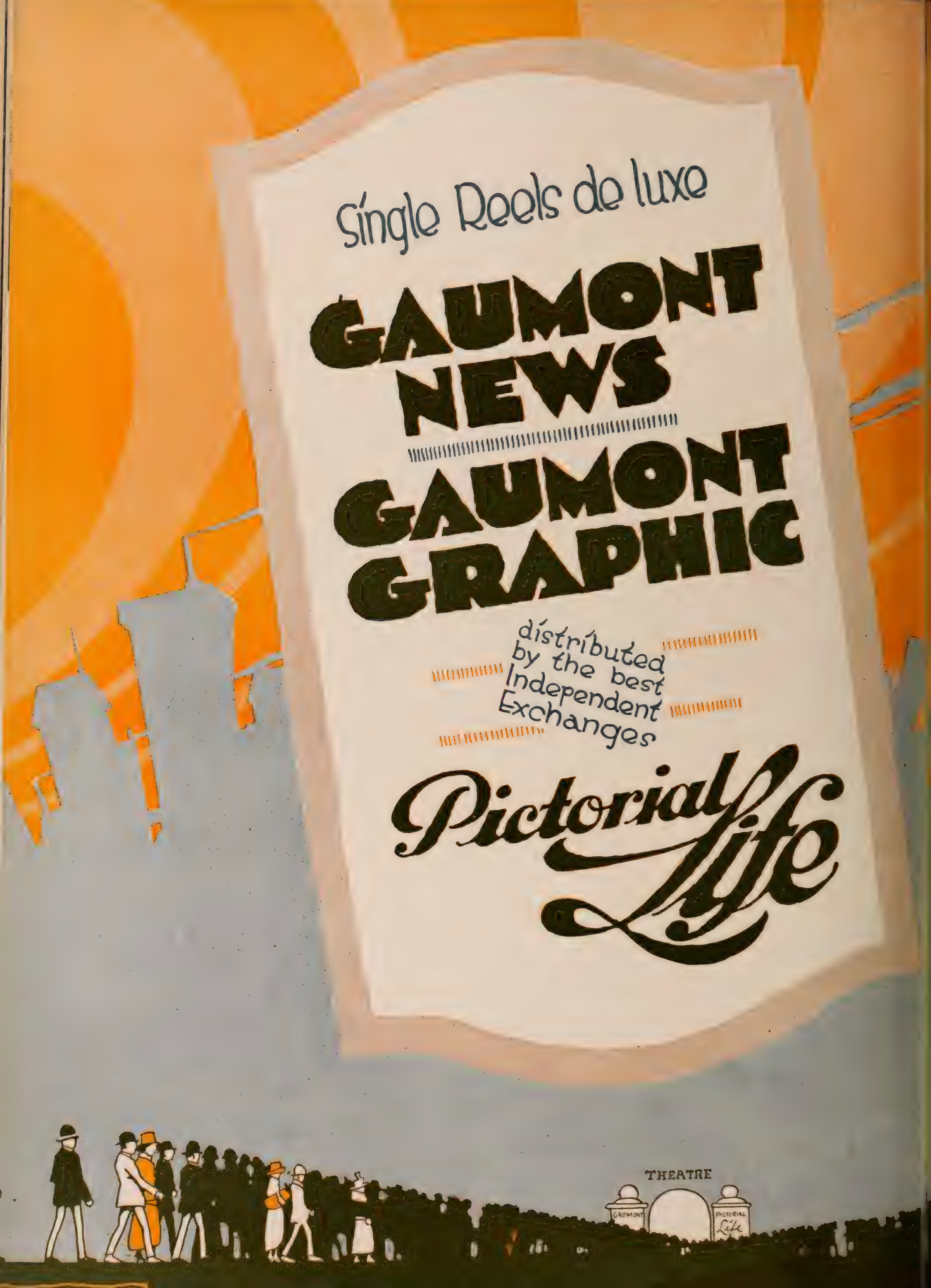
Most women after marriage accept their husband's station in life as their station, too

Not so with dainty Olive Thurston

She had been spoiled by society.

But love triumphs

Produced by **Gaumont**
for the States Right Market



Single Reels de luxe

GAUMONT NEWS

GAUMONT GRAPHIC

distributed
by the best
Independent
Exchanges

Pictorial Life

THEATRE
GAUMONT
PICTORIAL Life

ROBERTSON-COLE
SPECIAL

Who's Your Servant?

A feature of

SPECIAL INTEREST

creates its own EXPLOITATION, which is the very essence of this surpassing special. Nothing has been left to chance, however. Every angle that will aid in making "Who's Your Servant?" a positive box-office winner is prepared and ready for the exhibitor's use.

Motion Picture News

"Yes, its true! Neither I nor my two little girls were worth a snap of a finger to him!
I want you all to meet — — my husband."

Bessie Barriscale achieves an emotional triumph as she delivers these lines in this scene

Bessie Barriscale

in

The Luck of Geraldine Laird

From the story by Kathleen Norris

B.B. Feature ~ Directed by Edward Sloman

ROBERTSON-COLE
PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

ROBERTSON-COLE
announces

SESSUE HAYAKAWA
in

The Brand of Lopez

Produced by HAWORTH
Directed by Joseph DeGrasse

SEEING IT THROUGH

with
ZA SU PITTS
and a
DISTINGUISHED BRENTWOOD CAST
Directed by
CLAUDE MITCHELL

Numerous critics have acclaimed the previous BRENTWOOD production

"THE THIRD GENERATION"

as one of the three best pictures of the year.

"SEEING IT THROUGH"

is another of the same calibre and these same critics are recognizing it as such.

You cannot miss with this picture

ROBERTSON-COLE

ZASU PITTS

ROBERTSON-COLE

JESSE D. HAMPTON
Presents

H. B. WARNER

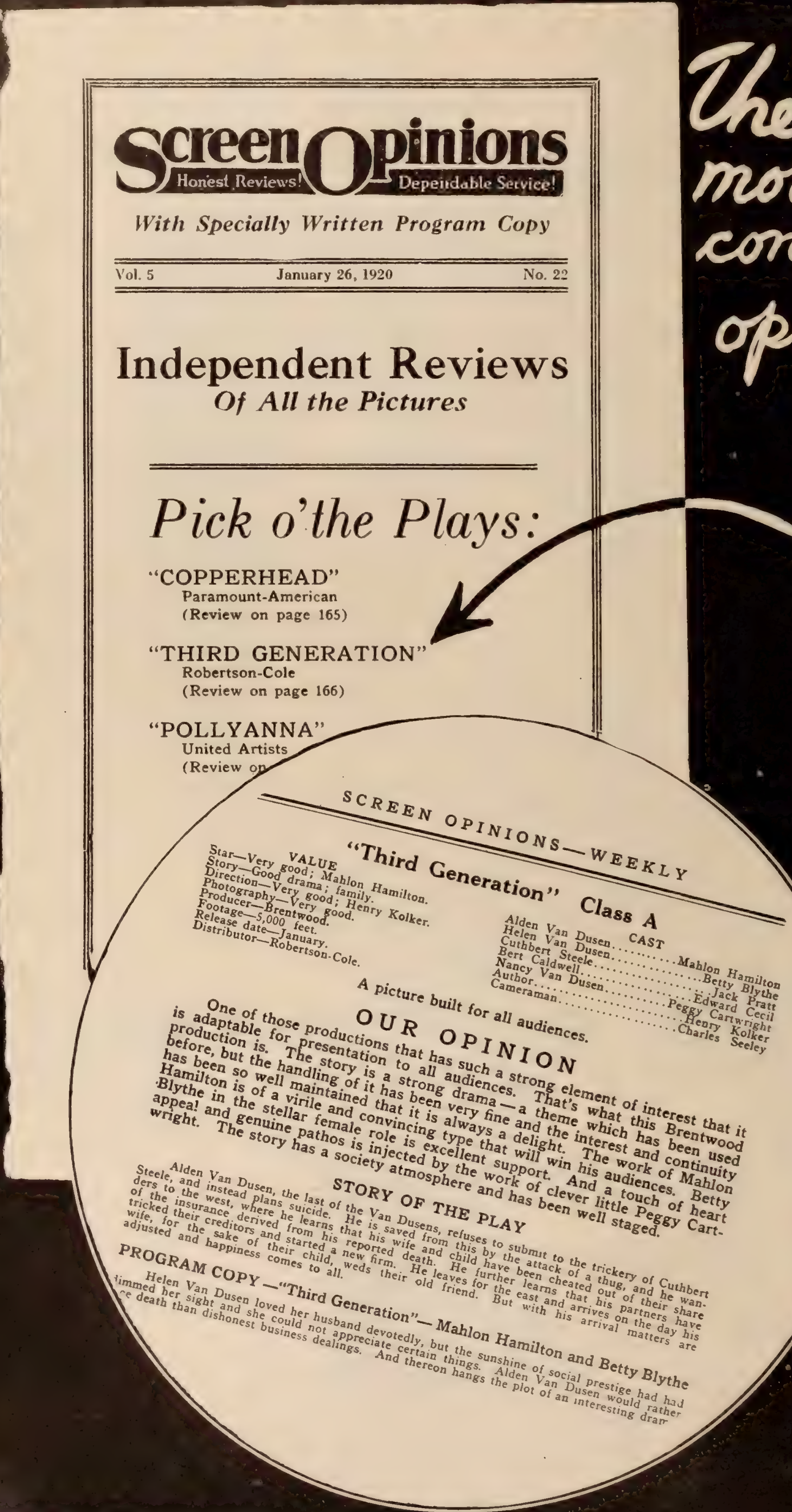
in

Haunting Shadows

Directed by HENRY KING
From MEREDITH NICHOLSON'S celebrated
novel THE HOUSE OF A THOUSAND CANDLES
Bobbs-Merrill Co., publishers

The Third Generation

The reviewers more than confirm our opinion



Screen Opinions

Honest Reviews! Dependable Service!

With Specially Written Program Copy

Vol. 5 January 26, 1920 No. 22

Independent Reviews

Of All the Pictures

Pick o' the Plays:

"COPPERHEAD"
Paramount-American
(Review on page 165)

"THIRD GENERATION"
Robertson-Cole
(Review on page 166)

"POLLYANNA"
United Artists
(Review on

SCREEN OPINIONS—WEEKLY

"Third Generation" Class A

VALUE
Star—Very good; Mahlon Hamilton.
Story—Good drama; family.
Direction—Very good; Henry Kolker.
Photography—Very good.
Producer—Brentwood.
Footage—5,000 feet.
Release date—January.
Distributor—Robertson-Cole.

CAST

Alden Van Dusen	Mahlon Hamilton
Helen Van Dusen	Betty Blythe
Cuthbert Steele	Jack Pratt
Bert Caldwell	Edward Cecil
Nancy Van Dusen	Peggy Cartwright
Author	Henry Kolker
Cameraman	Charles Seeley

A picture built for all audiences.

OUR OPINION

One of those productions that has such a strong element of interest that it is adaptable for presentation to all audiences. That's what this Brentwood production is. The story is a strong drama—a theme which has been used before, but the handling of it has been very fine and the interest and continuity has been so well maintained that it is always a delight. The work of Mahlon Hamilton is of a virile and convincing type that will win his audiences. Betty Blythe in the stellar female role is excellent support. And a touch of heart appeal and genuine pathos is injected by the work of clever little Peggy Cartwright. The story has a society atmosphere and has been well staged.

STORY OF THE PLAY

Alden Van Dusen, the last of the Van Dusens, refuses to submit to the trickery of Cuthbert Steele, and instead plans suicide. He is saved from this by the attack of a thug, and he wanders to the west, where he learns that his wife and child have been cheated out of their share of the insurance derived from his reported death. He further learns that his partners have tricked their creditors and started a new firm. He leaves for the east and arrives on the day his wife, for the sake of their child, weds their old friend. But with his arrival matters are adjusted and happiness comes to all.

PROGRAM COPY—"Third Generation"—Mahlon Hamilton and Betty Blythe

Helen Van Dusen loved her husband devotedly, but the sunshine of social prestige had had immed her sight and she could not appreciate certain things. Alden Van Dusen would rather ce death than dishonest business dealings. And thereon hangs the plot of an interesting dram

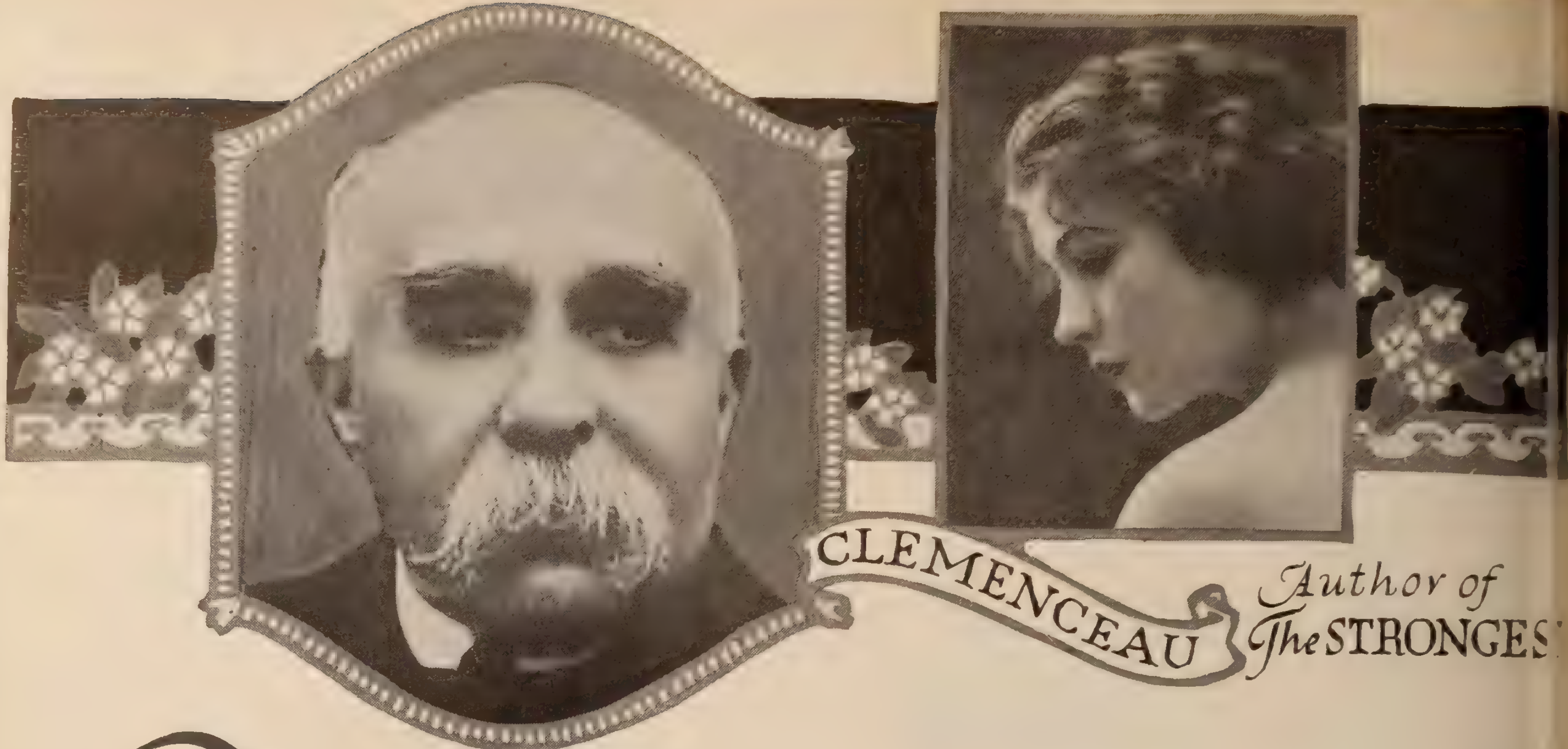
Produced by
BRENTWOOD
Directed by
HENRY KOLKER

ROBERTSON-COLE

If you haven't seen The Adventurer you haven't seen The real William Farnum

FOX
ENTERTAINMENTS

WILLIAM FOX presents
WILLIAM FARNUM
in
The Adventurer
By E. Lloyd Sheldon
STAGED BY J. GORDON EDWARDS



AMONG the finest productions of the season FOUR stand out as really great pictures and they were all produced in the studios of

FOX FILM CORPORATION

This is a record for which we challenge present day comparison.

What is greater than

CLEMENCEAU'S THE STRONGEST

with its vitality, its beauty, its power to sway the human soul.

SHARE IN THE REWARDS OF THESE BOX OFFICE ATTRACTIONS

CHECKERS

Should a Husband forgive?

Evangeline

What a tribute is THE STRONGEST *to the genius of* CLEMENCEAU *Tiger of France* and his understanding of all human kind.

It legitimately succeeds the other three great successes.

Evangeline

A masterpiece of beauty and charm.

CHECKERS

A triumphant success that needs no comment.

Should a Husband Forgive?

With a message for every home.

Book them today!

FOX
ENTERTAINMENTS

Oh!
wait till
you
see it

WILLIAM FOX
presents

Tom Mix

in the greatest
picture of his career-

The DAREDEVIL

The romance of
a hard boiled tenderfoot -

FOX
ENTERTAIN
MENTS

You'll say it western

and

You'll say it straight

In

The DAREDEVIL

you see a *new*

Tom Mix

grown bigger
better finer in a
role that has real
romance roped
and tied to the
fastest action in
the world -

FOX
ENTERTAINMENTS

What the masters of motion picture dramas continually crave and never reach :-

A production without a single lapse of time!

WILLIAM FOX *presents*

GEORGE WALSH

in

A MANHATTAN KNIGHT

Adapted from the
GELETT BURGESS'
story *"Find the Woman"*-

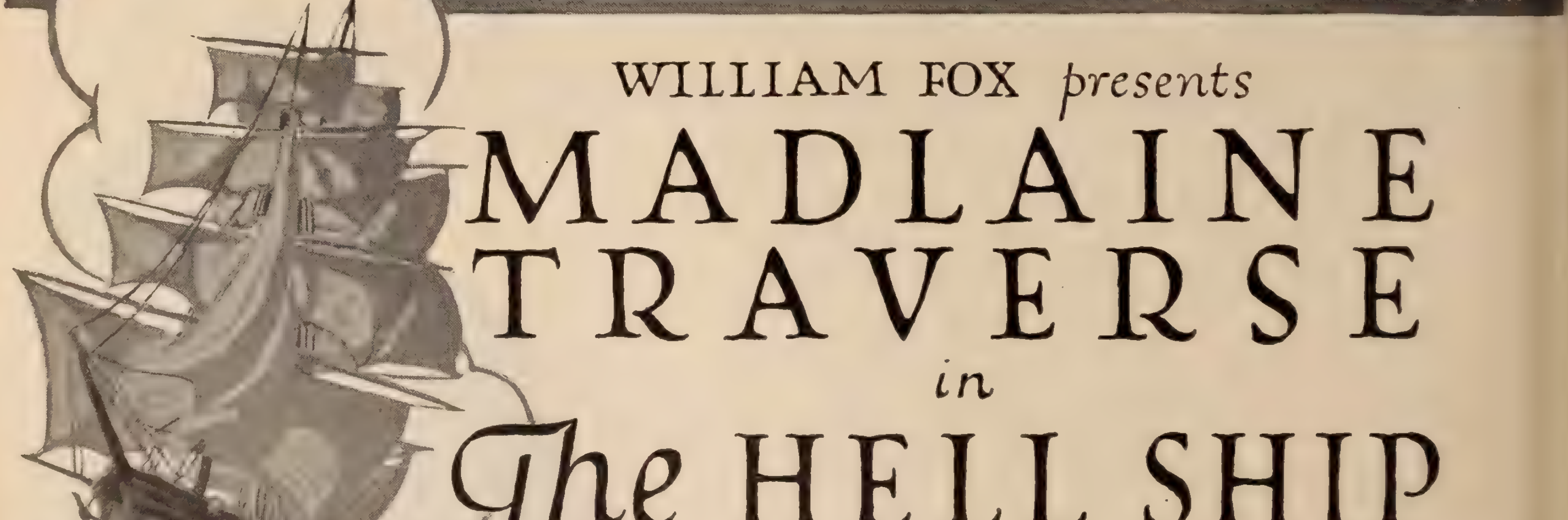
Directed by
GEORGE A. BERANGER

FOX ENTERTAINMENTS

AS whimsical as DON QUIXOTE, as active as D'ARTAGNAN, as romantic as MONSIEUR BEAUCAIRE— but all of it is of today and in

A MANHATTAN KNIGHT
you see
GEORGE WALSH
at his best.

FOX
ENTERTAINMENTS



WILLIAM FOX *presents*

MADLAINE TRAVERSE

in

The HELL SHIP

A tale of ocean pirates and sublime love -

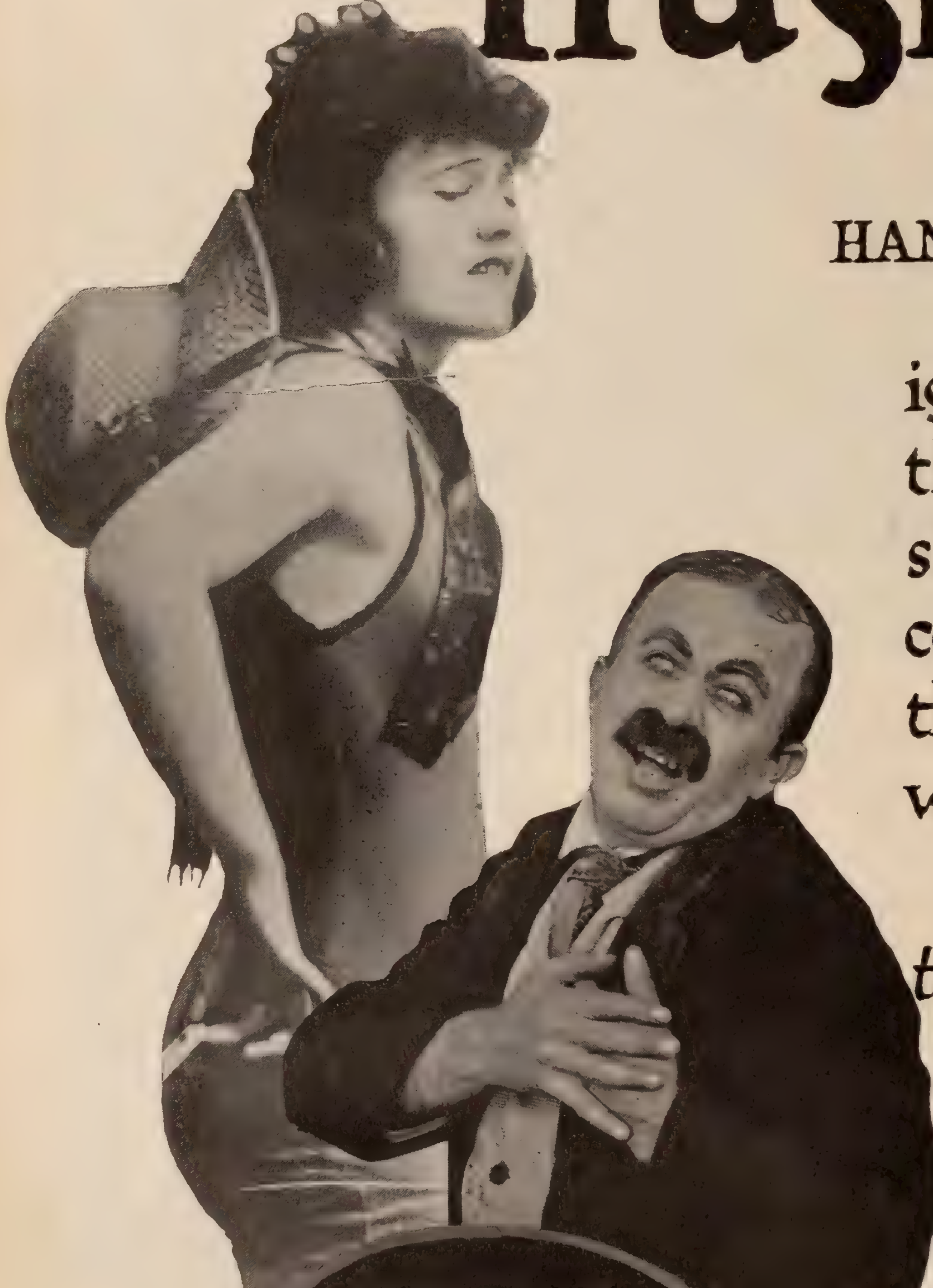
By Benison Clift - *Staged by Scott Dunlap* -

No greater action play than
THE HELL SHIP
has been shown upon
the screen and
MADLAINE
TRAVERSE
The Empress of Stormy Emotion
has full range for her
remarkable dramatic
power -

FOX ENTERTAINMENTS

A WILLIAM FOX Sunshine Comedy

Her Private Husband



Supervision
HAMPTON DEL RUTH

is still another of those droll, whimsical conceits that continue to make the world shimm with laughter =

They make theatres successfu

FOX
ENTERTAINMENTS

WILLIAM FOX

Sunshine Comedies

are enacted by the cleverest comedians in the world including

Alta Allen
Edith Teare
Harry Booker
Laura La Varnie
Chester Conklin
Dorothy Lee

Alice Davenport
Glen Cavender
Ed Kennedy
Jack Cooper
Blanche Payson
Bert Gillespie

Slim Summerville
Tom Kennedy
Rosa Gore
Hyman Binunsky
Bobby Dunn

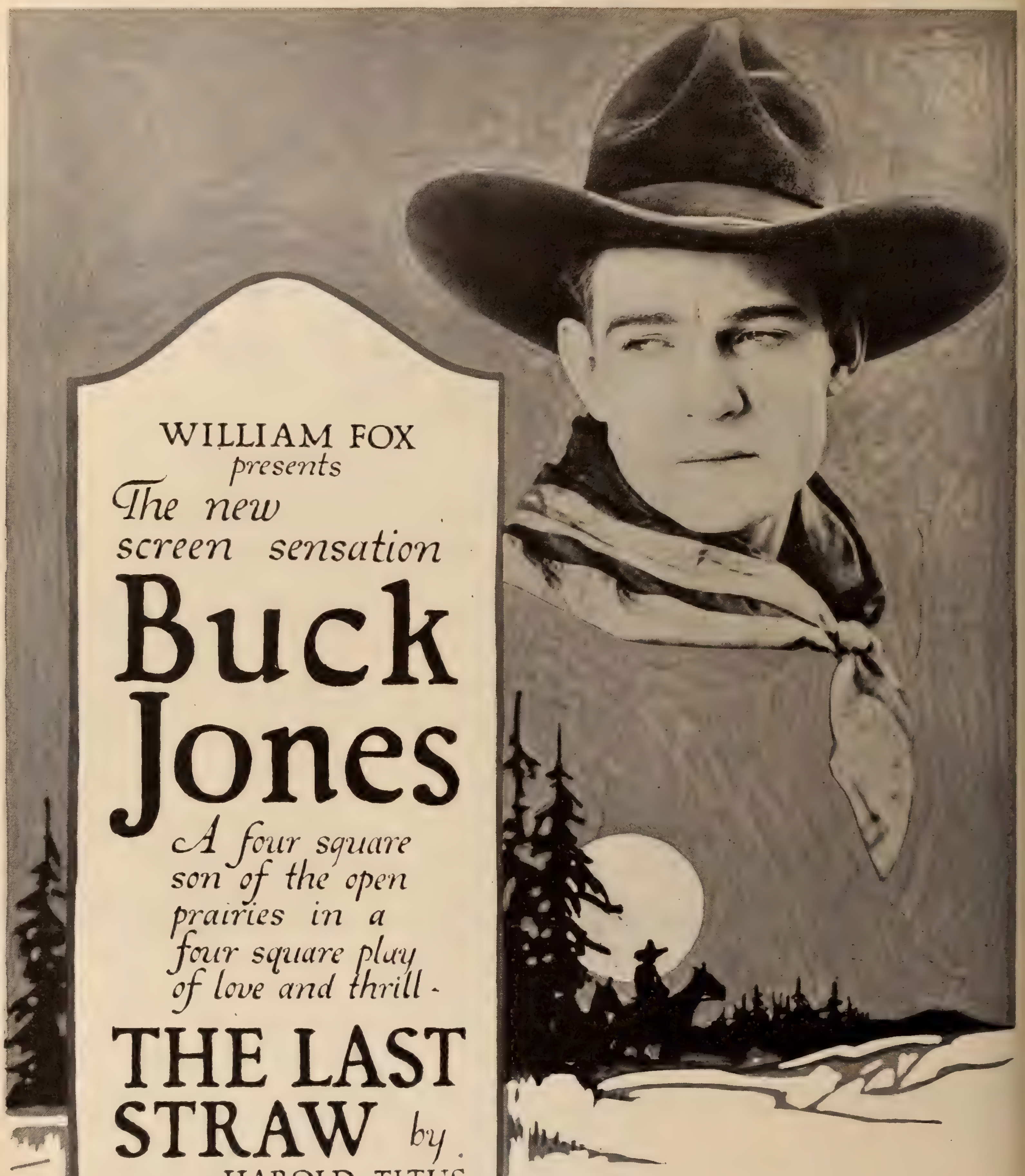
The beautiful Sunshine Beauties picked from the peach orchards of all lands appear exclusively in them -

The directors include

Jack Blystone   Eddie Cline   K. G. Mc Lean
Roy del Ruth   Delmar Lord

and HAMPTON DEL RUTH *supervises them all =*

These are the comedies that know no rival!



WILLIAM FOX
presents
The new
screen sensation

Buck Jones

A four square
son of the open
prairies in a
four square play
of love and thrill -

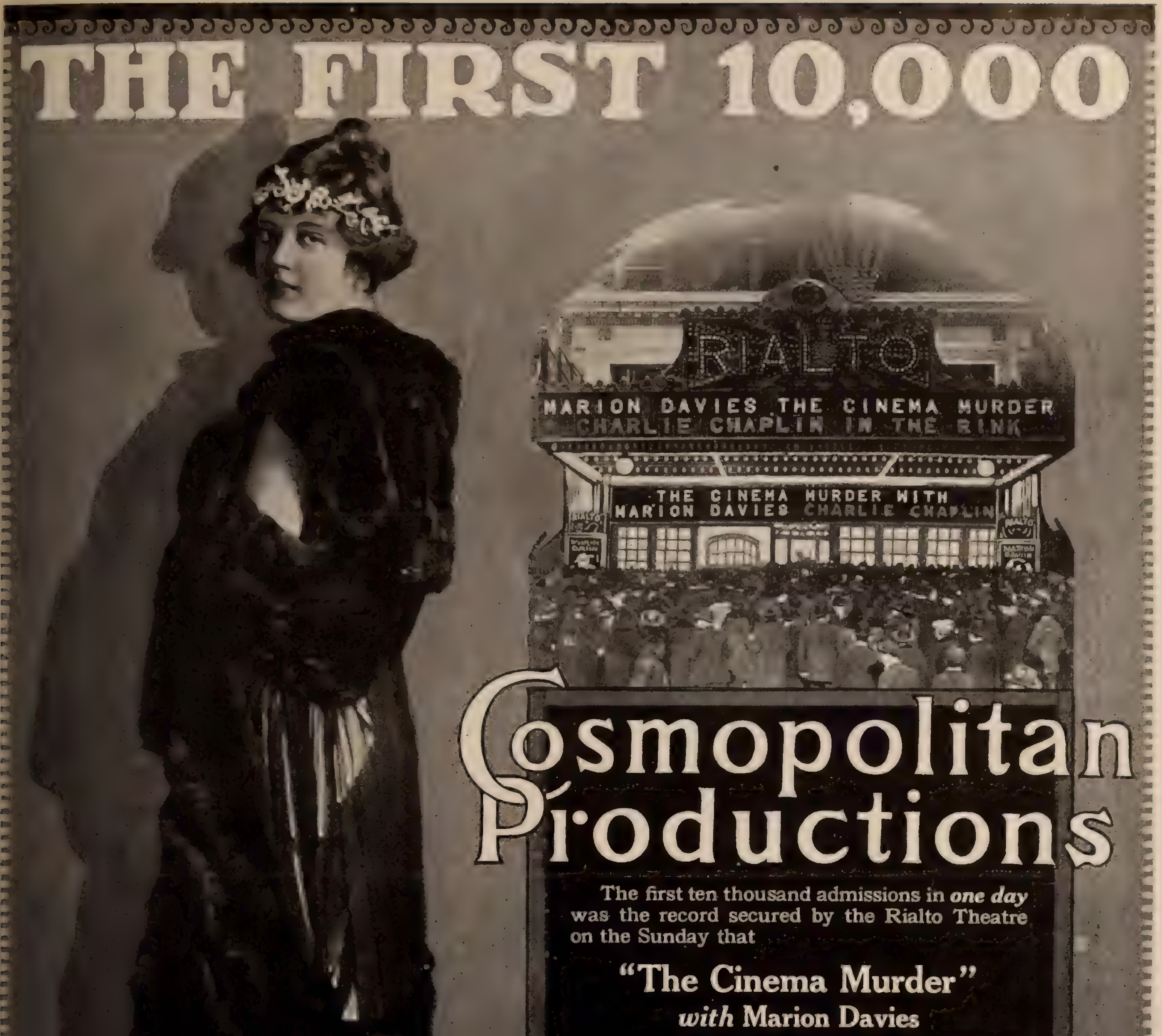
THE LAST STRAW

by
HAROLD TITUS

Directed by
DENISON CLIFT

FOX
ENTERTAINMENTS

THE FIRST 10,000


RIALTO
MARION DAVIES THE CINEMA MURDER
CHARLIE CHAPLIN IN THE RINK
THE CINEMA MURDER WITH
MARION DAVIES CHARLIE CHAPLIN
RIALTO

Cosmopolitan Productions

The first ten thousand admissions in ***one day*** was the record secured by the Rialto Theatre on the Sunday that

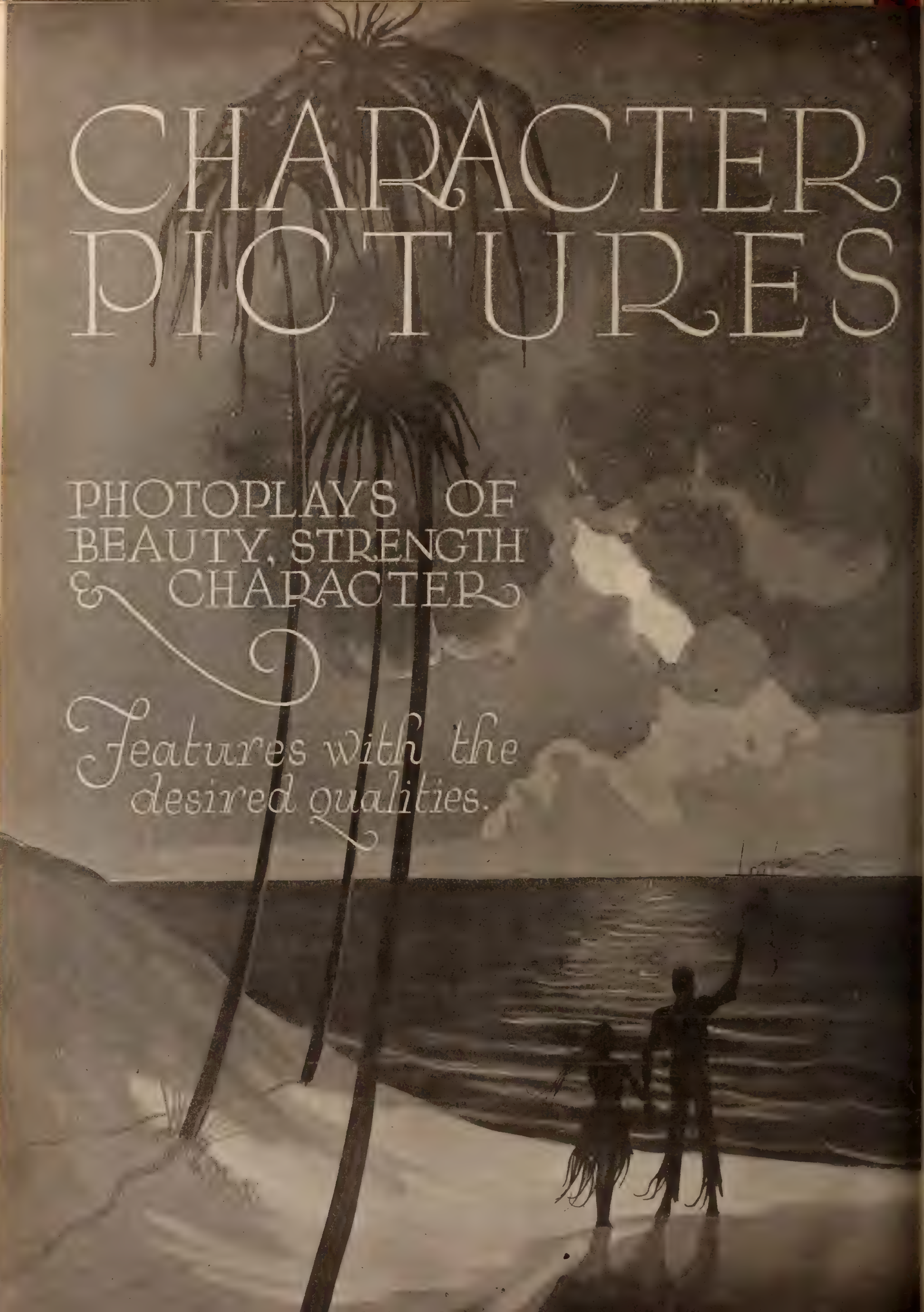
"The Cinema Murder"
with Marion Davies

a Cosmopolitan Production for Paramount-Artcraft Pictures, was the feature attraction.

9,741 of these were paid admissions.

The total paid admissions for the entire week that this picture played at the Rialto was 52,145, breaking all previous records for attendance and box office receipts.

Cosmopolitan Productions, from the greatest stories of the greatest authors, first receive the enormous pre-publicity that is gained when they appear in fiction form in the Hearst chain of magazines, and are afterwards extensively advertised in the Hearst newspapers whose circulation is 4,891,014, and whose zone of influence covers the United States.


CHARACTER PICTURES
PHOTOPLAYS OF BEAUTY, STRENGTH & CHARACTER
Features with the desired qualities.

RUIN!

The ugly fist of ruin smashed through the smooth shell of their smug, well-ordered lives. Prison confronted the father--poverty and disgrace the daughter. Then, in their black hour of despair, came a lonely, bitter man, for whom life had lost it's savor. How he sacrificed himself to save them, and how he saved himself in the act of sacrifice is told in this powerful picturization of Basil King's greatest book.

SAMUEL GOLDWYN AND REX BEACH PRESENT

BASIL KING'S

FAMOUS STORY

THE STREET CALLED STRAIGHT

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

REX BEACH'S BEST SELLER

THE SILVER HORDE
REX BEACH

Your patrons want thrills! "The Silver Horde" piles one thrill on another -- the thrill of crashing fists the thrill of a great love, the thrill of mighty outdoor spaces, the thrill of human conflict. You've had Rex Beach Pictures before that packed your house to the bulging point -- here's one that will make you wish you had a theatre twice as big. Get busy and book it!

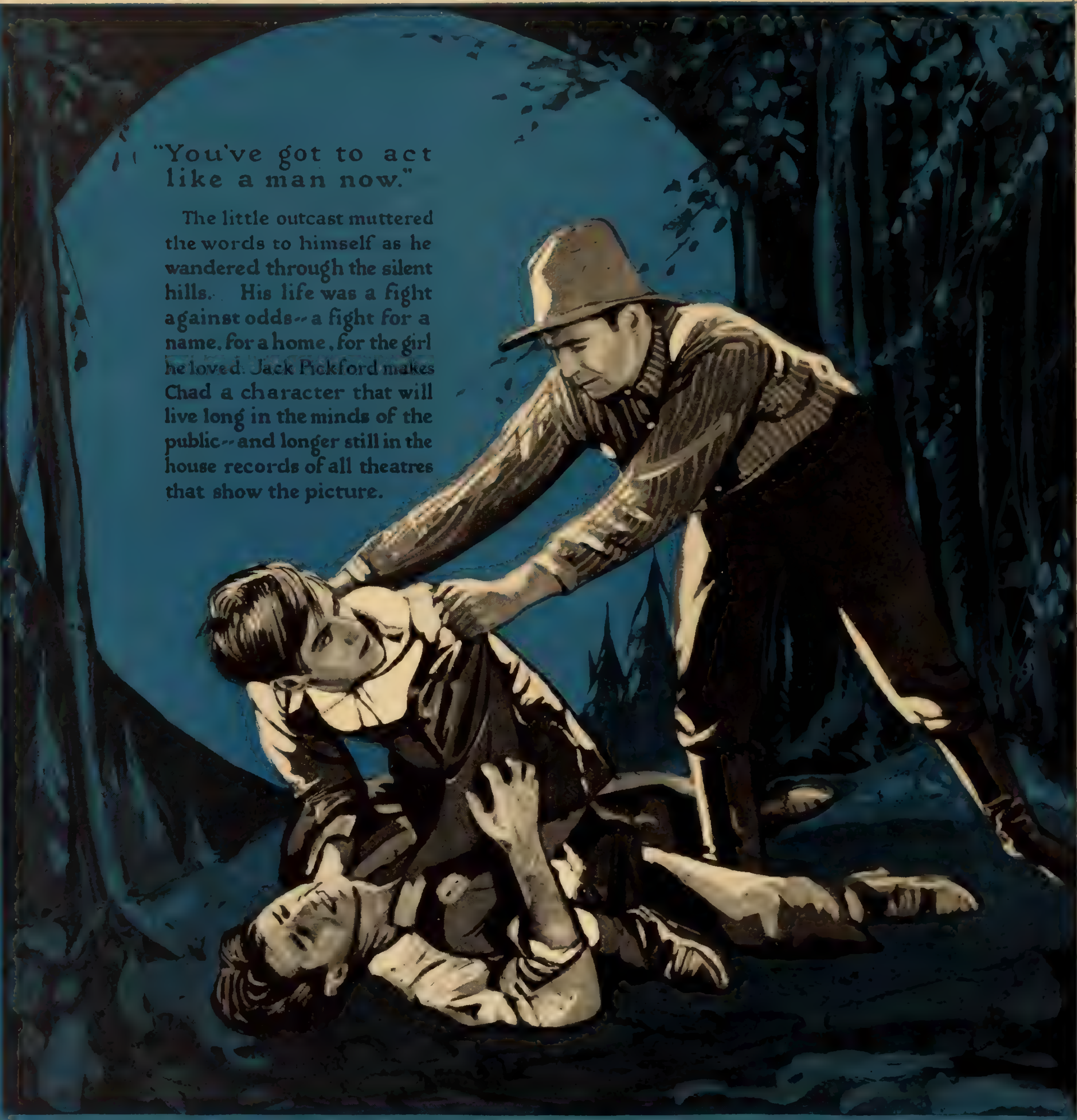
FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President



"You've got to act like a man now."

The little outcast muttered the words to himself as he wandered through the silent hills. His life was a fight against odds—a fight for a name, for a home, for the girl he loved. Jack Pickford makes Chad a character that will live long in the minds of the public—and longer still in the house records of all theatres that show the picture.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

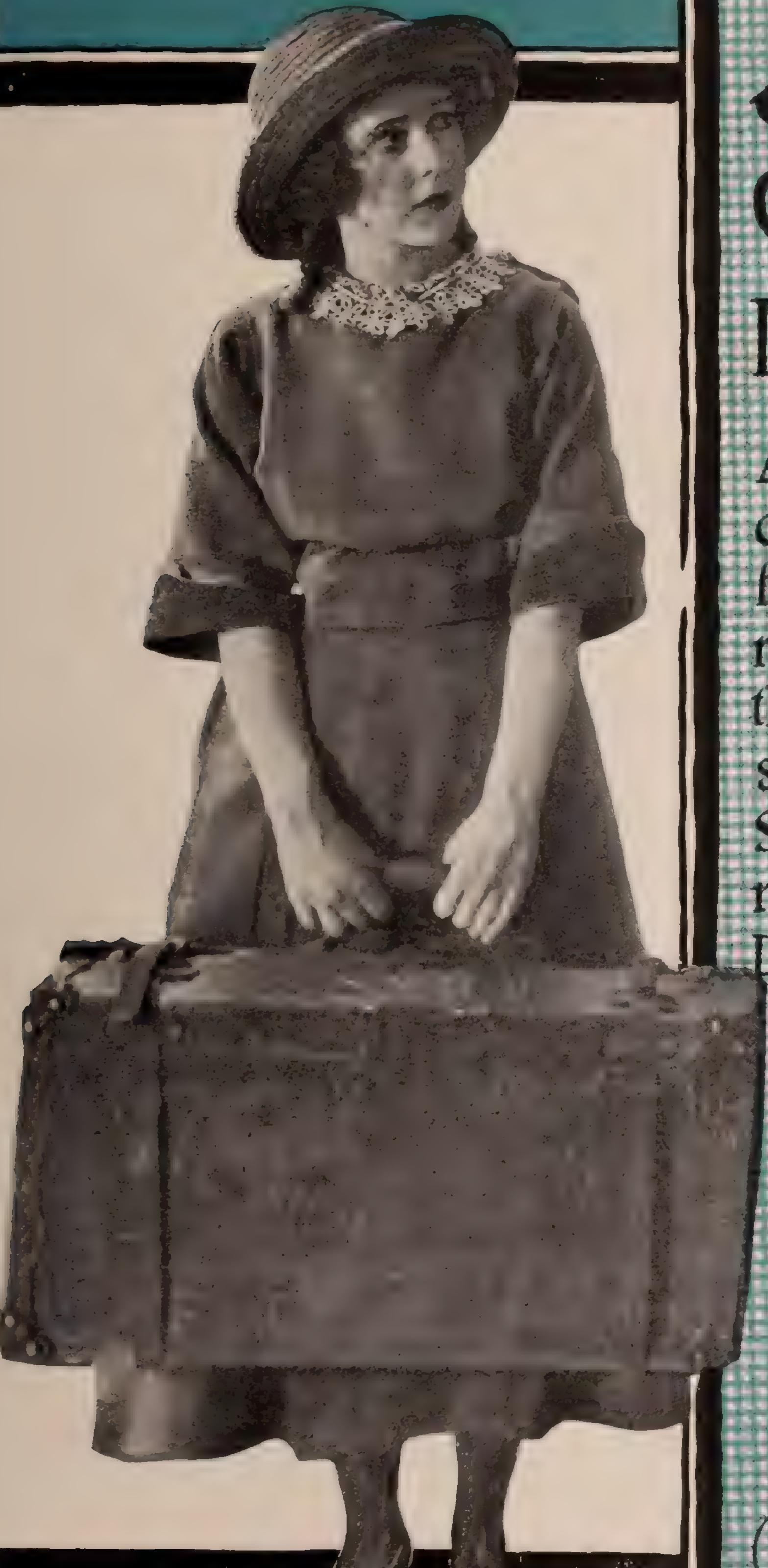
BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

From the play "Liza-Ann"
by Oliver D. Bailey
Directed by
George Archainbaud



Albert Capellani
Productions Inc.
presents

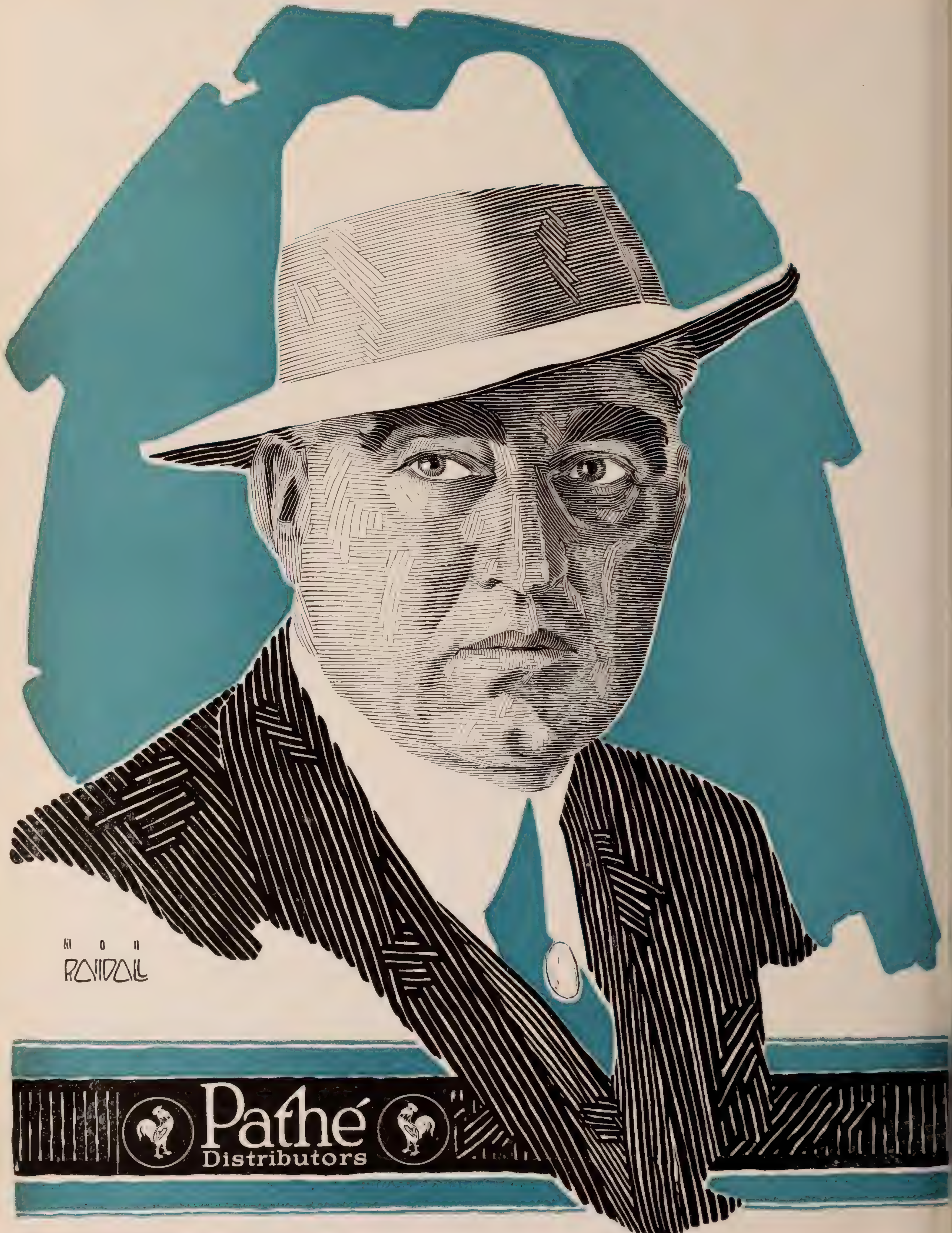
JUNE CAPRICE

in

In Walked Mary

A whimsical drama of a girl who would find a protector and refused to let a little thing like conventions stand in the way. So she dragged her rusty suitcase from Dixieland to hard-hearted New York to find one. Miss Caprice in an appealing role of the "still-in-her-teens"-type.

Pathé
Distributors


RANDALL
Pathé
Distributors

'Sure Fire Drama" says Wid's *of* the

Edgar Lewis PRODUCTION

OTHER MEN'S SHOES

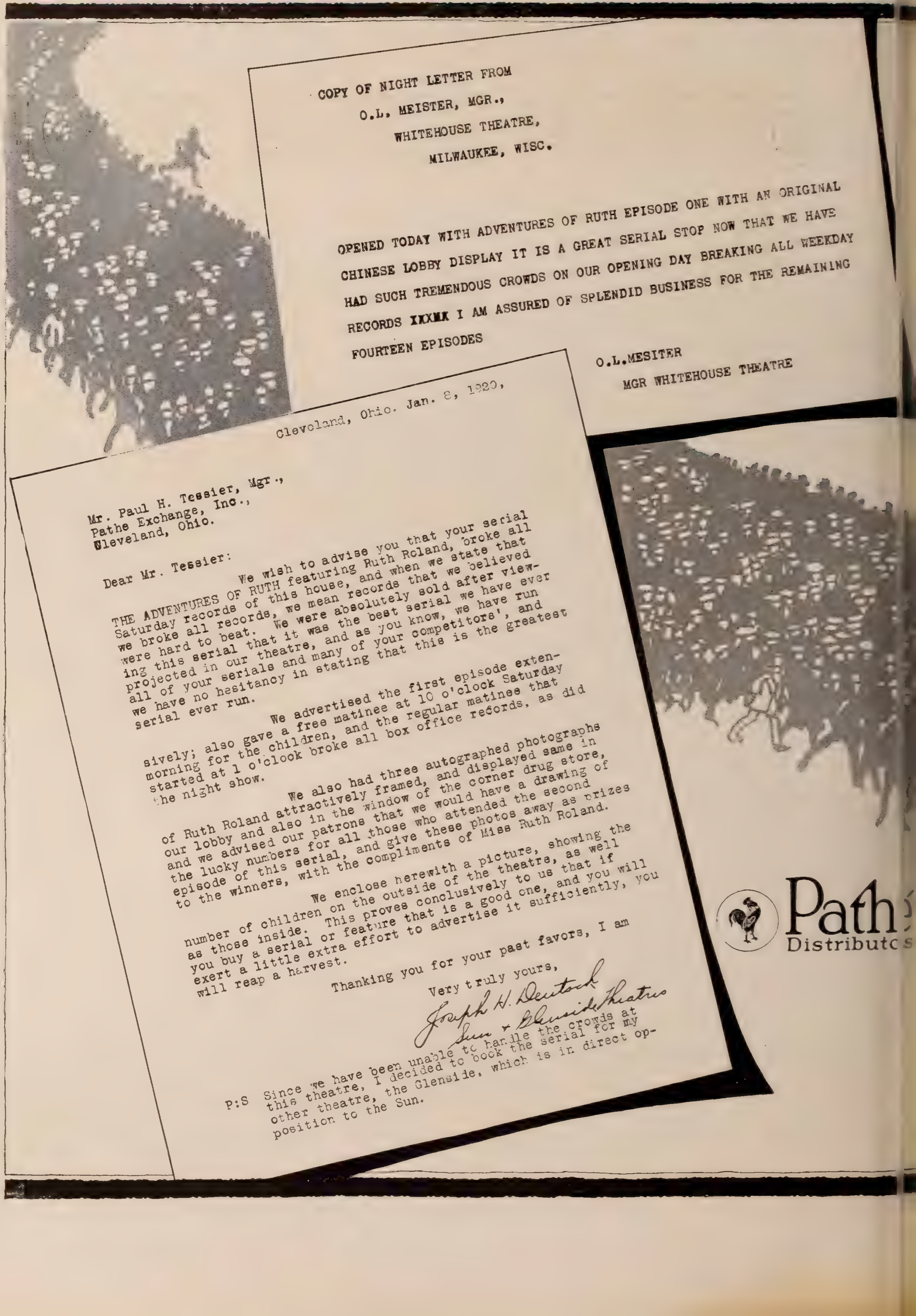
"Edgar Lewis has surely filled this with wonderful audience-getting material...It offers the real goods in the entertainment line...It contains down-to-the-ground wholesome sentiment...It's a certainty that practically every picture audience is going to like it."

Wid's, Jan. 18

Directed by Edgar Lewis
Adapted from the well known novel by Andrew Soutar

Pathé
Distributors

Unable to handle



COPY OF NIGHT LETTER FROM
O.L. MEISTER, MGR.,
WHITEHOUSE THEATRE,
MILWAUKEE, WISC.

OPENED TODAY WITH ADVENTURES OF RUTH EPISODE ONE WITH AN ORIGINAL CHINESE LOBBY DISPLAY IT IS A GREAT SERIAL STOP NOW THAT WE HAVE HAD SUCH TREMENDOUS CROWDS ON OUR OPENING DAY BREAKING ALL WEEKDAY RECORDS XXXMX I AM ASSURED OF SPLENDID BUSINESS FOR THE REMAINING FOURTEEN EPISODES

O.L.MESITER
MGR WHITEHOUSE THEATRE

Cleveland, Ohio. Jan. 8, 1920,

Mr. Paul H. Tessier, Mgr.,
Pathe Exchange, Inc.,
Cleveland, Ohio.

Dear Mr. Tessier:

We wish to advise you that your serial THE ADVENTURES OF RUTH featuring Ruth Roland, broke all Saturday records of this house, and when we state that we broke all records, we mean records that we believed were hard to beat. We were absolutely sold after viewing this serial that it was the best serial we have ever projected in our theatre, and as you know, we have run all of your serials and many of your competitors', and we have no hesitancy in stating that this is the greatest serial ever run.

We advertised the first episode extensively; also gave a free matinee at 10 o'clock Saturday morning for the children, and the regular matinee that started at 1 o'clock broke all box office records, as did the night show.

We also had three autographed photographs of Ruth Roland attractively framed, and displayed same in our lobby and also in the window of the corner drug store, and we advised our patrons that we would have a drawing of the lucky numbers for all those who attended the second episode of this serial, and give these photos away as prizes to the winners, with the compliments of Miss Ruth Roland.

We enclose herewith a picture, showing the number of children on the outside of the theatre, as well as those inside. This proves conclusively to us that if you buy a serial or feature that is a good one, and you will exert a little extra effort to advertise it sufficiently, you will reap a harvest.

Thanking you for your past favors, I am

Very truly yours,

Joseph H. Deutsch
Sun & Glenside Theatres

P:S Since we have been unable to handle the crowds at this theatre, I decided to book the serial for my other theatre, the Glenside, which is in direct opposition to the Sun.

the Crowds - - -

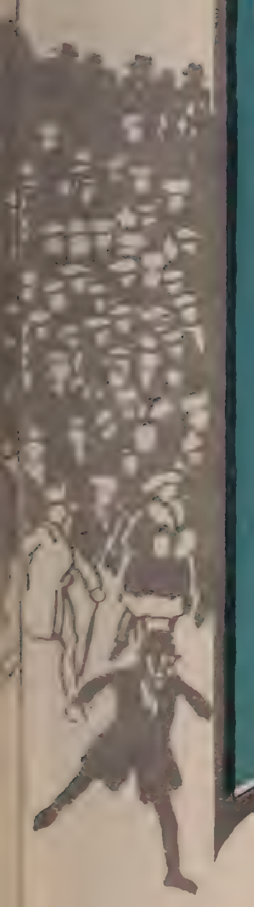
wouldn't You like to be
able to say that, too?
The way is easy; book

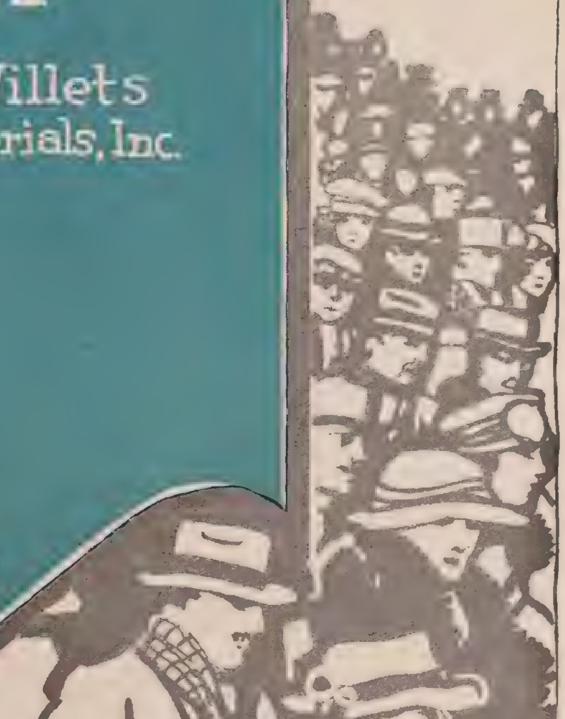
RUTH ROLAND

in the Pathe' serial

"THE ADVENTURES OF RUTH"

Adapted by Gilson Willets
Produced by Ruth Roland Serials, Inc.





Pathé
Distributors

Just as the name "Tiffany" suggests the finest in jewelry so does the name

MRS. SIDNEY DREW

suggest the finest in refined

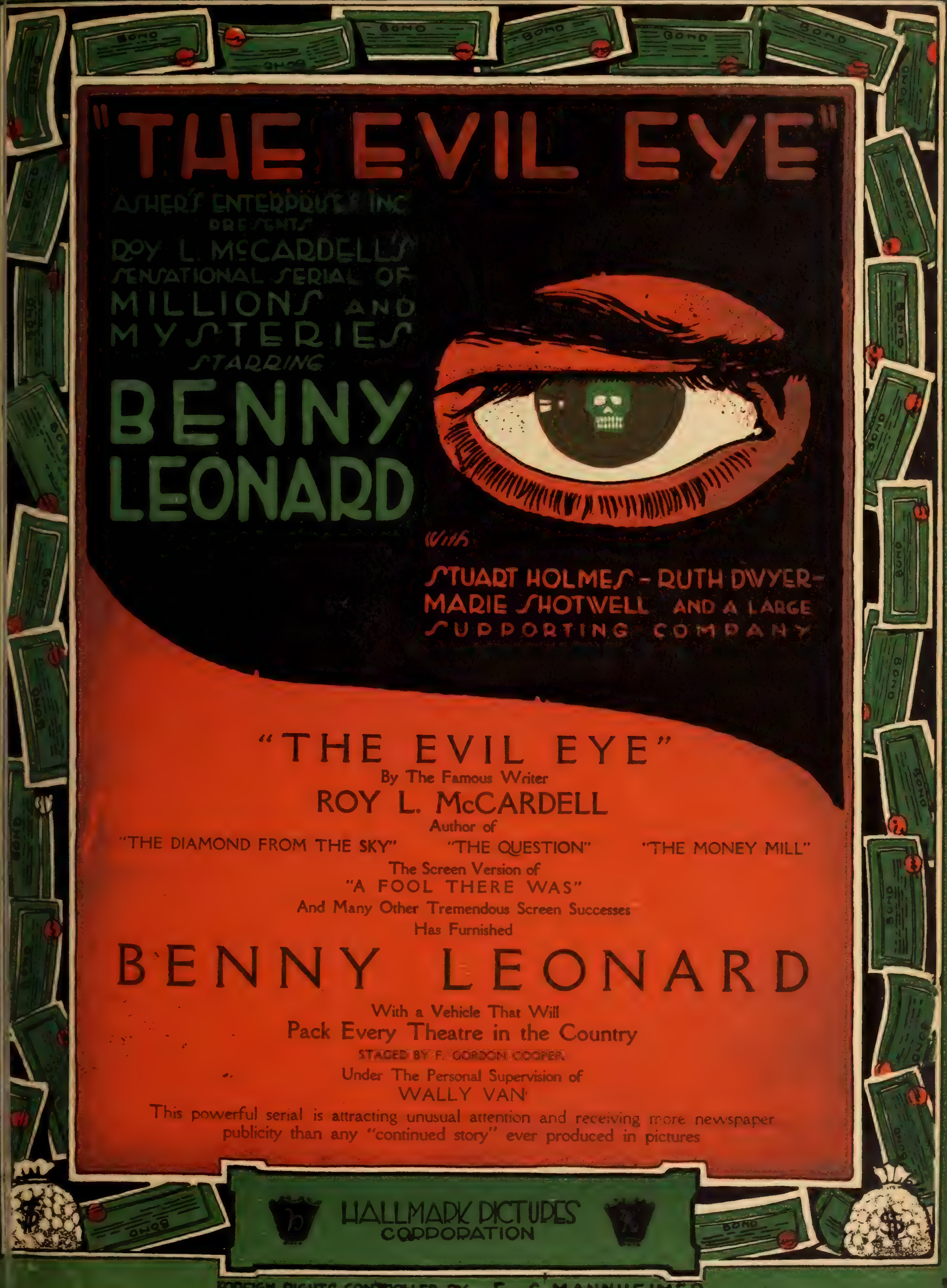
COMEDY

STARRING **JOHN CUMBERLAND**

Mrs. Drew is producing two part comedies of the best feature quality. Any theatre that caters to the patronage of the particular should at once investigate these comedies.

The FIRST is "The Charming Mrs. Chase," adapted from Julian Street's "After Thirty." John Cumberland, of "The Gay Old Dog" fame, is the star.

Pathé
Distributors



"THE EVIL EYE"

ASHER'S ENTERPRISES INC
PRESENTS
ROY L. McCARDELL'S
SENSATIONAL SERIAL OF
MILLIONS AND
MYSTERIES
STARRING

BENNY LEONARD

With
STUART HOLMES - RUTH DWYER -
MARIE SHOTWELL AND A LARGE
SUPPORTING COMPANY

"THE EVIL EYE"

By The Famous Writer
ROY L. McCARDELL
Author of
"THE DIAMOND FROM THE SKY" "THE QUESTION" "THE MONEY MILL"
The Screen Version of
"A FOOL THERE WAS"
And Many Other Tremendous Screen Successes
Has Furnished

BENNY LEONARD

With a Vehicle That Will
Pack Every Theatre in the Country
STAGED BY F. GORDON COOPER
Under The Personal Supervision of
WALLY VAN

This powerful serial is attracting unusual attention and receiving more newspaper publicity than any "continued story" ever produced in pictures

HALLMARK PICTURES
CORPORATION

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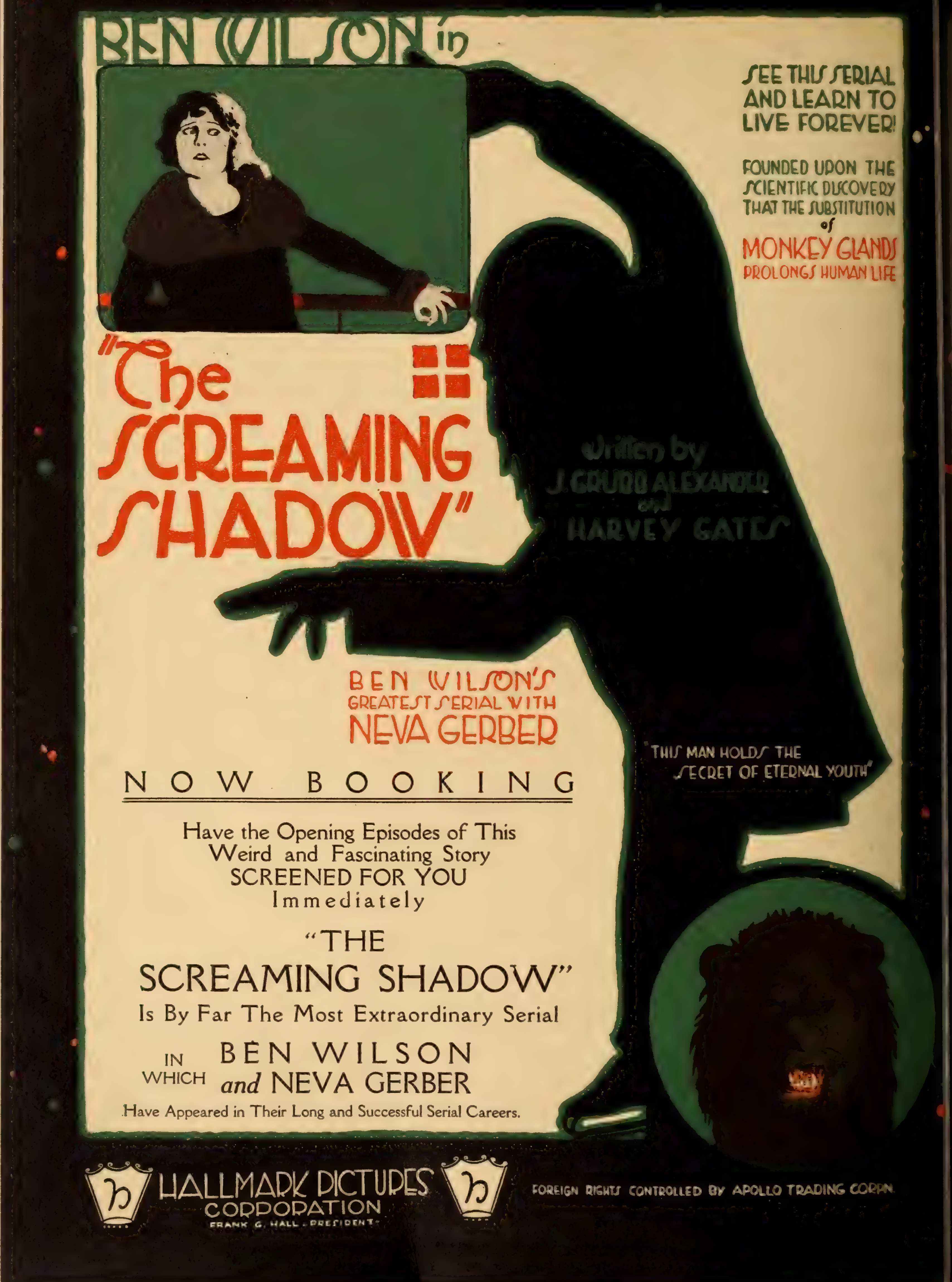


BEN WILSON in

SEE THIS SERIAL
AND LEARN TO
LIVE FOREVER!

FOUNDED UPON THE
SCIENTIFIC DISCOVERY
THAT THE SUBSTITUTION
of
MONKEY GLANDS
PROLONGS HUMAN LIFE

"The SCREAMING SHADOW"

Written by
J. GRUBB ALEXANDER
and
HARVEY GATES

BEN WILSON'S
GREATEST SERIAL WITH
NEVA GERBER

"THIS MAN HOLDS THE
SECRET OF ETERNAL YOUTH"

NOW BOOKING

Have the Opening Episodes of This
Weird and Fascinating Story
SCREENED FOR YOU
Immediately

"THE
SCREAMING SHADOW"
Is By Far The Most Extraordinary Serial
IN WHICH BEN WILSON
and NEVA GERBER
Have Appeared in Their Long and Successful Serial Careers.

HALLMARK PICTURES
CORPORATION
FRANK G. HALL, PRESIDENT

FOREIGN RIGHTS CONTROLLED BY APOLLO TRADING CORPN.

Another Arrow Success!

Now It Is a *Series* of Features

A NEW type of detective stories that rival Conan Doyle's famous Sherlock Holmes. Stories in five reels with mystery, suspense and unusual action. There will be twelve of these famous five-reel features which insures Independent Exchanges of one five-reel feature each month for the next twelve months.

"TEX"

Elucidator of Mysteries

is a character that is as well known in Scotland Yards as he is in the New York Police Department. Primarily himself a victim of circumstantial evidence he later devotes his life to the unraveling of the mysteries that have convicted so many innocent victims of circumstantial evidence.

STATE RIGHTS NOW SELLING

Arrow Film Corporation

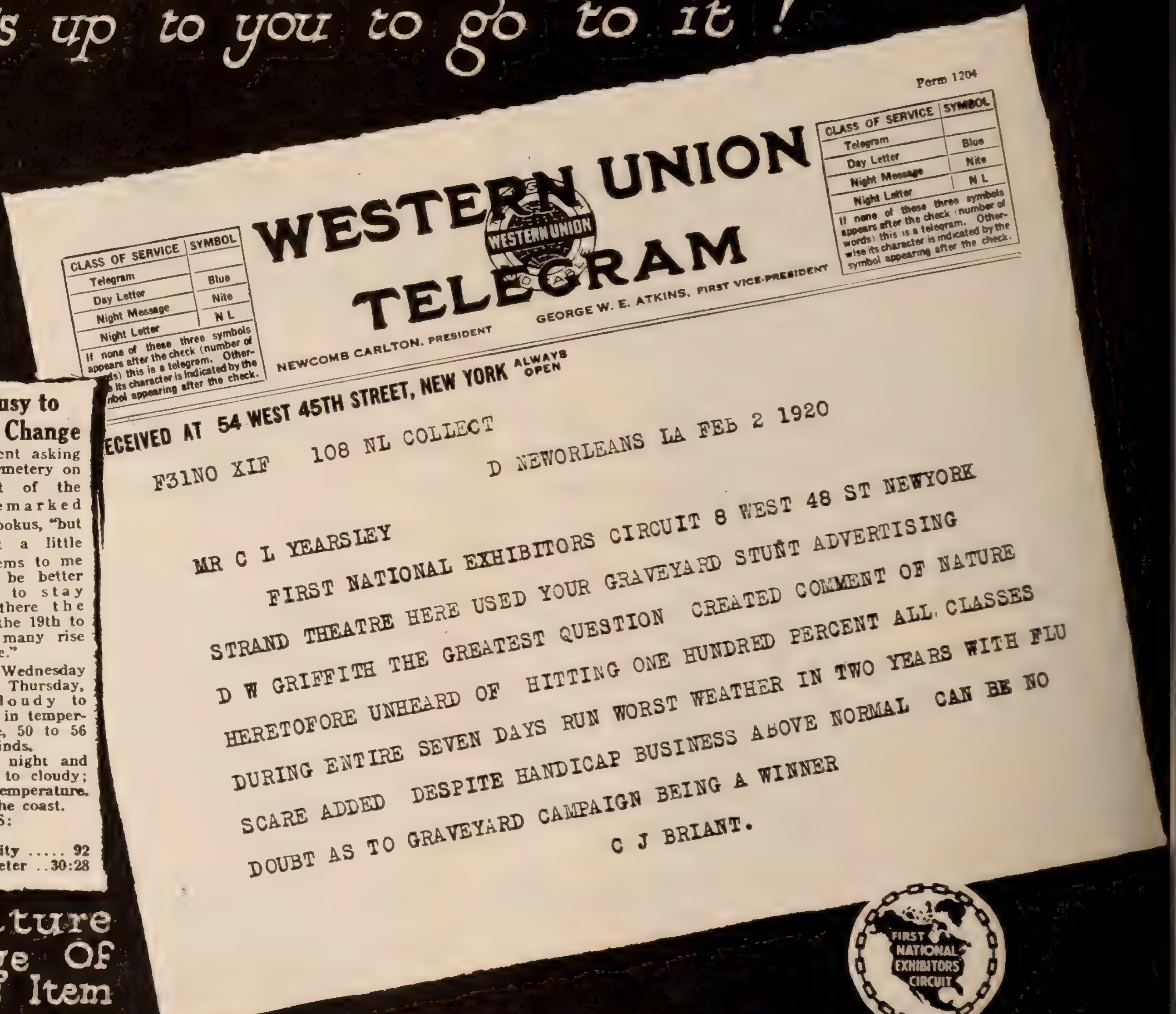
W. E. Shallenberger, President.

220 WEST 42nd ST. NEW YORK CITY

THEY DID SLEEP & THE WHOLE SOUTH

D. W. Griffith's "The Greatest Question"

provides an angle for great showmanship.
It's up to you to go to it!



Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

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F31NO XIF    108 NL COLLECT
                    D NEWORLEANS LA FEB 2 1920
MR C L YEARSLEY
    FIRST NATIONAL EXHIBITORS CIRCUIT 8 WEST 48 ST NEWYORK
STRAND THEATRE HERE USED YOUR GRAVEYARD STUNT ADVERTISING
D W GRIFFITH THE GREATEST QUESTION  CREATED COMMENT OF NATURE
HERETOFORE UNHEARD OF  HITTING ONE HUNDRED PERCENT ALL CLASSES
DURING ENTIRE SEVEN DAYS RUN WORST WEATHER IN TWO YEARS WITH FLU
SCARE ADDED  DESPITE HANDICAP BUSINESS ABOVE NORMAL  CAN BE NO
DOUBT AS TO GRAVEYARD CAMPAIGN BEING A WINNER
                    C J BRIANT.
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Weather Man Too Busy to Give Much of a Change

"I notice an advertisement asking for a man to sleep in a cemetery on the night of the 23rd," remarked Dingbat Gookus, "but isn't that a little late? Seems to me it would be better for him to stay awake there the night of the 19th to see how many rise up to vote."

Local: Wednesday night and Thursday, partly cloudy to cloudy; not much change in temperature; lowest temperature, 50 to 56 degrees. Light variable winds.

Louisiana: Wednesday night and Thursday, partly cloudy to cloudy; not much change in temperature. Light variable winds on the coast.

TEMPERATURES:

7 a. m....... 53
8 a. m....... 53 Humidity 92
9 a. m....... 53 Barometer ..30:28

Daily Feature on Front Page Of New Orleans Item

FIRST NATIONAL EXHIBITORS CIRCUIT

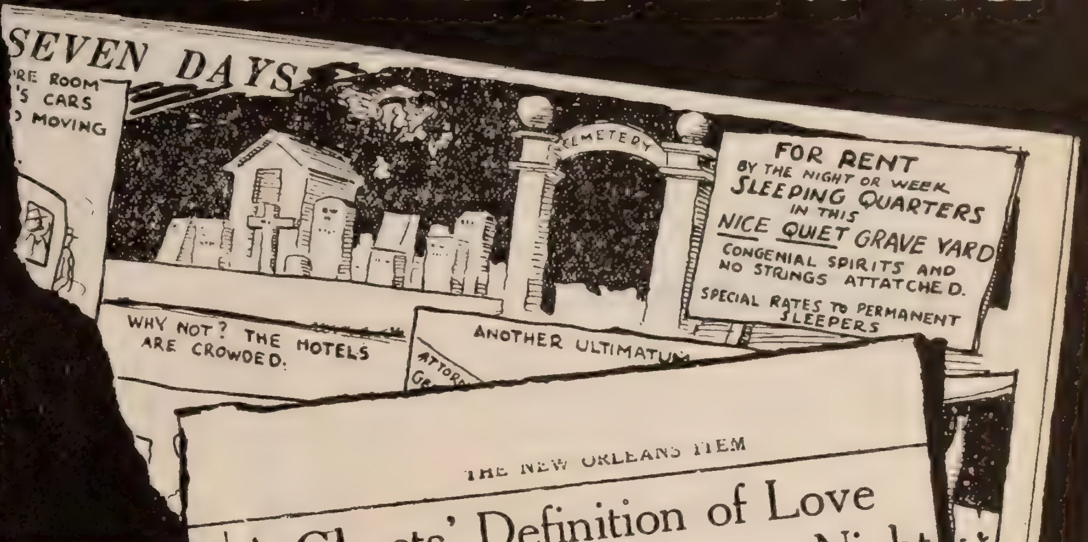
A "FIRST NATIONAL" ATTRACTION

D. W. Griffith's "The Greatest

IN A GRAVEYARD IS TALKING ABOUT IT

This stunt is the Biggest your theatre ever had

Look over the comics, cartoons and news items in the New Orleans newspapers.


SEVEN DAYS
RE ROOM
'S CARS
MOVING
CEMETERY
FOR RENT
BY THE NIGHT OR WEEK
SLEEPING QUARTERS
IN THIS
NICE QUIET GRAVE YARD
CONGENIAL SPIRITS AND NO STRINGS ATTATCHED.
SPECIAL RATES TO PERMANENT SLEEPERS
WHY NOT? THE HOTELS ARE CROWDED.
ANOTHER ULTIMATUM
ATTORN
GE

THE NEW ORLEANS ITEM

A Ghosts' Definition of Love to Be Learned Friday Night

250 Ready to Snap Their Fingers in Mr. Spook's Face. Their Names Kept Secret, and So Are Cemeteries Picked for Their Vigils—No Joke-Playing on Madame Ghost.

There is a man in New Orleans who doesn't know what love is. He has read, in general terms, that love is what makes the world go round; he understands it is the seed from which a rich crop of wrist watches springs; he realizes it gives the census enumerator a lot of work.

But in his voyaging over the ocean of life, he has never seen the iredescently exquisite flying fish of love that make the surface of existence lovely and drive away doubts as to the fearful and unplumbed depths.

He was either down in the engine room looking at the machinery, or he was gazing at the clouds, or he was sea sick when the delicious vision vouchsafed itself; others aboard the ship saw it, but not he.

So if he is chosen by the Saenger Amusement Company to pass the night in a graveyard, and if a spirit does appear, he is going to ask that being what love is—what he must do to be worthy to search for that Holy Grail.

A Perplexing Theme

What is love? It's a great question, isn't it! Think of the poets, soldiers, statesmen, philosophers who have tried to tell what it was. They thought they knew—but perhaps after all they were no closer the reality than the man who is hoping that some of the Great Lovers of History will come forward Friday night and tell him where they erred, and show him what Love Really Is.

The applicants for the test now number 250. The lists will be closed at noon Friday. The names of those chosen to pass the night in a graveyard, chained, will not be announced, and the cemeteries chosen for the experiment will not be announced, until Saturday, after the test has been made.

This is to spike the guns of the practical jokers. Ghosts don't like practical jokers. There is no record of any ghost that liked to sit on a tack or to be, frightened out of his boots by hearing mysterious chains clanked. Being a ghost is a serious business for a ghost, and ghosts can't abide practical jokers playing ghosts. That's why ghosts won't have anything to do with practical jokers.

By keeping the cemeteries chosen a secret, the privacy that is so essential to the peace of mind of ghosts will be assured. There won't be any giddy crowds hanging around to criticise the ghosts' grammar. Ghosts are very particular about their grammar. Take Hamlet's ghost, for instance. He was so careful about his rhetoric that he didn't put enough hurrah and raspberry into his grouch, and little Ham was uncertain whether the old boy had a grouch or was suffering from an attack of rhetoric. So he had to get a burlesque company from the theatre to call the turn, and spilled Ophelia's brains.

To the white man who passes the night in a graveyard, the Saenger Amusement Company offers $25; to the colored man, $50; to the white woman, $75; to the colored woman, $100. They will be chained to the bed, given paper and pencil to record what happens, but no light. If no ghost appears a light won't be necessary. If a ghost does appear, the luminosity of his person will be sufficient. Ghosts have the reputation of always being lit up. Thoso chosen for the test must be absolutely alone. They will be unlocked by an Item representative in the morning and will give their experiences, under oath, to satisfy the yearning of their fellow creatures.

TWO WEDNESDAY EVEN

Graveyard Spirits Will Be Kept Busy Night of Jan. 23

Four Beds Await Ghost-Fearless Quartette Offered Money to Spend Few Hours Among Spectral Shafts of Stone and Listen to Gibberings of the Haunts.

If it is true the spirits cavort around graveyards at the witching hour of midnight; if it is true they squeak and squeal and gibber—many eyes in New Orleans want to see them, many ears want to hear.

In Tuesday's Item, the Saenger Amusement company advertised for a man or a woman to sleep in a cemetery " in the interests of science." The following scale for snoring was established: $25 for a white man; $50 for a colored man; 75 for a white woman; $100 for a colored woman. Open to everybody except a professional spiritualist medium. Time, 10:30 p. m., January 23, to dawn, January 24.

A bed with warm clothing would be provided among the graves; the scientific observer would be supplied with a gun; but he or she must be absolutely alone, without the company even of a dog, and must furthermore be chained to the bed. In the morning a representative would release him or her and take down the experiences. Later on, the science bugs would get in their work.

It was expected there would be one applicant, possibly two, and maybe—since these are times in which all the dope is upset—three.

Up to the time of going to press, however, there have been fifteen. They are of all classes—men and women, old and young and pretty; white and black. One social club volunteered in mass. A medical student at Tulane offered himself.

"My reason is," he writes, "that I want to do everything in my power to advance science. To this end, I'll have the spirits try to solve any scientific puzzle my professors may want me to clear up. The $25 reward, I'll donate to the French department of the Tulane university library. I only ask that I be provided with a gun, two or three novels, paper and pencil to record my experiences, an oil lamp to read by, and that chain be at least four yards long so as to allow free movement in case I am attacked."

One man wants to know why there is a discrimination in favor of colored folk.

Another says he is willing to make the test, but asks:

"How much does the bed weigh?"

A colored man writes: "I don't care to have a gun furnished me. I have a gun of my own and I'll take that."

Still another man asks if he will be allowed an umbrella and a pack of cigarettes.

One man said he would ask the spirits how to make the people move forward in the street cars, and so knock down Bleecker's $25 at the same time.

Applications are coming in so fast the Saenger Amusement company has already decided to put four sleepers on the job. They will be in four cemeteries, the names of which will be announced later.

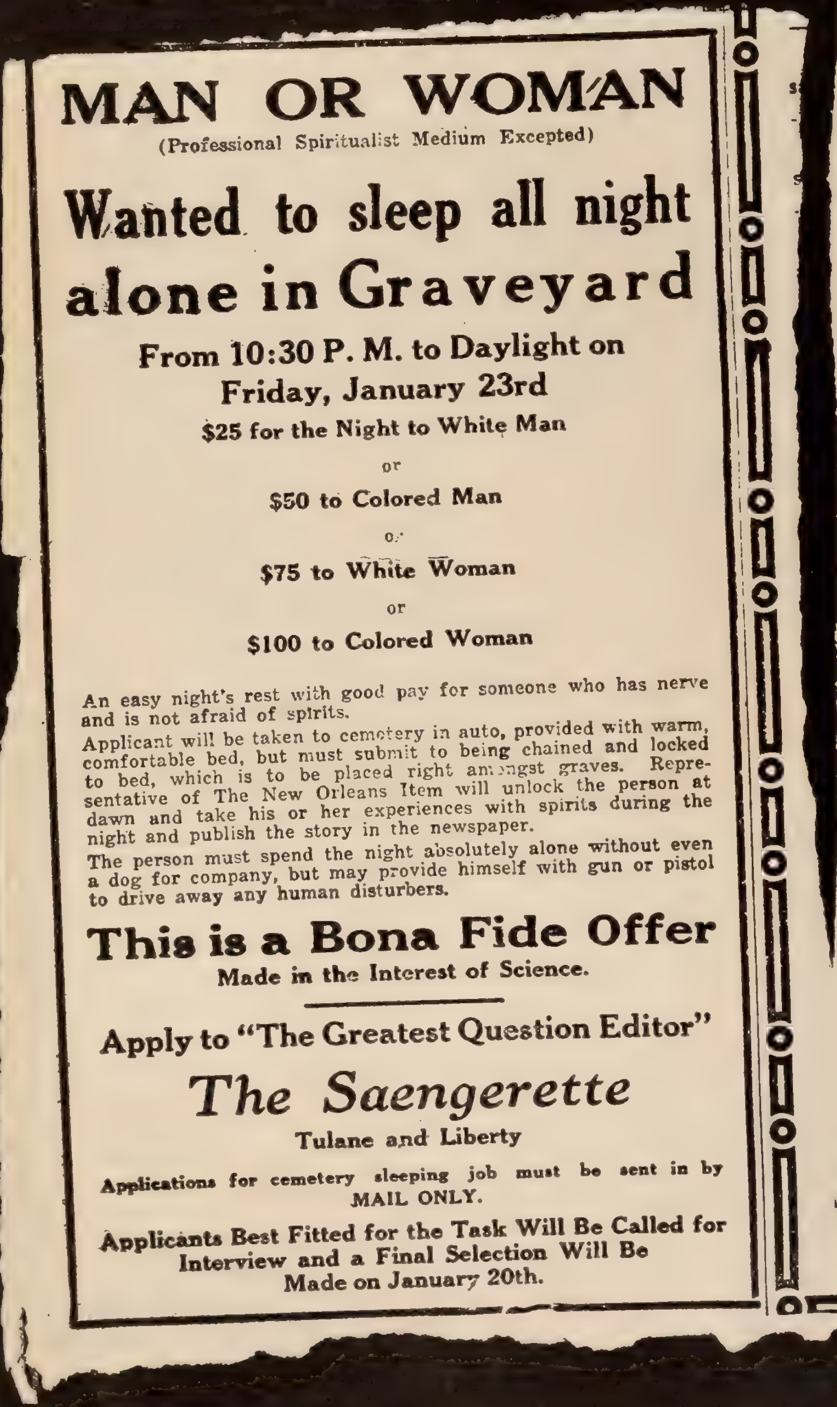
On the whole it looks as if the spirits will have a busy time satisfying the searchers into science.

"Question" a Money Maker

A SURE MONEY GETT

D. W. Griffith's "The Greatest Question"

is a smashing melodrama with a tremendous theme and great heart interest. You will make it the talk of your territory by this novel stunt.



MAN OR WOMAN

(Professional Spiritualist Medium Excepted)

Wanted to sleep all night alone in Graveyard

From 10:30 P. M. to Daylight on Friday, January 23rd

$25 for the Night to White Man

or

$50 to Colored Man

or

$75 to White Woman

or

$100 to Colored Woman

An easy night's rest with good pay for someone who has nerve and is not afraid of spirits.

Applicant will be taken to cemetery in auto, provided with warm, comfortable bed, but must submit to being chained and locked to bed, which is to be placed right amongst graves. Representative of The New Orleans Item will unlock the person at dawn and take his or her experiences with spirits during the night and publish the story in the newspaper.

The person must spend the night absolutely alone without even a dog for company, but may provide himself with gun or pistol to drive away any human disturbers.

This is a Bona Fide Offer

Made in the Interest of Science.

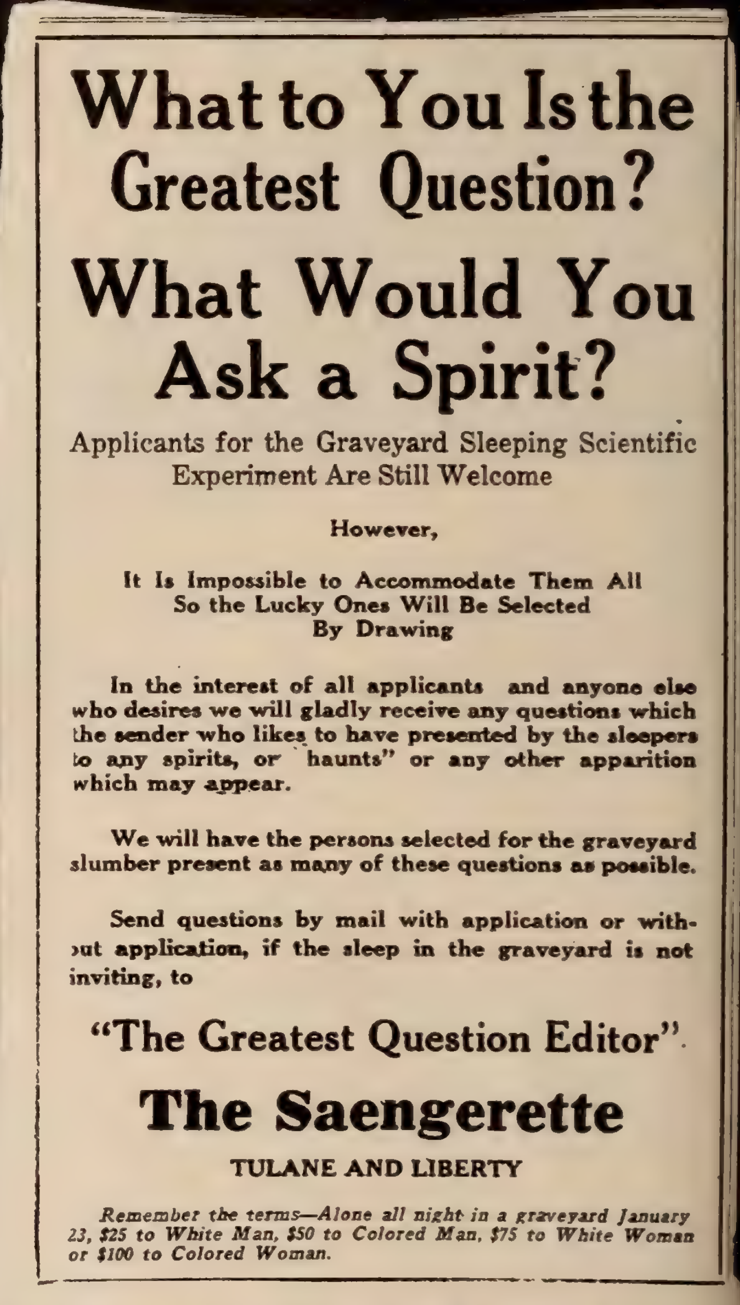
Apply to "The Greatest Question Editor"

The Saengerette

Tulane and Liberty

Applications for cemetery sleeping job must be sent in by MAIL ONLY.

Applicants Best Fitted for the Task Will Be Called for Interview and a Final Selection Will Be Made on January 20th.



What to You Is the Greatest Question?

What Would You Ask a Spirit?

Applicants for the Graveyard Sleeping Scientific Experiment Are Still Welcome

However,

It Is Impossible to Accommodate Them All So the Lucky Ones Will Be Selected By Drawing

In the interest of all applicants and anyone else who desires we will gladly receive any questions which the sender who likes to have presented by the sleepers to any spirits, or "haunts" or any other apparition which may appear.

We will have the persons selected for the graveyard slumber present as many of these questions as possible.

Send questions by mail with application or without application, if the sleep in the graveyard is not inviting, to

"The Greatest Question Editor".

The Saengerette

TULANE AND LIBERTY

Remember the terms—Alone all night in a graveyard January 23, $25 to White Man, $50 to Colored Man, $75 to White Woman or $100 to Colored Woman.

FIRST NATIONAL EXHIBITORS' CIRCUIT

A "FIRST NATIONAL" ATTRACTION

D. W. Griffith's "The Greatest

ER! EASY TO PUT OVER

Full explanation of this unusual publicity plan will be found in the press sheet. Show these clippings and these ads to your local paper They'll sure eat it up.

Cemetary Ghosts to Have Boy and Girl Callers Friday Night

A man and a girl have been chosen to beard the ha'nts in their lairs.

They are A. M. Lefeve of H. & B. beer, and Miss Eda May Smith, of 2024 St. Peter street, who will pass Friday night "in the interest of science and $100" for the Saenger Amusement Company, in the city graveyards and ask any wraiths that have no place to go or aren't in a hurry to get there, all about a lot of things.

Twenty-five dollars of the purse will go to Lefeve; the rest will go to Miss Smith. The friends of Lefeve are talking about presenting a bill to the legislature demanding equal pay for equal work. The purses will be presented in front of the Strand at noon Saturday.

The two were chosen by lot. Lefeve is a substitute, taking the place of a Tulane student who was picked, but apparently lost interest in spirits of the other world, for he didnt' answer a special delivery letter informing him of his selection.

A colored man was also chosen, but the company says it hasn't been able to secure a place to "plant" him.

Those making the test will be chained to bed in the graveyards, and will be absolutely alone. They will not even be allowed to have a dog. They will be supplied with paper and pencil with which to record the night's experiences.

To avoid the possibility of practical jakes, the names of the graveyards will not be announced until after the test.

Indications are there will be rain Friday night. Some who are acquainted with the habits of ha'nts, say this will keep the spirits down below ground. Who ever saw a ghost in a rainstorm? they ask. Ghosts only wear a sheet, they say; and who ever heard of a ghost with an umbrella?

Others, while admitting the cogency of this reasoning, urge that this is an unusual period in the world's history. "Of course, the ghosts will come Friday night, rain or shine," they say. "They want to find out if General McCrory has yet discovered Parker is elected."

Zell, the Gravier street manicurist, has been so busy picking horses that have the phenomenal gift of running backwards, that she forgot to put in her application.

"I'm plumb sorry," she said. "I'd 'a certaintly liked to have given those spooks a trimming."

IS THERE LIFE AFTER DEATH, —OR DOES DEATH END ALL ?

That Is

The Greatest Question

There is no evidence that Death is the Finality of all Life. Could any be procured to show that it is not? That is what we sought—and that is why

A. M. Lefeve

Miss Edna May Smith

each slept in a separate graveyard in different parts of the city last night—and also why a negro slumbered in a third cemetery. Their experiences are related in today's Item. See how they accord with the psychic theme pictured by

D. W. GRIFFITH

In His Powerful Master Production

"The Greatest Question"

COMMENCING TODAY

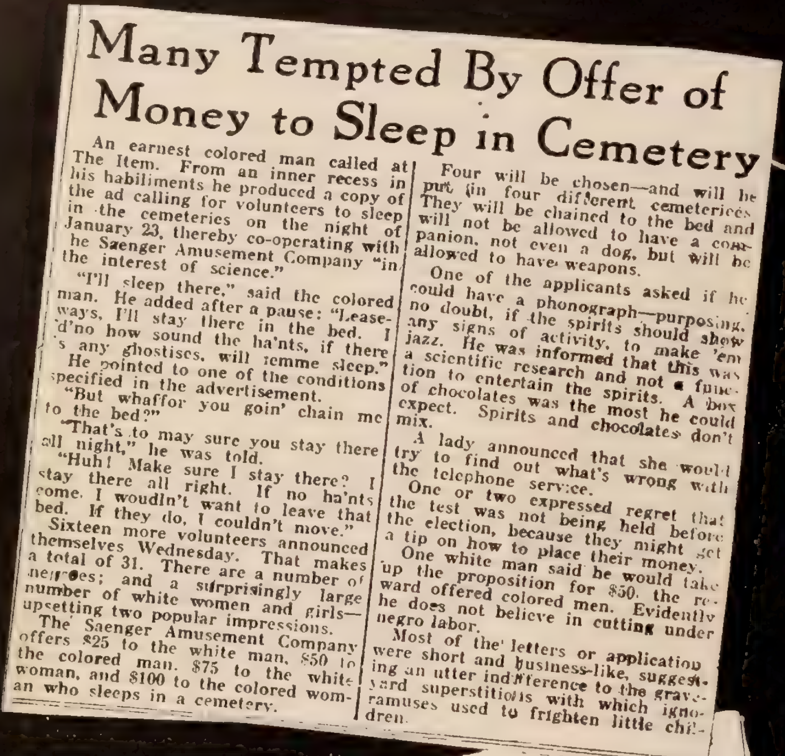
AT THE

STRAND

These are the only ads used.

Question" a money maker.

YOU COULDN'T BUY THIS
PAPERS GLAD TO USE IT



Many Tempted By Offer of Money to Sleep in Cemetery

An earnest colored man called at The Item. From an inner recess in his habiliments he produced a copy of the ad calling for volunteers to sleep in the cemeteries on the night of January 23, thereby co-operating with he Saenger Amusement Company "in the interest of science."

"I'll sleep there," said the colored man. He added after a pause: "Lease-ways, I'll stay there in the bed. I 'd'no how sound the ha'nts, if there 's any ghostises, will lemme sleep."

He pointed to one of the conditions specified in the advertisement.

"But whaffor you goin' chain me to the bed?"

"That's to may sure you stay there all night," he was told.

"Huh! Make sure I stay there? I stay there all right. If no ha'nts come. I woudln't want to leave that bed. If they do, I couldn't move."

Sixteen more volunteers announced themselves Wednesday. That makes a total of 31. There are a number of negroes; and a surprisingly large number of white women and girls—upsetting two popular impressions.

The Saenger Amusement Company offers $25 to the white man, $50 to the colored man, $75 to the white woman, and $100 to the colored woman who sleeps in a cemetery.

Four will be chosen—and will be put in four different cemeteries. They will be chained to the bed and will not be allowed to have a companion, not even a dog, but will be allowed to have weapons.

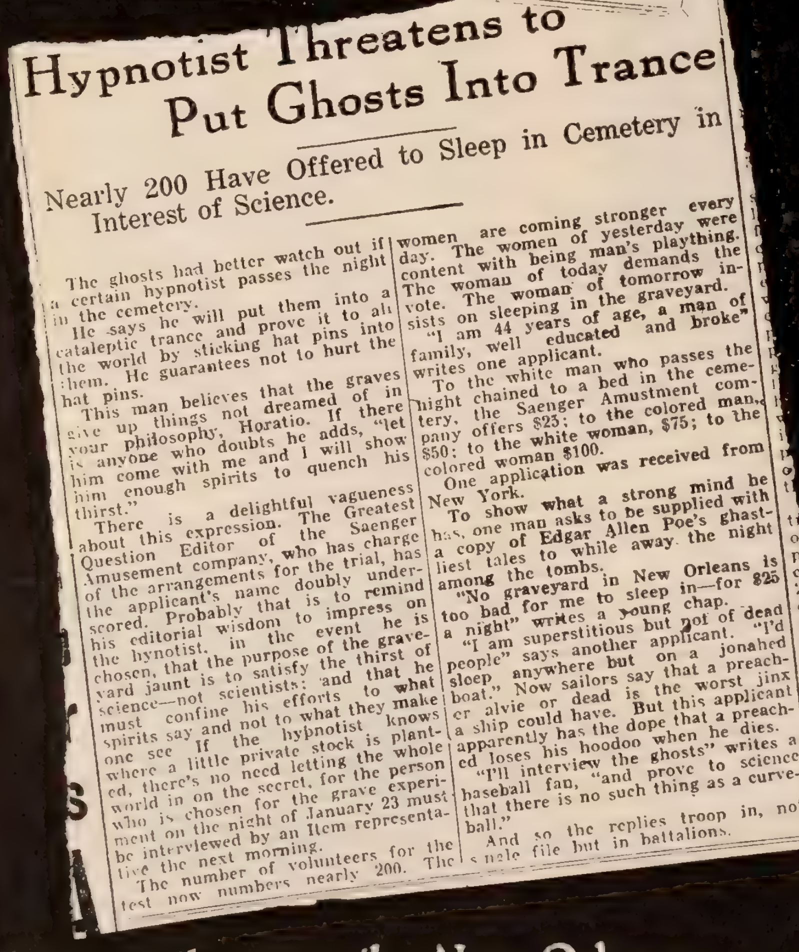
One of the applicants asked if he could have a phonograph—purposing, no doubt, if the spirits should show any signs of activity, to make 'em jazz. He was informed that this was a scientific research and not a function to entertain the spirits. A box of chocolates was the most he could expect. Spirits and chocolates don't mix.

A lady announced that she would try to find out what's wrong with the telephone service.

One or two expressed regret that the test was not being held before the election, because they might get a tip on how to place their money.

One white man said he would take up the proposition for $50, the reward offered colored men. Evidently he does not believe in cutting under negro labor.

Most of the letters or application were short and business-like, suggesting an utter indifference to the graveyard superstitions with which ignoramuses used to frighten little children.



Hypnotist Threatens to Put Ghosts Into Trance

Nearly 200 Have Offered to Sleep in Cemetery in Interest of Science.

The ghosts had better watch out if a certain hypnotist passes the night in the cemetery.

He says he will put them into a cataleptic trance and prove it to all the world by sticking hat pins into them. He guarantees not to hurt the hat pins.

This man believes that the graves give up things not dreamed of in your philosophy, Horatio. If there is anyone who doubts he adds, "let him come with me and I will show him enough spirits to quench his thirst."

There is a delightful vagueness about this expression. The Greatest Question Editor of the Saenger Amusement company, who has charge of the arrangements for the trial, has the applicant's name doubly underscored. Probably that is to remind his editorial wisdom to impress on the hynotist, in the event he is chosen, that the purpose of the graveyard jaunt is to satisfy the thirst of science—not scientists: and that he must confine his efforts to what spirits say and not to what they make one see If the hypnotist knows where a little private stock is planted, there's no need letting the whole world in on the secret, for the person who is chosen for the grave experiment on the night of January 23 must be interviewed by an Item representative the next morning.

The number of volunteers for the test now numbers nearly 200. The women are coming stronger every day. The women of yesterday were content with being man's plaything. The woman of today demands the vote. The woman of tomorrow insists on sleeping in the graveyard.

"I am 44 years of age, a man of family, well educated and broke" writes one applicant.

To the white man who passes the night chained to a bed in the cemetery, the Saenger Amustment company offers $25; to the colored man, $50; to the white woman, $75; to the colored woman $100.

One application was received from New York.

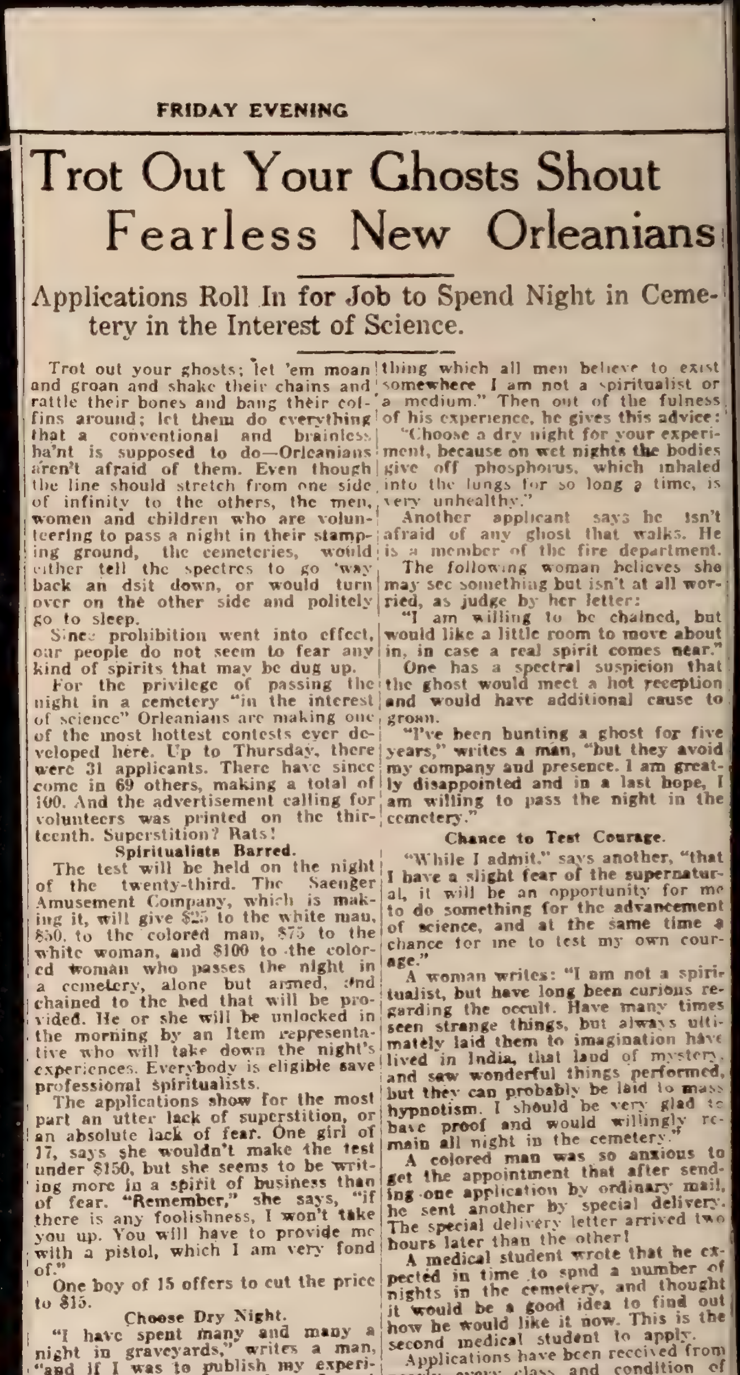
To show what a strong mind be has, one man asks to be supplied with a copy of Edgar Allen Poe's ghastliest tales to while away the night among the tombs.

"No graveyard in New Orleans is too bad for me to sleep in—for $25 a night" writes a young chap.

"I am superstitious but not of dead people" says another applicant. "I'd sleep anywhere but on a jonahed boat." Now sailors say that a preacher alive or dead is the worst jinx a ship could have. But this applicant apparently has the dope that a preached loses his hoodoo when he dies.

"I'll interview the ghosts" writes a baseball fan, "and prove to science that there is no such thing as a curve-ball."

And so the replies troop in, not single file but in battalions.



FRIDAY EVENING

Trot Out Your Ghosts Shout Fearless New Orleanians

Applications Roll In for Job to Spend Night in Cemetery in the Interest of Science.

Trot out your ghosts; let 'em moan and groan and shake their chains and rattle their bones and bang their coffins around; let them do everything that a conventional and brainless ha'nt is supposed to do—Orleanians aren't afraid of them. Even though the line should stretch from one side of infinity to the others, the men, women and children who are volunteering to pass a night in their stamping ground, the cemeteries, would either tell the spectres to go 'way back an dsit down, or would turn over on the other side and politely go to sleep.

Since prohibition went into effect, our people do not seem to fear any kind of spirits that may be dug up.

For the privilege of passing the night in a cemetery "in the interest of science" Orleanians are making one of the most hottest contests ever developed here. Up to Thursday, there were 31 applicants. There have since come in 69 others, making a total of 100. And the advertisement calling for volunteers was printed on the thirteenth. Superstition? Rats!

Spiritualists Barred.

The test will be held on the night of the twenty-third. The Saenger Amusement Company, which is making it, will give $25 to the white man, $50, to the colored man, $75 to the white woman, and $100 to the colored woman who passes the night in a cemetery, alone but armed, and chained to the bed that will be provided. He or she will be unlocked in the morning by an Item representative who will take down the night's experiences. Everybody is eligible save professional spiritualists.

The applications show for the most part an utter lack of superstition, or an absolute lack of fear. One girl of 17, says she wouldn't make the test under $150, but she seems to be writing more in a spirit of business than of fear. "Remember," she says, "if there is any foolishness, I won't take you up. You will have to provide me with a pistol, which I am very fond of."

One boy of 15 offers to cut the price to $15.

Choose Dry Night.

"I have spent many and many a night in graveyards," writes a man, "and if I was to publish my experiences they would fill a volume. I went not in the spirit of curiosity, but in the interest of science, as an honest soul seeking to find that something which all men believe to exist somewhere I am not a spiritualist or a medium." Then out of the fulness of his experience, he gives this advice:

"Choose a dry night for your experiment, because on wet nights the bodies give off phosphorus, which inhaled into the lungs for so long a time, is very unhealthy."

Another applicant says he isn't afraid of any ghost that walks. He is a member of the fire department.

The following woman believes she may see something but isn't at all worried, as judge by her letter:

"I am willing to be chained, but would like a little room to move about in, in case a real spirit comes near."

One has a spectral suspicion that the ghost would meet a hot reception and would have additional cause to groan.

"I've been bunting a ghost for five years," writes a man, "but they avoid my company aud presence. I am greatly disappointed and in a last hope, I am willing to pass the night in the cemetery."

Chance to Test Courage.

"While I admit," says another, "that I have a slight fear of the supernatural, it will be an opportunity for me to do something for the advancement of science, and at the same time a chance for me to test my own courage."

A woman writes: "I am not a spiritualist, but have long been curious regarding the occult. Have many times seen strange things, but always ultimately laid them to imagination have lived in India, that land of mystery, and saw wonderful things performed, but they can probably be laid to mass hypnotism. I should be very glad to have proof and would willingly remain all night in the cemetery."

A colored man was so anxious to get the appointment that after sending one application by ordinary mail, he sent another by special delivery. The special delivery letter arrived two hours later than the other!

A medical student wrote that he expected in time to spnd a number of nights in the cemetery, and thought it would be a good idea to find out how he would like it now. This is the second medical student to apply.

Applications have been received from nearly every class and condition of men and women except—

Students of psychology and psychic research in Tulane and Newcomb!

FIRST NATIONAL EXHIBITORS' CIRCUIT

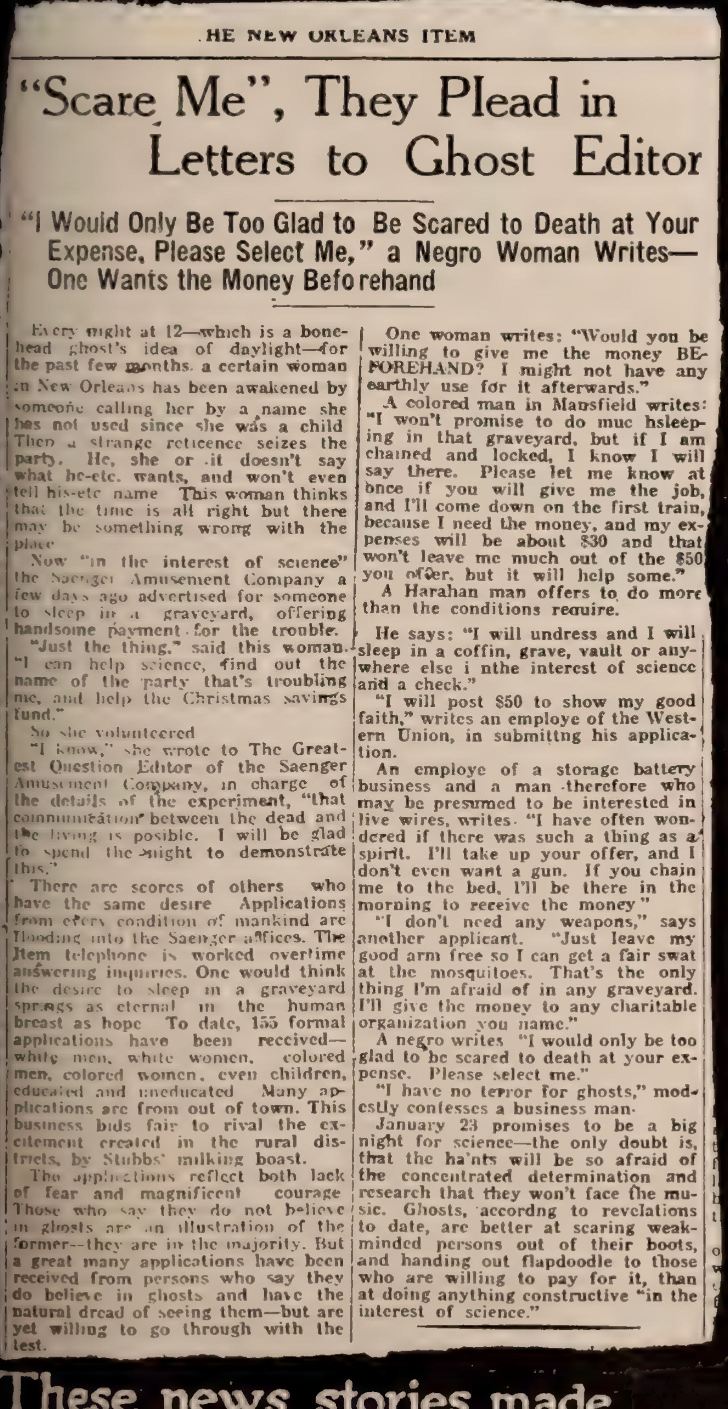
This is the way the New Orleans Item played it up.

A FIRST NATIONAL ATTRACTION

D.W. Griffith's The Greatest

SPACE FOR $1,000,000 AS BIG NEWS FEATURES

New Orleans papers leaped to stunt on D. W. Griffith's The Greatest Question' as hot news, playing up cartoons, comics and stories on front page. Shared honors with election battle for Governor.



.HE NEW ORLEANS ITEM

"Scare Me", They Plead in Letters to Ghost Editor

"I Would Only Be Too Glad to Be Scared to Death at Your Expense, Please Select Me," a Negro Woman Writes—One Wants the Money Beforehand

Every night at 12—which is a bonehead ghost's idea of daylight—for the past few months a certain woman in New Orleans has been awakened by someone calling her by a name she has not used since she was a child Then a strange reticence seizes the party. He, she or it doesn't say what he-etc. wants, and won't even tell his-etc name This woman thinks that the time is all right but there may be something wrong with the place

Now "in the interest of science" the Saenger Amusement Company a few days ago advertised for someone to sleep in a graveyard, offering handsome payment for the trouble.

"Just the thing," said this woman. "I can help science, find out the name of the party that's troubling me, and help the Christmas savings fund."

So she volunteered

"I know," she wrote to The Greatest Question Editor of the Saenger Amusement Company, in charge of the details of the experiment, "that communication between the dead and the living is posible. I will be glad to spend the night to demonstrate this."

There are scores of others who have the same desire Applications from every condition of mankind are flooding into the Saenger offices. The Item telephone is worked overtime answering inquiries. One would think the desire to sleep in a graveyard springs as eternal in the human breast as hope To date, 155 formal applications have been received—white men, white women, colored men, colored women, even children, educated and uneducated Many applications are from out of town. This business bids fair to rival the excitement created in the rural districts, by Stubbs' milking boast.

The applications reflect both lack of fear and magnificent courage Those who say they do not believe in ghosts are an illustration of the former—they are in the majority. But a great many applications have been received from persons who say they do believe in ghosts and have the natural dread of seeing them—but are yet willing to go through with the test.

One woman writes: "Would you be willing to give me the money BEFOREHAND? I might not have any earthly use for it afterwards."

A colored man in Mansfield writes: "I won't promise to do muc hsleeping in that graveyard, but if I am chained and locked, I know I will say there. Please let me know at once if you will give me the job, and I'll come down on the first train, because I need the money, and my expenses will be about $30 and that won't leave me much out of the $50 you offer, but it will help some."

A Harahan man offers to do more than the conditions require.

He says: "I will undress and I will sleep in a coffin, grave, vault or anywhere else i nthe interest of science and a check."

"I will post $50 to show my good faith," writes an employe of the Western Union, in submittng his application.

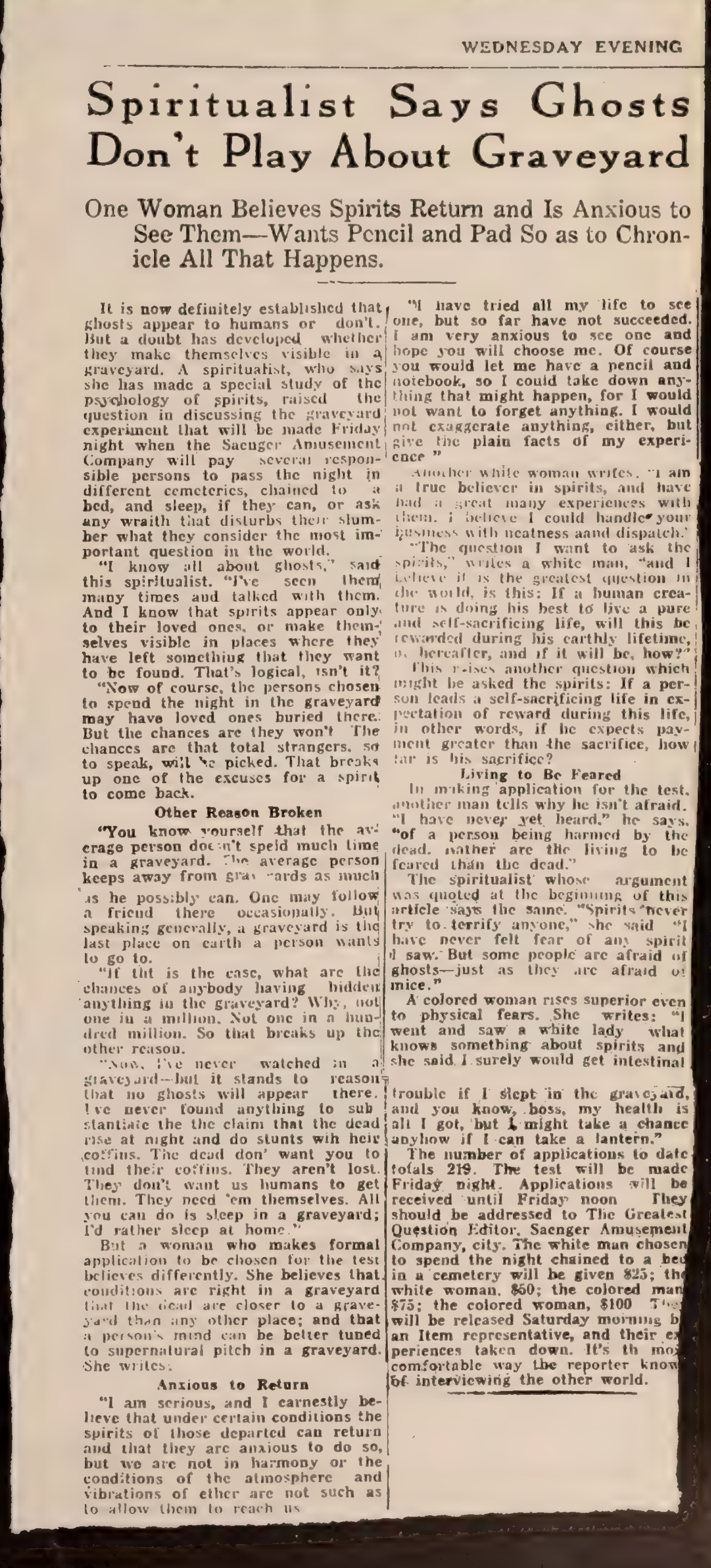
An employe of a storage battery business and a man therefore who may be presumed to be interested in live wires, writes. "I have often wondered if there was such a thing as a spirit. I'll take up your offer, and I don't even want a gun. If you chain me to the bed, I'll be there in the morning to receive the money"

"I don't need any weapons," says another applicant. "Just leave my good arm free so I can get a fair swat at the mosquitoes. That's the only thing I'm afraid of in any graveyard. I'll give the money to any charitable organization you name."

A negro writes "I would only be too glad to be scared to death at your expense. Please select me."

"I have no terror for ghosts," modestly confesses a business man.

January 23 promises to be a big night for science—the only doubt is, that the ha'nts will be so afraid of the concentrated determination and research that they won't face the music. Ghosts, accordng to revelations to date, are better at scaring weakminded persons out of their boots, and handing out flapdoodle to those who are willing to pay for it, than at doing anything constructive "in the interest of science."



WEDNESDAY EVENING

Spiritualist Says Ghosts Don't Play About Graveyard

One Woman Believes Spirits Return and Is Anxious to See Them—Wants Pencil and Pad So as to Chronicle All That Happens.

It is now definitely established that ghosts appear to humans or don't. But a doubt has developed whether they make themselves visible in a graveyard. A spiritualist, who says she has made a special study of the psychology of spirits, raised the question in discussing the graveyard experiment that will be made Friday night when the Saenger Amusement Company will pay several responsible persons to pass the night in different cemeteries, chained to a bed, and sleep, if they can, or ask any wraith that disturbs their slumber what they consider the most important question in the world.

"I know all about ghosts," said this spiritualist. "I've seen them many times and talked with them. And I know that spirits appear only to their loved ones, or make themselves visible in places where they have left something that they want to be found. That's logical, isn't it?

"Now of course, the persons chosen to spend the night in the graveyard may have loved ones buried there. But the chances are they won't The chances are that total strangers, so to speak, will be picked. That breaks up one of the excuses for a spirit to come back.

Other Reason Broken

"You know yourself that the average person doesn't speid much time in a graveyard. The average person keeps away from graveyards as much as he possibly can. One may follow a friend there occasionally. But speaking generally, a graveyard is the last place on earth a person wants to go to.

"If thit is the case, what are the chances of anybody having hidden anything in the graveyard? Why, not one in a million. Not one in a hundred million. So that breaks up the other reason.

"Now, I've never watched in a graveyard—but it stands to reason that no ghosts will appear there. I've never found anything to substantiate the the claim that the dead rise at night and do stunts wih heir coffins. The dead don' want you to find their coffins. They aren't lost. They don't want us humans to get them. They need 'em themselves. All you can do is sleep in a graveyard; I'd rather sleep at home."

But a woman who makes formal application to be chosen for the test believes differently. She believes that conditions are right in a graveyard that the dead are closer to a graveyard than any other place; and that a person's mind can be better tuned to supernatural pitch in a graveyard. She writes:

Anxious to Return

"I am serious, and I earnestly believe that under certain conditions the spirits of those departed can return and that they are anxious to do so, but we are not in harmony or the conditions of the atmosphere and vibrations of ether are not such as to allow them to reach us

"I have tried all my life to see one, but so far have not succeeded. I am very anxious to see one and hope you will choose me. Of course you would let me have a pencil and notebook, so I could take down anything that might happen, for I would not want to forget anything. I would not exaggerate anything, either, but give the plain facts of my experience"

Another white woman writes. "I am a true believer in spirits, and have had a great many experiences with them. I believe I could handle your business with neatness aand dispatch."

"The question I want to ask the spirits," writes a white man, "and I believe it is the greatest question in the world, is this: If a human creature is doing his best to live a pure and self-sacrificing life, will this be rewarded during his earthly lifetime, or hereafter, and if it will be, how?"

This raises another question which might be asked the spirits: If a person leads a self-sacrificing life in expectation of reward during this life, in other words, if he expects payment greater than the sacrifice, how far is his sacrifice?

Living to Be Feared

In making application for the test, another man tells why he isn't afraid. "I have never yet heard," he says, "of a person being harmed by the dead. rather are the living to be feared than the dead."

The spiritualist whose argument was quoted at the beginning of this article says the same. "Spirits never try to terrify anyone," she said "I have never felt fear of any spirit I saw. But some people are afraid of ghosts—just as they are afraid of mice."

A colored woman rises superior even to physical fears. She writes: "I went and saw a white lady what knows something about spirits and she said I surely would get intestinal trouble if I slept in the graveyard, and you know, boss, my health is all I got, but I might take a chance anyhow if I can take a lantern."

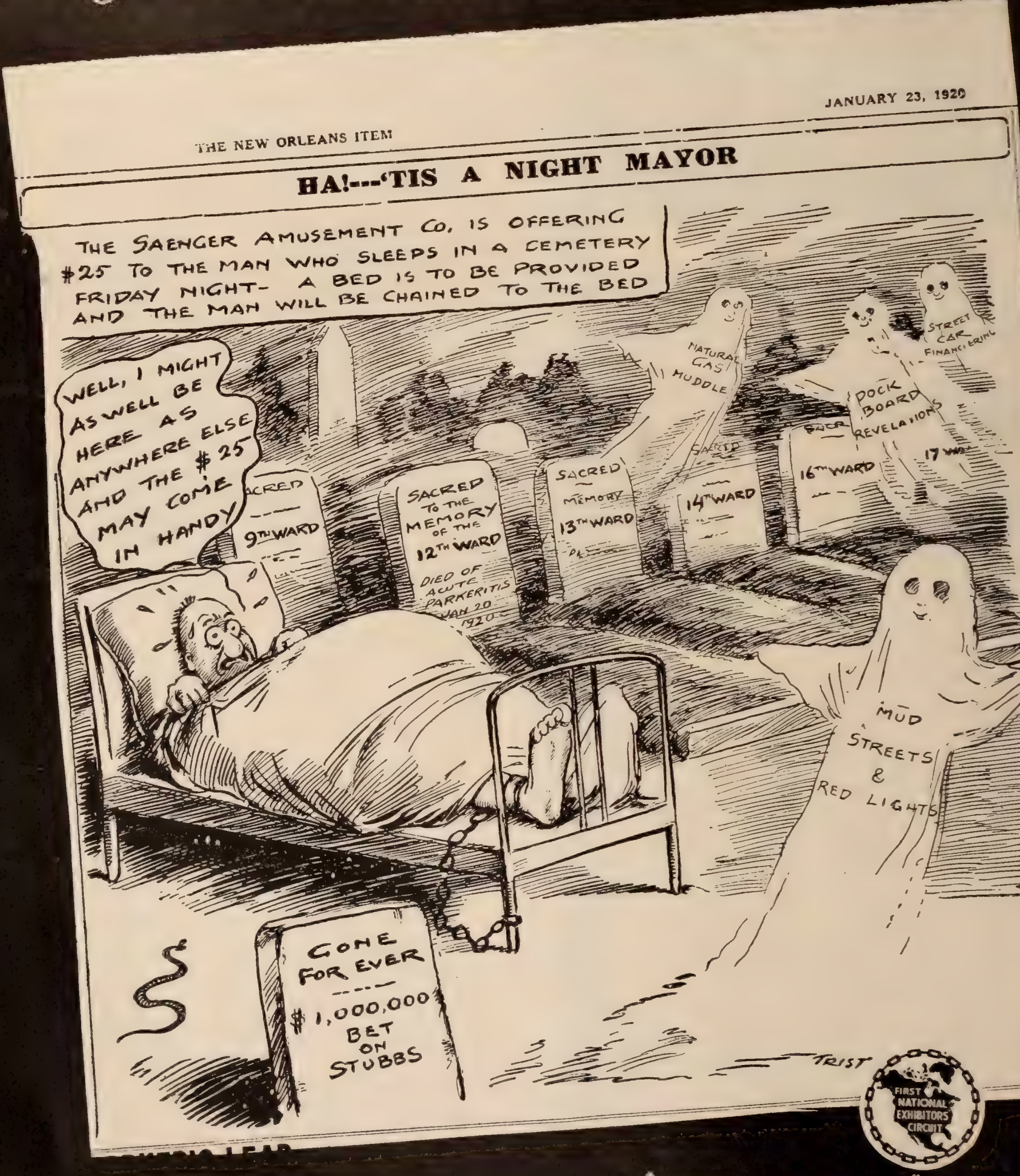
The number of applications to date totals 219. The test will be made Friday night. Applications will be received until Friday noon They should be addressed to The Greatest Question Editor, Saenger Amusement Company, city. The white man chosen to spend the night chained to a be in a cemetery will be given $25; th white woman, $50; the colored man $75; the colored woman, $100 Th will be released Saturday morning b an Item representative, and their ex periences taken down. It's th mo comfortable way the reporter know of interviewing the other world.

These news stories made New Orleans laugh.

Question" a money maker.

GRIFFITH PICTURE

This crackerjack exploitation stunt on The Greatest Question not only will fill your house but it will advertise your theatre and stamp you as an enterprising showman throughout your territory. Grab this chance to build up prestige!



THE NEW ORLEANS ITEM

JANUARY 23, 1920

HA!---'TIS A NIGHT MAYOR

THE SAENGER AMUSEMENT CO. IS OFFERING #25 TO THE MAN WHO SLEEPS IN A CEMETERY FRIDAY NIGHT- A BED IS TO BE PROVIDED AND THE MAN WILL BE CHAINED TO THE BED

WELL, I MIGHT AS WELL BE HERE AS ANYWHERE ELSE AND THE $25 MAY COME IN HANDY
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STREET CAR FINANCIERING
DOCK BOARD REVELATIONS
SACRED 9TH WARD
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SACRED MEMORY 13TH WARD
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MUD STREETS & RED LIGHTS
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TRIST

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A FIRST NATIONAL ATTRACTION

D.W. Griffith's "The Greatest

JAMS THEATRE.

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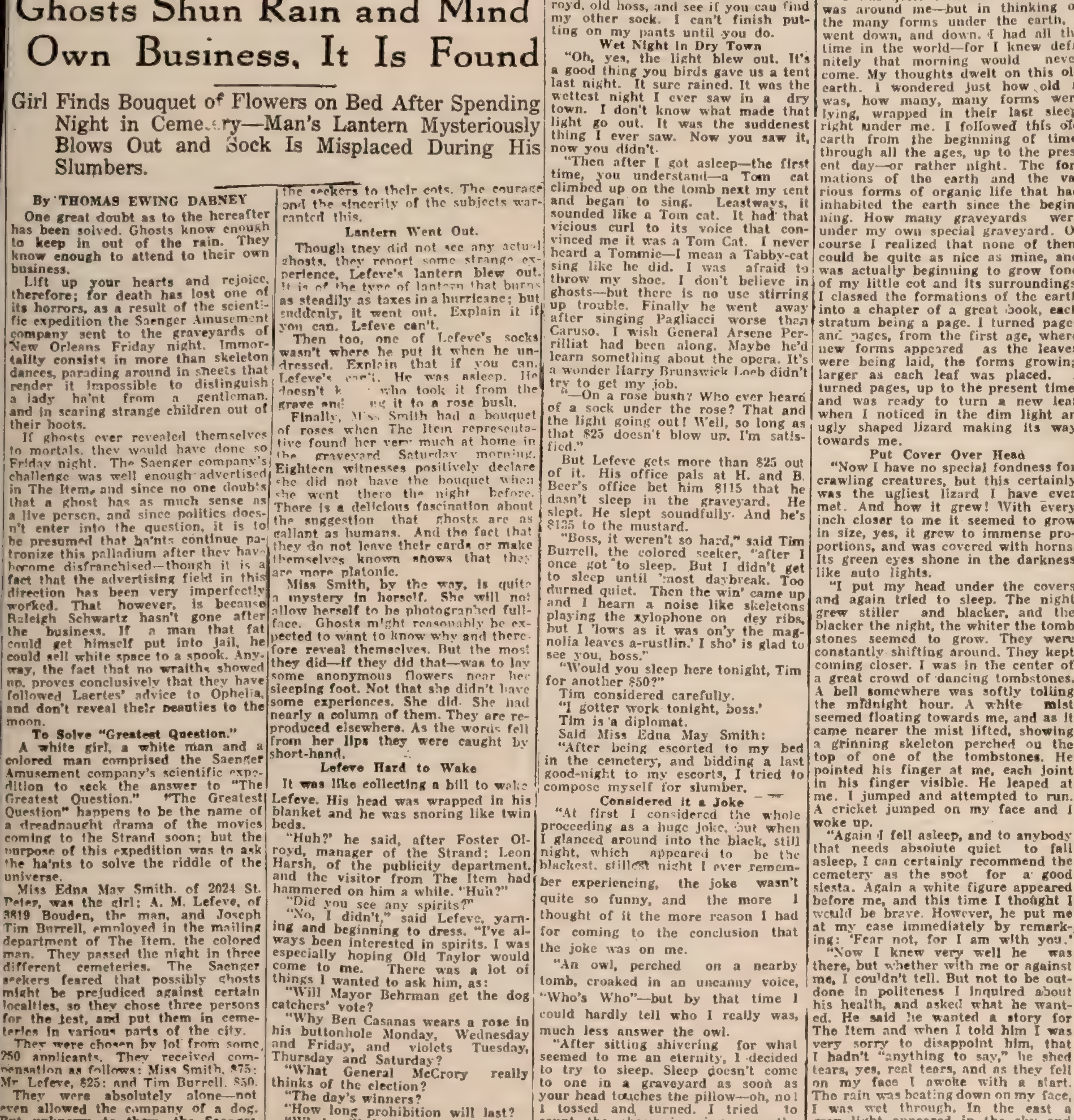

ORLEANS ITEM

Ghosts Shun Rain and Mind Own Business, It Is Found

Girl Finds Bouquet of Flowers on Bed After Spending Night in Cemetery—Man's Lantern Mysteriously Blows Out and Sock Is Misplaced During His Slumbers.

By THOMAS EWING DABNEY

One great doubt as to the hereafter has been solved. Ghosts know enough to keep in out of the rain. They know enough to attend to their own business.

Lift up your hearts and rejoice, therefore; for death has lost one of its horrors, as a result of the scientific expedition the Saenger Amusement company sent to the graveyards of New Orleans Friday night. Immortality consists in more than skeleton dances, parading around in sheets that render it impossible to distinguish a lady ha'nt from a gentleman, and in scaring strange children out of their boots.

If ghosts ever revealed themselves to mortals, they would have done so Friday night. The Saenger company's challenge was well enough advertised in The Item, and since no one doubts that a ghost has as much sense as a live person, and since politics doesn't enter into the question, it is to be presumed that ha'nts continue patronize this palladium after they have become disfranchised—though it is a fact that the advertising field in this direction has been very imperfectly worked. That however, is because Raleigh Schwartz hasn't gone after the business. If a man that fat could get himself put into jail, he could sell white space to a spook. Anyway, the fact that no wraiths showed up, proves conclusively that they have followed Laertes' advice to Ophelia, and don't reveal their beauties to the moon.

To Solve "Greatest Question."

A white girl, a white man and a colored man comprised the Saenger Amusement company's scientific expedition to seek the answer to "The Greatest Question." "The Greatest Question" happens to be the name of a dreadnaught drama of the movies coming to the Strand soon; but the purpose of this expedition was to ask the ha'nts to solve the riddle of the universe.

Miss Edna May Smith, of 2024 St. Peter, was the girl; A. M. Lefeve, of 3819 Bouden, the man, and Joseph Tim Burrell, employed in the mailing department of The Item, the colored man. They passed the night in three different cemeteries. The Saenger seekers feared that possibly ghosts might be prejudiced against certain localties, so they chose three persons for the test, and put them in cemeteries in various parts of the city.

They were chosen by lot from some 250 applicants. They received compensation as follows: Miss Smith, $75; Mr Lefeve, $25; and Tim Burrell, $50.

They were absolutely alone—not even allowed the company of a dog. But unknown to them, the Saenger company had watchmen stationed nearby, to prevent practical jokers from putting across any skulduggery. At the last moment, it was decided to do away with the leg irons chaining the seekers to their cots. The courage and the sincerity of the subjects warranted this.

Lantern Went Out.

Though they did not see any actual ghosts, they report some strange experience. Lefeve's lantern blew out. It is of the type of lantern that burns as steadily as taxes in a hurricane; but suddenly, it went out. Explain it if you can. Lefeve can't.

Then too, one of Lefeve's socks wasn't where he put it when he undressed. Explain that if you can. Lefeve's can't. He was asleep. He doesn't k[illegible] who took it from the grave and [illegible] it to a rose bush.

Finally, Miss Smith had a bouquet of roses when The Item representative found her very much at home in the graveyard Saturday morning. Eighteen witnesses positively declare she did not have the bouquet when she went there the night before. There is a delicious fascination about the suggestion that ghosts are as gallant as humans. And the fact that they do not leave their cards or make themselves known shows that they are more platonic.

Miss Smith, by the way, is quite a mystery in herself. She will not allow herself to be photographed full-face. Ghosts might reasonably be expected to want to know why and therefore reveal themselves. But the most they did—if they did that—was to lay some anonymous flowers near her sleeping foot. Not that she didn't have some experiences. She did. She had nearly a column of them. They are reproduced elsewhere. As the words fell from her lips they were caught by short-hand.

Lefeve Hard to Wake

It was like collecting a bill to wake Lefeve. His head was wrapped in his blanket and he was snoring like twin beds.

"Huh?" he said, after Foster Olroyd, manager of the Strand; Leon Harsh, of the publicity department, and the visitor from The Item had hammered on him a while. "Huh?"

"Did you see any spirits?"

"No, I didn't," said Lefeve, yarning and beginning to dress. "I've always been interested in spirits. I was especially hoping Old Taylor would come to me. There was a lot of things I wanted to ask him, as:

"Will Mayor Behrman get the dog catchers' vote?

"Why Ben Casanas wears a rose in his buttonhole Monday, Wednesday and Friday, and violets Tuesday, Thursday and Saturday?

"What General McCrory really thinks of the election?

"The day's winners?

"How long prohibition will last?

"What will happen to the policeman that witnessed the kindapping of Curly?

"What Jack and Van are going to do with Sassiety's goat?

"But no one showed up—leastways, not that I know of. Scout around, Olroyd, old hoss, and see if you can find my other sock. I can't finish putting on my pants until you do.

Wet Night in Dry Town

"Oh, yes, the light blew out. It's a good thing you birds gave us a tent last night. It sure rained. It was the wettest night I ever saw in a dry town. I don't know what made that light go out. It was the suddenest thing I ever saw. Now you saw it, now you didn't.

"Then after I got asleep—the first time, you understand—a Tom cat climbed up on the tomb next my tent and began to sing. Leastways, it sounded like a Tom cat. It had that vicious curl to its voice that convinced me it was a Tom Cat. I never heard a Tommie—I mean a Tabby-cat sing like he did. I was afraid to throw my shoe. I don't believe in ghosts—but there is no use stirring up trouble. Finally he went away after singing Pagliacci worse than Caruso. I wish General Arsene Perrilliat had been along. Maybe he'd learn something about the opera. It's a wonder Harry Brunswick Loeb didn't try to get my job.

"—On a rose bush? Who ever heard of a sock under the rose? That and the light going out! Well, so long as that $25 doesn't blow up, I'm satisfied."

But Lefeve gets more than $25 out of it. His office pals at H. and B. Beer's office bet him $115 that he dasn't sleep in the graveyard. He slept. He slept soundfully. And he's $135 to the mustard.

"Boss, it weren't so hard," said Tim Burrell, the colored seeker, "after I once got to sleep. But I didn't get to sleep until 'most daybreak. Too durned quiet. Then the win' came up and I hearn a noise like skeletons playing the xylophone on dey ribs, but I 'lows as it was on'y the magnolia leaves a-rustlin.' I sho' is glad to see you, boss."

"Would you sleep here tonight, Tim for another $50?"

Tim considered carefully.

"I gotter work tonight, boss.'

Tim is a diplomat.

Said Miss Edna May Smith:

"After being escorted to my bed in the cemetery, and bidding a last good-night to my escorts, I tried to compose myself for slumber.

Considered it a Joke

"At first I considered the whole proceeding as a huge joke, but when I glanced around into the black, still night, which appeared to be the blackest, stillest night I ever remember experiencing, the joke wasn't quite so funny, and the more I thought of it the more reason I had for coming to the conclusion that the joke was on me.

"An owl, perched on a nearby tomb, croaked in an uncanny voice, "Who's Who"—but by that time I could hardly tell who I really was, much less answer the owl.

"After sitting shivering for what seemed to me an eternity, I decided to try to sleep. Sleep doesn't come to one in a graveyard as soon as your head touches the pillow—oh, no! I tossed and turned. I tried to count the sheep jumping over the fence, but each sheep appeared to be a tombstone, and by the time I reached 901,873 I found it was no use. Oh! how I wished for just any kind of noise.

"I was quite conscious of all that was around me—but in thinking of the many forms under the earth, I went down, and down. I had all the time in the world—for I knew definitely that morning would never come. My thoughts dwelt on this old earth. I wondered just how old it was, how many, many forms were lying, wrapped in their last sleep, right under me. I followed this old earth from the beginning of time, through all the ages, up to the present day—or rather night. The formations of the earth and the various forms of organic life that had inhabited the earth since the beginning. How many graveyards were under my own special graveyard. Of course I realized that none of them could be quite as nice as mine, and was actually beginning to grow fond of my little cot and its surroundings. I classed the formations of the earth into a chapter of a great book, each stratum being a page. I turned pages and pages, from the first age, where new forms appeared as the leaves were being laid, the forms growing larger as each leaf was placed. I turned pages, up to the present time, and was ready to turn a new leaf when I noticed in the dim light an ugly shaped lizard making its way towards me.

Put Cover Over Head

"Now I have no special fondness for crawling creatures, but this certainly was the ugliest lizard I have ever met. And how it grew! With every inch closer to me it seemed to grow in size, yes, it grew to immense proportions, and was covered with horns. Its green eyes shone in the darkness like auto lights.

"I put my head under the covers and again tried to sleep. The night grew stiller and blacker, and the blacker the night, the whiter the tomb stones seemed to grow. They were constantly shifting around. They kept coming closer. I was in the center of a great crowd of dancing tombstones. A bell somewhere was softly tolling the midnight hour. A white mist seemed floating towards me, and as it came nearer the mist lifted, showing a grinning skeleton perched on the top of one of the tombstones. He pointed his finger at me, each joint in his finger visible. He leaped at me. I jumped and attempted to run. A cricket jumped on my face and I woke up.

"Again I fell asleep, and to anybody that needs absolute quiet to fall asleep, I can certainly recommend the cemetery as the spot for a good siesta. Again a white figure appeared before me, and this time I thought I would be brave. However, he put me at my ease immediately by remarking: 'Fear not, for I am with you.'

"Now I knew very well he was there, but whether with me or against me, I couldn't tell. But not to be outdone in politeness I inquired about his health, and asked what he wanted. He said he wanted a story for The Item and when I told him I was very sorry to disappoint him, that I hadn't "anything to say," he shed tears, yes, real tears, and as they fell on my face I awoke with a start. The rain was beating down on my face, I was wet through. In the east a gray light appeared in the sky and I rejoiced, for the day was breaking—no very nice day, to be sure, but any old day looked good to me."

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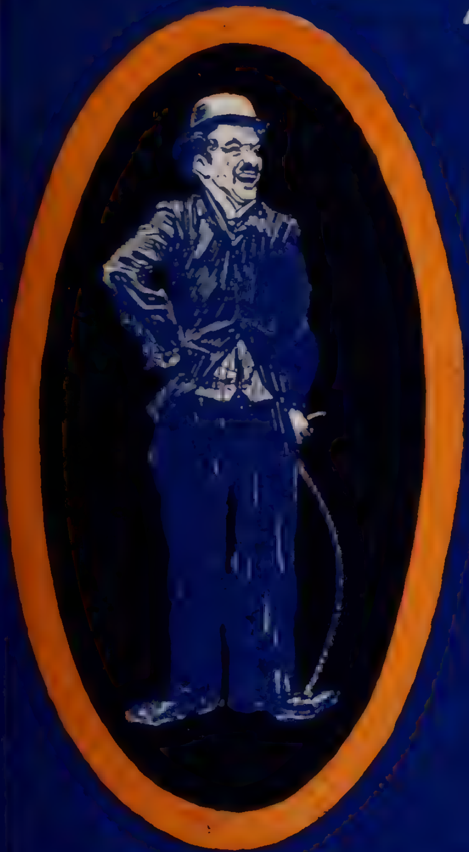

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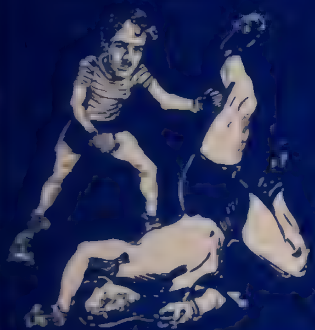

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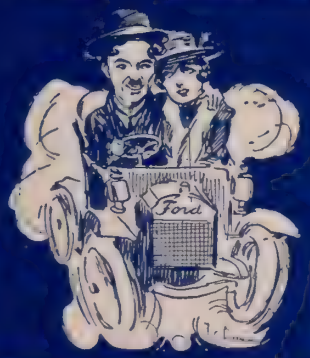

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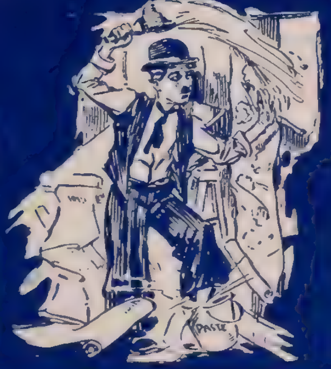

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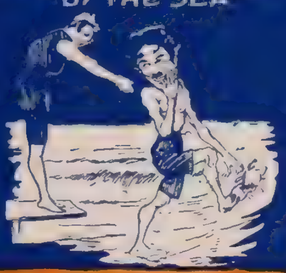

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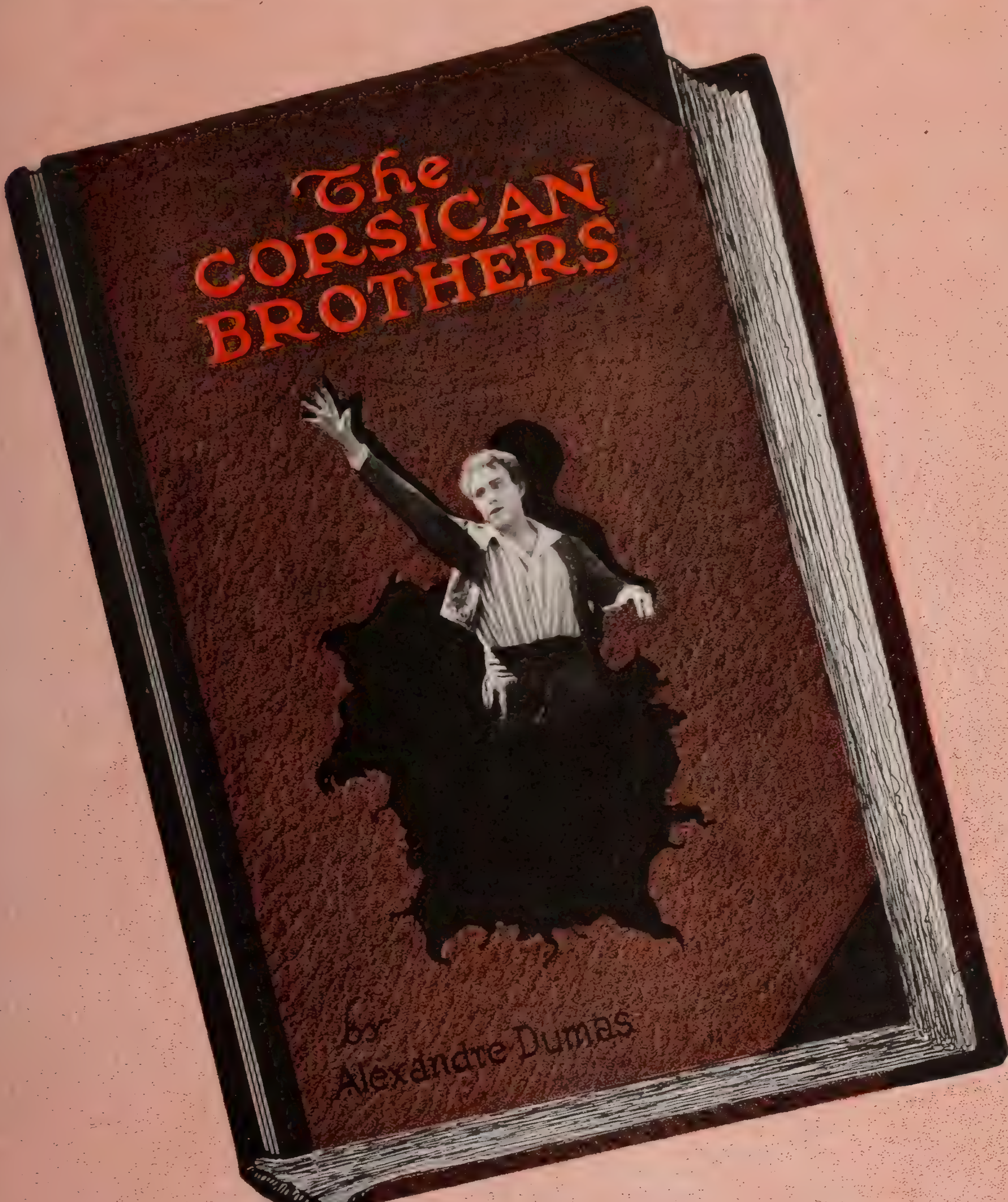
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BROTHERS
by
Alexandre Dumas

DUSTIN FARNUM

IN

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RELEASED FEBRUARY 22'

Directed by Colin Campbell　　Supervised by L. J. Gasnier

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STORY BY C. GARDNER SULLIVAN

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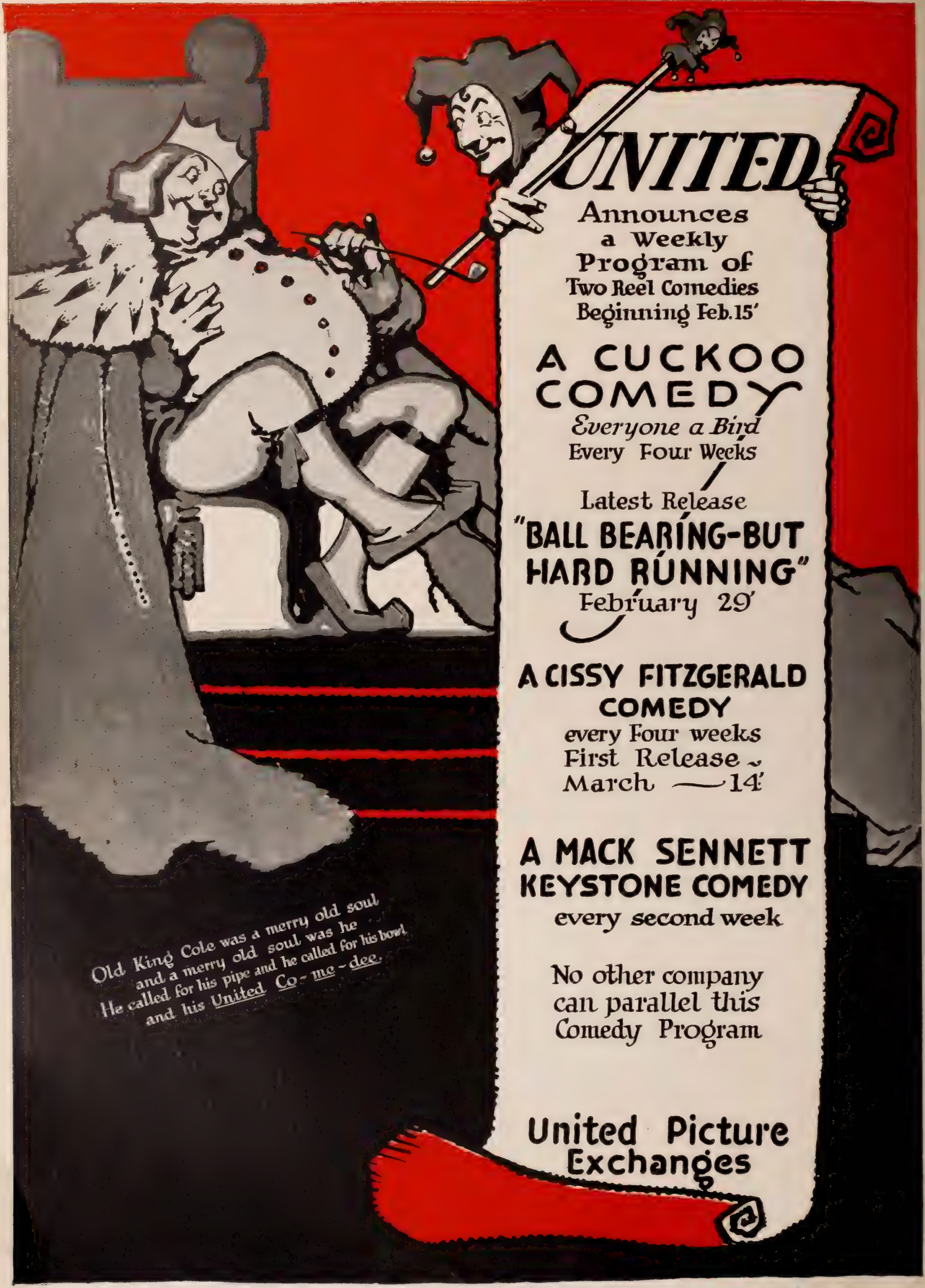

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Concerning Edward Small, Inc.

The Edward Small organization appreciates the coveted position to which it has risen in the motion picture field.

We know now, more than ever, that we must render a distinct service to the producer.

We did not spring " full blown " into being. Nothing of the sensational has attended our growth, nor has the element of chance contributed to our success.

We have continually prospered in a field strewn with the wreckage of transient competition.

That we have prospered and outdistanced organizations begun, apparently, with similar intent, is due we believe, to constant fidelity to the high resolve with which we entered the lists. That resolve was to render a service of such business like character to the producer, the artist and the author. upon whom our success is dependent, that we should come to be considered, by each and all, as essential to their highest individual and collective good.

The work of Edward Small, Inc., has been done in a new, but in a well-thought-out way. The artist, the author and the producer know that through us, they can transact business with a clean-cut business result. In our capacity of liaison between producer, artist and author, it is our business to represent, not only artists of known ability, in a way that the producer is kept in constant touch with their activities, but to bring new faces and new artists to the attention of the producer, and so represent, the heretofore unrecognized.

We live in a world where nothing is permanent—but change. A fickle motion picture public demands new loves each day. As the world goes 'round old people die and new are born to take their places, so in the Motion Picture World, old personalities wear out and new ones must necessarily be found to replace them.

Among artists, in a peculiar sense, only the fittest survive over long periods of glory and become standardized, and in an industry of such proportions as that of motion pictures, the needs of today, are doubled day after tomorrow.

A constant stream of new artists, of whom new things can be said and for whom new interest can be created, must pass into the studios and be utilized in productions.

An important function of Edward Small, Inc., is to acquaint the producer with these artists, new and old.

We have attempted in the past, and are highly resolved for the future to do this liaison work between the artist and the producer, and the author and the producer with such expedition and completeness that neither can afford to leave us out of the reckoning.

Faithfully,

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VOLUME XXI
NUMBER 9

Motion Picture News

FEBRUARY 21
1920

The Theatre's Influence on the Picture

¶ Everywhere you go today the theatre is the thing.

Chicago, Kansas City, Omaha, Denver—even in Los Angeles where production has always ruled—they are talking of Grauman's and Loew's new sites, of what Fox and Goldwyn and Paramount will do, of Sol Lesser and Gore Bros. entrance into the First National, etc.

The theatre seems supreme.

And this fact is of much significance to the picture and the trade.

These many new theatres—there seems no limit to their size, cost, magnificence and the building advantages thrown recklessly their way—are going to demand a new order of picture.

There's no doubt about that. The far sighted producer already realizes it and feels the heavy responsibility.

Considerable and fine creature genius will be demanded.

Fine showmanship will be needed, too.

Two to five thousand seats will have to be filled—not merely on crowded Broadway but in many cities and in several competing theatres in these cities.

In the expansion of the picture, and the modes of presentation to meet this increased public demand, this highest class demand, the point should be made right now and emphatically that the picture itself should supply the new attractions.

We must not and we need not borrow from the speaking stage, opera, concert singing, instrumental music, etc., unless these borrowed attractions are made incidental parts of and apt interpretations of the picture itself.

If this is not done, not only will the possibilities of the picture be carelessly overlooked but its wonderful hold upon the masses will not be taken advantage of, and, in our opinion, the show will suffer.

Certainly, at this stage of the game, we don't want to subsidize the picture to less profitable entertainment and—what is highly important, to stultify its artistic development.

In our opinion, some wonderful new angles will be successfully developed this year in motion picture entertainment.

Other problems arise too out of our big new fleet of theatres.

Will the cities be over theatred?

We believe not. Prosperity is ahead of us, inevitably. Better pictures and better theatres will attract new classes. This is the day of the picture theatre in the entertainment world. And we have a new kind of picture theatre. We cannot use, for comparison, past traditions and conditions.

It is true that the building of new theatres in the larger cities is due, to a considerable extent, to the determination of the producer to secure first run representation.

It seems to us that too much insistence is laid upon first run representation and that good pictures—the right kind—do not need this artificial assistance.

Just the same it is obvious that the first run is a necessary factor to the advertising and selling of the pictures; and, at any rate, the producer is out to get it, at any cost.

One excellent readjustment will come out of the new theatre building. It will break down the closed town situation.

It is a dangerous thing for the customer to dictate prices. It has never been helpful nor possible in any other business, and it won't be in this.

Will there be enough good pictures for these new theatres?

Writing from Los Angeles and looking back to New York we would say yes—that never before has creative effort and the means to back it been so active and abundant.

WM. A. JOHNSTON.

Some of the men who make Chicago the important film center that it is, and concerning whom William A. Johnson speaks as will be noted on t opposite page. Top row, beginning at the left—George Kleine, veteran producer, and for years an important figure in the industry; Samuel S. Hutchinson, president of the American Film Company; George K. Spoor, of Essanay fame. Second row—Ross C. Cropper, president of the Cropper Distributin Corporation; Nathan Ascher, whose chain of theatres makes him internationally famous; Colonel Wm. N. Selig, another of the veteran producers; Peter Schaefer, one of the prominent exhibitors of the Windy City. Next row—Max Levy, manager of Robertson-Cole's Chicago exchange; O. F. Spahr, gener manager of the Enterprise Optical Company; Henry Weiss, manager of the First National Chicago office; E. S. Eschman, manager of Pathe's Chicag exchange; Ben Beadell, Chicago manager for Select; I. L. Lesserman, manager of the Chicago Universal exchange

Chicago's Place on the Map

By Wm. A. Johnston

"ON to Chicago!" was the title of an editorial we wrote sometime ago, in which a fervid appeal was made for attendance at one of our ever-disappointing exhibitors' conventions.

"On to Chicago," grinned a sophisticated New York newspaper man who was at that time a member of the News editorial staff, "why, everybody's on to Chicago."

This same individual is now a resident of Chicago and he refuses to see anything funny at all about the facetious remark he once made. In fact he avers solemnly that anyone, especially a New Yorker, makes a joke of himself when he attempts a joke on Chicago.

All other Chicagoans seem to feel the same way about it, especially those in the picture business. They have a kindly toleration for the provincial New Yorker.

"You fellows do a lot of talking," they say, "we deliver the goods."

And apparently they're about right.

Chicago is a very large dot on the motion picture map. It is a big exchange center—is, has been, always will be. We shall see there, some day, one of those big joint clearing houses which the film business is destined to have;—Chicago will have the biggest of them all.

Right now the exchanges cover a lot of floor space, we can recall them as small offices. They have grown so large today that the "loop" doesn't want to house them any longer, under present roofs, because of the film they store. Chicago needs a big film building very badly. It will be inadvisable to scatter the exchanges. The exhibitors' interests as a customer and their own interests as selling agents demand that the exchanges be housed together.

Chicago will always dominate as a distributing center, in the film business as in other business in which speedy shipments are necessary. It has the striking geographical advantage. Rothacker, for instance, while he is establishing printing laboratories in Los Angeles and New York will always maintain headquarters in Chicago because of its shipping advantages, especially in distributing the prints, and Rothacker ought to know.

Chicago's position in the film business has changed greatly. Its career in the film industry meanwhile has been prominent and interesting.

In the early days Chicago held New York's present place, as a political center. Here were held those exciting meetings, secret or supposedly secret, out of which were born the General, Universal and Mutual companies. Today that is all changed. The political pendulum has swung to and sticks to New York. Chicago keeps a large ear toward the eastern metropolis and Chicago's hands are very busy distributing film. Politics are decidedly incidental. Chicagoans Twentieth Century to New York nowadays, get an earful and go back to work. They say that once in a while is a plenty.

Because its exchanges are important, Chicago needs good men as exchange managers; consequently Chicago is receiving right along the men who make records elsewhere. The next stepping stone is apt to be the post of exchange manager in New York.

Here's the roster today:

Pathe Film Exchange, E. A. Eschmann;
Select Pictures Corporation, Ben Beadell;
Goldwyn Distributing Corporation, I. Van Runkel;
Vitagraph Incorporated, Fred Aiken;
Fox Film Corporation, C. W. Eckhardt.
Robertson-Cole Distributing Corporation, Max Levy;
Universal Film Exchanges, Inc., I. L. Lesserman;
Famous Players-Lasky, Fred Cresswell;
Metro Pictures Corporation, Jack Grauman;
First National Exhibitors, R. C. Seery and Harry Weiss;
United Pictures Theatres of America, Jack O'Toole.

Next year we may need some of these men in New York.

The Capital Film Company, headed by President Barnhardt, Treasurer Milligan and General Manager C. Eddy Eccles has become a prominent factor in the purchase of world rights to pictures as has The Cropper Distributing Corporation with Ross C. Cropper at the helm.

As a states right mart Chicago continues to be an important factor and among the companies active in this field are Mickey Film Corporation, Ludwig Schindler, Pres., Arthur Lowy, General Manager, which also has recently acquired the U. S. rights to the Sedish Biograph's big picture, "The Woman He Chose"; Bee Hive Exchange, R. C. Cropper, president; Celebrated Players Film Corporation, J. L. Friedman, president; Silee Film Exchange, Lee Herz, president; Unity Photoplay Company, Frank Zambrino, president; Doll Van Film Corporation, D. N. Vandawalker, mgr.; Commonwealth Pictures Corporation, H. A. Spanuth, president; Hyman Attractions and others.

Chicago used to be quite a producing center, too. Formerly the trade paper editor spent most of his time in the spacious offices of George Kleine, S. S. Hutchinson, George K. Spoor, Wm. N. Selig, talking about stars, directors, stories and pictures in general. Today the well-known Chicago studios of Selig and Essanay are closed. Their respective heads are not idle, it's true. Colonel Selig, who made the first big American picture, "The Spoilers," will, in our opinion, make more triumphs and, in fact, has recently scored with "Auction of Souls" and "The Lost City," made in Los Angeles. George K. Spoor is wealthy enough to devote himself to his hobby, the technical side of the business and in addition to his large printing activities is about to launch a new camera which may bring about a considerable technical advance in picture making.

George Kleine is bringing out "Deliverance," the important Helen Keller picture and is doing a considerable business with reissues of "Quo Vadis" and "Last Days of Pompei" through independent exchange distribution. The American Film Company headquarters in Chicago alone remain completely unchanged with its regular release through Pathe of the output of the Santa Barbara studios.

The Capital Film Company has opened its new extensive, executive offices in the Consumers' Building. The Emerald Film Company is producing with Billy West and Alice Howell at its Chicago studio. Joe Friedman of the Celebrated Players is making the "Gump" cartoons. The Rothacker studios are busy right along with the making of industrial pictures. H. D. Spanuth is turning out "Sermonettes" and his new "Billy Whiskers" comedies. Ebony is putting some comedies on the state rights market and recently released "Do the Dead Talk?"

The well-known George Kleine library of educational films and all of the Essanay subjects suitable for institutional showing have been taken over by A. F. Victor. Mr. Victor, whose Victor Animatiograph plant at Davenport, Iowa, has been enlarged to a capacity of fifty machines a day is now making his headquarters and devoting his entire time to the Safety Standard Film for the portable machine, to the very large and important work of the supply of adequate film service to go with it, to the perfection of the amateur camera and to all those big pioneer problems concerned with the bringing of the motion picture to the school, church and home.

We all glimpse at the possibilities of the huge new field for the film. We all know that its successful development is inevitable. It looks right now as if Chicago would be its center and permanent headquarters.

Chicago is the home of the Motiograph, one of American's best known projection machines, both here and abroad. A. C. Roebuck is now devoting practically all of his time to the greatly enlarged plant and business of the Enterprise Optical Company; and O. F. Spahr expects soon to have his office organization so complete that he can frequently get from his hard working desk and into the field.

Among the outstanding film personages in Chicago today, we find very prominent the heads of the large theatre chains. We talk a good deal and print a good deal about Nate Ascher, Sam Katz, Joseph Trinz, Aaron Jones, Peter J. Schaefer, Andrew Karzas and other leading showmen.

The Goldwyn Corporation has seen fit to centre its theatre affiliations in Chicago. The partnership deal involves not only the sixteen Ascher houses in Chicago but other Ascher and Goldwyn theatres in other cities, twenty-eight in all.

We must add, too, that Chicago in its Chicago Allied Amusement Association, to say nothing of its bright handy Bulletin, bi-weekly, conducted by Dr. Sam S. Atkinson of Evanston, has got about the most compact and powerful theatre local in the United States. They beat state censorship, conducted the theatre safely through the coal strike, actors strike and other labor troubles and now have the "Flu" situation, ably and safely in hand.

More power to them and more power to Chicago.

Powers Sees Producers in Bankruptcy

Foreign Situation Precarious and High Artists' Salaries and Overhead Driving Industry on Rocks, Says Universal Official

A NOTE of warning to producers of America is sounded by P. A. Powers, president of the Powers Film Products Co., and treasurer of the Universal Film Manufacturing Company, in a statement issued last week. Mr. Powers urges drastic retrenchment in expenditures for artists' salaries and for stories as the only way to meet the situation which he declares will obtain when the unprecedentedly unfavorable exchange on foreign money virtually cuts in on our foreign market.

"What is the outlook of the motion picture business?" said Mr. Powers. "I regret to say I am rather pessimistic. However, there is enough optimism in this business to offset that.

"The facts which have presented themselves to me in the last six months have convinced me that the motion picture industry in the United States is going to be up against a tough time, and apparently the large factors in the industry do not realize what is in store for them, or do not want to.

Conditions Getting Worse

"For the past four years, or since the war started, the motion picture industry in the United States has been blessed with unprecedented prosperity. Manufacturers have been able to secure unheard of prices for their productions both in America and throughout the world. This condition was due to the fact that European competition was entirely wiped out and we had practical control of the world's markets at our prices during the war. This does not mean that the industry as a whole has benefited by this condition, but the artists and writers have benefited by it to a very great extent, as you very rarely hear now that the motion picture industry is not paying the writers anything for the "children of their brain." They are getting now, and have been in the past, colossal prices for the picture rights for stories. The artists have also materially benefited by the conditions which have existed for the past four years and their salaries have increased by leaps and bounds.

P. A. Powers

"There has been keen competition among the producers for stories and artists, prices have been paid which have been startling to the general public. That was entirely due to the fact that we had the world's market and receipts from the product from the entire universe.

"Since the cessation of hostilities, conditions have changed United States and the European exchange to such an extent that foreign buyers at the present time are unable to fulfill their contracts as they could during the war when the exchange was at par. And in endeavoring to fulfill their obligations, foreign buyers have practically bankrupted themselves, with the result that they are now unable to purchase American pictures at wartime prices and pay for them in dollars, with the consequent result that American producers find themselves with an accumulation of productions which they are unable to market in foreign territories. This condition will continue to get worse instead of better and unless the American producers are satisfied to accept foreign currency for their productions they will force the foreign buyers into the production of pictures, which they had suspended during the war, and the American producers will find themselves up against that competition.

"To meet this future competition, it will be impossible for the American producers to continue paying the colossal salaries to artists and the phenomenal prices to authors for their services and stories, although they continue to do so, notwithstanding the facts that I have stated. Only last week I heard of a story which was sold in the neighborhood of $200,000, and in view of the many contracts which the American producers have entered into with stars and authors, they will find it a very difficult proposition to contend with. It will result sooner or later in considerable embarrassment in the industry.

"As a general thing, men in this business do not want to look cold facts

(*Continued on page* 1880)

STATEMENT ISSUED BY W. E. FAULKNER, AGENT O LORD NORTHCLIFFE, BRITISH EDITOR

"MY mission is solely concerned with the creation of a better understanding between America and England through the medium of the 'Motion Picture.'

"Through unification of ideas and closer relationship in aims and ideals of the two great English-speaking nations, the trade interests of both should be greatly fostered.

"It is my belief that the 'movies', which speak a language understood by all, are the greatest source not only of entertainment, but of social harmony, ever known in the history of civilization.

"Personal contact is one of the greatest factors in promoting a better understanding between two peoples. With the seeming barrier of three thousand miles of water, what power is equal to the 'movies' in accomplishing such result, and serving as the channel of communication between us?

"The British people want to know more of the American people and the only practical means of acquiring an intimate knowledge of each other, is through visualization.

"I am very happy to state from personal contact with Lord Northcliffe, and my affiliation with the 'Northcliffe Press', that it has at all times been our aim to promote and maintain the best of good relationships between the American and the British peoples."

Exhibitors Demand a Say-S

Cleveland Body Believes It Has Right To Speak for Self Rather Than Producer

THE Cleveland Motion Picture Exhibitors' Association on Jan. 21 sent the following letter to Secretary of the Interior Franklin K. Lane, asking pertinent questions as regards the Americanization campaign in which the picture will aid. No reply has been received by Feb. 7.

"Your letter of Dec. 30th, a copy of which has reached all our members, has been taken up for consideration by our association and, needless to say, we heartily endorse the Joint Congressional Committee resolution to 'upbuild and strengthen the spirit of Americanism within our people.'

"This association, at our Chicago Convention in September 1918, submitted a plan to Mr. D. K. Niles, representing the Department of Labor and Mr. William A. Brady, representing the Motion Picture Producers, to centralize screen publicity activities in such a way as to compel screen 'slackers' to do their bit and thus give 100% efficiency service to the Government.

"We, who are familiar with the methods of certain producers of industrial and educational films; films such as your department would, we understand, use in 'setting forth the accomplishments of American manhood and American institutions,' were compelled, in order to protect our screen owner members, to send out, last July, a circular, a copy of which I herewith enclose. This circular was mailed to all screen advertisers. It is self explanatory. We had been imposed upon during the war and we issued it, as a warning to producers and screen advertisers, not wishing to cause friction during the war.

"To be brief, exhibitors in general and, Cleveland in particular, want some very necessary information, inasmuch as there has been no opportunity for official action by a convention of exhibitors and we respe fully submit that the producers ha no authority whatsoever to ten the use of the exhibitor's screens any purpose whatever without givi official recognition to the scre owners, the exhibitors, in order tl certain abuses, with which your partment may not be familiar, may prevented. Our members are aski for details which the writer can furnish. I have evidence of a cc clusive nature, covering nearly ev state, showing the same general fe ing of dissatisfaction over the la of details. Your letter states, 'T plan is to produce, distribute and e hibit films,' etc. Please state these films to be new subjects or su jects to be taken, in part or as whole, from so-called 'Industrial a Educational films' catalogues now existence? The reason I am instruct to ask this question is, that ma films 'of superior entertainm value' of the above class, in f nearly all, carry an advertising propriation unknown to our patro and without the slighest regard as any remuneration to the screen ow or his organization.

"We are absolutely sure of the sition we assume regarding exist catalogued productions. It is qu possible to avoid the lease friction, we should in a patriotic movement this nature, but it is impossible avoid it and produce results unl the entire proposition, to the last tail, will stand investigation by exhibitors official representatives the Supervising Committee of Ind trial Films. This, we are sure, y department will grant us in the sp that we ask it.

"We do not intend any part this communication as a reflect upon the one exhibitor member your committee, Mr. Harry Crand of Washington, D. C. His integ is beyond question."

Carpentier Signed by Robertson-Cole

KIRKPATRICK'S STATEMENT ON THE SIGNING OF CARPENTIER

A. S. KIRKPATRICK, Vice President and General Manager of the Robertson-Cole Distributing Corporation, in commenting on the signing of Georges Carpentier said that it was one of the best strokes made by any motion picture firm in many months.

"Carpentier no doubt will be one of the best drawing cards a producer has ever given an exhibitor," said Mr. Kirkpatrick. "He is a fighter every inch of him. His war records prove that and above all he is a gentleman. Americans only know him as the idol of France and as the contender for Jack Dempsey's title. He is reticent and America wants to see the man who has been thrice decorated by France. The Carpentier Special no doubt will be the knockout of the year.

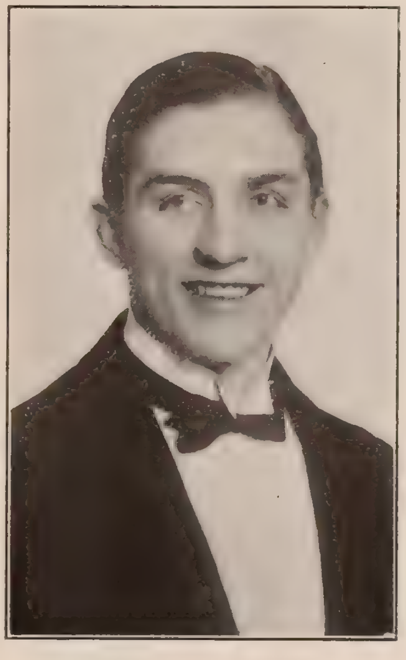
"While other firms capitalized the rumor that they were after the Frenchman's services, Robertson-Cole quietly worked until they had the contract in hand and then gave the news to the trade world in an official statement."

Heavyweight Champion of Europe, and a War Idol of His People Through Bravery During Struggle, to Make a Motion Picture Here

GEORGES CARPENTIER, world war hero, idol of France, heavyweight champion of Europe and one of the most talked of men in the world today, has been signed by Robertson-Cole to appear exclusively in motion pictures distributed by that firm.

The announcement was given to the film trade in the following statement of R. S. Cole.

"In view of the various conflicting reports which have been circulated as to Carpentier coming to this country, and also as to his having been engaged to appear in motion pictures, we feel it advisable to clear up the uncertainty by making the definite announcement that there has been executed at Paris, an agreement between this company, Descamps and Carpentier, whereby we have the exclusive right to Carpentier's services in a motion picture to be produced in this country and intended for world's distribution.



GEORGES CARPENTIER
Copyright by Underwood and Underwood, N. Y.

Coming Here March 8

"The writer was in London and present at the Beckett-Carpentier fight and in view of Carpentier's victory realized he must naturally be the next logical opponent for Dempsey, and that in view of this the American public would be extremely interested in becoming better acquainted with Carpentier. He therefore immediately opened negotiations with him with the idea of arranging along the lines as specified above. The negotiations were carried on by the writer's partner from the time that the writer left London, with the final result that a definite contract has been entered into.

"Carpentier, together with his manager, Descamps, will proceed to America on March 8 and will start his screen work for our production immediately upon his arrival."

Motion picture producers were after Carpentier the minute the big Frenchman sent Beckett, pride of England, to the floor for the count. Mr. Cole, who was present at the bout, lost no time in signing the Frenchman, and before Carpentier left the stadium on that eventful night Mr. Cole interviewed him. H. F. Robertson, partner of Mr. Cole, concluded arrangements.

Although Carpentier had signed with Robertson-Cole several weeks ago, officials of that concern would not make known the fact until the contract bearing the champion's signature, together with Descamps', his manager, was in the New York office.

Robertson-Cole executives realized the drawing power of the French idol. To back up his world war record, is his position in the athletic world. Acclaimed a marvel physically, with a mind that has won him honor after honor, and with the highest decorations France can give a favorite son, Carpentier will no doubt take the silent drama by storm.

In the columns after columns of publicity on the giant Frenchman appearing daily in the newspapers throughout the world, the leading sport critics have marked him "as the gentleman of the ring." Screen tests have proven, it

(Continued on page 1876)

Nat'l Board Holds Luncheon

Pleas for Children's Pictures and a "Free Screen" Are Favorably Received

THE National Board of Review of Motion Pictures held its annual ncheon on Saturday, January 31, at he Hotel McAlpin. Those who spoke this last gathering, consisting of approximately 150 members of the Na- onal Board and a few invited guests, ere Miss Mary Shaw, stage artist, and iss Mary Gray Peck, lecturer and ub woman, both members of the Na- al Board's Advisory Committee; liam A. Brady, president of the onal Association of the Motion ure Industry; Major Raymond lman, Secretary of the American- on committee, appointed by Secre- ry of the Interior Lane; Rupert ughes, from the Authors' League; d George Middleton, playwright.

Miss Shaw won applause when she in a plea for special performances r children, and indeed for special eatres for children. The old and ddle-aged people, she thought, might for themselves, and if they some- nes saw motion pictures they did'nt re for it was their own fault for not ing more critical and making their sires known.

William A. Brady declared he was ere "to boost the motion picture." said that the motion picture had de such a record during the war riod with regard to loyalty, news ievement as well as general im- vement of quality, as to demon- ate that it did not need the inter- ence of legalized censorship. "Now all times the screen should be left Let us not permit a gag to be ed upon the motion picture such as exercised by the censor board in io when it prohibited the showing Villa's picture on the screen 'lest it ite to hatred,' when every news- er in the state had published it. finest agency to expose the Red xpose the corrupt politicians, is the ion picture."

Ir. Everett Dean Martin, chairman the National Board of Review and ctor of Cooper Union Forum, who presided at the luncheon, expressed his belief that the growing spirit of intolerance in this country was at the basis of any demand for legal censorship. He hoped that this spirit of intolerance would not enter into the use of the motion picture for Americanization purposes. This seemed to be guarded against, however, by the broad attitude towards the motion picture taken by Secretary Lane's committee on Americanization.

Marine Film Records Get Showing

The first public showing of the official record films of the activities of the United States Marine Corps in France and Germany was made on February 4 before the S. Rankin Drew Post, of the American Legion, at its general meeting and monthly dinner at Keen's, New York. As a part of the war records of the Navy Department, of which the Marines are a part, these films were ordered made by a detail in command of Lieutenant Commander Wells Hawks, U. S. Navy. He was assisted by Lieutenant C. S. Hutton, officer in charge of aerial photography in France. The photography was done by Chief Yeoman Harold Wenstrom, who before going in the service was a Metro cameraman.

J. Von Herberg Arrives in Seattle

Manager J. Von Herberg of Jensen and Von Herberg returned to Seattle Saturday after a month's business trip to the East including attendance at the First National Atlantic City convention, at which he was elected a director and trustee of the new organization.

His first announcement upon returning was that he had completed arrangements for a picture franchise for the new Jensen and Von Herberg picture palace in Seattle—the cost of which by his revised estimate will be $2,000,000.

Recent Appointments of Famous Players

Al Lichtman, general manager, department of distribution, announced the following appointments in the Famous Players-Lasky sales force, effective February 9:

Fred Creswell has been promoted to special representative in charge of the offices at Chicago and Minneapolis, and Indianapolis when opened.

Harris P. Wolfberg, formerly branch manager at Cincinnati, has been promoted to special representative, supervising the Pittsburg, Cincinnati and Cleveland exchanges. Mr. Wolfberg succeeds Harry H. Buxbaum, who recently assumed the management of the New York branch exchange. Fred Strief, formerly a salesman in the Cincinnati territory, succeeds Mr. Wolfberg as branch manager. Allan S. Moritz has been advanced to the position of manager of the Buffalo branch exchange.

Board of Review Label on All Film

Adolph Zukor Declares Paramount-Artcraft Films Shall Hereafter Carry Stamp of National Board's Approval After Main Title

TO help the National Board of Review of Motion Pictures, and also to assist exhibitors in the fight against official motion picture censorship, the Famous Players-Lasky Corporation is taking steps to have the insignia, "Passed by the National Board of Review" carried at the beginning of all Paramount-Artcraft pictures so that it will not fail to be seen when the pictures are shown in the theatre.

Adolph Zukor, president of the Famous Players-Lasky Corporation, has ordered that the National Board's stamp of approval hereafter shall be carried in the beginning of all Paramount-Artcraft Pictures, instead of at the end, and has appealed to all exhibitors booking Paramount pictures to keep this approval in the film when it is shown.

Label at End Often Omitted

It has been the custom in the past to append the National Board's approval to the end of pictures. Many exhibitors, failing to appreciate the importance of this approval, have been in the habit of eliminating this stamp from the picture. Thus when the picture is shown in the theatre, even though the picture has been approved by the National Board, it fails to let the people know that such approval has been given.

Effective immediately, it is announced from the Famous Players' offices, all Paramount-Artcraft pictures will carry the National Board's stamp right after the main title. As soon as practicable this approval will be made a part of the main title, so that it will be complete.

Adolph Zukor

"I am moved to take this step," said Mr. Zukor, in explaining his action, "because I am firmly convinced that the National Board of Review needs the backing of everybody in the motion picture business in the admirable fight it is waging against official film censorship. All Paramount-Artcraft pictures are approved by the National Board before they are released. This not only is a protection to us, but is of immense benefit to the exhibitor showing our pictures.

"I wish to call the attention of exhibitors to the importance of carrying this approval on all their pictures. The National Board is composed of a representative body of men and women, who, acting without pay, work in cooperation with motion picture producers and pass upon all pictures before they are released. This board is absolutely free of any semblance of control by producers and distributors; and their approval of a picture is an unbiased expression of opinion. The National Board is opposed to arbitrary censorship at the hands of municipal, state or federal authorities, and is conducting a strong fight against such censorship. It behooves all exhibitors to cooperate with this board, because official censorship not only is vicious and un-American but it also can do incalculable harm to the industry, as has been proved in those communities where censorship already exists.

"I appeal to all exhibitors to join with the Famous Players-Lasky Corporation in standing firmly back of the National Board of Review. If the National Board approves a picture it seems to me that every exhibitor should not only permit such approval to be shown with the picture, but should make an effort to give a good display of the board's stamp. It is obvious that if a person in the audience sees on a picture the emblem, 'Passed by the National Board of Review,' he will be less likely to demand an official censorship."

Picture Used as Sermon in Church Service

Motion pictures were used last Sunday night in a regular church service. This took place at the Judson Memorial Church, at Washington Square, New York. The screen sermon was conducted by the Rev. Leslie Willis Sprague, former pastor of a Brooklyn church and now head of the religious and industrial sections of the Community Motion Picture Bureau of New York.

The sermon film was one of the Judge Brown series, entitled "Thief or Angel." It depicted an instance where a noble motive led to systematized thievery, and from this situation "Good Motives and Evil Deeds."

DEATH OF MERLE E. SMITH LAMENTED AS GRE BLOW TO INDUSTRY

MERLE E. SMITH, general manager for George Kleine, was buried in Calvary Cemetery, Chicago, recently, his body having been brought on from New York where he died at the Republican Club on Thursday, February 5th. His passing has saddened all who knew him and especially those of the film industry who had an opportunity of knowing his real worth through intimate association. Their feeling in the matter is well voiced by the following tribute written by Ralph Thomas Kettering, one of Mr. Smith's closest friends:

"To think that he should be taken just at the crowning point of his career is sad indeed but when one remembers that he was only twenty-nine years of age, the horror of it strikes to the very heart. As Hamlet said 'He was a man of infinite jest and excellent character.' How true indeed this is of Merle. With a laugh upon his lips and a song in his heart, he raced through his brief existence making people happy and inspiring good thought in the minds of those whom he met."

Americanization Campaigr

Lincoln's Birthday Marks Inaugural by Picture Houses; Lane Makes Speech

THE country-wide motion picture campaign to combat Bolshevism and unrest in this country opened on Lincoln's Birthday and from reports that have been received from every section of the United States the industry is working shoulder to shoulder with the Government against the common enemy.

All week telegrams have been pouring into Washington to Hon. Franklin K. Lane, the Secretary of the Interior, and chairman of the Americanization Committee of the Motion Picture Industry, from exhibitors who have pledged their screen to the movement.

On February 9 there was a meeting of all of the Washington exhibitors at the office of Secretary Lane. Harry N. Crandall and Major Raymond Pullman of the general committee were present.

Secretary Lane made an interesting address to the Washington exhibitors. He said, in part:

"The whole idea of this program is that we shall try to revivify the spirit of our people.

"We are in a slump; that is to say, we are not buoyant, we are not confident, we are not as sure of ourselves as we were.

"We are not unappreciative of the services—the immense service—that was done by the industry during the war; we think that the thing that you did then did much to strengthen your standing as a permanent factor in the development of the conception of the motion picture as an educational force in the United States. That undoubtedly is true. There was your opportunity. You took advantage of it, and you made the people of the country feel that the motion picture was as real as the newspaper or as the pulpit—as real, probably, as the pulpit used to be when religion had more definite hold upon the people. Now your opportunity is to continue to emphasize that spirit and that attitude."

Harry M. Crandall, the chairman of the exhibitors' branch of the general committee, gave out the follov statement:

"I am deeply grateful to the hibitors of the country for the splei spirit that they have shown in Americanization program."

Protest Against Fil Advertising Censor

Secretary Thomas Scott, of the tion Picture Exhibitors' Protec Association of Ontario, issued the lowing statement regarding the sion of the Ontario Governmen require all exchanges and exhibi to submit advertising of all des tion to a new moving-picture-ad tising censorship-board at Tor for approval or condemnation:

"Up to the present time nothing been done with regard to the cen ship of moving-picture-adverti but plans are being arranged to se changes in the regulations, if poss suitable to all exhibitors in the P ince of Ontario. Should this t come to a crisis, which, we trust, be prevented by this organization would be duty bound to stop all vertising in newspapers. Then, believe, the matter would be bro to the public's attention." Secr Scott referred to the new censoı law as a "grave injustice."

Selznick Art Directoı Work Independentl

Anthony Gablick, for the past months art director of the Select Selznick Pictures Corporation, ha signed to devote himself exclus to the trade's art requirements o independent basis. He has beer sponsible for the design and exec of many of the Selznick and S Pictures' advertisements that hav peared in the various trade jou and "fan" magazines, and has assisted materially in the art wo Selznick Campaign Books.

Anti-Censorship Victory in the South

Reports from Various Points Indicate Unusual Activity on Picture Legislation. Virginia Legislators Against Censorship

THE South has been the scene of unprecedented censorship activity during the past week. To Virginia belongs the distinction of delivering the most powerful blow against the attempts to impose upon the screen a legalized censorship. This victory was recorded, when on Friday, February 6th, the joint committee of the Senate and House on moral and social welfare voted against a bill proposing a board of censors to pass on all films before their exhibition in Virginia. The committee's report, recommending itself against the proposed legislation, was submitted to the state legislature during the week.

Three ministers, representing powerful church groups in the state, appeared in support of the measure. David Wark Griffith, the producer; Jake Wells, representing the Virginia exhibitors; and J. S. Connolly of the National Association of the Motion Picture Industry, led the opposition forces in the fight against the bill.

Counter-Proposal Offered

Willingness to submit to proper legal regulation was the keynote of those opposing the bill; which proposed to do what only four of the forty-eight States have done, empower three persons, one of whom may be a woman, to say whether a film may be exhibited in Virginia. That censorship, such as proposed in the bill, will throttle the motion picture business, was stated by both exhibitors and producers, who, as a counter-proposal, offered a bill which would specifically bring films under the provisions of the criminal statutes prohibiting immoral or obscene literature, pictures, paintings and other matter. Censorship as an encroachment on free American institutions was flayed by Mr. Griffith, who stated that he, as a son of Virginia, never expected to return to the State of his birth to plead for freedom in the halls of the Virginia Assembly.

The main arguments offered by Mr. Griffith are summarized as follows:

Censorship is un-American—Because it is founded on the principal of Autocracy—the right of a few to direct the mass. Every American precept is in opposition to it. Every time America has shed blood it has been to overthrow tyranny, and Americans will not countenance tyranny of though any more than they will countenance tyranny of physical power.

Censorship is senseless—Because it put into the hands of small-calibered politicians the right to edit our supply of thought and our means of recreation. As well permit these politicians to go into our libraries and re-write Shakespeare or the Bible.

Censorship is unjust—Because it restricts a great industry by building trouble-barriers as numerous as our states and cities. It is an unwarranted tax upon an industry—and the maze of hazards it erects discourages the spirit of adventure and originality without which the industry cannot exist. It is an assurance of screen mediocrity.

(*Continued on page* 1876)

NATIONAL ASSOCIATION STATEMENT

J. S. CONNOLLY, Washington representative of the N. A. M. P. I., has clarified the purpose of the legislation which formed the subject of an editorial in the February 14 issue of Motion Picture News, in the following statement:

"I have just read the editorial in the February 14 issue of the Motion Picture News entitled 'The First Shot Is Fired.' I am very sorry if there has been any misunderstanding relative to H. R. 7629, which unanimously passed the House of Representatives in Washington last week.

"At the annual convention of the National Association of the Motion Picture Industry, held at Rochester last August, it was unanimously agreed that an attempt would be made to amend that section of the penal code relative to newspapers, books and printed matter, so as to include motion pictures. Under our present penal code we have no law prohibiting the sending of obscene, lewd or lascivious motion picture films by mail or by common carrier.

"This bill was drawn up by myself, representing the Censorship Committee of the National Association, and I appeared before the Judiciary Committee in behalf of it. I also succeeded in having it passed by the House unanimously. It is now before the Senate Judiciary and no doubt will be enacted within a very short time.

"Your editorial was based on the Weekly Review of the Chamber of Commerce dated January 19, and you based it around the word 'objectionable.' This word does not appear in our bill."

Sennett "Statement" Denied

Sennett Will Not Release via Associated Exhibitors, Declares E. M. Asher

E. M. ASHER, personal representative for Mack Sennett, who arrived in New York last Wednesday m Los Angeles, comes forth with rm denial of a report published in of the trade journals last week to effect that Mack Sennett, the fam- comedy producer, will release his edies through the Associated Ex- tors, Inc., as soon as his present ract with Famous Players-Lasky [illegible]

When seen Mr. Asher stated, "I ot realize how an article of this ure could have been published. When ight to my attention I was unded, for I have never met Fred . Quimby, who I understand is the eneral manager of the Associated ibitors, and who according to the r confirmed this report. I have been interviewed by any trade nal representative, so my con- ation to this statement is abso- ly unfounded. Mr. Sennett's con- t with Famous Players still has eral months to run, as do other ontracts of the other members of the ssociated Producers. However, Mr. nce, the president of the organiza- on, who is due in New York very hortly, has as yet not even made the emblance of an announcement.

"The report that Mr. Sennett would e in New York within a few weeks also untrue, as he is busier than r producing super productions to mply with the new releasing plans e announced later. I want to say I think it is very detrimental to publications and the industry to w unfounded reports of the above ature to be published, and I have oticed that many rumors have been fe as to the releasing policies of the ssociated Producers. Until an an- ouncement in the form of an adver- sement or through another medium pears in the various trade journals, ming direct from the organization, it is advisable not to publish unauthentic reports."

Capitalist Enters United States Photoplay Corporation

The entry of big capital into motion pictures was again exemplified this week in the announcement of the United States Photoplay Corporation of Washington, D. C., that E. B. Dean, Sr., a well-known capitalist of Scranton, Pa., has been elected director and second vice-president of the corporation. Mr. Dean has become one of the heaviest stockholders in the corporation, which is producing "Determination" and others of equal magnitude.

The balance of the personnel of the officers and directors of the corporation includes Capt. F. F. Stoll, president and acting treasurer, author of "Determination"; Dr. George L. Carder, first vice-president; C. L. Wakeman, secretary, active in the organiation of the United States Fuel Administration during the world war; H. H. Prentice, D. C., director; and Wm. P. Doing, Jr., director, vice-president and treasurer of the Doing Printing Company of Washington, D. C.

A. S. Kane Presides at College Dinner

Arthur S. Kane paused from business long enough last week to preside at the annual dinner of the Washburn College Club of New York City, of which he is president. The affair was held at Shanley's. The guest of honor was Dr. P. P. Womer, president of the Topeka, Kansas, college.

E. M. Asher, Mack Sennett's personal representative, now in New York

Oklahoma Association Holds Convention

At the annual convention of the Theatre Managers and Owners Association of Oklahoma, held last week at Oklahoma City, Ralph Talbot of Tulsa was elected president of the organization. The other officers are: Morris Lowenstein, Oklahoma City, vice-president; A. B. Momand, Shawnee, secretary; and H. W. McCall, Oklahoma City, treasurer. About three hundred theatre-men attended the convention—the largest gathering of the organization to date. Various distributors had displays arranged which covered an entire floor. It was announced that the Fox Film Corporation, the Vitagraph Co. and Select Pictures Corporation would soon establish branch-offices in Oklahoma City.

"Percentage Opponents Harming Selves

By *Hiram W. Abrams*

IT is absolutely no surprise to me that certain factions among exhibitors oppose percentage booking. When United Artists Corporation embarked on its percentage booking plan, I was fully prepared for just such objections as have been raised.

I have been in the motion picture business long enough—and I have seen enough in other industries—to realize that there is always a reactionary, stand-pat element that will not move forward with the times.

I knew that when we began renting our pictures on a percentage basis, we would have to wage a campaign of education and demonstration.

Fortunately, there are among the exhibitors a sufficiently large majority of far-sighted, clear-thinking business men who understand and appreciate the various economic evolutions that are witnessed in every line of business; and I might add that in every line of business there is likewise a reactionary minority, men who oppose and resist all progress and advancement and who usually have the limelight centered on them, because of the noise they are making. But while their insurrection is flaring up, the sound and clear-thinking merchants go about their daily business of making money and of adjusting themselves so that they may keep pace with the progress of their industry.

It is a simple matter to demonstrate that this objection to percentage is merely a matter of history repeating itself. From the time that the motion picture became a business, certain factions among exhibitors have repeatedly attempted to block the various stages of progress that have been for their own good.

Go back into the history of the business as far as you please. Do you remember the fight that was waged against producers and distributors who insisted that their pictures could no longer be shown for an admission price of less than ten cents? The stand-pat exhibitors rose in arms and said that no producers or distributors could tell them how to run their theatres and that they would show pictures for five cents, if they pleased, or that they would do without the pictures.

You couldn't have built the beautiful picture houses the country now boasts of, on five-cent admission prices. The higher admission prices made possible the motion-picture business of today—yet a lot of the exhibitors who have made fortunes as a result of the higher admission prices, were bitterly opposed to charging more than five cents in their houses.

Do you remember the cry that was raised on the part of certain exhibitors when the thought was advanced that a daily change of program might be improved on? Certain exhibitors were aghast at the thought that they might have to run pictures for two days instead of one day.

These same exhibitors declared that they never, never would run pictures for more than a day and affirmed that the next thing they knew, distributors would be insisting that pictures be run for three days or even a week; then the whole motion picture business would go to rack and ruin.

Yet, today, these selfsame exhibitors are running pictures for a week, two weeks, a month or even longer—and making money.

Time was when certain exhibitors banded themselves together and attempted to boycott any exchange that would permit a theatre to show more than three reels for one admission price. Any exchange that would dare to let a theatre have four reels to show as part of one program, would be put out of business.

Yet, somehow, despite the protests of these exhibitors, we have gotten to the point where a motion-picture program is a unit of entertainment and the footage entirely a secondary matter.

I could go on and cite case after case of exhibitor opposition to forward movements. The story is always the same. An innovation, an improvement, an advance is suggested for the good of the business as a whole, and immediately a group of exhibitors declare war on the innovation; but invariably the innovation, if it is right, survives and the exhibitors who
tested the loudest are glad to shar
the benefits that result to all.

Repeatedly we have witnessed
spectacle of the exhibitor himself
tempting to retard the progress of
own business.

Fortunately, if a thing is right, i
bound to succeed, for opposition t
is purely selfish cannot frustrate
thing that is basically right.

I have discussed percentage book
with scores upon scores of the leadi
exhibitors of the country, and I
convinced, as most of them are, t
percentage is the fair, equitable a
ultimate method for the handling
motion pictures.

The best evidence I can offer of
faith in percentage is this:

I go on record now with the promi
that as soon as this company has
sufficient amount of product to wa
rant the organization that will be r
quired, we will book our pictur
throughout on a straight percenta
basis and do away altogether with
guarantee or rental, except in so far
a nominal deposit may be required
a binder or as evidence of good fai
for the protection of playing dates.

We are headed right for straig
percentage; straight percentage wi
require a big organization, but yo
have my word for it; that as soon
the volume of our product warrant
the organization, we will book our pictures on a straight percentage basis

Screen vs. Newspaper Editorials

By *Lewis J. Selznick*

UNDER a heading, "Will the Film Replace the Printing Press?" the New York *Globe* on February 9 printed a double column editorial in which it opined that the question has come up whether or not books, magazines, newspapers — all forms of literature—will in time bow before the new method of transmitting thought.

After stating that there has been much speculation as to the future of moving pictures and their relation to the printed word, the *Globe* says "there is nothing that can be confidently prophesied about the place the cinema will take in the coming century except that it will be of extraordinary importance."

The newspaper then concludes:

"But it doesn't open up many new stores of information as the printing press did. It cannot explain or present doubts. It can only argue by means of assumptions."

By the last paragraph it is assumed that the *Globe* means that it cannot present arguments in the manner of the newspaper editorial. But there is positive proof that the *Globe* is wrong. In answer we can point to Herbert Kaufman's Weekly editorials in screen form, which are soon to be released, as the principal argument against the *Globe's* contention.

In the Kaufman Weekly the screen does something in an editorial way that the newspaper does not and cannot do. It not only drives home the printed word with terrific force, but it makes its meaning so clear with the aid of moving pictures illustrating the text that no person can mistake the point it aims to get across.

It is a fact that the average person does not read newspaper editorials. When the moral, argument and reasoning that the editorial seeks to implant, is flashed on a screen so illustrated as to be entertaining and at the same time "get over" its intent and purpose, the screen has done something that the newspaper will never be able to accomplish, for the reason that the average newspaper seeks to instruct without entertaining.

The *Globe* senses the truth of this statement when it says:

"The men who have thrown their destinies with the moving picture predict that the printing press will soon be obsolete. Just as Guttenberg's invention of movable type drove out the ballad singer and the art of declamation, they say, the film will drive out the linotype machine and all its accessories. The parallel is too close to be comfortable for the scrivener. . . . The moving picture makes the transmission of thought simple and easy. For the lazy-minded it is a vast improvement over pages of symbols which each one must unravel for himself. . . . The greater part of thought is a balance and adjustment of ideas, and this the cinema cannot give us."

Wrong again.

Any one who knows the editorials of Herbert Kaufman is aware that the force of his writing lies in its plain presentation of facts which are not confined to one-sided argument. In his screen weekly, which is the first of its kind ever presented, there is not only a balance and adjustment of ideas, but it is done in such a manner that even the most passive observer cannot help but profit by it.

The screen editorial is new, but it has come to stay. Its audiences will not, for they cannot, skip over it in the manner of the average newspaper reader of average newspaper *editorials*. For its value lies in the fact that its truths are put over in action following up the printed word, and above all, it entertains.

Herbert Kaufman, probably the most widely read editorial writer in the world, appreciated this fact when he gave up the vast audience of readers he was reaching through a newspaper syndicate each week, and turned to the screen to get over his preachments.

"Open Market Ghastly Joke"—Laemmle

Calling a "spade a spade" and forcibly denouncing the "open market" promises as a "ghastly joke," Carl Laemmle, president of the Universal Film Mfg. Co., has issued the following statement:

"Last spring, various producers and distributors blossomed forth with marvelous utterances to the trade. The trade journals were filled with rich and rosy promises; the trade paper editors interviewed this producer and that producer. Each one was asked whether he really was in earnest about selling his pictures on the open market. Each one looked grave, said a whole lot of words,—and replied in the affirmative.

"The trade papers believed the millennium had millenniumed. Utopia had utoped. The producers assumed the role of Moses, and individually they kissed each exhibitor smack on the mush with a brotherly, open-market kiss. Everybody was happy and yappy. Spring was in the air. All nature, plus Moe, expanded under the beautiful sunshine of love and good-will and everything..

"Then something quietly happened to the spring blossoms. Most of the blossoms were broken like promises, or else they developed into bloomers. Nearly every Moses in the business who had been right down on the ground, playing leap frog with the lowly exhibitor, suddenly remembered his dignity. His publicity and advertising men abruptly quit talking about open bookings.

"While it lasted the exhibitor was happy; but his exuberance was of short duration. His hope that each picture would be booked alone, and that no picture would be used as a club to make him book others was like a bubble—it was pretty and colorful and rode on the air, but it soon burst. There had been other bubbles, but somehow or other the exhibitor had taken more faith in this one. But alas! Again he has been forced to realize that he has been made the victim of a ghastly joke!"

"This has been the history of this business of 'spring blossoms'—forgotten promises. Each year has always brought an abundance of these, and yet each year's crop has always been eagerly grasped by the enthusiastic exhibitor.

"That is the whole story. A careful survey of present booking conditions, as far as I can see, shows that only two companies have lived up to the letter and spirit of the open booking promises, the "spring blossoms."

"One of these companies is the United Artists. The other is Universal. I have been told by exhibitors that when they try to book one, two or three pictures, they find it impossible. If they want that particular picture or group of pictures they must book thirty or forty more to secure them.

"This is a state of affairs which is all wrong. It is against the principles of good business for the simple reason that a man is being forced to buy something he doesn't want in order to secure something he needs. This works both ways. The exhibitor is forced to show some inferior pictures because he has managed to secure some feature production. His patrons go home dissatisfied. He loses his prestige for quality pictures.

"The producer, however, profits by his scheme—at first. Because he has a good picture he has managed to get rid of a couple of poor ones. He counts his money and overlooks the fact that his poor pictures are being fed to people who are paying for quality productions. Eventually his trademark isn't going to be worth copyrighting.

"The 'open market' is no dream. It is a necessity. Any attempt to tie up the exhibitor and force him to the point where he will have to foist literally 'damaged goods' in his patrons in order to hold a 'sale' is bound to result in disaster for the motion picture industry.

"The open market, because it is a necessity is bound to come. The exhibitor will have the privilege to book as he chooses. The policy which has always been adhered to by Universal is to allow an exhibitor to book a single picture, a group, or the entire output if he wills. But the exhibitor does the picking. This is the only real plan. Any other system is built on a false basis.

Carl Laemmle

"The Universal policy is correct and fair in principle. When a company stands on principle it stands on the only solid foundation big business has. The very fact that our organization is doing by far the greatest business of its career is proof enough that the principle is absolutely 'right.'

"Spring is at our door again. With its coming a brand new set of 'Spring blossoms' will appear. It will be interesting to learn whether the exhibitor has at last learned his lesson or is again going to 'fall' for the soft stuff.'"

Pro and Con Volleys on Percentage

A Few Straight to the Point Expressions of Views Held by Exhibitors in Widely Scattered Territories

I HAVE been reading very carefully the various articles pro and con in the NEWS regarding percentage. Your editorial of January 31st, to my mind, hits the nail on the head. Percentage is bound to come and it will be of most benefit to the exhibitor when it finally does really come.

One of the first essentials, however, to a percentage arrangement must be "Fairness." A percentage arrangement in which the distributing companies ask an exorbitant amount as a guarantee—in many cases the guarantee being more than the exhibitor could really pay them on flat rental—is not fair to the exhibitor as it guarantees the distributor a profit whether the exhibitor gets one or not.

The percentage arrangement cannot be on a flat percentage of gross receipts. Practically every exhibitor knows that in these cases after playng a big percentage picture and doing a remarkable business he has still but very little more than he would make with his ordinary pictures; in many ases he has doubled his admission to ven accomplish this, which of course oes not help his business before the ngagement or afterwards.

I heartily concur in your opinion that the producers must have an incentive or good productions, that incentive of course being a proportion of the abnormal receipts which accrue from the exhibition of these big productions, and the only way it seems to me that this can be equitably arrived at is to protect the producer for his outlay in the cost of the productions by allowing him a guaranteed rental based on his production cost, at the same time allowing the exhibitor to take out his house expenses before any split in the profits. The percentage of the split, of course, would be governed by the local conditions. It is not fair for a producer to attempt to charge a guarantee rental based on more than the production cost of the pictures.

This kind of percentage on big pictures is the exhibitor's only protection.

Northwest Exhibitors' Circuit, Inc.
H. B. Wright,
Secretary and Manager.

Having read your articles touching upon percentage, having heard the big guns and little guns explode, and reading both pro and con, not an article has ever touched upon the principal item attached to either side of the plan.

Being a small gun in the Lone Star State of Texas, in a small town, I am going to shoot a small caliber gun for both sides, and will state that old saying that Goldberg uses, "We all fall sooner or later" and "They look better when they are far away."

But, the principal item that has not been mentioned, and I would like to have same answered, is the fact, "How much of a *guarantee* is *Mr. Producer* going to demand from *Mr. Exhibitor* on the percentage plan?" The reason that I am asking such a question is the following plan was made to me from a Producer. I have been getting late pictures from him at a flat price from same stars; on one of the late pictures from same star, he made me the following proposition. I put up $50 guarantee for two nights' run, add overhead and advertising, then split 50-50.

Now, I am going to shoot and shoot straight as all Texans do; how can a small town exhibitor come out on such a plan when the town is too small for two nights' stand, still he will have to stand the pruning of a large town exhibitor on the guarantee?

Now, gentlemen, if you can show me where Mr. Producer will lower his sights on the guarantee when we can all get a shot at the target, I will say on with percentage. I am with you, but as long as Mr. Producer has his pruning knife ready to trim us all, I say, boys, who are against percentage, stay hitched and you can get what you want.

I am a franchise holder and beg to state that I am very much pleased with its workings; for instance, the big city boys were showing a certain star that was a big favorite, and a good bet. I applied for prices for one-night show, as my patrons asked me to get same, and the price actually stunned me. Sixty days later I joined the franchise plan, and I am showing the same picture for one-quarter the money, and all of you picture exhibitors well know to fall in behind the big city boys 60 days is not long, and I consider very new.

Having taken up about enough space, I will state for the benefit of all Little Folk Exhibitors that if we stack up our little guns together, throw them in as machine guns, we can get Mr. Producer to give us a percentage, with a reasonable guarantee. Picture to be put up as other staple articles, upon its or their merits. I am with them. With my best wishes for better plans for exhibitor and producer, I beg to remain yours truly,

H. A. Kempen, Manager,
Queen Theatre,
Nixon, Texas.

Carpentier Signs With Robertson-Cole

(*Continued from page* 1871)

The history of the Frenchman reads like a romance. Born in Lens, the coal mining centre of France, on Jan. 12, 1892, and worked in a coal mine when only a small boy. When only fourteen years old he became interested in the Anglo-Saxon sport of boxing, which was just leaping into popularity in France with the visits of Kid McCoy and other skilful American artists in the glove wielding sport.

In battle and in the ring Carpentier seemed the favorite of the gods. Thrice decorated for bravery and receiving the French Military medal, the highest honor a man can receive from that country, Carpentier goes about as if the war had been a dream. He is not of the boastful character, reticent about his own deeds, he always finds time to praise the men of the allied armies.

Just after the war broke out Carpentier called off all engagements and was on his way to the front in the first mobilization of French troops. Being an expert automobile driver, he was detailed to drive a French General's car. He did this for a time and then tsked to be transferred to the flying corps.

Right here began Carpentier's greatest career. At first he was engaged in flying new planes from the factories to the front. After a while he became an expert aviator and was shifted to the front around Verdun, where he became an observer. Flying alone, he took many daring flights over the German lines, in the course of which he was frequently attacked and on at least one occasion brought down a German attacking plane.

Then came the Crown Prince's most desperate drive to break through at Verdun. Carpentier, sent out to locate the German batteries, flew over the German lines at a low height of about 200 feet, obtained the needed information, signalled back to the waiting French batteries so accurately that many German batteries were quickly destroyed by their fires, and returned with his plane shot full of holes. On one of these daring flights he returned with nearly a hundred bullet holes through the body of his plane and the wooden uprights splintered in several places. He was thrice decorated and his exploits given official mention in the order of the day.

His nerves shattered by the constant strain of active air work, Carpentier was sent back to one of the camps and made boxing instructor for the troops there. He quickly picked up his old skill and not only acted as instructor, but took part in several bouts with opponents in the French troops.

Carpentier made a large fortune before the war, but most of it was invested in the mines near Lens, so that he practically lost everything during the German occupation.

Carpentier is in the prime of life. In spite of the strain of four years at the front in an airplane, the idol of France has come into his own and has an excellent chance to annex the world heavyweight championship.

He has fought the best that Europe has produced and has outfought them all. Now that Beckett is a thing of the past, the war hero must look to America, and it is predicted that when Carpentier sets foot in America he will be given the most rousing reception the United States has ever given to a scholar world war hero, idol of France and one of the best liked men that ever stepped into the squared arena.

(*Continued on next column*)

is said, the fact that Carpentier will not have to use his prowess in motion pictures, but that his personality, his good looks, and his character will stamp him as a real screen find.

It is not known whether the picture to be made in this country for Robertson-Cole will be produced in the East or the West. Executives are making arrangements for a studio, story and a cast of excellence. One of the best known directors in the production of pictures will be in charge of the big Robertson-Cole Carpentier Special.

Carpentier is claimed by his friends to be the most learned man that ever stepped into a ring. He is a student at all times. He fights for the money he gets out of it, but never in his many battles both on the battlefield and in the sawdust ring has he ever forgotten the fact that he is a gentleman and scholar.

BAND FOR INDEPENDENT PURCHASE OF ACCESSORIES

SEVENTY-FIVE exhibitors of San Francisco and vicinity recently met and formed an Exhibitors' Protective League. D. S. Markowitz was named President; H. Gobish, Vice-President Robert McNeil, Financial Secretary; Nate Herzog, Executive Secretary; Sam Gordon, Treasurer; A. S. Newburgh, Attorney and W. J. Clark, Chairman of Publicity.

A set of resolutions was drawn up declaring for the right of the exhibitors to purchase their own accessories and advertising matter wherever he wished, and resenting the alleged action of one company in requiring the purchase of such from the exchange.

The organization it is said was formed simply for protection against exorbitant demands of film exchanges.

F. P.-Lasky Active in Canada

Canadian Branch Buys Toronto House; Further Acquisitions Are Planned

FOLLOWING a conference at Ottawa on Saturday evening, January 31, between N. L. Nathanson, of Toronto, managing director of the new Famous-Players Canadian Corporation, and Harry Brouse, of Ottawa, owner of several theatres and a franchise-holder of the First National Exhibitors' Circuit, announcement was made that Mr. Brouse had sold his half-interest in the Strand theatre, Toronto, to the new theatre corporation. The Strand is one of the best known and largest moving picture theatres in the Toronto downtown section and has been closely linked with the Regent theatre, another large Toronto house, for a number of years. The Strand has enjoyed highly successful business for several years.

Mr. Brouse continues to own the Imperial and Family theatres, Ottawa, and the York theatre, Toronto, as well as other holdings. The transaction does not affect in any way the arrangement for the distribution in Eastern Canada of the First National releases, which are handled for Mr. Brouse by the Regal Films Limited, of which Mr. Nathanson is also the managing director.

Details are also forthcoming regarding the large new moving-picture theatre which is to be erected in Ottawa by the Famous-Players Canadian Corporation. The new company is offering for sale $4,000,000 eight per cent. cumulative first preferred shares and with this money is to be erected a string of seven theatres in as many different Canadian cities, including the proposed structure in Ottawa, the Canadian capital. The company has also just closed a deal for the erection of a theatre on St. Catherine Street West, Montreal, to seat 3,100 and to be ready for occupancy next December. Other houses are to be built at once in Winnipeg, Calgary, Vancouver and Quebec. A little later new theatres are to be erected in Edmonton, Windsor, Halifax, Moose Jaw, Brantford, St. John, Saskatoon and London, these to be in operation in 1921.

Shifts Affiliation

After an affiliation of about eight years as Los Angeles manager of the Los Angeles Universal Exchange, David Bershon has tendered his resignation in order to accept a similar position with the First National Exchange in Los Angeles. Bershon, in the point of affiliation with one exchange is the oldest in the southern California territory, and during his management of Universal distributing affairs has seen changes made at every other exchange. In many instances the management has been changed a number of times. His acquaintance with exhibitors of the territory is perhaps greater than any other branch manager, and he, Bershon, enjoys the confidence and respect of his many friends in the picture field.

In the new position Mr. Bershon will be wholly in charge of the Los Angeles Exchange which was recently purchased by Sol Lesser and Mike and Abe Gore.

Clark-Cornelius Gets Larger Quarters

Having found their quarters at 1600 Broadway inadequate for the proper serving of their clients, the Clark-Cornelius Corporation has acquired the entire third floor of the Hooven Building, 117 West 46th street.

Censorship

(*Continued from page* 1873)

It is the beginning of the encroachment upon the freedom of the press. As well permit an appointee of a city council to sit at the desk of a newspaper editor and delete the copy not to his liking.

Censorship is unlawful—Because the screen is a form of expression, and the right of free expression is guaranteed under the Constitution.

Censorship is needless—Because the exposure of an indecent or immoral film is a misdemeanor under all laws which now exist and comes under the proper police regulation in every community.

Censorship is unfair—Because, on the plea that it protects youth from seeing those things which the adolescent mind should not know, it robs the adult majority of those things which ought to be shown. Better to keep the children out of the picture theatres. Children do not go to the legitimate theatres.

Rev. J. J. Wicker, D. D., pastor of Leigh Street Baptist Church, representing the Baptist Ministers' Union of Richmond, was the first speaker in favor of the bill. Dr. Wicker frankly stated that he was a great admirer of the screen drama and receives much pleasure and benefit from the motion-picture exhibitions he witnesses here. He also had the highest words of praise for those exhibitors he has become acquainted with here. "But I feel that this bill will prove a fine asset to the motion-picture men," he stated. Rev. T. A. Smoot, of Centenary Methodist Church, representing the Methodist Ministerial Conference, also, lauded motion pictures and the houses conducting them here. He stated, however, that censorship was needed, especially as 80 per cent. of all knowledge comes through the eye. Rev. W. A. Hall, of Porter Street Presbyterian Church, representing the Richmond Ministerial Union, stated that he was not against a legitimate business, and that he had never seen a suggestion of evil in a film production. He denied that censorship was undemocratic, and differed with Dr. Wicker in that he would like to see a woman member on the proposed board.

An important development of the hearing given the bill before the joint committees of the House and Senate of the legislature was the announcement that Virginia exhibitors are favoring a movement to establish a national board of censorship so as to take such authority from various state censor boards and prevent the present system of indiscriminate censorship, through which system the producer never knows whether a picture shown in one state will stand the test in some other state.

The question of legalized censorship is also being agitated in South Carolina. The Motion Picture Exhibitors of America, Inc., is endeavoring to organize the exhibitors of that state into an active group to oppose the censorship movement. With this end in view, the association has addressed a letter to all the exhibitors of the state. The letter is intended to be a call to arms, and frankly informs the exhibitors that only by their own efforts and initiative can they hope to avoid the imposition of legalized censorship on the screen.

Censorship Proved to Be Inefficient

Official Ruling Handed Down by Attorney-General's Office Makes Exhibitor Liable Even After Censor Board Has Passed Picture

THE astonishing principle has just been established by an official ruling of the Attorney-General's office of the State of Pennsylvania, that a motion picture exhibitor may be fined or sent to jail as a criminal for displaying a film that a court may regard as improper, even after the State Board of Motion Picture Censors has given its approval to the film and sanctioned its use on the screen.

This practical admission of the inefficacy of the motion picture censorship in accomplishing the purpose for which it was enacted—that of preventing the exhibition of immoral or indecent pictures—comes from the highest legal authority in the State's employ, and is being pointed to by motion picture interests as just another clinching proof of the contention so often made heretofore that legalized censorship in Pennsylvania is a hopeless farce.

Exhibitors Disappointed

Moreover, the ruling is a distinct disappointment to the exhibitors of the state, who heretofore had felt that if the censorship law was of any practical benefit to the men in the film business it was from the belief that it provided a barrier, once a specific film was approved, that protected the exhibitor from the annoyance of constant prosecutions under local ordinances or other laws.

The ruling, which was given in behalf of the Attorney-General office by Deputy Attorney-General, William I. Swoope, was in response to a request from Dr. Ellis P. Oberholtzer, secretary of the Pennsylvania Board of Censors, who asked to be advised whether the Act of April 13, 1911, regulating amusements, in so far as it relates to prosecutions of theatre managers for permitting improper exhibitions, was repealed, so far as motion pictures were concerned, by the Act of May 15, 1915, which is the existing law establishing the State Board of Censors and which prescribes the board's duties. The reply of Deputy Attorney-General Swoope to Dr. Oberholtzer is as follows:

"In reply would say that Section 1 of the Act of April 13, 1911, P. L. 64, provides as follows:

"'That it shall be unlawful for any person or persons to give or participate in, or for the owner or owners of any building, tent, tents, or any premises, lot, park, or common, or any one having control thereof, to permit within said building, tent, or tents, or any premises, lot, park or common, any dramatic, theatrical, operatic, or vaudeville exhibition, or the exhibitions of any fixed or moving pictures, of a lascivious, sacrilegious, obscene, indecent, or of an immoral nature and character, or such as might tend to corrupt morals.'

"This is the act regulating all kinds of public exhibitions and amusements, including moving pictures, and providing for a criminal prosecution for showing immoral shows. It does not conflict in any way with the act of May 15, 1915, P. L. 534, establishing the Pennsylvania State Board of Cen-

(*Continued on page* 1880)

John C. Flinn, who takes over executive details at F. P.-Lasky, and Jerome Beatty, who succeeds him as Director of Advertising and Publicity

Flinn in Important Position

To Handle Executive Details for F. P.-Lasky; Beatty Succeeds to His Office

JOHN C. FLINN, for the past three years director of publicity and advertising of the Famous Players-Lasky Corporation, has been succeeded in that position by Jerome Beatty, advertising manager.

Mr. Flinn immediately takes up duties of an executive capacity which will place him even closer to Mr. Adolph Zukor and Mr. Jesse L. Lasky than in his past work. Because of his intimate acquaintance with the different activities of the corporation, Mr. Zukor has selected him to handle much of the detail that passes between the production and distribution departments which has heretofore centered in Mr. Zukor's office. Mr. Al Lichtman, in charge of distribution, and Mr. Flinn will be closely associated. As Mr. Zukor is leaving for Europe in a few weeks the change in positions will be effective immediately.

Mr. Beatty has been assistant to Mr. Flinn for the past two years. He was a newspaper man and magazine writer of wide experience before he entered the motion picture field, having at different times been connected with the editorial staffs of the Kansas City *Star*, Washington *Post*, Los Angeles *Express*, New Orleans *States*, New York *Evening Globe*, New York *Evening Mail*, New York *Tribune* and the New York *Sunday World*.

His motion picture experience before he joined the Famous Players-Lasky organization was with Essanay, Thanhouser and McClure Pictures.

Mr. Flinn joined the Jesse L. Lasky Feature Play Company as publicity manager five years ago. Previously he had been for several years dramatic editor of the New York *Herald*. He has always been active in the affairs of the National Association of the Motion Picture Industry, of which he is chairman of the fifth division and a member of the executive committee.

No Censorship Bill Expected

Mayor's Committee of New York State Not Expected to Recommend Such Bill

THERE will be no bills backed by the State Conference of Mayors introduced along censorship lines in the present session of the Legislature, according to a report current in this city today. The special committee named by the State Conference of Mayors to carefully inquire into the needs of censorship in New York State will make its report on February 24 when the mid-winter session of the mayors is held here. This report will not recommend a censorship bill.

There is a probability, however, that the committee will suggest that each city can handle its problem of censorship for itself, through the district-attorney, if the case is a flagrant one, or better yet, along the lines that Rochester has adopted. In that city there is a censorship board that works in harmony with exhibitors. Whenever a picture is about to be shown that strikes the exhibitor as containing something that might prove objectionable to the public, the exhibitor gets in touch with the censor and the picture is run off. The exhibitor abides by the decision of the censor and declares that as a result his patronage has grown.

UNIVERSAL CAMERAMEN BACK FROM AFRICA

STILL dazed somewhat, and just recovering from the shock of the wreck in which William Stowell and Dr. Armstrong were killed, Pliny Horne and Edward Thierry, cameraman and journalist of the Universal-Smithsonian African Expedition, returned to United States on the Adriatic this week.

Neither of the two men were very talkative, and the effects of their injuries were still apparent it being impossible to get much information from either of them. They both say from the moving picture standpoint the expedition will be a great success as some exceptional scenes were filmed by the party.

Horne says that their trip has been a succession of wonders to him. Universal, he says, will be able to release some of the finest travelogue pictures ever taken as the country the expedition traversed has abounded in unusual and beautiful scenery.

Holubar Makes Reply to Carl Laemmle

In reply to the statement recently made by Carl Laemmle about Mr. Holubar's relations with Universal, Mr. Holubar has issued the following statement:

"I did not break, nor attempt to break, my contract with Universal. Universal first broke its contract with me, by the entire omission of my name as author or director in much advertising matter pertaining to "The Right to Happiness," also by its failure to live up to its written agreement to remunerate me for stories written by me for Universal. I have made numerous requests for a settlement on these stories, but up to the present writing it has ignored payment, and even questioned my authorship."

News from the Correspondents

SEATTLE

"Whirlwind" Eden, who has just returned from a spin around the Northwest circuit, has returned with a pocket full of contracts. He just came back to see that the office was still on the map and is going back on another trip.

When Jack Rantz left the show business to enter the production game, he placed his three picture houses in Bremerton, Wash., on sale. It is known now that he sold them to A. Shemanski. Mr. Shemanski is a prominent business man in Seattle, who has recently been investing his money in picture shows. The Rosenburg Bros. will manage the houses.

Vernon M. Schubach, Northwest manager for the Universal Film Exchange, has been receiving good news from Wallace Potter, whom he sent to Spokane to establish a permanent branch and take care of eastern Washington, part of Montana and Idaho.

L. E. Tillman, formerly one of the proprietors of the Oregon Film Exchange, Portland, Ore., has accepted the position as assistant to manager Cobbs of the Northwest office of Vitagraph, Seattle. Charley Code has accepted the position of special salesman for Vitagraph.

H. Hopkinson, well known along the row, is now working under manager Lynch, of the Sun Film Exchange at Vancouver, B. C.

Since the United Pictures Corporation has been established, the Northwest branch is now located at 2010 Third avenue, Film Row, where the Triangle pictures were under the guidance of R. R. Nave. Hugh C. Dobbs, has been made local representative for Hallmark and has moved all his paraphernalia down to 2010 Third avenue, for the United will do the physical distributing for Hallmark. R. R. Arthur, Jr., has been made branch representative for United with offices at 2010 Third avenue, Seattle, and R. R. Nave will continue to keep his offices at 2010 Third avenue, where he used to distribute Triangle pictures. He has been appointed local manager for United.

BUFFALO

M. H. Greenwald, manager of the Fox exchange, has forwarded his resignation to the New York office, to take effect Saturday, Feb. 21. Mr. Greenwald has three very flattering offers from other film concerns, but is unable to announce which he will accept at this time. He came to Buffalo from the Cleveland Fox office last summer. He has been with the company two years.

Earl L. Crabb, managing director of Universal theatres in this country and Canada, was a Buffalo visitor, February 2 and 3. Mr. Crabb stopped off en route to Cleveland to look over the Universal interests there. He will go to Havana soon to inspect the house there. Mr. Crabb recently opened a new theatre in Salt Lake City for "U." He denied that his company is at present interested in establishing a home in Buffalo. Mr. Crabb is former manager of the Strand here.

Among the local film men who visited Albany last week to attend a meeting of the legislative committee of the State Exhibitors' League were Harold B. Franklin, managing director, Shea's Hippodrome; Charlie Hayman, of Niagara Falls, and Walter Hayes, of the Mark-Strand interests, who is also a member of the Governor's committee to investigate the censorship question. It is understood on reliable authority that neither the proposal to repeal the Sunday opening law and the creation of a state board of censorship will make any headway in the legislature.

The "flu" epidemic has become acute in Geneva, N. Y., and the Board of Health has ordered all theatres closed. Delevan, N. Y., authorities have taken similar action and Bradford, Pa., is considering a like move. In Buffalo while the number of cases has steadily increased the newspapers have adopted a policy of eliminating scare headlines and the psychological effect to date is wonderful. According to the health authorities, worry is the cause of most of the cases and in doing away with worry the fight against the disease is almost won. Local exhibitors have not given closing a thought at this writing.

John P. McConville, formerly connected with the Boston Famous Players-Lasky branch for the past several years in the capacity of exploitation man, has been assigned to the local office of the same company in a similar capacity. His first assignment here was the exploiting of "The Copperhead," at the Strand theatre.

The Commissioner of Public Safety has directed City Attorney Ralph E. Robertson, drafter of the film exchange fire protecting ordinance, to summon all exchange managers to attend a public hearing on the proposed ordinance in the city and county hall, Friday, February 13. The ordinance covered several typewritten pages. Most of the exchanges here have unusually safe arrangements for the storing of films.

Marian DeForest, dramatic editor of the Buffalo Express and author of several plays, among them "Little Women," and "Erstwhile Susan," will be appointed a member of the board of trustees of the Buffalo Public Library by Mayor Buck on March 15.

Paul Mooney, manager of the Anita Stewart Productions company, visited P. H. Smith, First National manager, the first week in February and discussed plans for the exploitation in this territory of "In Old Kentucky."

Henry E. Wilkinson, Realart manager, has started a campaign to place Allan Dwan's "The Luck of the Irish," in every theatre in Western New York on Saint Patrick's Day. Mr. Wilkinson will probably be satisfied if almost every theatre books the picture on "Auld Sod" day.

J. F. Kirsch, manager of the local Dooley exchange, 338 Pearl street, has returned from New York, where he accompanied Thomas W. Dooley, of Syracuse, with the announcement that Mr. Dooley has purchased 13 releases being made by the Bulls Eye Film Company, featuring Texas Guinan. "The Pendleton-Oregon Round Up" was also purchased. Mr. Kirsch visited Rochester, February 4, to sign up some of the new product.

New York interests have purchased the Jerry Linehan property in Broadway near the city hall in Hornell, N. Y., and will erect a modern motion picture theatre on the site.

Andy Sharick, Select exploitation man, recently screened "The Land of Opportunity" for the Y. M. C. A. Americanization committee and it is planned to use the film extensively in the work of helping Uncle Sam make new citizens.

The General Theatres Corporation has purchased a site on Genesee street, near Fillmore avenue, on which will be erected a modern motion picture theatre and business building. The corporation now runs the Allendale and New Arcadia. Harry Marsey is president of the company, Al Becker, vice president, and Harry G. Ess, treasurer. The name of the new house will be the Coliseum.

CLEVELAND

The "Flu" has played havoc with several of the smaller towns in Ohio. New London, Ada, Fredericktown, Geneva, East Palestine and Dillonvale were reported closed this week. In none of the larger towns, however, has there been any talk of closing the motion picture theatres.

E. C. Blakeman arrived in Cleveland last Monday, to become assistant manager of the local Pathe exchange. Blakeman was formerly associated with the Lynch enterprises in the South.

"The Lost City," the big Selig serial, which is being handled in Ohio by the Standard Film Service of Cleveland, opens its Ohio showing at the Orpheum theatre, Cleveland, the week of February 15. The Orpheum is one of the large down town first-run houses, and belongs to the chain of movies controlled by Paul Gusdanovic.

Syd Rosenthal, manager of the United Picture Theatres of America's Cleveland office, did a week's work one day last week, when he personally sold seven franchises within as many hours. The contracts were made with the Home theatre, Youngstown; Victor, Akron; Ideal, Akron; Norwood, Cleveland; Union, Cleveland; Rex, Cleveland, and Crawford, Cleveland.

The Bradley Features Company, of Cleveland, has been incorporated for $250,000, for the purpose of producing high class photoplays, and work on the first production will be started within a fortnight. The directors of the Bradley Features Company are Fred Desberg, Joseph LaRonge, Ed Strong, H. H. Cudmore, Arthur Brereton, Robert McLaughlin and Samuel R. Bradley.

The Andrews home, at 3001 Euclid avenue, which was the scene of the filming of "Hidden Charms," Robert McLaughlin's former film production, has been taken over by the Bradley Features Company on a long time lease, and will be maintained as a studio. Samuel R. Bradley has made the announcement that the new company will follow a policy whereby both productions and stars will be equally featured.

Arthur S. Hyman, of the Arthur S. Hyman Attractions, Inc., Chicago and Detroit, will shortly open a new independent exchange in Cleveland at 2129 East 9th street. Among the attractions that he will distribute out of Cleveland will be "Deliverance." The exchange will be conducted under the name of Hy-Art Film Attractions.

Following the announcement that Cleveland won first prize in the big Universal sales contest just concluded, came word that Tom Colby was at the head of the local army of salesmen to accomplish this feat.

CINCINNATI

A plan to educate exhibitors to a realization of the importance of returning film on time has been worked out by the Cincinnati Exchange Managers' Association and the Indianapolis Board of Motion Picture Exchange Managers, following a conference of the two organizations at Indianapolis recently. Special effort will be made to acquaint exhibitors with the fact that when the return of a film is delayed, it not only inconveniences the exchange, but usually harms another exhibitor, who is forced to change his picture or run a dark house. Those present at the meeting from Cincinnati were Messrs. Wofberg, Kendal, Rowland, Johnson, Casaneve, Baum, Haines, Knoepfle and Zimmerman.

Al Walsh has been added to the Select road force and will cover the West Virginia territory.

The Wilson Film Company, which recently opened up offices at 301 Strand Theatre Building, has leased space on the fifth floor of the new film exchange building at Pioneer and Broadway streets, according to an announcement by George Wilson, manager.

Two new salesmen have been added to the Robertson-Cole sales force. Dick Roach will cover the Kentucky territory, and J. L. Jugans has been assigned to the West Virginia territory.

Owing to the fact that Oscar F. Bower, Goldwyn manager, is confined to his home as the result of a broken leg, District Manager Arthur Lucas, of Atlanta, is temporarily taking charge of the office.

George Davis, formerly of the Cincinnati United office, is now covering Kentucky for Select.

Ben Bein, until recently connected with Pathe, has been named assistant manager of the Cincinnati office of the Standard Film Service Company.

Hand painted window tie-ups were used with good effect by Manager George Kyros, of the Virginian, Charleston, W. Va., in putting over a four-days' campaign on "The Beloved Cheater." Mr. Kyros, working in conjunction with Manager Casaneve, of Robertson-Cole's Cincinnati office, secured a number of stills, which were mounted on cardboard and then hand painted. Catch phrases such as "Do You Like Kissing" were used on the cards, followed by the words, "See Lew Cody at the Virginian," and the date. These cards were placed in the leading store windows of Charleston, as well as in the lobby of the theatre, and attracted a great deal of attention.

Other features of the campaign were a love-letter contest, in which $75 in prizes were offered; an airplane flight in which 10,000 dodgers advertising the performance were dropped over the city; and heavy newspaper advertising.

NEW ORLEANS

The "nickel" motion picture has become a thing of the past in New Orleans. But it was only last week this became true. Downtown theatres raised their prices five cents and suburban houses went up ten cents. The latter price also means an additional penny for war tax. The largest houses were charging more than a nickel, announced there would be no increase soon.

New Orleans is one of the last cities to raise its movie admission.

The dean of New Orleans film exchange managers, Mrs. Anna Sessions, left January for Atlanta, where she is to administer the affairs of the eight-state southern division of the World Film Corporation.

SPRINGFIELD, MASS

Miss Rose Tapley, of the Famous Players-Lasky, spoke on "The Message of the screen" at Trinity Methodist Church here tonight. "If people would only take the trouble to express their opinions of films to the managers of moving picture houses," she said, "we could have the very best pictures obtainable. The people are powerful and potent in this respect as reports of films are sent in to the head office each week." She said she personally knew of at least five different people who had been saved from moral or physical suicide by the "movies."

Goldstein Brothers, owners of the Broadway theatre here and of leading playhouses at Holyoke, Mass., Northampton, Mass., and other Connecticut valley cities and towns, announce they have become affiliated with the Lowe circuit. The new arrangement does not affect the ownership or management of the playhouses, but places within their disposal the vaudeville acts booked by the Lowe company.

In connection with a banquet and meeting of the Connecticut Valley Club of Printing House Craftsmen at the Hotel Cooley, in this city, Saturday night, Frederick Clark, director of the department of technical of the American Writing Paper Company, will give a motion picture lecture on "Paper Making." The films that will be used were made at the corporation's Linden mills and show all stages of the paper manufacturing industry.

Patrick J. Goode, of New Haven, Conn., for 17 years in government service, during that period private secretary to three different Congressmen, is to resign as secretary to Postmaster Philip Troup, of Elm City, March 1 to become connected with the S. Z. Poli theatrical circuit.

An address, "The Development of Moving Pictures in Advertising," was given before the Worcester (Mass.) Advertising Club last week at its weekly luncheon by Floyd A. Ramsdell, of the Worcester Film Company.

The Westfield Woman's Club at its meeting last week voted to indorse the movement now under way to bring about a more rigid censorship of moving picture productions. A committee of nine has been formed in Boston to have complete jurisdiction over the display of moving picture productions in all cities and towns of the State.

The local Woman's Club now has before it a proposition to have a similar committee formed in Westfield, Mass., to survey and censor motion pictures shown in local playhouses. Billboard advertising is being attacked, contention of the organization being that theatre and newspaper advertising is preferable and does not detract from the enjoyment of out-door traveling.

Local Chamber of Commerce of Bridgeport, Conn., is considering a proposition to have the Shuberts build a modern theatre here. J. J. Shubert, in a communication to A. H. Donahue, a broker, has brought the matter to the attention of the local commercial organization.

Through efforts of the Hartford, Conn., Tuberculosis Committee, about 100 patients of the State sanitorium at Newington were treated to a concert and moving picture entertainment at the institution Wednesday morning, Feb. 4. The program was in cooperation with Hartford Musicians' Union and will be continued weekly at the Newington institution and also at Wildwood on Cedar Mountain.

The program lasted two hours. The Will Rogers picture, "Jubilo," being shown at the Palace theatre this week, was shown for the special benefit of about 30 children, through the courtesy of Manager James Clancy, of the Palace theatre. The orchestra of that theatre provided the music. The local Musicians' Union has agreed to provide the weekly concerts, all of the 14 orchestras and six bands represented to have a part.

Chain Kwang Shi, acting counsel of the Republic of China at the New York consulate, has written to Mayor Richard J. Kinsella, of Hartford, a letter of thanks for his action in refusing to allow shown at a local theatre the film "The Tong Man." The ban was placed after local Chinamen had conferred with Mayor Kinsella.

Motion pictures of the banana industry in Central America, with an explanatory and descriptive address by Vice President V. M. Tucker, of the United Fruit Company, were given before the Rotary Club of Worcester, Mass., last week.

Chicago and the Mid-West

By L. H. Mason

News Items From All Sources

Manager Eschman of Pathe's Chicago Exchange, is building up a strong sales organization which will sell Pathe special features exclusively. This squadron of special salesmen is in charge of W. B. Frank, formerly with the Indianapolis exchange of Pathe, and includes H. J. Corbett, formerly manager of the Harper Theatre; F. B. Wathne and A. G. Hickcox, both of whom came on from New York to join the sales staff; A. Saxs of Indianapolis; A. G. Spencer, who for some years was connected with Metro; D. R. Davis, a New Orleans live-wire; and J. G. Davis, who is an expert on finance, having been a bond salesman for several years. These "Specialists" now are concentrating on booking "Other Men's Shoes" and are putting it over big. "Respectable By Proxy" will be the next picture they will exploit.

Reports reaching Chicago indicate that T. E. Delaney, who went from the local office of Vitagraph to be Omaha manager, is more than making good in his new position and already is breaking office records for bookings.

Manager Fred Aiken of Vitagraph reports that Ascher Brothers think so well of "The Fortune Hunter," a Vitagraph special that they will put the picture on for an extra day throughout their string of Chicago houses when it is released March 8th.

E. G. Newman's new house at La Salle, Illinois, the New Majestic, opened with "The Lone Wolf's Daughter" as its feature.

Lord Northcliffe, the great British newspaper owner, has sent W. P. Faulkner to America to make a study of the United States moving picture industry. Dr. Sam Atkinson, vice-president and business manager of The Allied Amusements Association of Chicago and a recognized authority on censorship questions, has been called to New York to discuss that phase of the industry with Mr. Faulkner. Both will have their headquarters at the Astor while in New York.

Dr. L. W. Jones, president of the Paragon Film Bureau, has returned from New York and is preparing to put out "The Great Miracle," a very interesting picture touching on spiritualism and other matters at present very much in the public eye. Dr. Jones states that he has purchased scenarios for several other pictures which will be produced at his California studios within the next few months. Later he will put "The Great Miracle" on the state rights market, it is understood.

Frank Flaherty, one of the best known picture men in the Chicago territory, has resigned as manager of Hallmark and accepted the position of general sales manager with Frank Zambrino of the Unity Photoplay Corporation. Mr. Flaherty has been connected with the motion picture industry in the Chicago territory for more than ten years and has an unusual wide circle of friends.

Hallmark has taken over the business of the Doll-Van Film Corporation for Illinois and will distribute the pictures controlled by the Doll-Van Corporation in that territory. D. N. Vandarwalker, who has been manager for Doll-Van in Chicago, goes to Hallmark as Chicago branch manager and will take his entire staff with him. He will occupy offices with the Triangle and United in the Mallers Building. The Doll-Van Film Corporation will continue to distribute their own pictures in Indiana and will maintain their Indianapolis office as heretofore.

Signs of spring. Geo. Moore of the Orpheum, Chicago, told the porters that in another month they could get the storm doors ready for storage. Sig Faller sold the electric heater in his office and had his flivver washed. I. Maynard Schwartz is writing poetry. Harry Weiss is getting his fishing tackle ready. Arthur Schoenstadt is buying new golf clubs. Joe Freidman is inquiring about the rates to Northern Michigan and the F. I. L. M. Club is talking about an outing.

Frederick Linick has purchased the interests of R. L. Jacoby in the Linick & Jacoby Theatrical Enterprises. This concern will hereafter be conducted under the name of Fred Linick Enterprises. Mr. Jacoby will leave the entertainment field for the present to become connected with the Mid City Printing Company. It is understood that Mr. Linick will have an announcement of considerable interest to the moving picture industry in the near future.

Manager Jack O'Toole of United, announces that 25 theatres in the Chicago territory have become exhibitor franchise holders in his corporation within the past two weeks. One of these exhibitors is Joe Hop, who, when Mr. O'Toole called in 1918 said, "Come back in 1920." Mr. O'Toole came back on schedule with the result that Joe took franchises for his big New Fort Armstrong Theatre at Rock Island and his Chicago Theatre.

Tom Norman of the executive committee of United, was in Chicago this week, following his trip to Minneapolis, where a convention of the United franchise holders was held. Mr. Norman is enthusiastic and reports northwest exhibitors are showing great interest in his organization. One of the things he arranged while in Minneapolis was for a United-Triangle week, the last of February, during which 100 exhibitors will show United-Triangle pictures for a solid week. Regional Director Phillip Myers of Minot, North Dakota was present at the convention and reported a successful meeting had been held at Fargo. United officials report that it will be only a short time until they can give weekly releases to their franchise holders.

A. F. Victor, head of the Victor Animatiograph plant at Davenport, Ohio

Nathan Ascher of Ascher Brothers, was in New York this week for a conference with the Goldwyn executives and is expected back in Chicago within a few days.

A new house is being built in Alton, Illinois, on the site of the old Ardrome. W. M. Sauvage is the owner.

E. E. Alger of Paxton, Illinois, has completed plans for the erection of a 700-seat house in that city.

Harry Weiss of the Chicago First National office is back at his desk after a three weeks' visit in St. Louis on firm business and reports a record-breaking trip. He placed "In Old Kentucky" in every town he visited. According to Mr. Weiss, one out of every ten exhibitors in every town in southern Illinois reports that he is about to either remodel or else build a new house and business was never better for the exhibitor.

The First National Exhibitors Exchange gave a private showing of the first independent production of Marshall Neilan, "The River's End" at the Playhouse on Tuesday with musical interpretation by the Riviera Theatre orchestra. A large number of exhibitors were present and the comments heard were very favorable to the stirring tale of the royal northwest mounted police.

A luncheon was held at the Morrison Hotel on Friday, February 6, in celebration of the Amalgamation of the Chicago Theatrical Managers Association with the Allied Amusements Association. Dramatic, Vaudeville and Burlesque managers and motion picture exhibitors were present and mutual congratulations were exchanged on the amalgamation which gives Chicago the strongest theatrical body in America. Plans were made to have the theatre men represented on the Allied Amusements Board of Directors by seven members and Dr. Sam Atkinson, vice-president and business manager of the association, outlined the work ahead of the organization. President Maurice Choynski welcomed the theatrical managers to the association and told of the benefits to be derived through thorough cooperation.

J. H. Mayer, Universal's new director of publicity

J. H. Mayer Made Manager of Publicity in East

J. H. Mayer, who has been acting as Eastern district publicity manager for Universal, has been appointed director of publicity succeeding Harry Rice, who returns to Chicago as district publicity manager for the Middle West. Mr. Mayer has been with the New York publicity department of Universal since last summer, coming here from Cincinnati where he was in charge of publicity for the local exchange.

Maryland Exhibitors Elect Officers

At the recent election of officers of the Motion Picture Exhibitors' League of Maryland, the following officers were re-elected: Eugene B. McCurdy, president; Thomas D. Goldberg, vice-president; J. Louis Rome, treasurer and William Stumpf, secretary.

The new Board of Directors are: Frank Durkee, Charles Hicks, Walter Pacy, Frank Hornig, Louis Schlichter, Wallace Heigh and Benjamin Cluster.

Censorship Fails

(*Continued from page* 1877)

sors, and giving them the power to censor moving pictures.

"Further, the same Legislature in 1911, by the Act of June 19, 1911, P. L. 1067, which was the first act in this State establishing a Board of Censors of Moving Pictures, showed its intention that both acts were to be enforced. In case a picture has been approved by the Pennsylvania State Board of Censors, it would certainly raise a presumption that the same was not an immoral picture, but I do not think that the two acts are inconsistent, or the latter act would repeal by implication the Act of April 13, 1911.

"You are therefore advised that there is nothing in the Act of May 15, 1915, P. L. 534, to prevent a criminal prosecution for showing an immoral picture under the Act of April 13, 1911, P. L. 64.

"Very truly yours, William I. Swoope, Deputy Attorney-General."

Exhibitors Plan Convention

Utica to Be Scene of New York State Exhibitors' Convention Next Month

THE coming State Convention of the Motion Picture Exhibitors League of the State of New York, which is to be held at the Utica Hotel in the City of Utica March 9th and 10th (Tuesday and Wednesday), bids fair to develop into an event of prime importance.

The record for successful state conventions has heretofore been held by last year's State gathering which foreshadowed the coming of liberal Sunday legislation. It is almost a certainty that the 1920 Convention will foreshadow legislation affecting the Industry more vital even than the law of last year which restored to the people the right to recreation after church hours on Sunday. When the joint session of the Legislative and Executive Committees recently held at Albany adjourned, every member had pledged himself to bring the greatest possible attendance of exhibitors to the Utica Convention.

The most enthusiastic worker for a record convention at Utica is the Treasurer of the Organization, Mr. William H. Linton, one of whose theatres is situated in Utica. Mr. Linton has gone ahead with elaborate preparations for the reception and entertainment of delegates and exhibitors generally who will attend the Convention.

The people of the City of Utica at the recent Referendum on the question of Sunday opening voted a decided majority in favor of having the motion picture houses open on the first day of the week. The press of Utica unanimously supported the liberal side of the question. As a result, the entire population of Utica is looking forward to the Convention, fully resolved to make the attending exhibitors feel at home and give them the Freedom of the City.

Motion Picture Bureau Has First Luncheon

The recently organized Motion-Picture Bureau of the Philadelphia Chamber of Commerce at a luncheon last week launched their opening gun for a cleaner, better and more business-like industry here, when Harry M. White, chairman, outlined to the members the policies and functions of the new "Board."

Unusual interest is attached to the activities of this organization, accounting for this large assemblage of film men. This gathering, it is stated by a report from the Goldwyn Pictures Corporation, marks the first successful attempt of exchangemen at organization. That it is being favorably looked upon by exhibitors is said to have been evidenced by the presence of nearly the entire board of directors of the Stanley Company of America, who are reported to have given their heartiest endorsement to the project.

Los Angeles Escapes the Epidemic Ban So Far

The Los Angeles territory has not been affected by the new epidemic raging in the eastern portion of the country with one exception. Public meetings in the small town of Columbus, New Mexico, on the Mexican border, have been ordered discontinued and the theatres there are closed; according to telegram received by the Los Angeles exchange this week.

Kenneth MacGowan Joins Bernay in Publicity

Moving picture concerns feeling the need for new angles in their publicity and new life in their promotion work generally, will be interested to hear that Kenneth Macgowan has associated himself with Edward L. Bernay's Publicity Bureau, to take special charge of the motion picture publicity and promotion for that organization.

Felix Feist Arrives in Los Angeles

Felix Feist, vice-president and sales manager for Goldwyn Distributing Corporation, arrived in Los Angeles on Thursday, January 29th. The Goldwyn executive was welcomed by Branch Manager Maurice Wolf and his corps of associate workers and by Goldwyn studio officials. Mr. Feist entered at once into the formulation of a plan of campaign that would get him in touch with the exhibitors of the territory.

Theatre Space the Same in Paper Shortage

The Tampa, Florida, *Daily Tribune* is said to be short of paper. They have eight cars on the tracks, somewhere between Tampa and the factory. The Government seem helpless to get this paper for them, and as a consequence the publication has been forced to reduce its size. Many columns of advertising are forced out daily, but the theatres have been allowed their full space, and the "write ups" have been carried as usual, according to reports.

Combine Will Handle Film Affairs

Announcement is made of a new combination formed to handle publicity, plays and scenarios, with executive offices in suite 907, Brokaw Building, New York. The principals are Ray Owens, formerly associated with Frank A. Keeney's picture and theatrical enterprises; and Arthur Oliver, formerly Mr. Keeney's director of publicity.

Picture House Collapses in Lyndhurst, N. J.

The Stuyvesant theatre, of Lyndhurst, N. J., collapsed on February 5, it is stated, presumably from the excess weight of the wet snow. The only damage was that inflicted on the property; the house was empty at the time, and there were no pedestrians passing when the cave-in occurred, according to reports.

TROY HOUSES ARE LIABLE TO ANOTHER TAX

MOTION picture houses in Troy, N. Y. may be taxed two cents on every ticket sold on Sundays, without being allowed to increase the price of admission a like amount, if a resolution just introduced into the Common Council of that city is passed. The money would be used in replenishing the police and firemen's pension funds, now sadly depleted, it is alleged, by reason of politics and men being kept on the payrolls. The city plays to about 15,000 admissions each Sunday. The scheme has resulted in a wave of indignation sweeping over the city. Troy draws heavily on Sundays from Albany and other places which do not enjoy Sunday shows.

Predicts Bankruptcy

(*Continued from page* 1870)

in the face. They live on optimism and any other atmosphere does not tend to make them happy.

"I have noticed in the trade papers during recent months several notices of warning from men who make it their business to sell pictures in foreign territories, but due to the fact that some of these men's names do not appear daily in public print, their warnings evidently receive very little attention and the game goes merrily on.

"Activities in the production centers still continue without any thought; extravagances of directors and stars are the order of the day. The business has not benefited as I stated before by the prosperity which this country has enjoyed for the past four years, as producers have put nothing in reserve to meet the situation which is apparent in the immediate future. The result is that today the cost of pictures that are in the making is based on world-wide receipts, when they should be based only on the revenue to be derived from the United States. And American producers must make up their minds to deliver their pictures abroad and accept therefore foreign currency instead of United States dollars. This will enable them to forestall any foreign competition in the future in their home market, but, for the American producers to accomplish this, there has got to be a retrenchment along all lines, particularly actors' salaries, and authors' prices for their stories. There has got to be a retrenchment in lavish expenditures which heretofore have been the rule. If this is not done and done immediately a hard time is in store for the picture industry in the United States.

"In order to accomplish the results, it is not necessary to cheapen or to put out inferior productions, but it is absolutely essential that every dollar be made to show on the screen; and the principal order of retrenchment must be made in the reduction as stated, of artists' and authors' remuneration, less lavish expenditures in sets and more attention paid to the dramatic effect.

Exhibitors Service Bureau

"The Press Book by the Men Who Use Them"

A Series of Articles Secured by C. L. Yearsley, Director of Publicity and Advertising for the First National Exhibitors' Circuit

By WILLIAM EDWARD MULLIGAN

Formerly With the Minneapolis Journal

WHILE moving picture publicity departments are struggling night and day with press sheets in the hope of being able to break into print in the newspapers with a few lines in behalf of a certain star or picture, they are truly overlooking one golden opportunity that is constantly beckoning to them.

The joy of the publicity departments seems to be complete when they register with some little story in the movie section of a metropolitan newspaper. But if these publicists only knew how the columns in the Sunday magazine and feature sections of some of the country's leading dailies are fairly yawning for live copy, whether it concerns the movies or politics, adventure or romance, I am sure they would do their share to meet this demand.

There are several instances of a passed up opportunity of this character that I might cite. The other day I called on Ray Marshall, Sunday magazine editor and feature writer for the Minneapolis Journal. As city editor of the Journal, Mr. Marshall had been my boss for nearly two years. I had my own ideas about press sheets, of course, but I asked Marshall, who among other things had himself been a movie editor, what he thought of them.

'In the main they're not delivering the news the way we want it," he said. "It is quite evident that the men getting out these press sheets are working under high pressure and at some disadvantage. They are apparently trying to fill up a vast amount of space. Naturally their work plainly shows it is forced and that they cannot be in direct contact with the source of their news. The result frequently is a lot of drivel in the press sheets about a beautiful actress appearing in some wonderful play, the story of a scene in extravagant language that is certain to excite a feeling of prejudice in the editor, but not a word containing one iota of real honest-to-goodness news appears. I would say that if the press sheets contained just one or two items of Simon pure news, a short synopsis of the photoplay and the advertising matter that may be helpful to the exhibitor, they could eliminate all the other stuff, save themselves lots of useless labor and give a rest to the overworked waste-basket. Editors recognize the fact that there is no subject of more general interest to-day than the movies. The country is filled with fans, and any real news concerning the doings in filmdom, which to them is a land of mystery, is always in demand. Why don't the press sheets carry some of this news? Why do newspaper men have to actually dig for it?"

Mr. Marshall produced a clipping that he had culled from a California newspaper. It had to do with a certain star, who was a favorite among Minneapolis photoplay enthusiasts. The story, which was rather brief, related that this particular star had resolved to make a sacrifice for the sake of science and the benefit of mankind.

"Here's a clipping, Mull, and I didn't get it from a press sheet either," he said. "Do you know what I'm going to do with it? I'm going to make a full page story for the Sunday magazine section of the journal. Our morgue has a good lay out for this star and the art department can frame up some nifty illustrations. Why in Sam Hill are the press sheets failing to give us even a hint of such stories as these? Every film fan in Minneapolis will read this story eagerly and the next time a picture comes to town showing this star many of them will be sure to go to see her.

I have refrained from mentioning the name of the star in question and her actual purpose at the request of Mr. Marshall, because he wants this magazine feature to be a newspaper "scoop!"

Certainly there must be things in the lives of stars, experiences, ambitions, etc., and in the production of photoplays that would be well worth the telling and of interest to fans and editors.

"Is Theda Bara dead?" was the queer question that Marshall shot to me.

I replied that I didn't think so, and asked him if the newspaper had received a dispatch stating that she was.

"No," he said, "but probably half the women in town think she is dead. Someone has informed my wife to that effect, and I have heard the same story from a score of other people. How it originated, I cannot say definitely, but I believe it started with a newspaper story saying that Theda Bara was cast in a play in which she committed suicide through despondency resulting from the injury of her eyesight by the use of bella donna. The clumsy wording of the article perhaps gave out the wrong impression. What a wonderful opportunity for a real live newspaper story! Theda Bara should rise to the occasion and assert that she is very much alive. It would undoubtedly be very interesting to get her views on suicide and the use of bella donna. As far as I know, Theda Bara may be either dead or alive, but I am sure that I would welcome a press sheet or other information that would throw light on this matter."

One of the big mistakes of the press sheet today as I see it is the habit of from time to time giving away some of the secrets of moving picture production. Stories of this sort, it is true, are frequently printed by the newspapers because they do constitute news, but I believe that this kind of publicity is more harmful than good. For instance a press story goes on to relate how realistic is the storm scene in a certain picture, then enlightens the reader by saying that it isn't as realistic as it actually seems. The story explains every detail of the mechanical methods used to produce this storm; in a word it takes the fan right behind the scenes and proceeds to disillusion him. What the fan wants is a real storm. As soon as he is told that it is a fake, he loses interest in the picture. He has a feeling that it is not true to life, and when in the picture theatre he comes to the storm scene, he begins to think of the mechanical effects that produced it, and the result is the story is spoiled for him. He doesn't leave the theatre with any happy illusions, that is, if he goes to the theatre at all.

The same is true of the so-called legitimate stage but this subject sets me off on another tangent. Why in thunderation do we who are connected with the moving picture game keep constantly referring to the "legitimate stage?" Perhaps if the press sheets would lay off of that expression the rest of us would, too. Is there anything illegitimate about the movies? I say emphatically that there is not. The silent drama is every bit as legitimate as the spoken drama, and it is by far the greatest medium of popular entertainment in this hemisphere to-day. Let the press sheets discourage, or at least let alone, this term, and they will be doing something to dignify the industry.

There are to-day few secrets of the spoken drama, vaudeville and the circus. The press agents have done their best to explode them in order to get publicity, but their efforts have had the effect of a boomerang. To-day it is very hard for the circus or the theatrical press agent to dig up a really good mystery story with which he can get by. The reason is he has laid bare the mystery, and it is this very subtle element that frequently makes a story worth while. Barnum was probably right when he said "The people like to be fooled." But I think his expression might better have been, "The people like to be fooled as long as they do not know it." When Barnum found out that the newspapers liked these mystery stories about the "woolly horse" and the Cardiff giant, he decided he would give them all the material he could turn out and so he hired a bunch of press agents. Every showman in the country at once emulated the great circus king. The press agents wrote fast and furiously. They virtually turned the show game inside out, until there was little left for the public to know. But how far would any circus get to-day with a "woolly horse" or a Cardiff giant? It takes a might good, hair-raising act to go over now. As one city editor said to me: "If the press agents hadn't broken their necks to expose every interesting illusion, newspaper editors to-day would be sending their reporters around to the theatres and circus lots, just as they do to the city hall and courthouse, to pick up live human interest and mystery stories."

The screen is still a thing of mystery, charm and romance to the public in this age. It is a wonderful opportunity to capitalize this essence of mystery and the unknown about it through the medium of the right kind of publicity. Sceen publicity is indeed a timely subject just now.

I for one feel that much criticism that has been aimed at moving picture press sheets has been unfair. I feel that credit should be given where it is due. Of course, there is room for improvement and that is why I have attempted to point out some defects as I see them, but there can be no denying the fact that the press sheet to-day is one of the most important adjuncts in the business of the really wideawake exhibitor. On it he relies chiefly for his advertising copy. Frequently he obtains from it valuable suggestions for exploitation. He also gets, or should get, the material for news stories.

The average press sheet servise the needs of the small town exhibitor and editor very well. I think I am qualified to make this statement, for two of

(*Continued to page* 1890)

SEEGER'S
HIGH GRADE

One of the most attractive window displays we have seen for "Back to God's Country," the work of the Post theatre, Battle Creek

Banner Week in Entertainment at Marion, Ind.

THE exploitation of George Loane Tucker's "The Miracle Man" given by Billy Connors, manager, and Clarence L. Branigan, proprietor of the Luna-Lite theatre at Marion, Ind., was on a larger scale than in any other Hoosier city where the film has been shown. Connors booked the picture for an entire week, something which had never been done before in Marion, a city of thirty thousand., The usual run is for one day only.

Connors' task was made harder because Miss Dolly Spurr, enterprising and well known manager of the Mutual theatre company, booked "Old Kentucky" for her Indiana theatre to run in opposition to "The Miracle Man." A merry battle ensued.

If there was an inch of available advertising space in Marion which Connors left uncovered it could not be seen with the naked eye.

For a week preceding the film's run he had teaser ads in the two Marion newspapers. Late in the week he flooded the town with billboard announcements. Not content with the usual signboard lithographs Connors heralded the coming of "The Miracle Man" in practically every downtown show window with smaller cards. Among other stunts he actually got permission from the two principal banks to place portable sign boards right smack in the center of their naturally conservative fronts. "The Miracle Man" posters shouted from the fence corners out in the country and shrieked their message from the advertising boards on the front end of street cars.

To start the week off with a loud and resounding bang, Connors bought two pages in the heart of the Sunday morning edition of the Marion *Leader-Tribune* and blazoned forth the message once more.

On the strength of the size of his display the newspaper gave Mr. Connors a front page story in a box calling attention to the display with the announcement that it was the largest theatrical advertising ever purchased in the city.

Novelty Scores at Arcade, Jacksonville

PHIL. GERSDORF, publicity director, and J. O. Brown, manager of the Arcade theatre, Jacksonville, put over an exploitation stunt for "What's Your Husband Doing?" which can be O. K.'d without further try-outs as worth using for this picture and perhaps for other features based on a comedy idea. Best of all, as Mr. Gersdorf says in a letter describing the stunt, it doesn't cost a cent or at least didn't cost the Arcade anything since the wax figures were borrowed from a department store.

The Arcade idea, fully explained by the accompanying photograph, was to stand two wax figures, dressed as male and female, in one of the stage bowers provided in the Arcade at each side of the screen. Several days before the showing of "What's Your Husband Doing" the Arcade began showing these figures at the end of the screening of the feature then being run. The plan was to keep the whole stunt secret by allowing the figures to remain in the dark until the time mentioned and then suddenly throw a spot light on the bower disclosing what at first glance looked to be two lovers. The sign over the figures was the only explanation made as to the reason.

At the same time the light was focused on the dummies the orchestra jazzed into "You'd Be Surprised." With the colored lightings in the bower and the effect heightened by the distance the stunt never failed to arouse a round of laughter and the buzzing that could be heard throughout the house attested to the effect on the audience, according to Mr. Gersdorf's statement of how the stunt worked out.

Another exploitation idea was used for this picture was to send out postals from Atlanta, Georgia, on which was written in long hand, "What's Your Husband Doing? Doug and Doris." These of course was mailed to a selected list of married women in Jacksonville and created a whole lot of speculation. According to Mr. Gersdorf a half of Jacksonville's benedicts were being viewed with suspicion by their better halfs until the announcement of the opening date of the feature was made.

Attractive Window Display for Shipman Feature

AN inexpensive exploitation campaign that shows every evidence of bringing to other exhibitors the same box-office success it brought to the Post theatre, Battle Creek, Mich., has just been completed by Messrs. Lipp and Cross who operate the Post.

After arranging with a local citizen who had a great number of stuffed animals which either he or his friends had killed during winter hunting engagements, for the use of these stuffed animals, the theatre was enabled to have the benefit of a lobby display that featured practically every animal seen in "Back to God's Country."

One of the fashionable music stores was proud to permit the display to be used in his best window and in addition to an attractive card bearing the date and naming the theatre a notice stating where and by whom each animal was killed, was used in the window.

In addition to the display window, the management arranged for using the tracks of "Wapi—the Killer" extensively throughout the city with the result that "Back to God's Country" established a high record during its five day showing.

Teaser Idea for Advertising "The Copperhead"

H. B. WATTS, manager of the Strand theatre, Omaha, an A. H. Blank house, advances an idea for exploiting "The Copperhead," which has quite an idea in it. He figured that a lot of the younger generation would not know what a "copperhead" really was, and in consequence used the title of the picture as a "teaser" ad. He had cuts made one column by one-half inch, and two columns by an inch, and ran these one to page twenty or thirty times in the various papers. On Thursday before the showing he ran ten one-inch displays in each of the papers, which beside using "The Copperhead" cuts carried type reading as follows: "Maybe the name 'Copperhead' is some new breakfast food. Nope, see papers tomorrow." Other ads run where the sentences relative to near beer, automobiles, magazine, etc., were used instead of the "breakfast food" wording.

On Friday Mr. Watts came out with his announcement of "the Copperhead" booking and all the mystery was explained. According to advices from the Strand manager the scheme worked well.

WHATS YOUR HUSBAND DOING?

Novelty idea for advertising "What's Your Husband Doing?" at the Arcade, Jacksonville

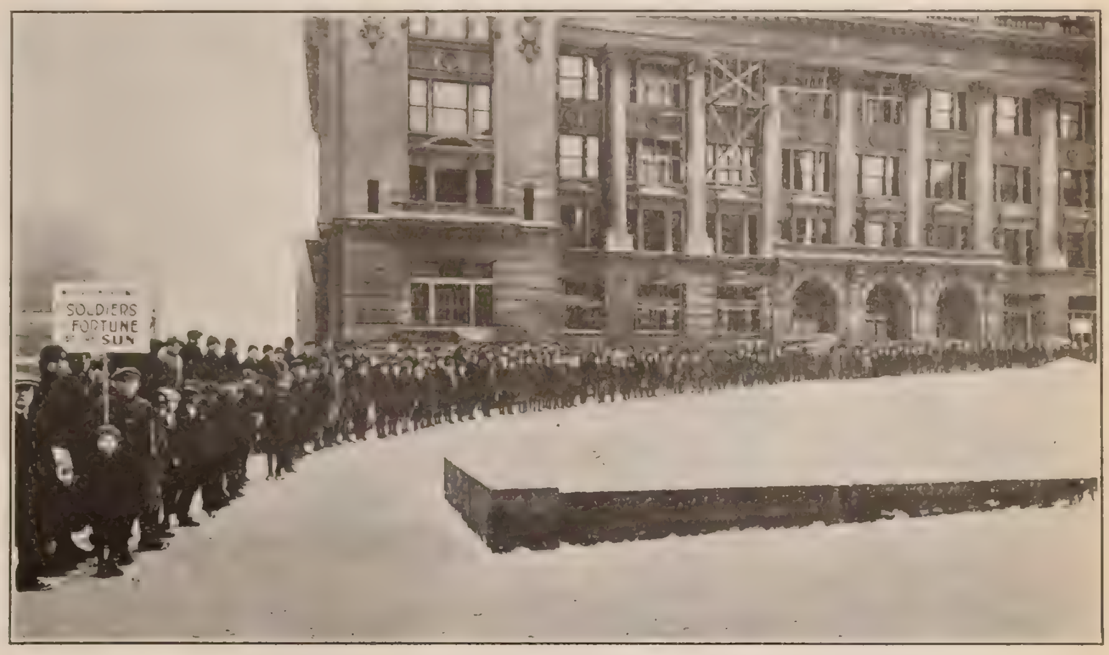
Good Exploitation for Allan Dwan Feature

Harry Goldberg, Manager of the Sun Theatre, Omaha, Neglects No Opportunity to Obtain the Public's Attention

THE plan of running "teaser" advertisements in newspaper's classified columns was adopted recently by Harry F. Goldberg of the Sun theatre, Omaha, Neb., in connection with the showing of "Soldiers of Fortune," an Allan Dwan production

In addition Mr. Goldberg tied up the showing of this feature with a visit of General Pershing to the city as told in last week's issue, and obtained front page publicity and other strong representation in the news columns. The net result of the strenuous campaign was that the house record of the theatre was broken.

An inspiring and thrilling incident was added to the exploitation when four hundred and fifty boy scouts paraded from the Court House to the theatre to witness a special showing. The picture went over big with the boys, who cheered it continually and broke into a small-sized tumult when the battle scenes were flashed on the screen.



The teaser campaign which ran in the classified advertising columns of the *Omaha Daily News* constituted an exploitation novelty with a definite box-office value. The idea consisted of inserting six different advertisements for seven days under various classifications:

Under "Situations Wanted—Male" the following appeared:

"Bright young man wants position as theatre usher. Prefer theatre that will show 'Soldiers of Fortune,' as I want to see this several times. Call Douglas 5342."

Another, under "Financial," read as follows:

"Want to exchange my new Ford roadster for ten reserved seats for 'Soldiers of Fortune.' Call Douglas 5342."

On another page under "Lost and Found" the following copy was used:

"Lost—Lady's black handbag containing two $5 bills, some silver and loge seats for 'Soldiers of Fortune.' Finder may keep bag and money but please return the tickets. Call Douglas 5342."

Under "Help Wanted—Female," was printed the following:

"Girls and women of all ages, who enjoy a good love romance, to see 'Soldiers of Fortune.' Call Douglas 5342."

The "Situations Wanted—Female" column carried this announcement:

"Beautiful blonde young lady desires position as theatre cashier. Wants to work in theatre that will show 'Soldiers of Fortune,' as she loves to be where the crowds are. Call Douglas 5342."

Under "Help Wanted—Male" there was this notice:

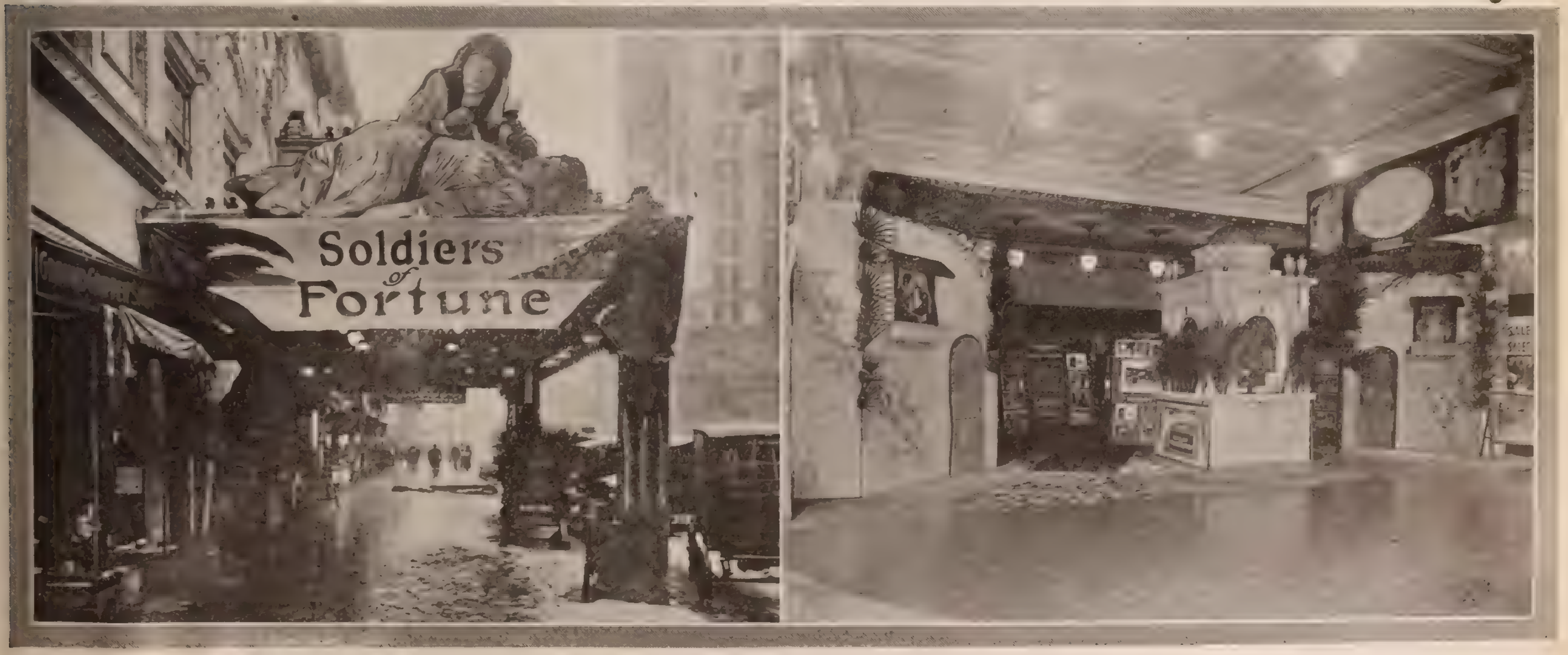
"Men, ages 17 to 71, who have not seen the biggest picture of the year, to see 'Soldiers of Fortune.' Call Douglas 5342."

It was possible to estimate accurately how effective this form of "teaser" campaign had been by the number of telephone calls that were received at the box-office for reservations of seats. Mr. Goldberg stated that the results in this direction exceeded his expectations and that the stunt had proved itself a box-office asset.

The strenuous exploitation campaign conducted by Mr. Goldberg with this feature also included a mail campaign in which letters were sent to 700 selected patrons and to 250 school teachers. The letter to the educators was good to admit two persons to any performance, but requested that the holder attend early in the week so that he might recommend it to his pupils as a type of story calculated to imbue the highest national ideals in American youths.

More than 1,000 automobiles were tagged early in the week of showing as a novel and sure means of attracting the highest class of patronage. The tags were small red cards reading as follows: "FINAL WARNING. Anyone who fails to see 'Soldiers of Fortune,' by Richard Harding Davis, at the Sun theatre next week, will miss the biggest picture of the year." Many cars bearing these tags drew up in front of the theatre during the week, testifying to the effectiveness of the stunt.

Mr. Goldberg started his newspaper advertising with a half-page announcement describing "Soldiers of Fortune" as the "cinematographic thunderbolt of all time." This ran in the Omaha newspapers on the Sunday that marked the beginning of the showing. The dominant reading notices and positions in the newspapers' pictorial layout were given this attraction in addition.



Two views of the lobby decorations for "Soldiers of Fortune" at the Sun theatre, Omaha

Stages Scene from Picture as Interlude

SID GRAUMAN, managing director of Grauman's theatre and Grauman's Rialto of Los Angeles, was one of the first exhibitors to recognize the value of the stage setting and prologue and of creating an atmosphere for the feature picture, and has continued to be a leader in this department until he has became an authority on this subject. Oftentimes Mr. Grauman's methods are simplicity itself and always they are based on mental suggestions induced by music, lightings, etc.

The week of January 19th marked the advent of the Thomas H. Ince production, "Behind the Door," featuring Hobart Bosworth, a sea story of marked power and intensity. Grauman's lighting effects throughout the entire incidental program ranged from a pale sea green to a marine blue, only changing to red later during the most passionate moments in the photoplay and during the scene in which the ocean liner took fire. The program opened with selections from Gilbert and Sullivan's opera, "Pinafore," played by Grauman's Symphony Orchestra. Of course, this number veritably smacks of the salty brine, and later on the program Milton Charles, organist, played the late song hit, "Dardanelles."

A baritone singer rendered "I am the Captain of My Soul, the Master of My Fate," with a background depicting the deck of "The Perth." Attired exactly like Hobart Bosworth was in the screen drama and strangely resembling Bosworth, the singer positively expressed Bosworth's screen character in "Behind the Door" in the song selected.

Sid Grauman had fittingly paved the way to a keen sympathy with and anticipation of "Behind the Door" before the cast of characters was flashed on the screen. His "piece de resistance" however, came in the nature of an interlude, in the opinion of many handled with a finesse surpassing all previous achievements at Grauman's or elsewhere.

It lasted six minutes, and presented in person Hobart Bosworth and James Gordon and Richard Wayne, in a climatic scene absolutely reproduced, with extreme care as to detail and atmosphere, from the photoplay. The inside of the cabin of the ship was represented, wherein Bosworth tells the mate and the first officer to LOOK BEHIND THE DOOR! Even the shadow of the fated Hun officer was there—in all its terrible significance. The applause was deafening, and recorded another singular Grauman triumph.

Scene from Sid Grauman's prologue number staged as a part of the program during the run of "Behind the Door"

Boston Traveler Runs Contest in Connection with Pickford Picture

"WHAT was the 'gladdest' incident of your life?"

That is the contest that is being waged in the Boston Traveler for a period of ten weeks, a ten dollar prize being offered for the best "glad" incident, each week, and the three next best are given free admission tickets to the Mary Pickford production of "Pollyanna," which is having a most successful ten weeks' run at the Tremont Temple, in that city.

The Traveler in their announcement of the contest said, "Almost everyone has read or heard about 'Pollyanna the Glad Girl,' who with little enough to be glad for, nevertheless radiated the spirit of gladness and brought cheer to all with whom she came in contact.

"You have all felt the keen thrill of 'gladness,' either from a good deed you have done for others or from a kindly act that some one has done for you.

"Write the little story of your gladdest incident in not more than one hundred words and send it to the Pollyanna Editor, care the *Boston Traveler.* For the best letter received during each week a prize of Ten Dollars will be awarded. Ten minutes work may win $10."

The four prize winners for the first week were the following:

"A tired little mother came to look at the vacant apartment over ours. When moving day arrived, lo, what a sight. A tiny, wailing babe in her arms, and four other small children clamoring for lunch, when everything was in a turmoil. My heart went out to her. Quickly I spread my table, and soon the little family was enjoying itself most heartily, and, ah, the happy look on the little woman's face. The babe soon drifted to sleep, and the other kiddies went out 'to get acquainted,' leaving me with a new friend, and a true friend still."

MRS. FLORENCE M. POTTER.

The second prize was given to the following letter:

"The 'Gladdest' incident of my life came to me as I placed in a mother's arms her little daughter that I had saved from drowning at Venice Beach, California. While enjoying the beautiful winter bathing I heard a faint cry above the roar of the surf. To my horrow I saw a little one out beyond her depth and unable to swim. I swam to her and brought her to safety. The thrill of the gladness that came over me when that mother offered a prayer of thankfulness was the 'gladdest moment of my life.'" MRS. ANNA SMITH.

The third prize was awarded to the following letter:

"It was Christmas morning, 1919. I was feeling very ill, lying on my bed. My heart was sad; being a young shut-in I knew my Christmas would be sad. But just as I was feeling heart-sick and blue, a gentleman rushed in with a large square box calling my name. Forgetting my illness, I sat upon my pillow saying, 'Oh, mother, what can it be?' On opening it I found it brim full of presents from friends and neighbors far and near. That was the 'gladdest incident of my life.'"

DAISY ADA RUSSELL.

The fourth prize was given to the following communication:

"The gladdest incident I think I ever had in my life was when I was in the service of my country, and it happened in Beau-Desert, France. I was in Base Hospital No. 23, just recovering from a shrapnel wound in the left hip. It was in the 17th day of December, 1918, and I was just thinking of the dear folks at home when the sergeant major rushed into the ward and shouted, 'All patients who are able to walk will sail for the United States on the next boat," which was leaving Bordeaux the next day." CHARLES M. MURPHY.

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

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Exhibitors Service Bureau

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E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
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C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

H. M. Thomas, Strand theatre, Omaha.
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E. J. Myrick, Rialto theatre, Butte.
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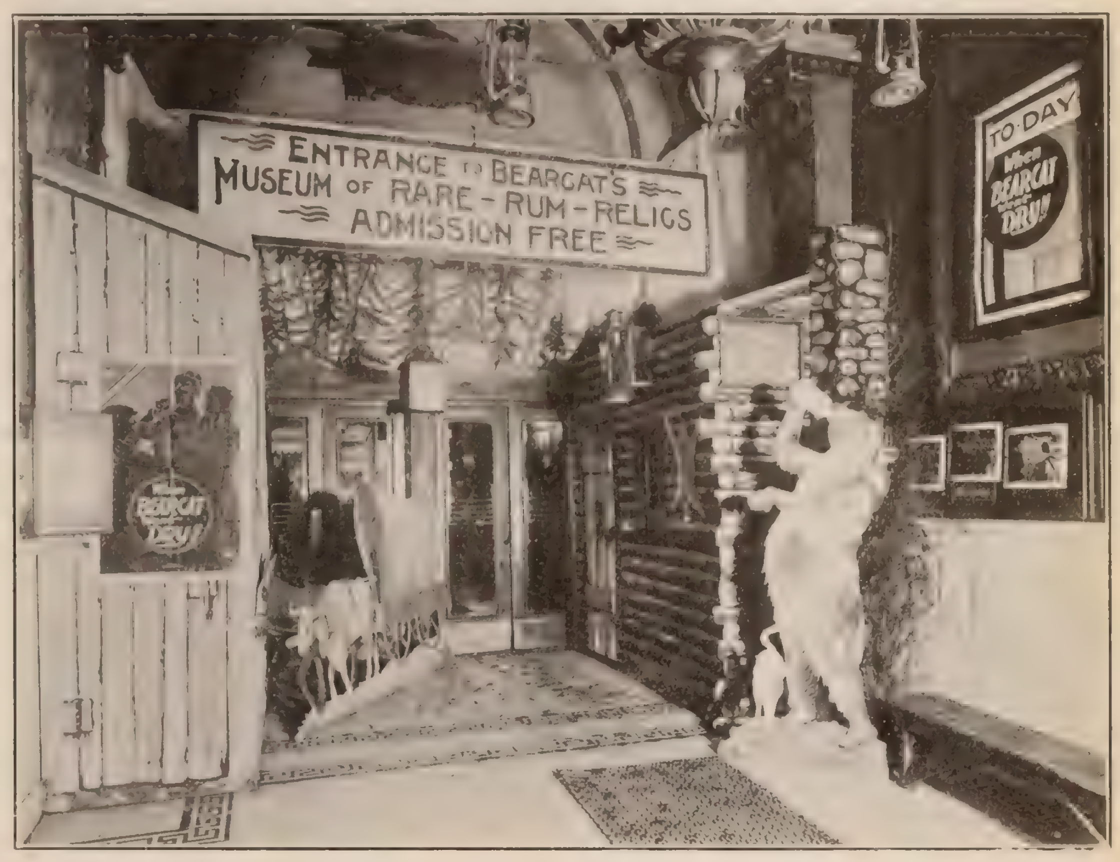
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.
R. E. Pritchard, Director of Publicity and Advertising, Allen Theatrical Enterprises, Toronto, Can.
Louis K. Sidney, Kings, Pershings theatre, St. Louis, Mo.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

The Best Exploitation Stunt of the Week

A Bear of An Exploitation Idea for "When Bear Cat Went Dry," the Work of the Victoria Theatre, Baltimore



NIXON'S Victoria theatre in Baltimore evidently wasn't taking any chances on the possible lack of humor in "When Bear Cat Went Dry." And lest by any chance the producers had neglected to put comedy into the picture itself, the Nixon-Nirdlinger management put it there through the Lobby Display. A glance at the accompanying photographs show that they overlooked scarcely a detail suggested by the title and theme of the picture. And as "Bear Cat" was presented at the Victoria at the very time that the 18th Amendment went into action, the display must have created a furore by its peculiar aptness. The main entrance of the theatre was transformed, by scenery, into a very suggestive semblance of a hamlet in the "moonshine country" mountains. The Main Show was reserved for the interior lobby of the theatre, which was converted throughout its length of over 100 feet into a "Museum of Rare Rum Relics." Here were gathered some precious souvenirs of some of Baltimore's most popular rendezvous of the days that are gone. There was, for instance, from the ancient Hotel Lexington, the oven on which "was fried the last terrapin served as free lunch with a 5c schooner." From a famous old road-house was obtained a chandelier under which "Tom & Jerry was first drunk in Baltimore." "Pink" West's famous cosy-corner contributed the last contribution-basket passed there by a Salvation Army lassie. Some of the relics shown were open to suspicion on the score of their authority. There were famous "growlers," alleged to have been "discovered in the Pyramids of Egypt and the Purlieus of Highlandtown." Then, too, there was a Statue of "Bacchus," the Greek God of Drink "on his last toot," which a placard pretended had come from Pompeii. A tiny vial contained a pinch of genuine mincemeat—"the kind mother used to make." Under a carefully guarded glass case was a sample of Dr. Keeley's Gold Cure. A Burglar-Proof dress suit case, contained "Bootleggers'" tools. An iron-barred cabinet displayed "popular temperance beverages now served at hotels, cafes and restaurants, Sloan's Liniment, Father John's Tonic, Peruna, Mrs. Winslow's Soothing Syrup, The Seven Sutherland Sisters, and Benzoate-of-Soda." An armed guard brought down from the Cumberland Mountains, where the scene of the picture is laid, protected "a million-dollar necklace, composed of such precious jewels as benedictine, absinthe, eau-de-vie-de-dantzig, maraschino" and other highly-colored rarities. The marble head that held this priceless necklace was further decorated by a coronet made of cocktail glasses topped by a full bottle—actually full—of champagne. There was a display of antique candle-lanterns, with which the revelers used to be supplied after a prolonged session with cronies in the haunts of Barleycorn. There were barrels, jugs, and kegs containing ostensibly the stimulants that have lately come into vogue, such as "dopey-croky," wood alcohol—"the drink with a kick—the bucket." Visitors to the Museum were warned away from a cage containing "pink camels and green elephants" which on close view proved to be white mice. A den of "flying fish and creeping hippopotami," rarely held nothing more dangerous than eight or ten live snakes, said to have been "captured in the last known case of D. T.'s." Perhaps the finest touch of specious seriousness was given the ingenious display by the series of oil-paintings that lined the walls of the lobby. These were portraits in caricature of imaginary figures in "Bear Cat"; among them was the portrait of "the Lady who put down rum in Bear

(*Continued on page 1886*)

Interior view of the lobby display arranged for "When Bearcat Went Dry" at Nixon's Victoria theatre, Baltimore

Lobby display, with a fortune teller, provided free used for the Strand theatre showing of "Destiny"

Fortune Teller Aids in Putting Over "Destiny"

THE Strand theatre of Cleveland besides the usual publicity like newspaper space and billboard space used some novel exploitation to help put over his engagement of "Destiny."

The plot of the picture suggested the uncertainty of life and the mystery of destiny. The manager of the theatre thought of a clever idea to interest the passerby and bring him extra-business. He hired a fortune teller, rented a tent and set them both up in business in his lobby.

Over the ticket booth he placed a sign reading, "Notice to Patrons—Every fiftieth ticket registered at box office this week entitles holder to a Free Fortune Reading for two." The stunt worked nicely. The fortune teller was kept quite busy but the best results were obtained because of the gossip which the idea caused around town.

Supplementing this stunt, the management arranged a tie-up with local music dealers who featured for the week a popular song called "Destiny."

"A little exploitation goes a long way," says the manager of this theatre.

Best Exploitation Stunt of the Week

(*Continued from page* 1885)

Cat's town," and adjoining was the portrait of her husband "who also put it down." Then there was the Fireman, "always first at a Saloon fire." There was the old school doctor, who as soon as Bear Cat went Dry treated everyone of his patients for influenza no matter if their ailment were only chilblains, and prescribed accordingly. These paintings, the work of Mr. Harry McComas, Stage-Director of the Victoria, were so admirably done that one of the Baltimore Art critics "Reviewed" them in all seriousness as the work of a hitherto undiscovered genius.

The ingenious lighting-effects were arranged throughout the lobby by Mr. Daniel Lane, Director-of-Lights at the Victoria, and the entire scheme of the display was carried out with scrupulous attention to every detail, so that persons were puzzled for a moment as to whether the Management intended the "stunt" seriously or as a joke. Most, however, were quick to catch the humor. In fact, there was an element of danger in the complete success of the venture on this score, because some persons were heard to remark—"What's the use of paying to go inside when you can get as good a show as this out here for nothing."

The display idea was originated by F. G. Nixon Nirdlinger and G. F. Nirdlinger.

Small Town Exhibitor Finds "Stunts" Best Exploitation Medium

FOLLOWING is a letter from O. W. Jastram, manager of the Strand theatre, of Pecantonica, Ill., which we want every small town exhibitor to read. It contains especially two sentences which we don't want you to forget. They are "We are up against intensified advertising or close up business,' and "I have anxiously awaited the small town stunts but have failed to see any."

We too have waited for the "small town stunts." We want them more than the stories of what the "big fellows" are doing. Once more we ask you to tell us how you put over your show.

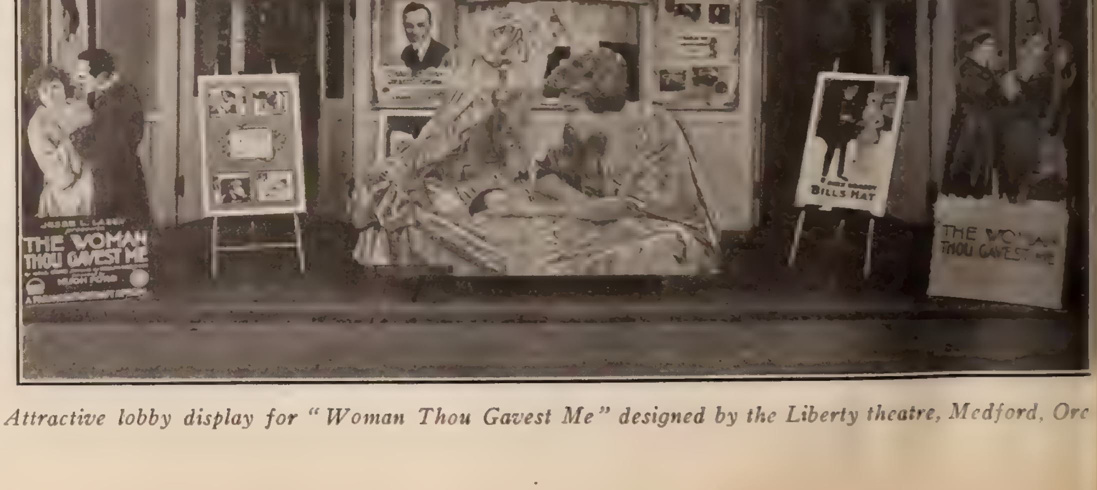
Since writing you last time I have anxiously awaited the small town stunts of other exhibitors, but have failed to see any.

I have found the best stunt I have ever used, if it can rightly be called "stunt." Something that will bring crowds, week after week, in a town small enough so that everyone knows everyone else. It is simply a "special attraction" night, as we call it. There are quite a few talented people in any small town, and if your show has the good will of the community, and a good reputation, it is easy to persuade them to co-operate. We have some extra attraction once every week (Saturdays during the winter), picked from our home town talent. There are several here who are fine, and probably we are unusually lucky in this respect. We have a professional dancer who lives here (ballet and special dances), several good quartets, one or two readers, two cute little girls (age 14 and 15), who sing duets all around the countryside; and by mixing in a little outside talent, we manage to have something good every week. And the beauty of it is that almost all of them will do it just for their admission to the show, especially the younger people; and you would be surprised how many of their friends will come to see them. We have been using this for nearly three months and it still works.

Here's another one we use on our big pictures—we run the *good* ones for *two* days, with only 1,200 population to draw from. Until recently we never raised the children's prices on any picture, as we want them to come; but with the higher prices of film we had to get some increase so we raised our children's prices to nearly the same as adults; then we put on a special children's matinee on the first day of the run, at 4 o'clock, and printed tickets—"This ticket and 11 cents will admit any school child"—you know the formula. The result is that we run from 150 to 250 kids at our matinee, and have that room at night for the higher priced adult tickets. Besides, the kids go home and tell their folks all about it. We have done this on three big ones, and intend to do it on all.

Our regular prices at present are 11 and 22 cents

(*Continued to page* 1892)



Attractive lobby display for "Woman Thou Gavest Me" designed by the Liberty theatre, Medford, Ore

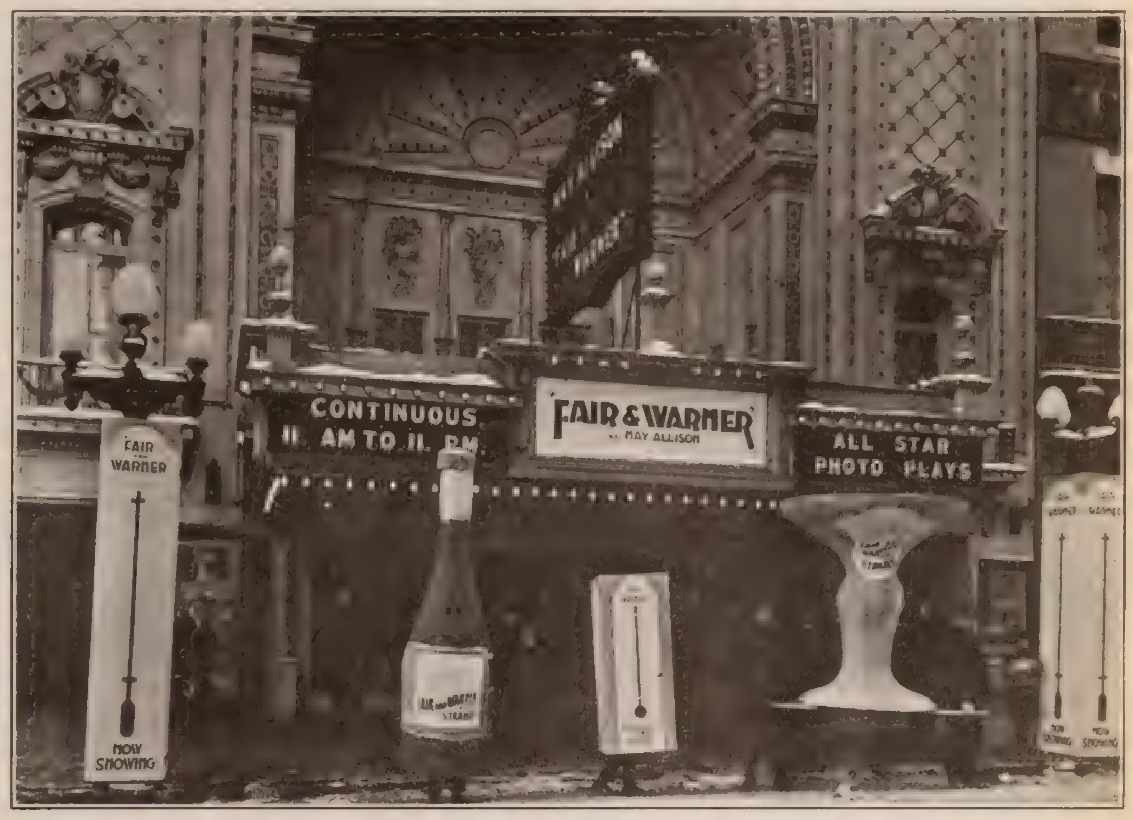
Ten Below Zero for "Fair and Warmer"

Charles C. Perry, Manager of the Strand Theatre, Minneapolis, Conquers with Unique Exploitation in Spite of Cold Wave

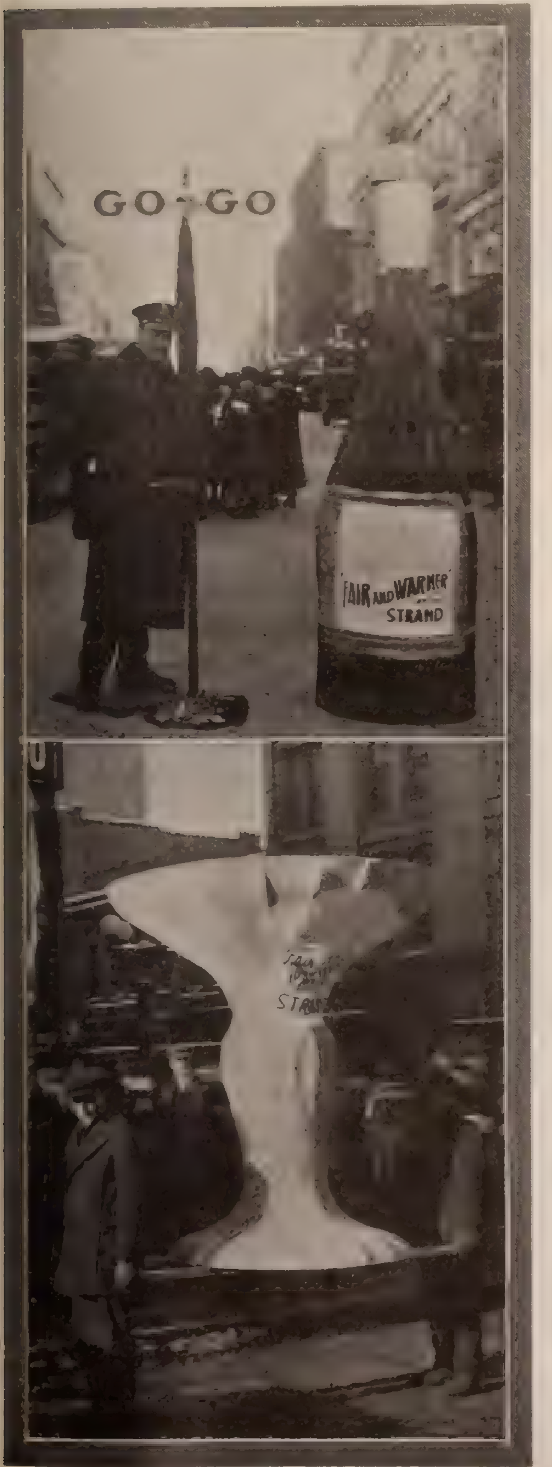
TEN-BELOW zero weather was unable to stop the successful exploitation of "Fair and Warmer" by Charles C. Perry, manager of the Strand theatre, Minneapolis.

There is nothing to prove that the title of the picture had any suggestive qualities, for it takes more than that to withstand the midwinter blasts of the Northwest, as any resident, or any visitor, either, will tell you. And the present winter has been one of the coldest and one of the most consistent of recent years, consequently reflecting on the box office.

Mr. Perry took advantage of the fact that the national prohibition amendment went into effect just at the time he played "Fair and Warmer." He did this by having a bottle, a thermometer and a cocktail glass, each so constructed that a boy could get inside of it, paraded through the streets during the busy hours of the day. On each was the wording, "this is the bottle (or the glass) that held the famous cocktail in 'Fair and Warmer' now at Strand theatre."



Here is part of the Strand's novel exploitation for "Fair and Warmer"



Two more of the Strand's novelty advertising mediums for "Far and Warmer"

Naturally these created considerable interest, since the average person connected them with the death of J. Barleycorn, and during that particular week the newspapers were devoting no little front page space to the prospective passing out of the symbol of intoxicating drinks.

Connecting "Fair and Warmer," one of the best farces ever written with drinks and drinking as its theme, with what was probably the most universally read news story of the week, proved to be excellent showmanship on the part of Mr. Perry. His opening was big, in spite of the fact that of all stage stories, scarcely one other is as well known through the Northwest as "Fair and Warmer," for during the past few years it has been played over and over at short intervals by road companies, and repeated in stock.

The familiarity of the play-going public with "Fair and Warmer" made it seem probable that the play would have difficulty in surviving a week's run. But Mr. Perry had confidence that it would.

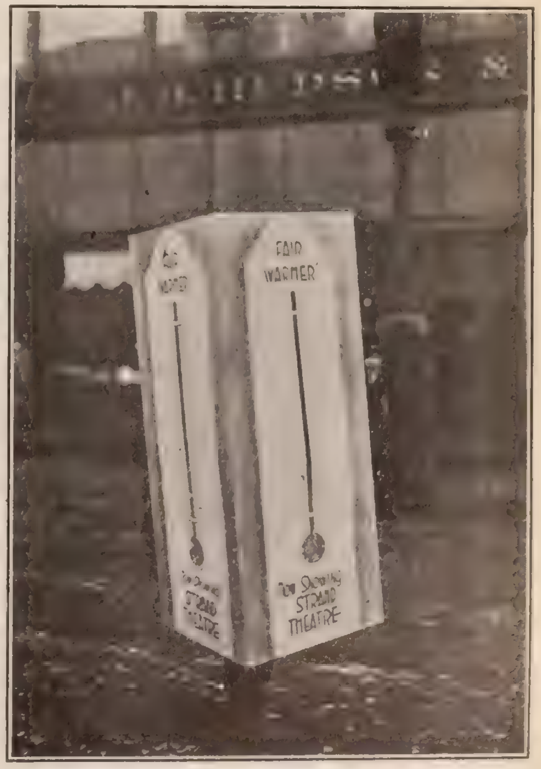
In his advertising Mr. Perry laid emphasis on the subject as one that was even then being legislated into the discard; he posted the city on "the cocktail play." In short, he literally turned his theatre into a "funeral parlor," where "wets" and "drys" alike could hold memorial services or celebrate as their conscience dictated.

That Mr. Perry's bottle attracted attention as it was carried about the streets was evidenced when, on the night the nation paid its last respects to John Barleycorn, the bottle was appropriated, later being located in a lodge room where it had formed a part of sad ceremonies.

Mr. Perry's ability to make "Fair and Warmer" hold up successfully for one week is all the more praiseworthy since the dramatic editors found practically nothing of interest in the play for reproduction in their columns, everything having been said about it, in their opinion, that was worth saying.

An exceedingly large canvas "Wine glass" bearing the wording "Now Showing May Allison in "Fair and Warmer" at the Strand" was carried about the down town streets by two boys; a small label on the stem of the "glass" served to acquaint people on the sidewalks what the idea was all about but the main purpose of this novel

(*Continued on page* 1888)



Here is the thermometer which "walked" for the advertising of "Fair and Warmer"

Stage setting used by Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, for the engagement of Nazimova's "Stronger Than Death"

Soriero Wins Again With Personal Appearance of Photoplay Star

"VARIETY and novelty is the life of the motion picture business quite as much as it is of trade generally" is one of the axioms that Thomas Soriero works on in his efforts to meet the demands and fancies of the thousands of patrons who daily visit New England theatres over which he has general supervision, and is directing head.

"Don't disappoint," is another of his hard, set rules governing the policy of his theatres. "If you promise your patrons some special feature, be sure that that promise is realized, no matter what the cost. It pays in the long run," said General Manager Soriero to a gathering of newspapermen when interviewed recently as to his 1920 policy.

Practical demonstrations of what is meant by his rule "never to disappoint" is forcibly reflected in his recent experiences in presenting Montagu Love in person at the Strand, January 15th, was another incident demonstrating General Manager Soriero's iniative and resourcefulness in making good his personal promise not to disappoint. Mr. Love's appearance was well advertised, and a pleasant and enjoyable trip from Boston planned. Instead of figuring on one of the many mishaps of automobiling, Mr. Soriero found himself face to face with the most strenuous endeavors of the weather man, who provided a blinding, blustering blizzard that started early in the day, and continued throughout the night.

When he came to engage a limousine for the trip from Boston to Lowell he couldn't find anyone courageous enough to tackle the job at first. The roads were all clogged up, and the snow was getting deeper each succeeding hour. After scouring all over Boston he finally located a chauffeur who announced that he would "try anything once," and together with Mr. Love, whose spirit of adventure was quite on a par with Mr. Soriero himself, started northward. It was a long, hard grind but once again he succeeded in filling his engagement despite most discouraging odds. His efforts were well rewarded, for the crowd that greeted the appearance of the star was such that several hundred were turned away. Mr. Love is a big favorite with Lowell patrons. He and Miss June Elvidge, appeared in person at the theatre more than a year ago, being the first big screen stars to be seen on any local stage, having been brought on by Mr. Soriero, and at that time both made a genuine hit and many new and admiring friends.

In presenting him to the audience, Mr. Soriero commented briefly on the experiences of himself and the star to reach the city, and was given a most enthusiastic response of appreciation. Mr. Love made a stirring speech against State Censorship, and before he got through talking, he had convinced the audience that the National Board of Censorship is well able to censor all pictures made for the public of the United States. He told a few good stories appropriate to the occasion—and then held a short reception in the theatre lobby. He hardly had time to meet the hundreds who crowded around him, was hurried away to a dance given by the telephone operators. Here he was again the centre of attraction. Mayor Thompson formally presented him to the crowd, and later in the evening, danced with several of the young women.

Throughout the past year, several other well-known and popular film stars have appeared at the Strand, directly through the personal efforts of General Manager Soriero and his efficient resident manager, William Fleming, and besides these, there have been other interesting features apart from the usual run of high-grade photoplays of the first-run variety.

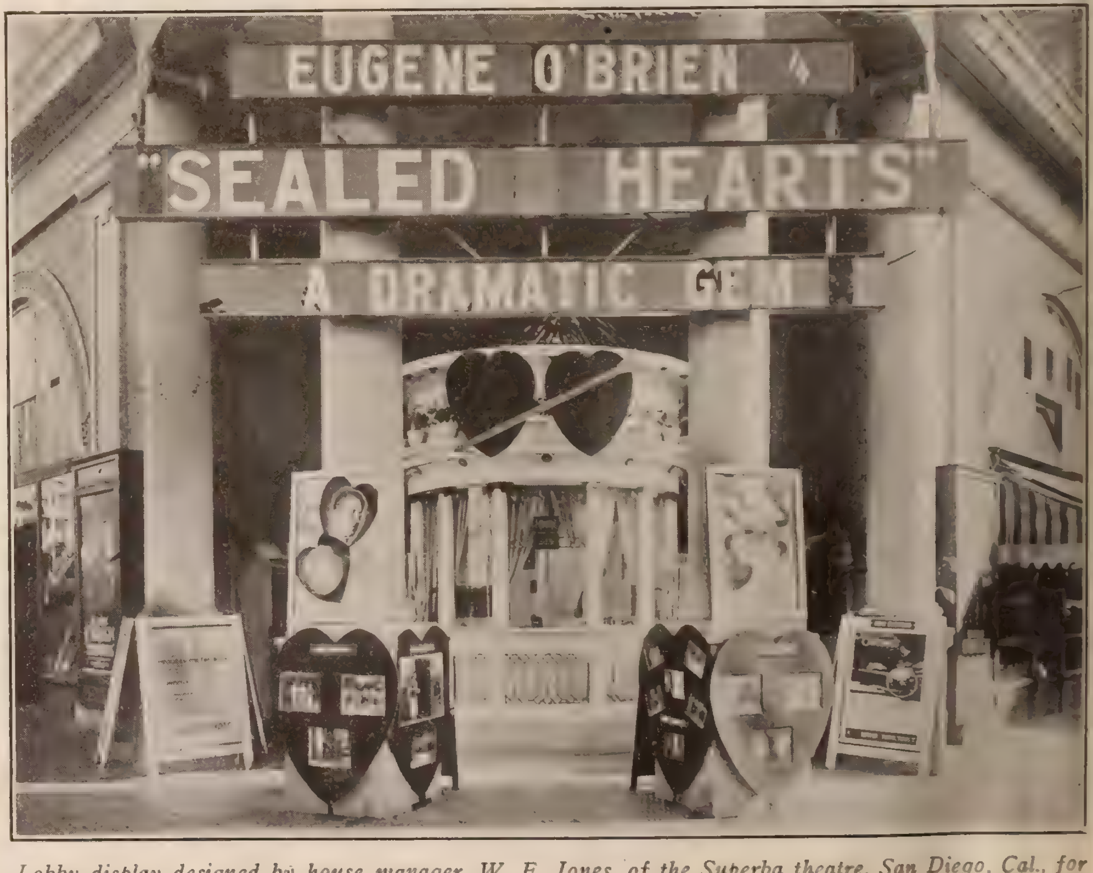
Below Zero for Fair and Warmer

(*Continued from page 1887*)

ad. was to attract the attention of those busy in upstairs office windows. The wording atop the "glass" was sufficiently bright and legible to make it easily read from tops of twelve and fourteen story buildings, hence Mr. Perry killed two birds with one stone in conceiving this idea.

In presenting the feature on the screen Mr. Perry had his orchestra put added zest into the entertainment by introducing some specially written and unusually well played jazz tunes. In his newspaper advertising Mr. Perry had carried out the snappy, good natured style of copy and illustrations which have made the Strand notable for dependably good entertainment and good humor—always.

At time of going to press Manager Perry was busy calling the attention of Minneapolis and 50,000 national auto show visitors to "A Twilight Baby" by the use of a unique street parade, some original and snappy heralds and a number of humorous papier mache cows, dogs and chickens which formed a line in front of his theatre.



Lobby display designed by house manager, W. E. Jones, of the Superba theatre, San Diego, Cal., for the showing of Eugene O'Brien's "Sealed Hearts." The Superba makes a specialty of lobby displays

Aero Club Buys Picture for Minneapolis

Amateur Showman of Twin Cities Give "Great Air Robbery" Exploitation Campaign De Luxe

Curtiss aeroplane exhibit in the West Hotel lobby, arranged through the efforts of the Minneapolis Aero Club for their showing of "The Great Air Robbery" at the New Unique theatre

HE "Great Air Robbery," featuring Lieutenant Locklear, is a picture which just naturally lends f to exploitation and many are the stunts ch are being pulled to aid in putting this pic- over.

no city, however, did it receive a more ex- ded campaign than in Minneapolis, where the ure played at the New Unique theatre all of week.

o make the showing and its attendant cam- n all the more noteworthy the exploitation and entation of the picture went out of the regular trical channels into the hands of what might ermed novices, in as much as the Minneapolis o Club, an organization composed of many of city's wealthy and prominent men bought the luction outright and managed the engagement ts entirety.

he tale of exploitation for this showing is so ed that our correspondent is unable to gather he publicity which the energetic embryo show- put over. To begin with, being men of influence prominent business connections, they were able enlist aid that would be out of the question the theatre manager. Especially was this of the co-operation they obtained from newspapers. Column after column of pub- y appeared in the Minneapolis dailies tell- about the wonders of the feature, the thrills ontained, the things the Aero Club itself was ng to put over the feature. Perhaps the best licity stunt was the inauguration of a model oplane prize contest for children for which es amounting to fifty dollars were given to winners.

he conditions for this contest are best given reprinting a story which appeared in the Minne- lis Daily News under a two-column head. Here :

ll you schoolboys—and schoolgirls, too—

ou whose big brothers flew fighting "ships" in air service; you who like to monkey with pliers screw-driver; you who have built model aero- nes; you who admired Locklear in his daredevil nts with aeroplanes—

he Minneapolis Aero club wants to find out how much you know about 'em.

hey are offering three prizes, total $50, for best models submitted.

ou must be no more than 15 years old and at- ding school in Minneapolis. You may use your n judgment in choosing the material from which build your model; the material won't matter in arding the prizes.

The idea is to make your model as nearly as possible like the type of ship you're copying; that's how you are to show your knowledge of ships—not so much in locating each screw and fitting exactly as in knowing the general principles and proportions of the plane.

It may be a monoplane, like the Bleriot, Loening or Morane Parasol; a biplane like the Spad, Handley-Page, Curtiss, Nieuport, Sopwith, Morane biplane, DeHaviland 4, Bristol or Caproni biplane; or a triplane like the Curtiss Triplane, Fokker, Sopwith or Caproni Triplane.

The contest opens tomorrow and continues for 12 days, until Tuesday, Feb. 3. The Daily News will keep you posted daily on details. The big opening announcement with full particulars will be printed tomorrow.

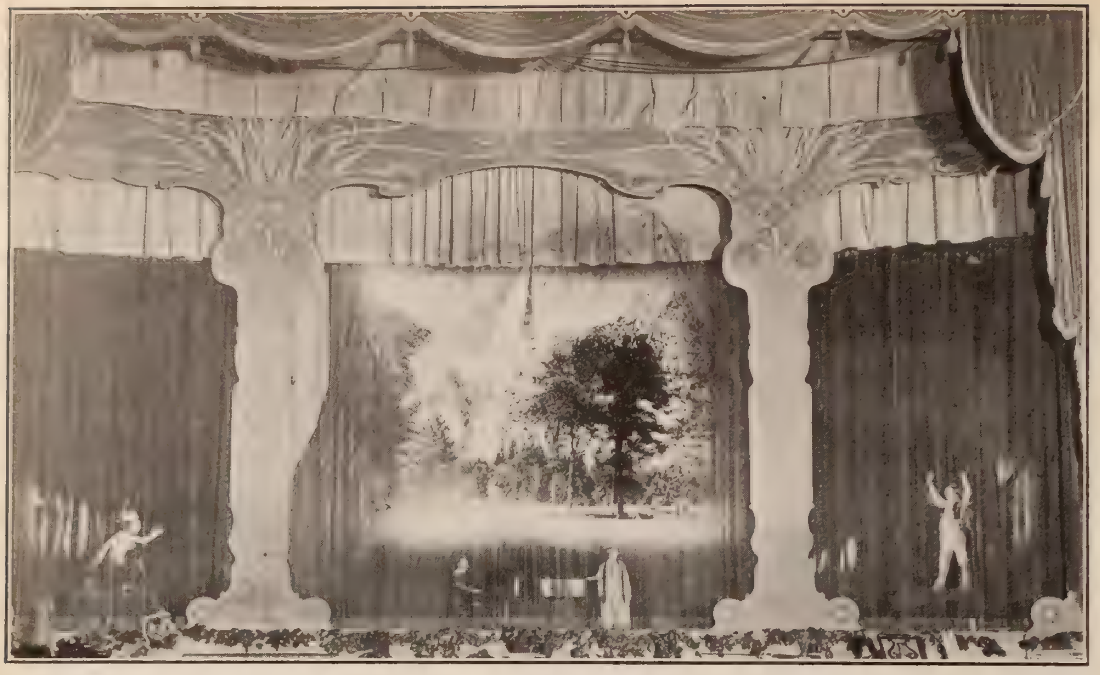
If you have the mechanical ability to build a good model "ship," here's your chance. Try it in the cold evenings, when the snow keeps you off the skating rinks.

Remember—any material goes—the only absolute rules are that the model must not measure more than 36 inches in wing span and not less than 24 inches from propeller to tail tip.

If you decide to enter the contest, write to Aero-

(*Continued on page* 1890)

Two window displays for "The Great Air Robbery" which the Minneapolis Aero Club is showing at the New Unique theatre, Minneapolis



Stage setting at the California theatre for the Charles Wakefield Cadman musical number

The Press Book by the Men Who Use Them

(*Continued from page* 1881)

my ten years' experience in newspaper work were spent in editing a small town daily at Minot, N. D.

The short news stories concerning a photoplay or star brought to me by the small town exhibitor were invariably run in exactly the form they took in the press sheet. After all the main thing the fan in the small town is interested in is the star and the picture showing at the local theatre. A short reader supplies this information. Inasmuch as I was managing editor, city editor, dramatic editor, sporting editor, reporter, proofreader and office boy, all in one, I must confess that while I was with this small town paper I did not have much time to rewrite movie copy. I imagine that other small town editors were situated in much the same way, and the copy was published just as it came from the press sheet. I will have to admit, however, that stories of keener news interest would have been more welcome. In the other eight years of my newspaper career I have been connected with larger dailies, my latest association being with the Minneapolis journal. My duties ranged from police reporter, general assignments, city hall and federal reporter, telegraph editor and rewrite man to special feature writer. I have had ample opportunity to observe what constitutes good and bad copy. These observations disclosed to me that despite the wailings of many carping critics the press sheets are nevertheless supplying the movie sections with stories. All that remains to be done now is to improve the press sheet and increased publicity will follow. While the small town exhibitor will frequently lift the ads bodily, the big city exhibitor usually employs the press sheet in his advertising department to make his own ads from the material available. That is fair enough. The best service the press sheet can be expected to perform is to supply the nucleus, and let the exhibitor do with it as he will.

I have observed that G. N. Briggs, publicity director for Ruben & Finkelstein, Twin City exhibitors, who has been so caustic in his criticism of press sheets, nevertheless seems to have good use for them. A glaring instance of how valuable they really are to him recently came to light in the daily newspaper of Minneapolis in the form of news stories based on material obtained from First National Press Sheet.

Three different stories were printed by the Minneapolis Daily News, the Minneapolis Tribune and the Minneapolis Journal. Two of these stories were based on "A Temperamental Wife" press sheet. One was a very interesting expression of the views of John Emerson and Anita Loos, authors of "A Temperamental Wife," on amateur scenario writing, a subject of vital interest to millions of film fans. This story ran under a two column head on the front page of the Daily News movie section. Another story to the effect that Constance Talmadge would consider marrying a man who was the composite of Charles Schwab, Theodore Roosevelt, Harrison Fisher, Ignace Paderewski and Robert W. Chambers appeared in the News, Tribune and Journal. It was a story with a punch in it. And still a third yarn lifted from another First National press sheet gave Anita Stewart's reasons for her opinion that a big cast of well known actors and actresses such as surrounded her in the production of "Her Kingdom of Dreams" does not detract attention from the main star but makes her extend herself.

Yes, there is plenty of room for constructive criticism of publicity departments, but there is also a tremendous void in a place where deserved credit and encouragement should be justly given.

Aero Club Buys Picture

and encouragement should be justly given. Builders' Exchange, with the name of your school, your teacher's name, your grade and your home address. Write plainly.

The Aero Club officials are inaugurating this contest as a feature of the presentation of "The Great Air Robbery," featuring Ormer Locklear, "daredevil of the air," starting at the New Unique Sunday, Feb. 1.

Be sure to read tomorrow's Daily News for further details.

The success of the contest was assured from the start. Model aeroplanes in quantities which astonished everyone began to pour into the contest headquarters. As soon as it was seen that the affair was to be a winner, a whole fourth floor was secured in the Donaldson Building housing one of Minneapolis' leading department stores and the models were placed on exhibition. Due publicity was of course given the showing and public interest was as great in this exhibition as it was in the Auto show which was being held in Minneapolis the same week, and which was an added stimulant to public interest in things mechanical, all of which worked to call attention to the showing of "The Great Air Robbery" at the New Unique.

At the time we received this information well toward the close of the showing, it looked as if the Locklear picture would establish a record for business at the New Unique, which had been previously held by "The Right to Happiness" and "Blind Husbands."

Accompanying are cuts of window displays used for the showing in connection with the link-up perfected with the Curtiss Aeroplane people. This alone was one of the best bets in exploitation ever put over in the Twin Cities.

Artistic Stage Setting and Prolog Featured at California

This cut will give you an idea of the arti stage setting and prologue number used at California theatre, Los Angeles, during the w of January 31, in which Charles Cadman the n Indian composer was featured.

The scenic canvas was brought into promin by flood lights focused on it and the silho effect is produced by the use of a silk curtai front of both the performers and the canvas.

The feature on the bill at which this prol was presented was Mabel Normand's "Pinto."

Small Town Exhibitor Finds Stunt

(*Continued from page* 1886)

on week nights, 11 and 25 cents Saturdays, 22 cents and 28 cents on specials, such as "Mick "Back to God's Country," Mary Pickford, etc. first of the year we are going to increase our urday night to 11 and 28 cents (including ta all above). We either must raise our price sli ly or reduce service, and we believe a slight will be taken by the public, although that wil our limit. We have raised twice during the only two or three cents at a time, and it wil taken without objection where a straight rais 5 cents or ten cents would meet with oppositic

We recently played "Back to God's Coun using a mailing list, newspapers, window c etc., in our exploitation. We tried to stag school contest—have any school child submi essay on "What I learned about wild ani from 'Back to God's Country,'" but as the sc has an entertainment of their own on the evening, the teachers did not care to co-oper they knew the kids would come to see the pic as there were to be prizes offered for the best in each grade. Rather than antagonize the sc which supports us very nicely, we dropped the tire contest idea, but will use it some other On account of the animals in this picture it w very nicely, though.

I get quite a few ideas from your paper, b wish more small town men would send in ide we are up against intensified advertising or up business, and we have to do it to the same ple over and over again, much more than a show that has more or less transient trade. quite a game to keep your ads fresh enough t tract the same people every week, and still no flippant or insincere.

Will be glad to see the big sized page agai your paper.

Yours truly,
O. W. Jastram
Strand Theat

The Co-Operative Advertising Idea

CONCRETE proof that the box office rec attending the showing of special feature at tions are controlled by the appropriateness o exploitation designed in behalf of those attract is shown by the experience of three Clev theatres, the Metropolitan, Strand and Orph which combined in an exploitation campaign t over an attraction that showed simultaneous the three houses and which broke the best re of each house.

For the showing of "In Old Kentucky," boards, newspaper and other forms of exploita were used with joint date lines for the three atres with excellent results.

The use of a negro band to parade the st of Cleveland every noon hour was a great f in the success of the local engagement. Hun of patrons of the three houses recalled the fa Whangdoodle Band that paraded the streets ago when the play came to town and the q reminder of the past served to bring "old tir who rarely indulged in the picture houses with the photoplay fans and admirers of Stewart.

The High Lights of Broadway's Shows

LINCOLN'S Birthday is being recognized in all of the Broadway theatres this week by something in the way of recognition for the martyred president. At the Capitol, Strand and Rialto "The Land of Opportunity," a two-reel subject with Lincoln as its principal character is being shown. This picture presents Ralph Ince in the role of Lincoln and the story has to do with a fictional incident in his life before he became president and serves to teach a lesson in Americanism. The message it carries is well developed and should prove effective in converting the radically inclined to the doctrine of that brand of patriotism and love of country which Mr. Lincoln made immortal.

At the Rivoli perhaps the most impressive story of the screen, in which the character of Lincoln has ever been introduced as one of the cast, "The Copperhead" is being shown. While it is true that the role of the greatest of Presidents is overshadowed by that of "Milt Shanks," as played by Lionel Barrymore, nevertheless the Lincoln as played by N. Schroel is an important character in the picture, and also there is a great message of the "Americanism" type in the production.

"The Copperhead" is without doubt the real "high light" to be found in the programs at the Broadway shows this week. Certainly not since "The Miracle Man" has a picture been presented to the public which carries such a tremendous appeal, which has been so carefully produced nor so well acted in its leading role. The "Milt Shanks" of Lionel Barrymore is nothing short of marvelous and a fitting companion to the impressive figure this same actor gave the stage in the speaking version.

There is, however, something concerning this production about which it would seem wise to warn you. When you play it, you must not treat it as you would the ordinary feature intended only as entertainment, nor will it draw entirely from your regular patrons if it is to succeed either artistically and financially.

Regretable as it is, there are some people in this land of ours who will not appreciate this picture, who probably will not come to see it, and you must fill their places with faces you do not often view. To do this you must advertise it for what it is, an American classic, a wonderful acting vehicle for the star and a great production from every point of view. Eliminate from your clientele for the time being the matinee girl and her shallow pated escort and replace them with the people who are to be found usually at the opera, in the lecture hall, at the legitimate stage production and at church.

In the presentation of "The Copperhead," Managing Director Reisenfelt has shown rare artistic taste. Prior to the screening of the picture, Forest Robinson delivers Mr. Lincoln's Gettysburg address. To the world's masterpiece of oratory read in the resonant tones of the finished actor, the audience at the Rivoli looks out at a canvas painting of the Gettysburg field as it was after the battle which decided the fate of the Southern Confederacy.

The scene is dimly lighted with a scarlet-marked sky dominating. In the perspective of the horizon red flashes of light repeat at several points indicative that the cannon is still belching forth its hail of death. The dull roar that we have been told is the noise of cannonade at a distance is supplied by the orchestra. Then the scene is further darkened. The scarlet fades from the sky and in its place comes the purple hue of night.

Down front at the edge of the painting a smoldering campfire gives off a light drifting smoke. One can almost see the dim forms of tired soldiers sleeping arms in hand worn out by the terrible day of carnage. Imagination tells you that strewn across the uneven fields that rise to peaks in the distance are the bodies of the brave men in blue and gray who have given their lives for a cause that both thought just. It is in such an atmosphere that Mr. Robinson delivers the immortal address of the martyred President. It is in such an atmosphere that the titles of the picture are screened and the audience which has looked and listened in the silence of a church gets its first view of "The Copperhead."

At the close of the episode of the picture having to do with the Mexican war incident of the story, the picture is faded out against a net screen and a short intermission is given before beginning the Civil war action.

Toward the close of the scenes when Milt Shanks' life is ebbing out, the orchestra is gradually stilled and the chorus mentioned as having assisted in the rendition of the overture, sings softly off stage "John Brown's Body Lies Moldering in Its Grave" and other Civil War songs.

The new Capitol policy of a complete change of bill each week, including an elaborate musical offering, begins its second week, with "Southland" listed on the program as the sixth number.

Without meaning a thing disparaging, "Southland" resembles nothing so much as the home talent show with a lot of good voices gathered together and grouped about on the stage, with some of the best of the talent selected for solos, etc.

Before a canvas by artist John Wenger, showing a Southern landscape with a cabin in the foreground, the number opens with a string trio playing a medley of old songs, "My Old Kentucky Home," "Old Folks at Home," "Massa's in the Cold, Cold Ground," with the audience invited to sing. The banjo number is by the Crouch-Richards trio. Following this number, which has been accompanied by some pantomime up stage by characters playing an old colored man and woman, William Robyn appears and sings "Rose of Picardy." The male members of the Capitol chorus follow with "Go Down Moses, "Peter, Go Ring Dem Bells. The fourth change of the number is the appearance of the Capitol Ladies Ensemble, who render "I Want to Be Ready" and "Swing Low Sweet Chariot" in chorus.

The company assembled then give a plantation dance and minuet. The number finishes with the entire company singing "Oh, Southland."

All performers are costumed in the style of the Fifties, and the stage is elaborately lighted. The old tunes selected are really musical gems and may well be termed as they are on the Capitol house organ, "Immortal Southern Melodies." The composers are Stephen Foster and H. T. Burleigh, with the exception of the "Rose of Picardy" solo, which is the work of Hayden Wood.

The orchestration provided is a model of symphony. The chorus of voices is splendid for its volume and harmony. The invitation for the audience to join in the singing was not accepted to any great extent at the performance we witnessed.

Timely Tips on Short Subjects

Out of the Inkwell

Bray—Goldwyn Cartoon

THE Bray studio "clown," with Max Fleisher, figure in this fanciful creation of trick and straight photography coupled with cartoon work. The "clown" does a lot of tricks which are good for entertainment with the grown ups and will register as the best ever with the youngsters. The number is about on an average with previous releases on this series which have recommended themselves for the naturalness of which the cartoon figure performs, more than anything evolved in the way of "business." Shown at the Strand theatre.

Magic Clay

Prizma—One Reel

"MAGIC CLAY" is an educational subject basically, being a close-up view of how pottery is made at the Rookwood plant at Cincinnati. However, the Prizma process of coloring has been used throughout, enhancing the interest of watching the vases and other decorative chinaware grow from the clay. On the end is a little "magician act," in which the finished product from this plant is shown in vivid colors, together with the decorations of a room and the robes of the Oriental. Undoubtedly this is first-class advertising for the manufacturing plant, which leads the spectator to wonder if the producers are gaining from both ends. This fact, however, does not detract in the least from the entertainment value of the offering. It is a very worthy and artistic short subject. Shown at the Capitol theatre.

A Prohibition Monkey (Reforms Rumpus Ridge)

Joe Martin—Universal—One Reel

THIS is a combination of "Joe Martin's" monkey stuff and a burlesque on the old time Western melodrama. There is little of comedy in the Western part of the offering but there is considerable amusement and the usual wonder at the tricks which the inimitable "Joe" performs in aiding the parson to reform "Rumpus Ridge." The monk is aided in this picture by an elephant who also shows himself to be quite a movie actor. The monkey part of the picture is good for hearty laughs and the burlesque is full of fast action even if there is little new in it. Will please most audiences and prove another hit with children. Shown at the Capitol.

Plane and Tug Aid Ice Bound Ship on Lake Michigan—Kinograms

RATHER an unusual strip showing a tug and an aeroplane relieving a Lake Michigan ship which had become ice bound before reaching Chicago's docks. A blizzard is raging when the air craft flies out over the ship and bombs it with supplies. The tug is shown ramming its way through the ice floes.

Floods Ruin Autos—International

SCENES from Germany taken with the Army of Occupation showing a lot of automobiles half under water over a large flooded area. Although it is not so stated the supposition is that they are Army machines. The question is what excuse is there for Uncle Sam to leave his machines to be ruined by the flood when he might have run them to dry land.

Silence Is Golden Says the Sphinx—International

VIEWS of the famous Egyptian sphinx and other ruins. Not a new shot but very nicely arranged to show everything to the best advantage. Given added beauty at the Rialto by flooding the lower part of the image with a blue light and projected with stage settings hung within the side arches showing the sphinx on one side and the river Nile on the other.

The showing of "The Flame of the Desert" at the Strand Metropolitan theatre, Cleveland, O., was featured by an attractive prologue number in which a dancer appeared before a scene typical with those used as backgrounds for the filming of the action of scenes in the picture

Music Means More Than High Priced Organist, Says Gohlman

"MUSIC means more to an exhibitor than a high-priced organist who appeals perhaps to the lovers of classic music. There is an opportunity before the smaller-house exhibitors to reap a genuine profit from their music. I am sorry to say that in most cases this opportunity is being woefully neglected."

Thus did Leon S. Gohlman, manager of the Rex theatre, Dallas, Texas, characterize by a generality a novel bit of exploitation he used to put over "Back to God's Country."

Particularly interesting to exhibitors who generally play attractions second-run after one of the larger local houses has made use of the most apparent angles for exploitation is this description of how Mr. Gohlman seized on a local angle and the song-tie-up to put over his attraction.

"In most cases," Mr. Gohlman said, "the song that is usually issued with a motion picture does not reach the music stores until after the first showings of the attraction. It was this way with 'Back to God's Country.' The Old Mill theatre here had already played the picture and two weeks later I arranged for its second run.

"It happened in this case that the writer of this song was Paul Sarazan, a Dallas boy who had formerly been the photoplay editor of one of the newspapers. Thus it came about that through his personal popularity I was able to arrange for window displays and co-operative plugs in the music stores.

"Although I usually confine the program to the feature, a comic, a comedy or scenic, I changed my program three days before the opening of the attraction so as to provide for the rendition of 'Back to God's Country,' by Clyde Conley, a popular local singer. I used slides announcing that the attraction would be played at the theatre on the given date. Through Sarazan's local connections every theatre orchestra in the city was playing his 'Back to God's Country' song in advance of any second-run showing and several of the theatres were flashing the words and the writer's picture on the screen. By the time the picture was shown enough of Sarazan's personal friends were on hand to fill the house.

"I am inclined to believe that many exhibitors are overlooking a big bet on their failure to boost the picture songs," said Mr. Gohlman. The first run theatres that have ample new material for exploitation of the special feature attractions can afford to neglect the song tie-up with less harm than the smaller exhibitors who should take advantage of every reasonable promotion method to be found.

Omaha Bee Prints Ten Page Section for "Everywoman"

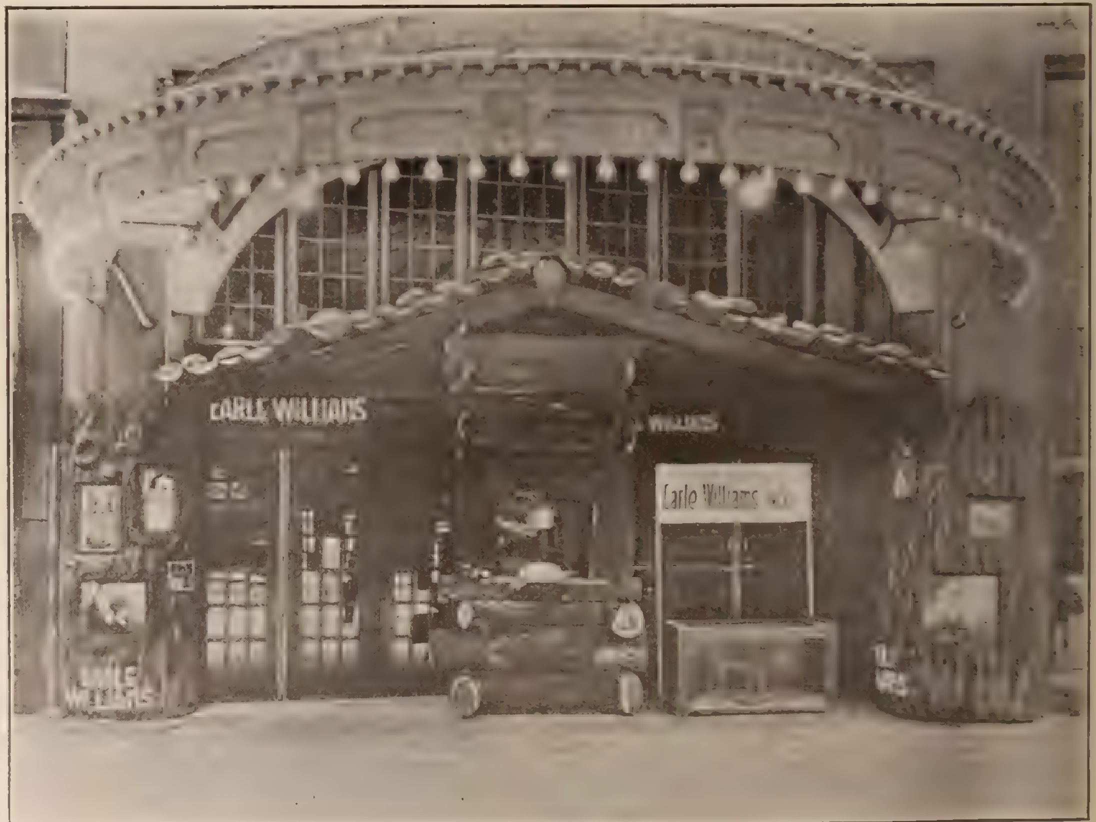
ANOTHER addition was made to the list of cities which have given unprecedented exploitation to "Everywoman" when the picture opened up at the Rialto theatre, Omoha, Neb., on January 18. The manager of the theatre, with the aid of Stuart-Gould Famous Players-Lasky's exploitation representative for the Omaha territory realized the fullest benefits of publicity, concentrating largely upon the local newspapers.

The Omaha Sunday Bee of that date appeared with a special section of ten pages, the front cover of which was a full-page advertisement of the production. The material for this was taken largely from the press book. Cuts were used in attractive manner to supplement the type and the title word "Everywoman" ran in broken letters diagonally from the upper left hand corner to the bottom right hand corner of the page. The advertisement took advantage of the all-star cast assembled in this picture by using the complete list of actors and actresses on the front page. News items, taken for the most part from material in the press book, furnished reading matter for the city's motion picture fans.

Support was given the "Everywoman" section in generous measure by Omaha advertisers by means of the tie-ups for the special "Everywoman" section, as a result of which the newspaper was able to aid in the publicity campaign with good advantage to itself. The advertising showed the usual line of tie-ups every one of which features the word "Everywoman" in its copy.

An unusual feature of the advertising was a quarter of a page bought by a dentist who took advantage of the opportunity offered by the picture to advertise the value of well cared for teeth as an asset to beauty. Another medical advertisement, occupying a full page, featured pictures of Violet Heming, Wanda Hawley, Monte Blue and Clara Horton.

Other advertisements featured beauty cream, automobiles, furniture, musical instruments, electric washers and candy.



"The Wolf" lobby display which the New Aster theatre, Minneapolis, built, and which recommends itself as being especially valuable, since the expense of building it was almost nil. The New Aster management report that it proved excellent exploitation for the Earle Williams picture

Exploitation Men's Minute Book

Avalanche of Exploitation Descends on Jamestown, N. Y.

THERE was an avalanche that descended suddenly on the city of Jamestown, N. Y., recently. No lives were lost because the only thing that covered the city was advertising, publicity and attention-compelling stunts on "Upstairs and Down," in which Olive Thomas was really made famous in this city. Co-operating with Howard Waugh, publicity manager of the Winter Garden, Andy Sharick, of the Buffalo Select office, pulled the switch on the publicity avalanche two weeks in advance of the showing of the production at the Winter Garden and the entire town sat up and took notice.

A large silver loving cup was purchased about two weeks before the opening date and put on display in one of the leading jewelry store windows. Then seven dance contests were arranged, each to be an "Upstairs and Down" affair, all attendants being furnished coupons for voting on the best dancer in the contest. These coupons were collected at each dance. Finally the Eagles staged a big Olive Thomas ball and participants in all the previous dances were notified that the final contest would be staged at this event to determine the winner of the cup. At each dance pictures of Olive Thomas were posted and the cup exhibited with a large card advertising the Winter Garden show.

The Jamestown *Journal* was induced to run a five day contest to find the girl in Jamestown looking most like Miss Thomas. The paper used different photos of Miss Thomas each day. The same newspaper also ran a full page co-operative advertisement for three days, almost every store that put in a display taking space and devoting it to a tie-up with the "Upstairs and Down" idea. In each ad was inserted each day the name of some Jamestown person. This person upon clipping the ad and presenting it to the *Journal* was given passes to the show.

A week previous to the showing twenty-two window displays were arranged for, hardware stores advertised household needs for upstairs and down, shoe stores advertised ladies' footwear for upstairs and down, millinery establishments advertising hats, using the stills from "Upstairs and Down," showing Miss Thomas eloping and taking all her hats with her. A large card reading "When She Eloped Her Hats Were the First Thing She Thought Of—Every Woman Thinks of Her Hats First and At the Same Time Thinks of Our Store —See Olive Thomas, the Prettiest Girl in America, at the Winter Garden theatre." Department stores, plumbing stores, wall paper and paint stores, furniture stores, music stores all were induced to put on big displays.

Three thousand paper bags were purchased by the Winter Garden, upon which was printed a large ad and cut of Miss Thomas. Leading grocery stores used these bags a week before the show.

Following all this exploitation, the Select exploitation department in Buffalo received the following letter from Mr. Waugh:

"We opened Monday against the toughest sort of opposition, a big musical comedy, the third that had been here this season. Ordinarily this would take about 400 from us, which it did. However, we more than doubled business over a week ago, against no opposition and a very strong star. Matinee business was fine. Tuesday and Wednesday were both sell-outs. We jammed them in. I want to give you full credit for what was done, as your ideas and excellent co-operation put the thing over. The star was practically unknown here and nothing put it over but the darn good advertising."

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements o fthe Exchenge Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

Spread "Selznick Propaganda" in Cincinnati Territory

A PLOT for the spreading of "Selznick propaganda" was uncovered in the Cincinnati territory this week when a Zanesville newspaper carried a story on the formation of a Selznick Movie Club" in that town. It seems that for some weeks past Jack Conant, local Select Manager, and James A. Carrier, Director of Exploitation, have been quietly at work in the larger towns of the territory forming the "movie clubs" among woman and girls interested in moving pictures. The purpose of the clubs is to furnish members with fresh information concerning the stars and latest releases of the Selznick organization through weekly letters. Autographed pictures and bits of "personal" news from the stars will be one of the big features of the plan, while another feature calculated to keep up the interest is the personal appearance of stars at club meetings whenever they are in the territory. In this manner the members will be on the lookout for the new Selznick productions long before they are released, and the clubs should prove a valuable exploitation medium when the pictures are booked in their town. The idea has "caught on" very readily in the towns in which it has been introduced, and a goodly portion of the members of the clubs are society women who should prove a powerful factor in boosting the pictures.

School Superintendent Is Strong Screen Advocate

WE know a school superintendent in a small, unprogressive town in Indiana, who tried to keep moving picture magazines out of the public library—so prejudiced is he against the screen.

And now we know a school superintendent in a live Ohio town who actually dismisses his classes early so they can attend a moving picture show which he considers worth while!

"The right kind of moving pictures are the greatest help to us educators; moving pictures as a whole are the greatest educational factors in the world to-day," said this up-to-date superintendent.

He is Prof. J. F. Prout, superintendent of Public Schools in Chillicothe, Ohio. Mr. Prout not only works in complete harmony with the theatres of his city, but he goes so far as to watch productions that are being made and urges C. A. Smith, manager of the Sherman theatre, Chillicothe, to book certain pictures. Already Prof. Prout is preparing to make full educational use of Paramount-Artcraft's "Treasure Island." Prof. Prout arranged it so his schools dismissed thirty minutes early to attend the matinees of "Huckleberry Finn." He also had his literature teachers turn to the study of Mark Twain's book prior to the showing of "Huckleberry Finn." He will do the same with "Treasure Island." "I find that by showing the moving picture version of these American classics, we can reduce the time of study devoted to the books by one to three weeks. It is a wonderful help. By the theatres showing these pictures, the schools are actually saved a great deal of money, because we would want to show them if the theatres did not. I am a motion picture devotee and I can truthfully say that in the last few months I can remember only one picture that I would be doubtful about my children seeing. The screen is constantly going forward."

POOL
EUGENE O'BRIEN
EUGENE O'BRIEN IN
THE BROKEN MELODY
SELZNICK
EUGENE O'BRIEN
The Broken
Melody

This attractive lobby display by the Olympic theatre, Pittsburgh, Pa., aided greatly in attracting business for "The Broken Melody"

What the Exchange Experts Are Doing

Doubles Mabel Normand for "Pinto" Showing

THERE are lots of stories around about exhibitor and distributor co-operation, but none of 'em can come within a mile of the effort that C. E. Deardorf, publicity expert of the Cleveland Goldwyn exchange put forth in connection with the recent tremendously popular engagement of Mabel Normand's newest picture, "Pinto," at the Grand Theatre, Columbus.

Will D. Harris, manager of the Grand Theatre, is known as an exhibitor who never does things by halves. When he undertakes a deal, he puts it through. Knowing that, Mr. Deardorf not only met Harris 50-50 on the exploitation spread for "Pinto," but he went him better by about another fifty per cent.

The first thing that Deardorf did, was to line up the newspapers, and get their help in exploiting a mystery girl. This mystery girl stunt has been pulled off in other localities, but this was the first time it has been tried in Ohio. The week before the picture opened at the Grand Theatre, an attractively gowned girl with a black mask hiding her features, was prominent in the lobby of the Deshler Hotel, the leading hostelry of Columbus. A reporter tried to get her to tell who she was but failed. This story was good for a photograph and half column story in the COLUMBUS DISPATCH. The following day, the paper featured a story by THE MYSTERY GIRL on "WHETHER COLUMBUS MEN ARE FLIRTS" with the answer in the affirmative. Next day, the cat's out of the bag, and THE DISPATCH tells its readers that the MYSTERY GIRL is part of the exploitation campaign for the picture "Pinto," playing at the Grand Theatre the week of Jan. 11th. But the grand denouement takes place the day before the opening of the picture when the girl, dressed a la Pinto, sold thousands of copies of the Columbus papers at one of the busiest sections of the city. People flocked to see her, and hear her tell about the wonderful picture that would open the following day at the Grand Theatre.

But, just to make sure that everybody in Columbus, and within hailing distance from Columbus would know about "Pinto," Deardorf went out and sold a double page ad for the Saturday edition of THE COLUMBUS DISPATCH, all centered about Mabel Normand in "Pinto." Twelve striking ads made up this double page. But not content with this, right in the middle of the page, an insertion in plain type stated that there were occasional misspellings in the advertisements, and to the ones who brought the correction to the store in whose ad the misspelling appeared, free passes to one performance of "Pinto" would be issued.

"The CITIZEN," another leading Columbus newspaper carried a full page ad on "Pinto" on Saturday, the day before the opening of the picture, and on Sunday, the CITIZEN, DISPATCH and OHIO STATE JOURNAL all carried the same full page ad.

Manager Harris furthermore created a large army of "Pinto Boosters" by giving a private showing of the picture on Saturday morning for the DISPATCH newsboys. About seven hundred invitations were issued, and Harris said he received very few regrets. They were all there, and they made a noise as if they liked the show immensely.

Prints Ten-Page Section for "Everywoman"

WHEN "Everywoman" played the Rialto theatre, Omaha, manager H. M. Thomas and Stuart Gould, Paramount's exploitation in that city combined forces and when they had finished a record had been established in several ways and especially in the matter of extensive newspaper exploitation.

A ten page newspaper section in the Omaha Bee, led off the campaign of advertising, followed by two full window displays in downtown stores and one hundred and fifty window displays in drug stores tying up the title with "Hind's Almond and cream." Then came billboarding with twenty-four sheets over all the street car lines in the city—and the Rialto artist got out special hand painted one and three sheets to adorn the outside boards at the theatre itself, in addition to three eighteen foot signboards, also hand colored and painted over the lobby of the house. Full page ads in the other newspapers followed with consistent follow up copy during the entire week.

The final touch in the complete campaign was the prologue presented before the showing of the picture twice each afternoon and twice each evening, consisting of a specially written part for "Nobody" and "Everywoman," with five pretty local girls in artistic dances, the girls representing "Youth," "Modesty," "Beauty," "Folly" and "Vanity." The prologue was the most pretentious ever attempted at any motion picture house in Omaha and went over with the greatest success.

The result of the campaign was that in spite of a good deal of local "flu" talk and an accompanying falling off of theatre trade over the whole city the Rialto played to full houses the entire week.

"Classy Advertisements" Help "Male and Female" Run

THE Strand theatre of Cincinnati, for the second time in its career, set aside its policy of week runs and played "Male and Female," for two weeks, topping the record of "The Miracle Man" which is the only other production holding the Strand's screen for two weeks. Manager Libson, of the Strand, after awakening Cincinnati (during the world series) with his circus exploitation of "The Miracle Man" pursued different tactics with "Male and Female." Long before the announcement of his engagement, Mr. Libson, in co-operation with Oscar A. Doob of the Cincinnati office of Famous Players-Lasky Corporation, began getting publicity on "Male and Female" in the local newspapers. The Cincinnati Post, for instance, ran a series of six daily woman's page features, "A Day With Gloria Swanson," describing her various gowns at different times of the day. Then Miss Swanson's recent marriage was used for all it was worth, tying up this publicity with "Male and Female," telling how the courtship of Miss Swanson progressed during the making of "Male and Female." This news-feature stuff attracted great attention, the Commercial-Tribune making a Sunday, quarter-page story, out of it. The Cincinnati Post again gave splendid co-operation by publishing the complete novelette of "Male and Female" illustrated with a three column scene cut, on the Friday preceding the opening. An advertisement of the theatre was run immediately after the story on the same page.

Mr. Libson's newspaper advertising was especially distinctive—man designed the ads to make up a unit—the same border and type style being used throughout the campaign, which incidentally was an immense one judging by Cincinnati standards. The border was designed to convey an idea of class and massiveness. Stills from the picture were used to illustrate all the ads, several of which are reproduced herewith.

Mr. Libson did not entirely ignore the more pretentious exploitation. H. D. Brown of the Famous Players-Lasky exploitation forces secured a series of a half dozen window displays in the Dow Drug company's stores, displaying photos of Gloria Swanson in the bathroom scene in connection with toilet articles.

Lobby Mirrors Put to Exceptional Use

JAMES R. DUNCAN, Manager of His Majesty's theatre, in Sherbrooke, Quebec, Canada, is a great believer in the vanity of women and the mirrors that he uses in his lobby for their use, when they come and go to his performances, putting the latter to exceptional use during the past few weeks, in announcing on the mirrored glass the forthcoming productions of United Artists Corporation.

Sherbrooke, as Mr. Duncan communicates to us, is a very unusual community from a publicity standpoint, since all newspapers insist upon payment for all insertions, irrespective of news values, or despite the fact that extra advertising space is used.

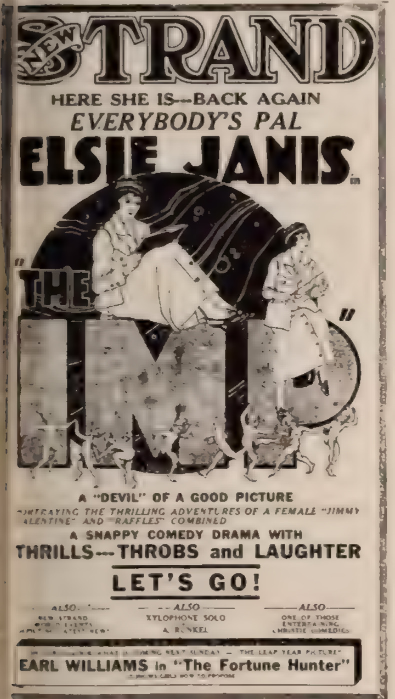
"So it is necessary for me to utilize every medium possible to carry on a campaign big enough for the promotion of such special productions like "Broken Blossoms" and "His Majesty, The American," he says. "Recently I noticed in the lobby of the theatre, large numbers of women, fixing their hair, hats and coats, before two large mirrors that are there as part of the lobby decorations, and it struck me as a pretty good idea to utilize that space to have painted on it in an attractive and artistic manner the announcements of the forthcoming big productions. I am sure it is doing more than anything else I could have possibly done for future productions."

With First Run Theatres

NEW YORK

oli Theatre—

rture—American Festival March. Presented by the Rivoli orchestra assisted by the Rialto-Rivoli chorus toward the close of the number, the draperies being parted to disclose to view the singers. The march is the composition of Dr. Hugo Reisenfeld, managing director of the Rialto and Rivoli, and was first played on the occasion of the first anniversary of the Rialto theatre, April 1917. As an overture for Lincoln Week, a feature of the Rivoli program, the composition is especially appropriate, since there are portions of the good old melodies interwoven in the number.


NEW STRAND
HERE SHE IS—BACK AGAIN
EVERYBODY'S PAL
ELSIE JANIS in
"THE IMP"
A "DEVIL" OF A GOOD PICTURE
ORTRAYING THE THRILLING ADVENTURES OF A FEMALE "JIMMY ALENTINE" AND "RAFFLES" COMBINED
A SNAPPY COMEDY DRAMA WITH
THRILLS—THROBS and LAUGHTER
LET'S GO!
ALSO
ALSO
XYLOPHONE SOLO
A. RUNKEL
ALSO
ONE OF THOSE ENTERTAINING CHRISTIE COMEDIES
EARL WILLIAMS in "The Fortune Hunter"

Janis' latest picture, "The Imp," is ning a premiere showing at the New and of Milwaukee. This display was four column by fifteen inches.

rrent Events—Frisco Greets Pershing, Gaumont; City of Chicago Holds Night Ice Carnival, Kinograms; Signaling to Mars, New York, Fox; Safety First, Alameda Cal., International; Dives 200 feet into River Just For Fun, Kinograms; Mutt and Jeff Cartoon, "I'm Ringing Your Number", Fox; Spring Arrives in the Fashion World, International; A Miracle of Science, Cure for Infantile Paralysis, Fox; Here's a Dog That Has Some Appetite, Kinograms; Record Winter Storm Visits Coast; Kinograms.

ecial—Lincoln's Gettysburg Address. Delivered from the wings by Forrest Robinson, the noted actor, and staged with a special setting showing the battle field of Gettysburg indistinctly but beautifully lighted in varying colors.

Feature—The Copperhead — Lionel Barrymore.

Comedy—His Royal Slyness—Lloyd—Pathe.

Organ Solo—Scherzo.

Next Week—On With the Dance.

Rialto Theatre—

Overture—Southern Rhapsody.

Current Events — Rialto Magazine—Polish People Hail Head of the Polish Republic, Pathe; $200,000 Fire at Fort Worth, Texas, Fox; Large Families for Chicago Families, Gaumont; Incubator Hatching Chickens, Caldwell, Texas, Fox; Huge Fighting Ship, New York, in Dry Dock, Fox; Big Blizzard Hits New York, Pathe; Washington and Lincoln, Pathe.

Instrumental—Rondo. Cello solo by Paolo Gruppe, accompanied by the Rialto orchestra.

Special—The Land of Opportunity—Ralph Ince as Lincoln.

Vocal—The 13th Commandment — Ethel Clayton.

Comedy—Sheriff Nell's Comeback—Fox—Sunshine.

Organ Solo—Finlandia.

Next Week—All of a Sudden Peggy.

Strand Theatre—

Overture—Sixth Hungarian Rhapsody.

Current Events—Strand Topical Review.

Cartoon—Out of the Inkwell series—Bray Goldwyn.

Special—The Land of Opportunity — Ralph Ince.

Feature—The Blooming Angel—Madge Kennedy.

Vocal—The Swallows.

Soprano solo by Aida Chapman.

Comedy—His Royal Slyness—Harold Lloyd.

Organ Colo—Burlesque on E Melody.

Next Week—The Little Shepherd of Kingdom Come.

Capitol Theatre—

Opening—Topics of the Day—Pathe.

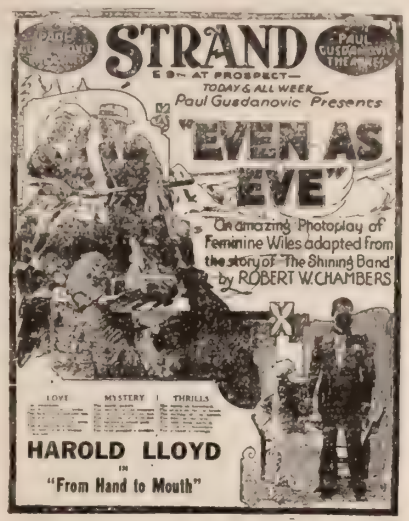
Scenic—Magic Clay—Prizma.

Current Events—Capitol News — Passengers Rescued from the Princess Anne, Kinograms Special; Big Blizzard Hits New York, Pathe; Record Winter Storm Hits the Atlantic Coast, Kinograms; Ice Holds Eagle Boat Fleet in Harbor, Kinograms; Dives 200 Feet into River Just For Fun, Kinograms; Montreal Curlers Defeat Brookline, Kinograms; Scenic Strip, International; Fine Feathers Make Fine Birds, Pathe; Havana the Mecca of America's Thirsty, International; Seattle Booze Condemned to Death, Pathe; Washington and Lincoln, Pathe; Such is Life in New York, Hi Mayer cartoon.

Concert—Irish Fantasy.

Special—Southland—Described under "High Lights of Broadway's Shows."

Feature—The Luck of the Irish—Allan Dwan special.


STRAND
E. 9th AT PROSPECT—
PAUL GUSDANOVIC THEATRES
TODAY & ALL WEEK
Paul Gusdanovic Presents
"EVEN AS EVE"
An amazing Photoplay of Feminine Wiles adapted from the story of "The Shining Band" by ROBERT W. CHAMBERS
LOVE MYSTERY THRILLS
HAROLD LLOYD in
"From Hand to Mouth"

This display from the Cleveland News-Leader for "Even as Eve" was four columns by eleven inches. It loses much in being reproduced, the printing on the copy of the paper we purchased being rather "thin."

Specialty—Joe Jackson, Himself.

Comedy—A Prohibition Monkey or Reforming Rumpus Ridge — Joe Martin—Universal.

Special—The Land of Opportunity — Ralph Ince.

Next Week—The Paliser Case.

Broadway Theatre—

Overture—Il Guarany.

Current Events—Broadway Topical Review—Topics of the Day.

Special—The Land of Opportunity—Ralph Ince.

Special—Powder Puff Follies of 1920—An all girl revue presented by Hugo Jansen.

Feature—The Loves of Letty—Pauline Frederick.

Next Week—The Great Air Robbery.

LOS ANGELES

Kinema Theatre—

Overture—Bohemian Girl.

Educational—Cruising In the Solomons —Martin Johnson — Robertson-Cole.

Vocal—Dear Heart.

Solo by Francis Cummings.

Comedy—Letter Laughs—Universal.

Instrumental—I Hear You Calling—Violin Solo.

Current Events—Strips from Pathe, Kinograms, International, Universal.

Feature — The Sagebrusher — Roy Stewart. After the introduction on the screen the projection machines are stopped, the screen is raised and a "sagebrusher" is center stage with atmospheric settings as in the feature sings "I'm Lonesome".

Note—This is the first program under the management of Jack Allicotte formerly of the Liberty theatre, Portland, and Grauman's Los Angeles.

Tally's Broadway Theatre—

Overture—Love Tales From Hoffman.

Current Events—Pathe News.

Industrial—Making Electric Light.

Feature—Two Weeks—Constance Talmadge.

California Theatre—

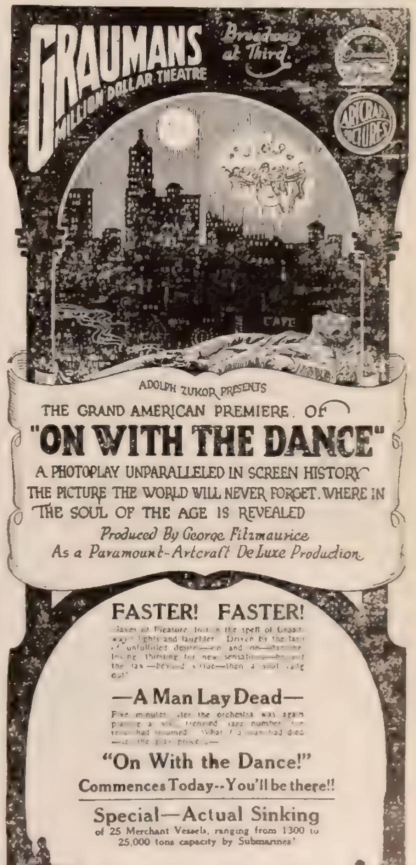
Current Events—Pathe, Skating Contest at Saranac Lake; New York Saluting With Fourteen Inch Guns San Pedro; Universal, Going to the Dogs; Mexican Border Guards Keep Fit; Trench Troops Police Sultans Capital; Kinograms, Lands Plane in Streets of Oakland; California Plane and Tug Help Ship in Ice.

Vocal—Asleep in the Deep — Osmin Parot, basso profundo, sings the song as a solo with selected sea scenes projected on a curtain above the singers head. The vocalist is attired in the costume and sings under a spot light.

Scenic—The Last Resort—Robertson-Cole.

Concert—Selections from "The Mikado" rendered by orchestra with "Three Little Maids From School" sung by trio in costume in front of Japanese setting.

Feature—Stronger Than Death—Nazimova.


GRAUMANS
MILLION DOLLAR THEATRE
Broadway at Third
ARTCRAFT PICTURES
ADOLPH ZUKOR PRESENTS
THE GRAND AMERICAN PREMIERE OF
"ON WITH THE DANCE"
A PHOTOPLAY UNPARALLELED IN SCREEN HISTORY
THE PICTURE THE WORLD WILL NEVER FORGET. WHERE IN THE SOUL OF THE AGE IS REVEALED
Produced By George Fitzmaurice
As a Paramount-Artcraft De Luxe Production
FASTER! FASTER!
—A Man Lay Dead—
"On With the Dance!"
Commences Today--You'll be there!!
Special—Actual Sinking
of 25 Merchant Vessels, ranging from 1300 to 25,000 tons capacity by Submarines!
MILTON CHARLES AT THE MIGHTY VOICED ORGAN

Three columns by fifteen inch ad used by Grauman's theatre, Los Angeles, for "On With the Dance." The display loses much in reproduction

Special—The Illiterate Digest — Will Rogers sayings.
Next Week—Street Called Straight.

Millers Theatre—

Current Events—Special number compiled from International, Kinograms, Pathe, Fox weeklies.
Comedy—Supreme release.
Feature—She Loves and She Lies — Norma Talmadge.

Clune's Broadway Theatre—

Current Events—Pathe News.
Educational—Paramount Magazine — King Rama at the Royal Wat—Holmes Travelogue.
Feature—Black Is White—Dorothy Dalton.

Superba Theatre—

Comedy — Naughty Lions and Wild Men—Century.
Feature—Marked Men—Harry Carey.

Symphony Theatre—

Comedy—Oh Doctor—Christie.
Current Events—Universal Weekly.
Feature—Broken Blossoms—Tourneur —Second Week.
Special—A song number introducing 14 girls and comedians is being featured.

Clune's Auditorium—

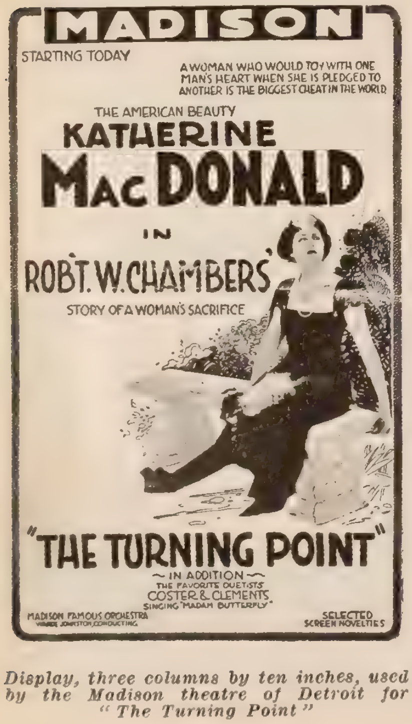
Fifth and last week of "Pollyanna."

Victory Theatre—

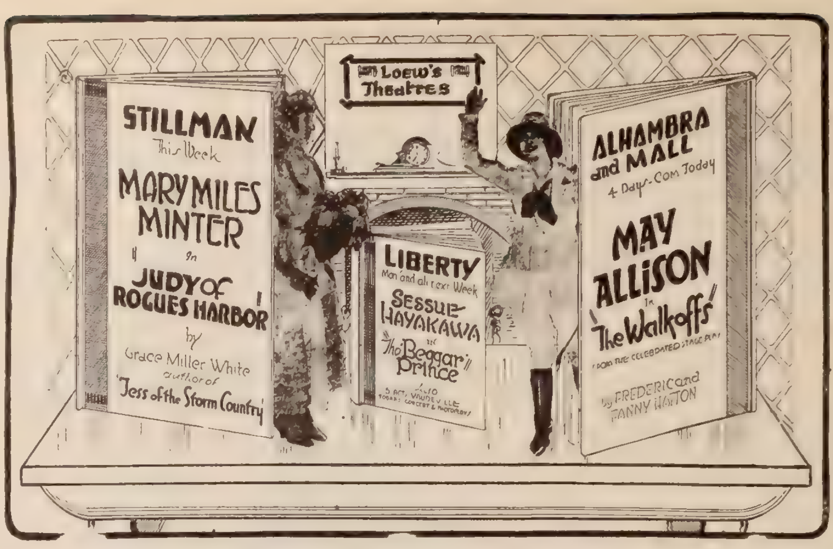
Feature—"The Haunting Shadow"—Jesse Hampton.
Comedy—"Ain't Nature Wonderful?"—Lyons-Moran.
Special—Al Jennings, Western Outlaw, Deputies.

Grauman's Theatre—

Overture—"American Festival March."
Current Events—Gaumont: Large Families in Chicago, Dog Teams in Endurance Race Over Ice; Pathe: Japanese Sailors Entertained at Mexico City; American Girl, Captain of D'Annunzio's Army, Returns Home; German Minister Attacked, New French War Chief, Steamship Arrives in New York With Dummy Smokestack, Ice Skating Races, Paris Flooded, Shooting Fourteen-inch Guns on Pacific Fleet.


MADISON
STARTING TODAY
A WOMAN WHO WOULD TOY WITH ONE MAN'S HEART WHEN SHE IS PLEDGED TO ANOTHER IS THE BIGGEST CHEAT IN THE WORLD
THE AMERICAN BEAUTY
KATHERINE
MAC DONALD
IN
ROBT. W. CHAMBERS'
STORY OF A WOMAN'S SACRIFICE
"THE TURNING POINT"
IN ADDITION
THE FAVORITE DUETISTS
COSTER & CLEMENTS
SINGING "MADAM BUTTERFLY"
MADISON FAMOUS ORCHESTRA
SELECTED SCREEN NOVELTIES

Display, three columns by ten inches, used by the Madison theatre of Detroit for "The Turning Point"


Loew's Theatres
STILLMAN
This Week
MARY MILES MINTER
in
JUDY OF ROGUES HARBOR
by
Grace Miller White
author of
"Jess of the Storm Country"
LIBERTY
Mon and all next Week
SESSUE HAYAKAWA
in
"The Beggar Prince"
ALHAMBRA and MALL
4 Days-Com Today
MAY ALLISON
in
"The Walkoffs"
FROM THE CELEBRATED STAGE PLAY
by FREDERIC and FANNY HATTON

This is the usual half page the Loew management at Cleveland buys in the Sunday papers for these three houses. Good idea here for a one-house display on any book play

Musical—Jesse Crawford at the organ playing "Let the World Go By" and "Dardanella," with word slides used.
Educational—Paramount Magaine.
Cartoon—"A Frolic With Felix."
Feature—"The Copperhead"—Lionel Barrymore. Before the screening is given, the curtains are parted, showing a reproduction of Lincoln's home at Springfield, Ill., with an actor in the character of Lincoln appearing in the doorway and welcoming a quartette of Negro singers. Following this incident, six girls in the costumes of Lincoln's time give a dance appropriate to the period.
Next Week—"All of a Sudden Peggy"—Marguerite Clark.

Grauman's Rialto Theatre—

Overture—"Medley."
Special—"Creation."
Current Events—Special number compiled from all releases.
Musical—Organ duet by Ernest Hunt and Allen Lane, "Let's Be Pals Together."
Special—"The Land of Opportunity"—Selznick Special.
Note—Prior to its presentation, characterizations of Lincoln in pantomime are given by Charles Dudley, an actor of the Los Angeles film colony.
Feature—"Huckleberry Finn"—Paramount-Artcraft Special. Prior to the screening of the feature, a prologue number is given. A boy about eight years of age in a characteristic makeup of the Mark Twain hero sings "Huckleberry Finn."

CHICAGO

Woodlawn Theatre—

Organ Offertory.
Woodlawn's Brighter Side of Life.
Woodlawn News and Views.
Comedy—Two-reel Celebrated.
Overture—"Magic Flute"—Mozart.
Feature—Wallace Reid in "Double Speed."
Intermission—"Tumble In"—Musical.

Playhouse Theatre—

Kinograms.
Pointed Paragraphs.
Selections from Rigoletto by George Davis, tenor of the Chicago Opera Company. In Italian Garden Settings.
Comedy—"Ambrose at the Beach."
Feature—"A Daughter of Two Worlds"—Norma Talmadge.
Incidental music by orchestra.

Randolph Theatre—

Organ Selections.
Feature—"The Copperhead"—Lionel Barrymore.
Comedy—Min and Andy Gump—"Andy Takes a Dancing Lesson."

Boston Theatre—

Feature—"Red Hot Dollars"—Charles Ray.
Comedy—Snub Pollard Comedy—"Waltz Me Around."
Organ Selections.

Castle Theatre—

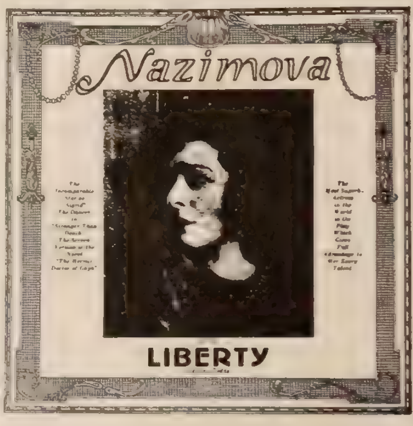
Feature—Mary Pickford in "Pollyanna."
Organ Selections.

Ziegfeld Theatre—

Burton Holmes Travelogue.
Comedy—"The Star Boarder."
Feature—Douglas McLean and Doris May in "Mary's Ankle."

Pantheon—

International News.
Travel Picture—Chester Outing.
Overture—Fest.
Xylophone Solos—"Beats and Turnips" and "Blame it on the Blues"—Christie Comedy.
Feature—Alice Brady in "The Fear Market."


Nazimova
LIBERTY

This reproduction of a six column thirteen inch display for "Nazimova" in "Stronger Than Death" is a disappointment. It looked like a million dollars on the newspaper page. The Liberty theatre is located at Davenport, Iowa

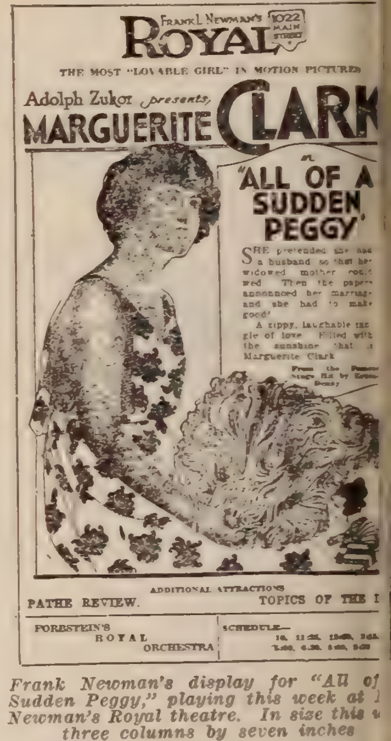
KANSAS CITY

Newman—

Overture—"American Fantasie."
Current Events—Newman News a Views.
Comedy—"Non-Skid Love"—Ly and Moran.
Feature—"The Copperhead"—Bar more.
Vocal—Aria from "Aida"—Mary H land, soprano.
Next Week—"Everywoman."

Liberty—

Overture—"Gypsy Love."
Current Events—Pathe No. 10.
Scenic—"Guatemala"—Prizma.
Comedy—"Getting His Goat"—P ard.
Feature—"Erstwhile Susan"—C stance Binney.
Next Week—"She Loves and Lies' Norma Talmadge.


FRANK L. NEWMAN'S ROYAL 1022 MAIN STREET
THE MOST "LOVABLE GIRL" IN MOTION PICTURES
Adolph Zukor presents
MARGUERITE CLARK
in
"ALL OF A SUDDEN PEGGY"
SHE pretended she had a husband so that her widowed mother could wed. Then the papers announced her marriage and she had to make good!
A zippy, laughable tangle of love. Filled with the sunshine that Marguerite Clark
ADDITIONAL ATTRACTIONS
PATHE REVIEW.
TOPICS OF THE
FORESTEIN'S ROYAL ORCHESTRA
SCHEDULE—

Frank Newman's display for "All of Sudden Peggy," playing this week at Newman's Royal theatre. In size this three columns by seven inches

Royal—

Special—"The Land of Opportunit —Ralph Ince.
Educational—"Topics of the Day' Literary Digest.
Feature—"The, Six Best Cellars' Washburn.

Doric—

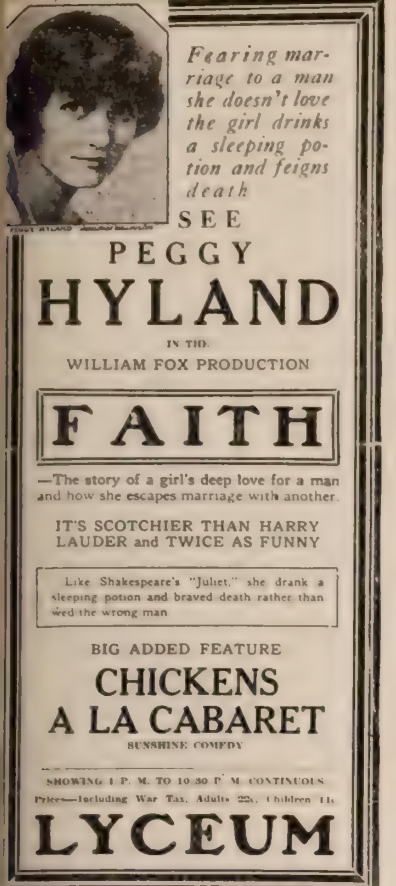
Current Events—Kinograms.
Comedy—"The Four-Cylinder Flan up"—Supreme.
Feature—"The Broken Melody' O'Brien.
Next Week—"The Country Cousin' Elaine Hammerstein.

Regent—

Scenic—"Saving Savages"—Mar Johnson.
Current Events—Regent News.
Vocal—"Let the Rest of the Wo Go By"—Mike Sherry.
Feature—"The Last of the Duane —William Farnum.

Loew's—

Loew's—First half of week—"T A B C of Love"—Mae Murray
Last half—"The Phantom Melod —Monroe Salisbury.



Fearing marriage to a man she doesn't love the girl drinks a sleeping potion and feigns death

SEE

PEGGY

HYLAND

IN THE

WILLIAM FOX PRODUCTION

FAITH

—The story of a girl's deep love for a man and how she escapes marriage with another.

IT'S SCOTCHIER THAN HARRY LAUDER and TWICE AS FUNNY

Like Shakespeare's "Juliet," she drank a sleeping potion and braved death rather than wed the wrong man

BIG ADDED FEATURE

CHICKENS A LA CABARET

SUNSHINE COMEDY

SHOWING 1 P. M. TO 10:30 P. M. CONTINUOUS

Prices—Including War Tax, Adults 22c, Children 11c

LYCEUM

his ten-inch double column display by e Lyceum advertises "Faith" better an any display we have seen for this picture

BUFFALO

hea's Hippodrome—

verture — "Southern Rhapsodie" — Hosmer.

age Setting—"His Spirit Abideth," a reproduction of Angus MacDowell's famous painting of Abraham Lincoln.

ocal—"Out of a Clear Sky." Solo by Leo Considine.

eature—"Hawthorne of the U. S. A." —Wallace Reid.

omedy—"The Garage"—"Fatty" Arbuckle. Accompanied by the Hipp Jazz Band.

urrent Events—The Hippodrome Review, made up of Universal, Gaumont and International News, Topics of the Day and the Pathe Review.

ext Week—Charles Ray in "Red Hot Dollars," Larry Semon in "The Grocery Clerk," and Emmanuel List of the Rialto Theatre, New York, in vocal selections.

trand—

verture—"American Fantasy"—Victor Herbert.

urrent Events—Latest Pathe News.

eature — "The Copperhead"—Lionel Barrymore. Presented for a week run. Special presentation given for local G. A. R. Posts, which paraded to theatre. School children also interested by management, with result that children crowded theatre all week.

omedy—"Good Night Judge"—Supreme.

ext Week—Jack Pickford in "Burglar by Proxy" and Harold Lloyd in "Captain Kidd's Kids."

Kings Theatre—

Overture—"Sometime Selections."

Current—"Pathe News."

Cartoon—"Mutt and Jeff."

Soloist—Harry Pearl in "Million Miles From Home."

Feature—"The Street Called Straight," Goldwyn.

Comedy—Snub Pollard.

"The Street Called Straight" being played day and date at the Royal, Grand, Florissant, Shenandoah, Juniata and Lindell Theatres.

West End Lyric—

Overture—Silverman's Orchestra.

Lyric Review — Universal Weekly, Scenic and Literary Digest.

Feature—"Alarm Clock Andy," Chas. Ray.

Comedy—"Hallroom Boys," "Chicken Chasers."

New Grand Central Theatre—

Overture.

Chester Outing.

Screenics

Feature—Constance Talmadge in "Two Weeks."

Comedy—"Land Of Opportunity"—Republic.

William Fox Liberty—

Overture—Liberty Concert Orchestra.

Current—Fox News.

Cartoon—Mutt and Jeff.

Feature—Shirley Mason in "Her Elephant Man."

Comedy—Charles Chaplin "The Vagabond."

Feature—William Farnum, "Tale of Two Cities."

DETROIT

Madison Theatre—

Orchestral—"Raymond."

Topical Review—The World's News.

Special — "Romeo's Dad" — Thomas Wise, Gail Kane.

Vocal — "Madame Butterfly"—Coster and Clements.

Feature—"The Turning Point"—Katherine MacDonald.

Comedy—"Fuss and Folly."

Organ Solo—William Fishwick and Margaret Whittaker.

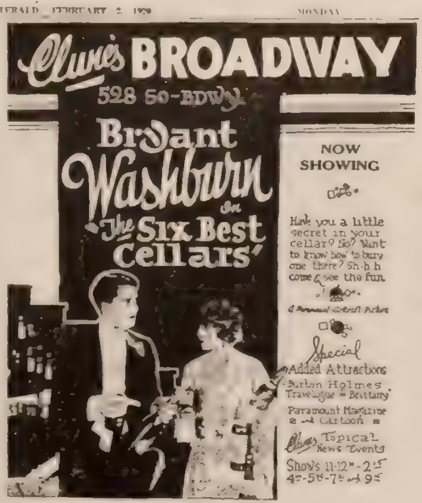
Broadway Strand Theatre—

Overture—

Current Events—Broadway Strand Weekly Review.

Scenic—Broadway Strand Magazine Travel Views.

ERALD FEBRUARY 2 1920 MONDAY



Clune's BROADWAY

528 So-BDWY

Bryant Washburn in "The Six Best Cellars"

NOW SHOWING

Have you a little secret in your cellar? No? Want to know how to bury one there? Sh-h-h come & see the fun.

A Paramount-Artcraft Picture

Special Added Attractions

Burton Holmes Travelogue — Brittany

Paramount Magazine and Cartoon

Clune's Topical News Events

Shows 11-12:30-2:15 4:00-5:45-7:30 and 9:15

Another Los Angeles cut, four columns by ten inches, the work of Clune's Broadway theatre, for "The Six Best Cellars"

Vocal—Solos by Ethel Grasech.

Comedy—"The Star Boarder"—Mack Sennett.

Feature — "Alarm Clock Andy" — Charles Ray.

Washington Theatre—

Orchestral—"Tumble In."

Current Events—Fox News.

Scenic—"Guatemala"—Prizma.

Cartoon—"I'm Ringing Your Number" —Mutt and Jeff.

Vocal—"Mandy," "Venetian Moon"—Sue Rathbone, Wilma Leininger.

Feature—Pinto—Mabel Normand.

Comedy—"Sheriff Nell's Comeback"—Polly Moran—Sunshine.

Adams Theatre—

Concert Number—Adam's Orchestra.

Animated Review—"The World at a Glance."

Scenic — "Poking Into Unlooked Corners."

Vocal — Songs with a Humorous Touch—Emmons and Colvin.

Feature — "Double Speed" — Wallace Reid.

Comedy—"Getting His Goat."

Organ Solo—Special selections by Robert Clarke and Arthur Rivette.

CINCINNATI

Strand—

Overture—Gems from the Metropolitan Operas.

Current Events—Pathe 11.

Feature—"A Girl Named Mary."

Added Feature—"The Land of Opportunity."

Next Week—"The Broken Melody" Eugene O'Brien.

Walnut—

Overture—Selections from "Three Twins."

Current Events—Pathe 10.

Scenic—Guatamala—Prizma.

Feature — "Pollyanna." — Mary Pickford.

Next Week—"Undecided."

Gifts—

Current Events—Fox News 31.

Comedy—"Hungry Lions and Tender Hearts"—Sunshine.

Feature—"Toby's Bow"—Tom Moore.

Next Week—"Flame of the Desert."

Palace—

Literary Digest No. 40.

Feature—"Six Best Cellars"—Bryant Washburn.

Vaudeville—McIntosh Musical Maids. Diamond and Brennan, comedians. McCormack and Wallace, ventriloquists. Bessy Clifford, artistic poses. Duncan and Caslar, a musical number. Page and Gray, song and dance. Sterling Rose Trio, gymnasts.

ST. PAUL

New Garrick Theatre—

Scenic—"Eden on the Pacific"—Prizma

Current Events—New Garrick Digest.

Cartoon—"The Debut of a Thomas Cat."

Vocal—Robert Davis, lyric tenor, in songs.

Feature—"The Turning Point"—Katherine McDonald.

Organ Solo—"She's Everywhere."

SEATTLE

Clemmer Theatre—

Overture—"Pastel Minuet," Rachmaninoff's Prelude.

Current Events—Gaumont News, Topics of the Day, Photoplay Magazine, showing views of Lillian and Dorothy Gish and other stars; Fox Weekly.

Feature—"Stronger Than Death"—Nazimova.

Liberty Theatre—

Overture—Wallace, on the Wurlitzer, in a repertoire of his own compositions.

Current Sayings—"Jazz Monologue" —Greater Features.

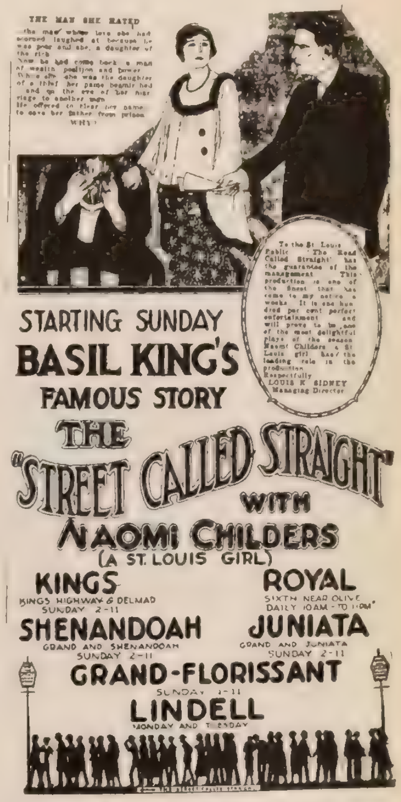
Vocal—"Let the Rest of the World Go By," sung by two girls.

Scenic—"Mr. Outing Gets a Pipe Dream"—Chester-Outing.

Liberty Theatre—

Current Events—Pathe News No. 9.

Feature—"The 13th Commandment" —Ethel Clayton.



THE MAN SHE HATED

STARTING SUNDAY

BASIL KING'S FAMOUS STORY

THE "STREET CALLED STRAIGHT"

WITH

NAOMI CHILDERS

(A ST. LOUIS GIRL)

KINGS

KINGS HIGHWAY & DELMAR SUNDAY 2-11

ROYAL

SIXTH NEAR OLIVE DAILY 10AM-TO 11PM

SHENANDOAH

GRAND AND SHENANDOAH SUNDAY 2-11

JUNIATA

GRAND AND JUNIATA SUNDAY 2-11

GRAND-FLORISSANT

SUNDAY 2-11

LINDELL

MONDAY AND TUESDAY

The first display we have been able to find on "The Street Called Straight," a nine-inch double column one by Louis K. Sidney, manager of these St. Louis theatres

Comedy—"The Plumber"; Mutt and Jeff Cartoon.

Stillman—

Overture—"Eva," by Lehar.

Theme—"The Lady of the Slipper."

Current Events—Kinograms No. 11-a.

Cartoon—Mutt and Jeff in "The Line is Busy."

Special—Stage War Relief picture, "Romeo's Dad."

Feature—"Judy of Rogues' Harbor."

Next Week—Norma Talmadge in "He Loves and Lies."

Euclid—

Overture—"Seramidi."

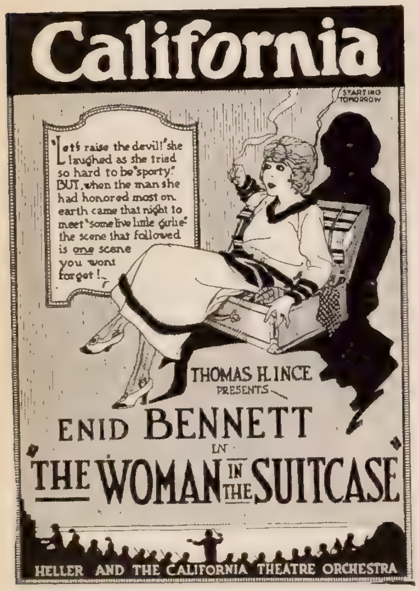
Themes—Selections from "Babes in Toyland," "Boola Boola," a Hawaiian affair done with the gazoo, a Hawaiian instrument that makes noise like playing on a comb.

The First Runs Week Ending February 14

Current Events—Kinograms No. 11-a and Topical Tips No. 41.
Scenic—"Memory Lane," a Post Nature Scenic.
Patriotic—Ralph Ince in "The Land of Opportunity."
Feature—"Pollyanna" for the next three weeks.

Metropolitan—
Overture and Theme—"Jubilo" and other popular songs.
Current Events—Leader-News Weekly.
Cartoon—Bray Pictograph No. 419.
Comedy—"Back to Nature Girls," a Sunshine Comedy.
Feature—Will Rogers in "Jubilo."
Next Week—Pauline Frederick in "The Paliser Case."

Alhambra—
Overture—"Summer Night's Dream," by Suppe; "Venetian Moon."
Theme—"I Might Be Your Once In A While," from "Angel Face."
Current Events—Pathe News No. 11 and Screen Topics No. 39.
Comedy—"The Star Boarder," a Mack Sennett.
Feature—"The Walk-Offs," with May Allison.
Next Week—"He Loves and Lies," with Norma Talmadge.


California
STARTING TOMORROW
"Let's raise the devil!" she laughed as she tried so hard to be "sporty." BUT, when the man she had honored most on earth came that night to meet "some live little girlie" the scene that followed is one scene you wont forget!
THOMAS H. INCE PRESENTS
ENID BENNETT
IN
"THE WOMAN IN THE SUITCASE"
HELLER AND THE CALIFORNIA THEATRE ORCHESTRA

The California theatre of San Francisco uses a standard size display, three columns by nine inches. This one on "The Woman In the Suitcase" is typical of the style followed

SAN FRANCISCO

California Theatre—
Overture—"Southern Rhapsody." During the rendition of the overture a photograph of Lincoln, With an American flag setting, is shown, with special lightings which enhance the scenic effect.
Current Events—Specially compiled number from Pathe and Fox strips.
Musical — Heller's orchestra, augmented to 40 pieces, plays "Dardanella."
Special—Topics of the Day—Pathe.
Organ—"Baby Bunting Serenade" and "My Baby's Arms."
Feature—"Double Speed"—Wallace Reid.
Next Week—"Women."

Imperial Theatre—
Same program complete as last week.

Tivoli Theatre—
Same program as last week.
Next Week—"Daughter of Two Worlds."

Brooklyn—
Overture—"Home, Sweet Home."
Current Events—"Strand Topical Review."
Musical—"Souvenir De Moscow," violin solo, played by Irma Williams.
Feature—"Pollyanna"—Mary Pickford.
Vocal—(a) "Chanson Provencal"; (b) "If Flowers Could Speak."
Special—"The Land of Opportunity"—Ralph Ince.
Organ Solo—"Stars and Stripes."

Strand—
Overture—"See Saw."
Theme—"Eleanor."
Scenic—Prizma.
Comedy—"Shimmy Gym," a Cuckoo Comedy.
Feature—"Slaves of Pride," with Alice Joyce.
Next Week—"Fall of Babylon," a Griffith production.
Special Attraction—The Strand Male Quartet, singing "Adeline," "My Girl's a Regular Fellow" and "Oh, Mother, I'm Wild."

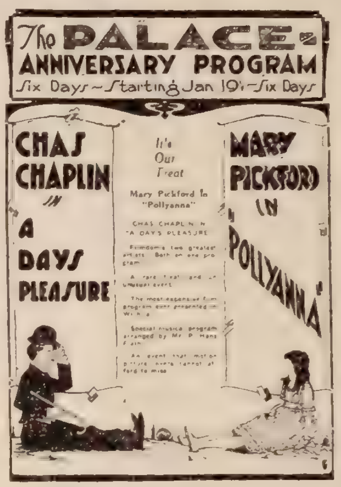
Standard—
Current Events—Universal News No. 458.
Comedy—"Good Little Brownie," a Universal dog reel.
Feature—"A Peddler of Lies," with Frank Mayo.
Next Week—Not booked yet.

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Silvio Yanetti, selections from "L'Africaine."
Feature—"She Loves and Lies"—N. Talmadge.
Next week's program is not yet booked.

Parkway Theatre—
Current Events—Pathe and Pathe Review.
Scenic—Bray Pictograph.
Feature—"She Loves and Lies"—N. Talmadge.
Next—"Double Speed"—Wallace Reid.

Wizard—
Current Events—Fox Weekly, Topics of the Day.
Comedy—"The Garage"—Arbuckle.
Feature—"The Copperhead" entering upon its third big week at this theater.
Next—"When the Clouds Roll By"—Douglas Fairbanks.


The PALACE
ANNIVERSARY PROGRAM
Six Days—Starting Jan 19th—Six Days
CHAS CHAPLIN IN A DAYS PLEASURE
It's Our Treat
Mary Pickford In "Pollyanna"
CHAS CHAPLIN IN "A DAYS PLEASURE
MARY PICKFORD IN "POLLYANNA"

A real novelty is this three-column by eight inch display for "Pollyanna" and "A Day's Pleasure." It is the work of the Palace theatre, Wichita, Kan.

Garden Theatre—
Showing in addition to its regular vaudeville, "The Thirteenth Commandment"—Ethel Clayton.
Next—"Shod With Fire"—William Russell.

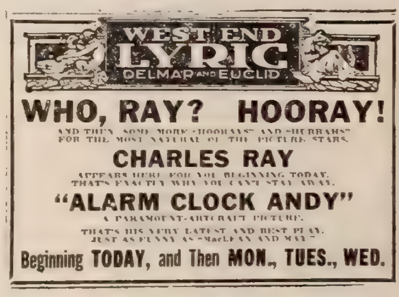
PITTSBURGH

Grand—
Current Events—"Log of the U-35."
Educational—Topics of the Day.
Grand Symphony Orchestra.
Comedy—"Chicken A La Cabaret."
Feature—"The Thunderbolt"—Katherine MacDonald.

Olympic—
Current Events—Pathe News.
Symphony Orchestra and Pipe Organ.
Comedy—"A Much-needed Rest"—'Smiling' Bill Parsons.
Feature—"Greater Than Fame"—Elaine Hammerstein.

New Blackstone—
Current Events—Pathe News.
Rocereto's Orchestra.
Comedy—"Snub"—Pollard Comedy.
Feature—"Too Much Johnson"—Mon.-Tues.-Wed.
Feature—"The 13th Commandment"—Thurs.-Fri.-Sat.

Loew's Lyceum—
Feature—"The Willow Tree."—Viola Dana.
Vaudeville.


WEST END LYRIC
DELMAR AND EUCLID

WHO, RAY? HOORAY!

AND THEN SOME MORE "HOORAYS" AND "HURRAHS" FOR THE MOST NATURAL OF THE PICTURE STARS

CHARLES RAY

APPEARS HERE FOR YOU BEGINNING TODAY. THAT'S EXACTLY WHY YOU CAN'T STAY AWAY.

"ALARM CLOCK ANDY"

A PARAMOUNT-ARTCRAFT PICTURE.

THAT'S HIS VERY LATEST AND BEST PLAY. JUST AS FUNNY AS "MacLEAN AND MAY."

Beginning TODAY, and Then MON., TUES., WED.

For a small everyday all-type display this three-inch double column display by the West End Lyric theatre of Pittsburg advertises Charlie Ray's new picture, "Alarm Clock Andy," very nicely

Regent—
Current Events—News Weekly.
Educational—Regent Topical Tips.
Comedy—
Feature—"The Feud"—Tom Mix—Mon.-Tues.-Wed.
Feature—"The Willow Tree"—Viola Dana—Thurs.-Fri.-Sat.

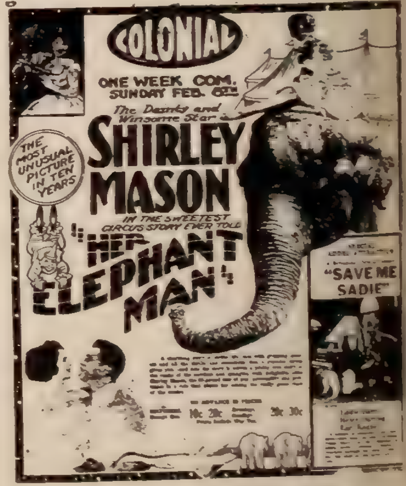
Savoy—
Current Events—News Weekly.
Comedy—
Feature—"Heart Strings"—William Farnum.

WASHINGTON

Metropolitan—
Overture—"Pagliacci."
Current Events—Universal News—Topics of the Day.
Special—"The Land of Opportunity"—Ince.
Cartoon—"Mutt and Jeff."
Feature—"Stronger Than Death"—Second Week.
Next Week's Feature—"The Paliser Case"—Frederick.

Palace—
Overture—Selections from the New York Hippodrome.
Current Events—Pathe News Nos. 11 and 12—Topics of the Day—Paramount Magazine.
Cartoon—"Mutt and Jeff."
Feature—"Pollyanna"—Mary Pickford.
Feature Next Week—"Double Speed"—Reid.

Rialto—
Overture—"Madame Butterfly"—Liebesfreud.
Current Events—Pathe News Nos. 11 and 12—Topics of the Day.
Cartoon—Bray.
Feature—"The Street Called Straight."
Next Week—"The Turning Point"—Katherine McDonald.


COLONIAL
ONE WEEK COM. SUNDAY FEB. 8th
The Dainty and Winsome Star
SHIRLEY MASON
IN THE SWEETEST CIRCUS STORY EVER TOLD
"HER ELEPHANT MAN"
THE MOST UNUSUAL PICTURE IN TEN YEARS
"SAVE ME SADIE"

A very nice display, five columns by ten inches, was this for "Her Elephant Man. It is the work of the Colonial theatre. Toledo, O.

MINNEAPOLIS

Current Events—Pathe News.
Educational—Paramount Magazine.
Vocal—"Love and Springtime." Duet by Madame Helena and Signor Russo
Feature—"Scarlet Days"—Griffith; First National.

Live News from the Producers

To Break Ground for Rothacker Plant

Ground will be broken within the next two weeks for the construction of the Rothacker Film Manufacturing Company's Los Angeles laboratories, according to the statement by President Watterson R. Rothacker, who arrived in Los Angeles recently to make necessary arrangements for the construction of his western plant. Several months ago Rothacker purchased a plot of ground in Hollywood, and at present it is understood to be his intention to erect the laboratories here. Mr. Rothacker expects to be in Los Angeles until the middle of February, and plans that all arrangements for construction of the laboratories will be completed before his departure for the east.

Has Completed "Cynthia of the Minute"

Miss Leah Baird and her company have finished the filming of "Cynthia of the Minute," Miss Baird's latest vehicle, picturized from the novel of the same name by Louis Joseph Vance. Miss Baird is preparing to launch another production as yet unnamed, for the production, of which the company will go to Los Angeles, where studio facilities have already been procured.

The Florida scenes of "Cynthia of the Minute" are of a sensational sort, including some remarkable marine adventures in which Miss Baird displays her natatorial capabilities for the first time in a motion picture. Some of the specially designed water costumes worn by the star in this play are unusually attractive.

In one scene Miss Baird makes her escape clad for a long swim from the deck of a Citrus Fruit company freighter, the Carolinian, which vessel was on its way to Patagonia.

Leah Baird, who is the star in the Hodkinson picture, "The Capitol"

New Comedy Company in West

Special Pictures Corporation Organized in Los Angeles

BACKED by the most powerful financial interests in the West, the Special Pictures Corporation, capitalized at a quarter of a million dollars, announced its organization in Los Angeles to specialize in comedy features, the first of which will be released about March first, according to a statement issued by Louis W. Thompson, president of the new company.

This, according to President Thompson, marks the first serious attempt on the part of Western capital to invade the motion picture industry. It is significant because it shows that financial interests at the production center are waking up to the possibilities offered for investment in the picture industry. It has often been predicted that once Los Angeles capital becomes thoroughly interested in the film business, it may result in swinging the financial center of this great industry from New York to Los Angeles, where more than eighty per cent. of the production is now carried on. Aronson and Company, a Hallman interest, and one of the largest bonding houses in the West, is handling the financing of the new film corporation.

The Special Pictures Corporation plans to spring something entirely new in the way of comedy. Ward Lascalle, formerly connected with the directorial staff of Mary Pickford, will be director general of the new concern and states that he plans to have four companies working before the end of March.

That the Special Pictures Corporation intends to become a factor in the picture world immediately is indicated by the fact that the new company plans to enter the distributing field by distributing its own exchanges in the twenty-six key cities of the United States. The sales end of the business will be handled by H. J. Roberts, who made a remarkable reputation for himself with the Sales department of the Fox Film Company. Earl D. Shanks, formerly connected with the accounting and financial departments of the Mary Pickford Company, will act as business manager for the new company.

Before becoming identified with The Special Pictures Corporation, President Thompson was also connected with the Mary Pickford Company as special representative for Miss Pickford at the New York office of the United Artists' Corporation. The new concern will rent space for the present at some of the already established studios, but plans are now being prepared for a studio of their own which they believe will be built before the end of the summer.

Exhibitors are Pleased by Tie-Up

Arthur S. Kane Receives Assurances of Good Will at Outset

CHARLES RAY, announced last week as the first big star of the newly formed Arthur S. Kane Pictures Corporation, is drawing to the young producing company many telegrams of congratulations on its initial acquisition, according to a statement from the Kane headquarters.

"The consensus of exhibitor opinion on the business possibilities of Ray point out the star as the one best bet and reveal his status among showmen today as of the highest. Great things are being predicted for his coming films under First National distribution," says the Kane statement.

The announcement that Arthur S. Kane was in business for himself, coupled with the news that Ray had become affiliated to the great body of alert showmen throughout the country who sense big things in the tie-up,

Harold B. Franklin, the progressive theatre man from Buffalo, New York, whose picture presentation at the big Hippodrome is regarded as among the best in exhibiting, has varied his usual practice of reticence in the praise of stars and producing organizations by coming out strongly for Charles Ray. In a telegram to President Kane, Mr. Franklin foresees great financial success coming out of the acquisition of Ray.

"'I congratulate you on your latest acquisition,' wired the Buffalo showman, 'and I have no doubt that it will result in great artistic and financial success to your company.

Harold B. Franklin, Shea's Hippodrome, Buffalo, N. Y.'

"The opinion of Mr. Franklin is echoed by other exhibitors of long experience in the business. In Lowell, Mass., Thomas D. Soriero, general manager of the Strand theatre, came out strongly for Ray. In a letter to Arthur S. Kane, concerning Ray's affiliation with the new company, Mr. Soriero wrote: 'I congratulate you. He is a wonderful bet. In fact, not knowing that you were interested in him, I have been negotiating for his pictures, just for Lowell. I am all the more keen for him now that you are connected with them. Very truly yours, Thomas D. Soriero, Strand theatre.'

"Another exhibitor, noted for his progressive methods of picture presentation, who has found the tie-up of Arthur S. Kane and Charles Ray a portent of big possibilities is W. S. McLaren, manager of the Majestic and Colonial theatres, Jackson, Michigan.

"'Allow us first of all to extend our sincere congratulations to you upon the formation of the Arthur S. Kane Pictures Corporation,' wrote Mr. McLaren to President Kane. 'It has indeed been a pleasure to the writer to have done business with you in the past and I trust that these pleasant business relations may continue into the future. Charles Ray has always been one of our favorites. W. S. McLaren, manager.'

"Among many other exhibitors who foresee big possibilities in this tieup are Max Marcus, of the United States theatre, Cleveland, Ohio; F. T. Bailey, of the American theatre, Butte, Montana; J. C. Clemmons, manager of the Jefferson Amusement Company, Beaumont, Texas, and N. M. McCullough, of the Riviera theatre, Anderson, Indiana.

First National's Local Exchange to Move

The First National Exchange of New York is to occupy larger quarters. On and after February 12th, the new offices will be on the eleventh floor of 729 Seventh Avenue. In the new offices there will be ample room for individual offices for the sales force, private offices for the executives, and a large reception room. The office will occupy about 8,000 square feet of floor space.

New Bryant Washburn Film

"The Six Best Cellars" Is Called Best Prohibition Film Yet; Released Feb. 8

REPLETE with scintillating wit and with a farcical handling of an opportune theme in a manner that even the most carping critics would fail to take offense at, Holworthy Hall's famous story, 'The Six Best Cellars,' starring Bryant Washburn, is the Paramount-Artcraft picture scheduled for release February 8," announces Famous Players-Lasky Corporation.

"'The Six Best Cellars' is probably the funniest story ever written dealing with Prohibition," continues the Famous Players statement. "First published in *McClue's Magazine,* it was so good that Bobbs-Merill published it in book form, and 'The Six Best Cellars' actually became one of the six best sellers.

"Much after the manner in which Admiral Farragut tackled the torpedo question young Henry Carpenter, a newly-married society idol, played by Bryant Washburn, says: 'Darn the drought. Let's go.' Henry and his wife, Millicent, belong to the elect half-dozen, who are supposed to be the best entertainers in the suburban town which claims them on its census. They are credited with having a well-stocked cellar when the day comes for King Alcohol's abdication. As a matter of fact, Henry, is struggling along on high with his supply reduced to the final quart.

"Bryant Washburn, in his inimitable style, plays the part of the standard society idol with an ease of manner that marks him in real life. He is supported by Wanda Hawley and a capable cast, including Clarence Burton, in a character part; Else Lorimer, Josephine Crowell, Fred Vroom, Jane Wolfe, Richard Wayne, Julia Faye, Howard Gaye, Selma Maja, Parker Mac Connell, Ruth Ashby, William Boyd, Olita Otis, Allan Connor, Lorie Larson and C. H. Geldart.

"Donald Crisp who has directed the last five Bryant Washburn pictures, has given the production many unique twists in which he was assisted by Frank Richardson. Elmer Harris, responsible for the scenario of 'The Lottery Man' and 'Hawthorne of U. S. A.,' wrote the scenario from Holworthy Hall's work."

Lloyd Hughes Starts Work

Thomas Ince Expresses Satisfaction at Showing of His Latest Luminary

NO detail of production is being spared to insure the magnitude and box-office qualities of "Wheelbarrow Webster," the first production in which Thomas H. Ince will present his new star, Lloyd Hughes. Under the direction of John Wray and the personal supervision of Mr. Ince, the picture entered production last week on location on a farm near Sawtelle, California, where the first scenes depicting Mr. Hughes as a rugged son of the golden west take place.

Of particular interest is the cast selected to support the new "discovery" in his debut as a ranking star of screendom. Several of the most popular players will be seen with Mr. Hughes, included among whom is Gladys George, well remembered for her pleasing work as leading lady for Charles Ray in "Red Hot Dollars." Miss George is cast in the role of Beulah Rogers, who loves Joel "Wheelbarrow" Webster (Lloyd Hughes) despite the warnings and obnoxious interference of troublesome relatives. Jack Nelson, Fred Gamble, Charles Mills, Lydia Knott, Edith York, Gordon Sackville, Willis Marks and James Gordon are other favorite players helping to make "Wheelbarrow Webster" one of the most convincing and realistic of adventurous comedy-dramas.

First view of Mme. Marguerita Sylva, featured player in "The Honey Bee," soon to be presented by American Film Co. and released through Pathe

A scene from the Thos. H. Ince production starring Dorothy Dalton, "His Wife's Friend," to be distributed by Famous-Players Lasky Corp.

CHURCHMEN AGAINST CITIES VOTING SUNDAY OPENING

REV. O. R. MILLER of the New York State Civic League, is already taking action to back a movement started by the ministerial unions in various parts of this State to repeal the law that was passed a year ago, and which permits each city to decide for itself, through its governing body, as to whether or not it shall permit its motion picture houses to operate on Sunday. The campaign to bring about a repeal of this bill has already been launched in certain parts of the State. Rev. Mr. Miller characterized the passage of the bill a year ago as an insult to the church and predicted its repeal.

Just what attitude the Civic League will take on the bill which it is expected will be introduced along State censorship lines is still problematical. Rev. Mr. Miller and certain members of the State Conference of Mayors are not on the most friendly terms, in view of certain matters which occurred a year ago in connection with Sunday baseball bills and the Sunday motion picture bill.

Editing Drury Lane Picture

Final Touches Being Given to "The Sporting Duchess," Former Stage Hit

"THE SPORTING DUCHESS," Alice Joyce's big special production, which Vitagraph has made from the Drury Lane spectacular melodrama of the same name, is now receiving the final touches. The picture practically was completed when the race scenes were taken in New Orleans, but a few interiors remained to be made at the Brooklyn studio. Now that these have been taken the picture is being cut and will be ready on schedule time.

"Miss Joyce always has been fortunate in the vehicles selected for her, and 'The Sporting Duchess' is not an exception," Vitagraph asserts. "Undoubtedly it is one of the best of the star's successful special productions, and provides her with a role in perfect keeping with her beauty and personality. It is an exacting part—one that keeps the star almost constantly before the camera—and Miss Joyce has given it a splendid interpretation. In fact, as the unfortunate Duchess of Desborough she will add many laurels to her wreath of success.

"'The Sporting Duchess' is a big play, and required a big production as well as a long and capable cast. Among others who are seen in support of Miss Joyce are: Percy Marmont, G. V. Seyffertitz, Lionel Pape, John Goldsworthy, Robert Agnew, William Turner, Edith Campbell Walker and May McAvoy. George Terwilliger directed the picture.

"The Drury Lane spectacular melodramatic productions are famous the world over. 'The Sporting Duchess,' for which Rose Coghlan starred with great success, was one of the biggest and best. It was known throughout the country, and that it is not forgotten is attested by the advance bookings for Vitagraph's forthcoming screen version. There is every indication that as a motion picture play it will be even more popular than it was as a stage play."

Move Among Screen Players to Unionize

There is considerable agitation in Los Angeles among screen players for a more closely organized union, and workers are in the city working with the local officers to bring about the desired conditions.

Just what are the intentions of the union officers with respect to motion pictures has not been made known, but it is understood their first activities will be respecting players of the stage, following which they will take up matters pertaining to screen workers' welfare. It is predicted the unions will demand a minimum wage, and possibly set a minimum period of time for each engagement. Heretofore players have been engaged according to the part, the engagement, in many instances being as short as one day or one night. It is intimated the union will also ask for certain improvements in dressing rooms at some of the studios, and fix a definite length of time to constitute a day's work, while all time over that period shall be classed as overtime.

No overtures of any sort have been made to film producers by the union leaders recently, and little or no attention is being paid to the activities of the union by the producers.

Burston Coming East on a Flying Visit

Louis Burston, due in New York about the 20th of this month, will remain East only long enough to complete measures he has for the sale of the unsold territory for the King Baggot serial, "The Hawk's Trail," the disposal of the few states rights blocks still held of "The Mystery of 13," and the consummation of his recently formed serial pool.

From his Los Angeles Studio, when planning for his flying trip East last week, the producer said:

"In the syndication I've formed to supply buyers and exhibitors with an all-year serial supply, will be found, I think, a logical evolution considerably advantaging serial brokers, theatre men and producers.

"Desert Gold" Scores in West

"The Sagebrusher" Has Also Been Reported As Pulling Well

BENJAMIN B. HAMPTON'S Emerson Hough story, "The Sagebrusher," was the attraction at Lesser & Gore's Kinema theatre, Los Angeles, during the present week, and Mr. Hampton's production of Zane Grey's "Desert Gold" was playing its second continuous week at the Alhambra theatre, Los Angeles. The Zane Grey picture, incidentally, broke every existing record for patronage at the Alhambra, it is said, and H. H. Bosley, manager of the Alhambra, has kept a third week clear for his run of this picture. Bookings of both productions were made by F. A. Wagner, Los Angeles manager for the W. W. Hodkinson Corporation, and immediately following its first run in Los Angeles "Desert Gold" goes to the Johnson theatre, Pasadena, for a full week's first run in southern California's millionaire town.

"The Sagebrusher" was the first big production booked by Sol Lesser and the Gore Brothers upon their acquisition of the Kinema theatre from T. L. Tally, former owner of the house and the First National Franchise for Southern California and Arizona. The picture was opened after a heavy billboard and newspaper exploitation campaign of a dimension characteristic of Sol Lesser's exploitation of his own big successes. The result was that the house coming under new ownership started off with a convincing winner that received the unanimous approval of the Los Angeles dailies.

Incidentally "The Sagebrusher" has started off its first run career even more rapidly than "The Westerners" and "Desert Gold," the two previous Benjamin B. Hampton successes, this being due undoubtedly to the reputation that the Hampton productions are building among exhibitors for drawing power.

Heart interest and characterization are strong features of Benj. B. Hampton's production, "The Sagebusher," distributed by Hodkinson

Among the important first runs that have signed for "The Sagebrusher" during the past few days are: Tom Moore's Strand, Washington, D. C.; Jake Wells' Granby, Norfolk, Va.; the Majestic, Jackson, Mich.; the Liberty, Sacramento, Cal.; the Liberty, Fresno, Cal.; the Auditorium, South Bend, Ind.; Poli's theatres at Scranton and Wilkesbarre, Pa.; the William Penn, Chester, Pa.; the Auditorium, Eau Claire, Wisc.; the New Majestic, Evansville, Ind.; the Hippodrome, Miami, Fla.; the American, Sterling, Colo.; the American, Colorado Springs, Colo.; the Jackson, Lebanon, Pa.; the Casino, Jacksonville, Fla.; the Strand, Grand Forks, N. D.

Circuit Manager Lauds Lew Cody Picture

F. J. Rembusch, president and general manager of the Rembusch Enterprises, has written a letter to officials of Robertson-Cole declaring "The Beloved Cheater," the Robertson-Cole special starring Lew Cody to be the most successful picture of the year. The Gasnier masterdrama played the entire Rembusch circuit and so effective were the showings that rebookings were made at once for the special feature, it is stated.

Mr. Rembusch, whose actions are the indicator in the motion picture trade in Indiana and surrounding territory declares that many patrons who saw "The Beloved Cheater" wrote letters to his various managers and askeo that more pictures of the Robertson-Cole type be used in the Rembusch circuit.

Pathe Reviews Short-Subjects

Analyzes Short-Reelers That Have Become a Regular Feature

AN analysis of Pathe supremacy in the field of short subjects is issued this week by Pathe Exchange, Inc. Basing its figures on the approximate eight thousand motion picture localities in the United States, Pathe attempts to show that the view alleged to be held generally by the trade of its superiority in this particular field, is thoroughly warranted. The Pathe statement follows:

"Analyzing first the Pathe News, which since its establishment, has come to be regarded by exhibitors and public the peer of all its competitors, the Pathe statement shows that the topical reel is supreme in sixty-five per cent. of the 8,000 localities.

"Even more imposing are the figures presented on the single reel comedies, which indicate that, in seventy-five per cent. of these localities, the Pathe laugh-makers have the fullest representation.

"But, considering the short life of a news reel, it is the wide distribution reported on the Pathe News that is regarded distributing organization as its most noteworthy achievement.

"On other of its short subjects, particularly the Pathe Review and 'Topics of the Day,' Pathe also offers an imposing record. Neither of these subjects has as yet attained the thorough distribution of the Pathe News nor the one reel comedies, but this is because they virtually are infants. The Pathe Review only recently celebrated its first anniversary and it is less than six months that it has been established as a weekly feature, being previously issued as a semi-monthly release. However, in that brief space of time as motion picture affairs go, the Pathe Review has become solidly planted in the admiration of the principal motion picture theatre owners in every section of the country, and it is only a matter of a short time before the Review's record will be just as remarkable as the Pathe News or the one-reel comedies.

"Regarding 'Topics of the Day,' Pathe asserts that no short subject it has ever handled, has met with a more spontaneous approval of exhibitors. Bookings on this exceptional feature, which are compiled from the press of the world by the Literary Digest, are increasing rapidly weekly. A vast majority of the leading theatres of the country have established this little feature as a main part of their programs each week, and from the numerous letters of approbation received on the subject, Pathe feels justified in its claim of a laugh a line on every issue of 'Topics of the Day.'

Recent reorganization of the orchestra of the Strand theatre, Seattle, one of the four Jensen & Von Herberg motion picture houses in that city, has made it one of the notable bodies of theatre instrumentalists of the country.

The picture shows, upper row, left to right, Charles Fisher, soloist, tympani; Fred D. Pottgen, bass; A. Biancone, soloist, flute; Harold Windus, soloist, organ; Clide Lehman, soloist, piano; Joseph S. Kos, first violin; Albert Blauert, soloist, clarinet.

S R O 12

New Amusement Company Has Extensive Plans

Incorporation papers for the Scherrer Amusement Company, Inc., were recently filed in Albany. The capital is divided into 8,000 shares of common, no par value. The principal place of business is in Syracuse. The papers set forth that the company is to buy and lease theatres and to do a general theatrical business. It is understood that the new company will operate in the United States and Canada, and possibly in Cuba.

Seeking Another Story Like "Empty Arms"

Lester Park and Edward Whiteside are so pleased with the story of "Empty Arms," starring Gail Kane and directed by Frank Reicher, that they are willing to pay the unusual sum of ten thousand dollars for another one like it. The contest is open to professionals only, and the only conditions the producers lay down are that the story must fit a woman star, lend itself to exploitation of an impressive order and be absolutely an original work. Magazine stories, published novels and produced plays are barred.

Pioneer Forces Getting Settled Quickly

The new Pioneer main offices are rapidly emerging from the chaotic condition which always attends the moving of a large organization. The general manager's department, the publicity department, and the auditor's staff are now back to normal, while the film booking department which was moved over night and the next morning began operations. All of the departments which were located in other parts of the city will within the next few days be housed at the main offices.

Starts Fourth Episode of Leonard Serial

Benny Leonard started last week on the fourth episode of the fifteen-episode serial, "The Evil Eye," written by Roy L. McCardell and produced by Ascher Enterprises, Inc., and Frank G. Hall. The producers have completed all arrangements for Leonard and his company to leave for the Coast to complete the production.

Enid Bennett's Newest Will Be "Hairpins"

Enid Bennett's latest Thomas H. Ince starring vehicle, "Hairpins"—which highly entertaining script is hot off the C. Gardner Sullivan typewriter—promises to be one of the most popular of the Bennett pictures. Mr. Sullivan's story is a clever one, in which continually-slipping hairpins and the resultant untidy coiffure figure largely in a domestic near-tragedy.

Views from two of Pathe's new releases. Left—Harold Lloyd in "His Royal Slyness." Right—June Caprice in "In Walked Mary"

"School Days" to Be Filmed

Gus Edwards Upon the Completion of Vaudeville Tour to Go to Hollywood

GUS EDWARDS, composer-producer-actor-manager, has joined the ranks of the motion picture producers. His opening shot will be an eight-reel feature, based on his famous "School Days," the premiere of which in 1908 was the cornerstone of his success. It will be produced by Gus Edwards Productions, Inc., organized by Mr. Edwards, Myron Selznick, Harry Rapf, West Coast production manager for the Selznick's interests; Harry Caulfield, Los Angeles theatrical manager for the Selznick interests; dent and general manager of the Brunton Studios.

Mr. Edwards is in the second week of his appearance at the Orpheum theatre, Los Angeles, and after playing one or two additional cities which will wind up his five months' tour of the Orpheum Circuit he will return to Hollywood to commence work on his first production. While in Los Angeles he has been working on the story with Mrs. Albert Shelby Le Vino, who is also preparing the continuity.

As soon as he arrived at Los Angeles, Mr. Edwards called upon Harry Rapf at the Selznick West Coast Studios and disclosed to him his plans for producing "School Days." Mr. Edwards spent much of his time at the studios, and within one week the company had been formed, the story prepared and all arrangements were made to cast the picture and start work upon Mr. Edwards's return from the road. He intends to "live" with the picture from the time the first set is erected until the assembling and cutting are completed.

New Mayer Studios Ready

Administration Forces Have Occupied Los Angeles Plant; Stages a Feature

THE recently completed $100,000 administration buildings of the Louis B. Mayer Company, 3800 Mission Road, Los Angeles, is now occupied by the studio administration forces. The building is thoroughly equipped and furnished.

The architecture is of the French medieval period and presents an imposing appearance in the stately grove of California eucalyptus. The offices are located in the thirty-five acre estate of Colonel William N. Selig, and new roadways are being graded connecting the buildings with Mission Road.

A large throng of visitors took part in the opening. Among these were Lois Weber, her husband, Philip Smalley, Grace Miller White and her husband, and Dr. and Mrs. J. M. Hoffman.

Two floors of the new administration building are devoted exclusively to dressing rooms. These are well ventilated and equipped with hot and cold running water. The top floors of the building are devoted to the housing of executive and technical offices as well as rooms for directors and cameramen.

In the rear of the building the brick cutting rooms and laboratories to be presided over by Billy Shea, chief cutter, are nearing completion. Individual dressing bungalows for Anita Stewart and Mildred Harris Chaplin, Louis B. Mayer stars, have been completed.

Three big dark stages have been completed, and the fourth will be started within a few days. On their completion the Mayer studios will be among the finest in the world and will be the most modern and thoroughly equipped, it is stated.

School Children Go to Capitol in Body

Thirty little girls from the Municipal school for the deaf, at 225 East 23rd Street, dropped their regular studies on the afternoon of February 5, to attend the matinee performance at the Capitol theatre as guests of Managing Director Edward Bowes. The little children, while totally deaf, are all expert lip-readers, and they were enthuisastic over the presentation of "Hiawatha," which they are studying, in operatic form.

"The Honey Bee" Said to Have Many Angles

"Seldom has a photodrama been produced which has so many and such diverse angles of interest through which to make its bid for popularity as "The Honey Bee," says the American Film. The American Film Company believes it has been particularly fortunate in its choice of story and cast.

Madame Marguerita Sylva in the role of "Hilda Wilson," portrays the highly successful and accomplished business woman, who at heart is the natural, primitive female impelled by the natural hunger for love and motherhood. This role the diva handles with an understanding and finesse which immediately catches and holds the undivided sympathy of the spectators. Thomas Holding is the serious, scholarly man of affairs in the play, "Harris Doreyn," whom the heroine loves against her will; while marriage rites bind him to a frivolous, young beauty. Nigel Barrie takes the role of the professional pugilist, "Blink Moran," strong and manly, the type the women of the audience adore.

The Full Cast of "The Penalty" Published

News of Eminent Authors Pictures received at the Goldwyn offices this week from the Culver City studios gives the cast of Gouverneur Morris' first production, "The Penalty," under the direction of Wallace Worsley. It includes Lou Chaney, Claire Adams, Kenneth Harlan, Charles Clary, Ethel Grey Terry, Milton Ross and Edouard Trebaol. Many of the scenes of "The Penalty" will be taken in San Francisco.

Exhibitor Names Infant After Harold Lloyd

Pathe announces that Harold Lloyd has scored again, but this time it is not in the way of a new picture hit, according to the report received. H. K. Hecht, owner of the Garden theatre, Passaic, N. J., states that the latest addition to the Hecht family has been named after the screen comedian, "Harold Lloyd Hecht," and is registered with this imposing appellation in the records of the City Hall at Passaic.

Al. Alperstein, general manager of the Allgood Pictures Corp.

othacker Planning to Build Plant Abroad

he Rothacker Film Manufacturing mpany reports that it has been the ipient of a communicaton from vid P. Howells, now abroad, in ich that gentleman states: "Every- ere the excellence of your printing s evident and universally praised." r. Howells further suggests the es- lishment of a Rothacker plant in eign fields. Replying to this, Wat- son Rothacker says that he has very finite plans for the installation of his oratories abroad, and declares Lon- n will be the next stop after New rk.

oward Selznick Goes to West Coast

Howard Selznick, of Selznick Pic- res, has gone to the West Coast to ke his debut in the California mo- n picture metropolis as representa- e of his brother Myron, who is in arge of all the production work of lznick Pictures. This announce- ent was made this week from the fices of Myron Selznick in New rk. It is taken to indicate that an en greater period of activity is at nd for the West Coast studios, ere at least two productions are w in the making simultaneously.

arle Williams Returns to Hollywood, Cal.

Earle Williams, who came East to ke "The Fortune Hunter" and aptain Swift," started on his return ip to Hollywood, Cal., last Sunday. efore he begins a new feature at tagraph's West Coast studio he will ke the final scenes for "Captain wift," which happens to be a pro- gue.

ealart Manager Gets Trade Board Job

The San Francisco Film Board of ade have unanimously elected Ben Simpson, Realart's San Francisco anager, secretary and treasurer of he organization.

J. N. Noulty, general manager of Famous Players-Lasky's Eastern studio

Await "Mutt and Jeff" Unit

New Fox Headquarters Expect the Bud Fisher Forces to Be Settled Shortly

THE Mutt and Jeff laboratories, it is announced at the executive offices of Fox Film Corporation, will be brought under the Fox roof in the near future. They will be located on the ground floor, 56th Street side, and will be under the personal supervision of Bud Fisher, the clever originator of the friendly enemies, Mutt and Jeff. New equipment, to meet the constantly increasing demand for Mr. Fisher's cartoons and the consequent pressure of technical work, is already being installed. A special projection room has been set aside for the purpose of expediting the production of the popular mirth-makers.

The advent of the Animated Cartoon laboratories to the new building is in line with the Fox policy of consolidating all the company's New York activities except the New York Exchange under one roof. "The Mutt and Jeff series—'the long and the short of it,' as a dramatic critic remarked— is demonstrating that there is a big market for genuine riproaring fun," says a report from the Fox Film offices. "Theatres, booking these comedies, are increasing at a phenomenal rate, many of them featuring the Bud Fisher triumphs on their programs. Unstinted praise from the lips of patrons has convinced exhibitors all over the country that the entertainment value of clever cartoons is enormous. The idea of rollicking hilarity is so closely connected with the names of Mutt and Jeff that the news of their coming to the new studio building has given the faces of the workers there a holiday aspect.

The latest of the Mutt and Jeff creations, scheduled for release this month, is "I'm Ringing Your Party." "It is a yarn surcharged with laughs, based on suffering humanity's telephone grouches. It is guaranteed to cure everything in the line of worries except the flu," says the Fox report.

Statement on "Empty Arms"

Lester Park Issues Announcement on Forthcoming Photodrama Production

WHEN seen at the offices of Lester Park and Edward Whiteside, producers of the forthcoming maternity and birth control picture, "Empty Arms," at 500 Fifth avenue, New York City, Mr. Park said:

"Coming at a time when the world is in dire need of just such a photoplay, 'Empty Arms,' is destined to be carried across the Continent on a wave of interest such as has been showered on but few motion pictures in cinema history.

"'Empty Arms' is not a propaganda picture. It is, first of all, a picture vibrant with dramatic power, made with an excellent cast under the direction of a master craftsman of screen and stage. We do not believe in propaganda pictures—people do not go to the theatre to be preached to. They want a story. A powerful one is contained in 'Empty Arms.'

"Every exhibitor knows how much curiosity there is in every household about the perplexing questions of life and materity. Every woman is struggling with herself—every man has his dreams and ideals, either in the future or in the past. At this time the country is alive with the discussion of maternity. It is conservatively estimated that there are in the United States over 100,000 clubs whose weekly discussion is of, or connected with, this colossal subject. 'Empty Arms' is a photoplay which will be supported by thousands upon thousands of organizations with their millions of members. It will hurl a benefiting thunderbolt into the minds of the men and women of America."

Charles Ray Proud of Record

Says His Main Satisfaction in Past Is That His Products Have Been Clean

CHARLES RAY came to the end of one "era" in his life and began another the other day. He completed eight years of continuous service with Thomas H. Ince, the producer, and took up the duties incident to the formation of a company to make pictures under his own complete control. The occasion brought forth a statement which follows:

"As I look back over those eight years," he said, "I feel a satisfaction that I have never appeared in a picture of unwholesome nature. I deserve no special credit for this record; it is a normal impulse to want to be decent and to be liked and remembered for one's good influence, and I am sure actors who have departed from the lines of propriety have not always been able to control their own careers at every step. I have been fortunate in not having been tempted into an unhealthy course, but I have nevertheless followed my own inclinations and am glad that there is nothing to regret.

"I now take a vow to continue along this line. No amount of profit would persuade me to offend the sensibilities of people who properly have strict standards in the matter of their entertainment.

"My change to the position of an independent producer has brought many letters from both men and women thanking me for the avoidance of coarseness and telling me how glad they are they can always depend upon my films as worthy to send their children to see. I think a great deal of these tributes.

Cathedral Setting in "Earth Bound"

What is said to be the largest representation of a cathedral interior ever constructed on a motion picture stage is that used in the Goldwyn picture, "Earth Bound." Under the direction of Art Director Cedric Gibbons, his staff worked for weeks on the planning and construction of the big project.

One of the most impressive features of the entire cathedral is the crucifix. The figure of Christ is nearly thirteen feet in height, and is done in bas-relief, instead of the full figure. This design is unique, and is exceedingly effective. The figure, with the background, was designed and built at the studio.

Pathe News No. 10 Has Timely Views

Of all the recent uses in the development in the efficiency of the aeroplane, the strangest use to date is shown in Pathe News No. 10, when for the first time an aeroplane takes the place of a hearse in a military funeral. Another aeroplane is shown with the wheels removed and skiis substituted for winter use. The plane runs as smoothly over the ice and snow.

The first pictures of the U. S. Transport Powhatan, finally docked in the harbor at Halifax, after being storm tossed and in constant peril for eleven days, are also shown.

The First of De Haven Comics Released Soon

"Hoodooed," the first of the Paramount-Carter De Haven Comedies to be released by Famous Players-Lasky Corporation, will be available for exhibitors February 22, it is announced by the Famous Players-Lasky Corporation.

Starring Mr. and Mrs. Carter De Haven, this series of comedies, it is declared, are expected to prove one of the most popular short subjects of the season. They are two reels in length and each of them is built around a theme familiar in every day life.

Universal's Magazine Releases No. 54

In issue No. 54 of Universal's New Screen Magazine, just released, the habits and life of the raccoon, mink and bear are pictured. The setting of traps to catch these fellows; the sale of the pelts for huge sums are all interesting as well as instructive scenes. Milady who is interested in next spring's styles will view the wondrous creations in taffeta and chiffon. Some very interesting traits of the ferret are also shown on this reel. This peculiar animal always wins the rat fight. He makes a good pet and is always at home with the children.

Referendum to Decide Sunday Opening

According to reports received from Watervliet, N. Y., it seems as if the fight waged for Sunday pictures is about to result in a victory for the motion-picture interests. The four theatres in this city circulated petitions to be signed by those who were in favor of Sunday pictures and out of 17,000 people, about 75 per cent. voted in favor of opening, it is said.

A hearing was granted at the City Hall at which 400 residents attended. A request was made that the question be submitted to a vote by the people. The decision of the city council will be given at their next meeting on February 10th. From all reports the decision will be favorable to the referendum.

Arrow Announces Recent Sales to Visitors

The Arrow Film Corporation announces the sales of Arrow features to L. C. Coen of Minneapolis, Minn., and to C. C. Hite of Cincinnati. Mr. Coen purchased from Arrow "The Vigilantes," a seven-reel superproduction for the territory of Minnesota, North and South Dakota and Wisconsin; and "The Desert Scorpion" for the territory of Minnesota, North and South Dakota.

Both gentlemen report that business is very good in their respective territories and that there is a demand for feature productions especially.

Mayer Gets Well-Known Art Director

Richard E. Sibley, one of the best known art-directors of the movies and the legitimate stage, is now identified with Louis B. Mayer at the new studios at 3800 Mission Road, Los Angeles. For eighteen years Sibley was a successful artist of the legitimate stage. During the last eight years he has been identified with the movies and in that time is said to have designed some of the most striking settings the screen has known.

Comedy and Drama Found in Hodkinson Issue

"His Temporary Wife" with a good cast, including Rubye De Remer, Edmund Breese, Mary Boland, Eugene Strong and W. T. Carleton, is reported by the W. W. Hodkinson Corporation to be a production in which comedy and drama have a merry time battling for the supremacy. Prints of the picture are said to have been received by all the Hodkinson branches.

Three-Room Set Seen in "The Mad Talon"

Practically the entire floor space of the George B. Seitz studio, it is stated, has been converted into a three-room set for Juanita Hansen's first Pathe serial, "The Mad Talon," which is being directed by Bertram Millhauser.

Plan Chic Sale's Premier

His First Picture to Be Five-Reeler, Adapted from an Irvin S. Cobb Story

CHIC SALE'S picture debut is to be made under the auspices of Al. Christie at the Hollywood Studio of the Christie Film Company, work to begin as soon as Sale's vaudeville tour is ended about the middle of February. His first photoplay will be a five-reeler adapted from "The Smart Aleck," a story by Irvin S. Cobb in the *Saturday Evening Post.*

While in New York recently Charles Christie, the business head of the Christie Company entered into a contract with the Exceptional Pictures Corporation to produce the Sale feature comedy which is to be released by the Robertson-Cole Company. No expense is to be spared in making the production, as it is the plan of Mr. Sale and his business associates to make such an excellent start in the picture field that his future efforts will be confined wholly to the photodrama.

More Units at Fox Studio

Four Companies Are Housed in New Plant; Production Work Continues

WITHIN five days after the executive offices of the Fox Film Corporation were housed under the roof of the enormous new Fox building in West 55th Street, four of the organization's directors were shooting scenes in the huge studio, which occupies the entire top floor of the massive structure.

As was recently announced, Pearl White, the popular star, was the first to appear in her make-up on the big stage, in the screen adaptation of "The White Moll," under the direction of Harry Millarde. The next director to make his appearance with his company was Richard Stanton. The Stanton company has been at work for some time now on a production about which very little is known as yet; but rumor has it, according to Fox Film, that the picture when completed will bring to the silversheet an unusual production. Mr. Stanton, whose most recent production for William Fox was "Checkers," a racing melodrama, is said to be introducing some striking effects and thrills in his new picture.

Following the Stanton company came Charles J. Brabin. Mr. Brabin is engaged upon the production of "While New York Sleeps." "While New York Sleeps" is scheduled for early release.

Maeterlinck Leaves for West

Under Auspices of Goldwyn Company the Belgian Poet Travels On President's Car

AS the guest of Goldwyn Pictures Corporation, Maurice Maeterlinck, the Belgian poet, playwright and novelist, left New York, Tuesday evening, February 10th, in the private car, "The Mayflower," bound for the Goldwyn studios at Culver City.

"The Mayflower" is the car used by President Wilson on his tours, and this is one of the few occasions on which it has been placed at the disposal of anyone except the chief executive of the country.

Included in M. Maeterlinck's party are Madame Maeterlinck, a French actress of beauty and charm; Henry Russell, an old friend of the poet, who is acting as his representative in this country; Mrs. Russell, a native of California; W. R. Macdonald, Maeterlinck's business representative, and Edwin Justus Mayer, a well known magazine and newspaper writer from the Goldwyn home office. In addition to these there will be a corps of secretaries and stenographers.

The purpose of the Belgian's trip to California is to visit the Goldwyn Studios where he will study the technique of picture making preparatory to writing one original story a year for Goldwyn, according to the terms of the contract signed last week. But the itinerary of the tour is so arranged that stops will be made at a number of the most important cities on the line of travel.

On arriving in Los Angeles, the party will be met by Samuel Goldwyn, who went to the coast last week. The poet-philosopher will be introduced immediately to the mysteries of picture production.

Jack Sherril and Mme. Maeterlinck, wife of the Belgian poet. The Maeterlincks have gone to the Coast as guests of the Goldwyn organization

Clune Theatres Endors
Selznick Plan

A report from the Selznick Pi
tures announces that National Pi
tures, Inc., of which Lewis J. Selznic
is the head, has received the indors
ment of W. H. Clune, head of th
Clune Theatres Company in Califo
nia. With this indorsement from th
California organization added to th
other indorsements of exhibiting fa
tors already received, Selznick Picture
expresses the opinion that "Nation
Pictures, Inc., is now firmly esta
lished throughout the United States.

"On with the Dance" I
Breaking Records

According to Famous Players, th
unusual methods employed in exploi
ing "On With the Dance," the fir
George Fitzmaurice production f
Paramount-Artcraft, on the occasio
of its first showing at the Columbi
theatre, Dayton, Ohio, has resulted i
the shattering of the attendance record
for that city.

ZaSu Pitts Is Seen in Pathetic Role

In "Seeing It Through," the late
Brentwood production for Robertson
Cole, ZaSu Pitts is seen in one of he
pathetically humorous characteriza
tions, it is stated by Robertson-Cole.

"There is something in the atmos
phere of "The Old Curiosity Shop
in "Seeing It Through," which i
bound to please the public," says th
R.-C. report. The story was writte
and directed by Claude H. Mitchel
Henry Woodward, who plays opposit
Miss Pitts, Edwin Stevens, W. H
Bainbridge, Fannie Midgley an
Frank Hayes, are the principals of th
cast.

Jane Thomas Expecte
to Score a Hit

Jane Thomas is expected by Gold
wyn Pictures to create a distinctly fa
vorable impression in her first Gold
wyn Picture, "Trimmed With Red,
now being produced under the direc
tion of Hugo Ballin at Goldwyn
eastern studio with Madge Kenned
as the star.

Jane Novak as she appears in the Goldwyn picture starring Pauline Frederick, "Roads of Destiny"

New York F.I.L.M. Club Reports Activities

American Film Company, 1600 Broadway, New York City, have discontinued their membership in the New York City F. I. L. M. Club. A new rule was adopted governing grievance committee membership. Henceforth, five managers or executives will be selected by President Chadwick to serve four weeks. Then five others will be appointed for a similar period. By this plan, every member will be obliged to serve during the year on this committee.

More Bookings for the Louise Glaum Film

Increased momentum was given to the success of J. Parker Read, Jr.'s second big Louise Glaum production. "The Lone Wolf's Daughter," this week when it was booked for first runs by Frank L. Newman, the big Kansas City exhibitor, for his Newman theatre; by Charles H. Miles for presentation at the Miles, Cleveland; by Jake Wells for his Granby, Norfolk, Va.; and his Colonial, Richmond; the Savoy, Wilmington, Del.; the Walnut, Louisville, Ky.; the American, Terre Haute, Ind.; and the Colonial, Seattle, Wash.

Subjects of Goldwyn-Bray Release 7026

Four subjects of contrasting character comprise the Goldwyn-Bray Pictograph No. 7026, released through the Goldwyn exchanges. They are: "A Drink on the Fly," "A Bird City of the Pacific," "A Flying Furnace," and a "Jerry on the Job" cartoon, called "A Warm Reception."

Leonard's Support Go to Ringside

The members of Benny Leonard's supporting company working in his serial "The Evil Eye," brought their support as rooters to the ringside, when Benny Leonard met Johnny Dundee in their recent eight-round bout in the Arena at Jersey City.

"Universal Leads; Others Copy"

That's What Official Claims in Course of Statement

R. H. COCHRANE, vice president of the Universal Film Mfg. Co., has just issued a statement in which he comments on "old" and "new" blood in the moving picture business and claims many productions, made by Universal, which set a precedent for other film companies to follow.

"It's a strange fact," says Mr. Cochrane, "a most unusual thing, that the oldest successful company in the business shows more new ideas, more pep, more out-of-the-ordinary novelties than any of the newer, younger concerns.

"In most lines of business the so-called new blood usually makes the old timers look like back numbers. In the picture business this is reversed, because Universal which is the oldest successful company in the business, is continuing to keep a little ahead of the other fellows, with new ideas.

"For example, we developed a brand new twist to the whole production end of the business when we offered Blind Husbands to the exhibitor. It was, and is, a refreshing change from the humdrum affairs known as program pictures. The picture is naturally making an unusual profit for exhibitors everywhere.

"Another new idea is the Locklear picture, The Great Air Robbery. Universal can claim the honor of being the first film company to realize the possibilities of aviation in making pictures. Our news reel had always featured flying. It was natural to attempt an aerial pace-setter. The Great Air Robbery is the result of careful planning on the parts of scenario writer, aviation experts and director. It may seem simple to say you are going to make an aerial feature picture, but when it comes down to producing an aerial drama of the highest quality, a picture which contains thrilling moments but which is not melodramatic, a great problem presents itself. Universal therefore takes just pride in having been able to release the first drama staged in the clouds."

"The Joe Martin comedies are a totally distinct attraction opening up entirely new possibilities for producers and exhibitors. Our unusual dog picture, The Eternal Triangle, in which all parts are played by dogs exclusively, has created somewhat of a furore all over the globe.

"We were the first to produce a Screen Magazine, and this, like our other features, has been copied by many producers. We made the first picture at the bottom of the sea. We made the first great war picture in The Kaiser, The Beast of Berlin, and the whole trade knows what a flock of copyists we had after we released this big box-office attraction.

"We sent the first great expedition to South Africa in conjunction with the Smithsonian Institution. Two other producers promptly tried to follow suit in a smaller way. We sent the first company to Europe to make serials. Others liked the idea so well they all started doing the same thing.

"At present we have Marie Walcamp and a large party traveling around China, Japan and the Philippines to get some unusual settings for a series of pictures. We expect a number of companies to follow the idea any day."

United Announces Two More Releases

"The Hick," a Recreated Triangle play, will be the United Picture exchange release following "The Corsican Brothers." "The Hick," which stars Charles Ray and Bessie Barriscale will be released on February 29.

The Florence Reed feature, "The Eternal Mother," will be released by the United Picture exchanges on April 18. In the supporting cast are Lionel Atwill and Jere Austen. The story combines love, mystery and highly dramatic scenes, it is stated.

Read Signs Important Contracts

Hobart Bosworth and Bayard Veiller in the Deals

PRODUCER J. PARKER READ, JR., has an active program in view judging from the reports that have reached here concerning some of the negotiations that Mr. Read has been party to of late. One report has to do with his signing of a contract with Hobart Bosworth, creator of the "Sea Wolf," whereby the latter has agreed to produce film plays under Mr. Read's supervision.

Bosworth already is occupied with preparations for his first picture for Read, the character of which has not yet been divulged. Irvin Willat will wield the megaphone for the forthcoming release. J. O. Taylor will be camera chief. The scenario was created by E. Magnus Ingleton. The film will be made at the Ince studios in Culver City.

The second announcement is concerned with another contract signed by Bayard Veiller, whereby Mr. Veiller has agreed to do a big play for J. Parker Read, Jr., as a vehicle for Louise Glaum.

Read himself is said to have inspired Veiller with the idea for a dynamic vehicle for Miss Glaum, whose volatile personality evidently captured the fancy of the playwright, for, according to the producer, he has gone deep at the root of a knotty social problem in his Louise Glaum vehicle and, incidentally, has provided the star with a role the like of which she has not heretofore undertaken, neither in character nor in dramatic possibilities.

Though J. Parker Read, Jr., is not yet ready to state the theme of the Veiller story, nor has it as yet been titled, he does acknowledge the fact that he has promised the author one of the most elaborate—as well as one of the most faithful—screen presentations possible to achieve within the proper limits of the scenario.

Hitherto all the Veiller brain-children have been destined, primarily, for the stage. It was Read who convinced Veiller that he should attempt a direct-to-the-screen scenario. And the creator of several of America's finest dramaturgic achievements declares that he feels quite at home dashing out "original and continuity" in Culver City.

The Veiller story doubtless will be a special of exceptional calibre. Read intends to spend as much as $150,000 on the production and is about to sign one of the most capable, as well as one of the most prominently mentioned, directors in the industry.

Scene from "His Temporary Wife," produced by Joseph Levering and distributed by W. W. Hodkinson

George McManus, creator of the "Bringing Up Father" cartoons, distributed by Pathe

M. and Mme. Maeterlinck Endorse the Screen

According to reports from the Frohman Amusement Corporation, the motion picture has won the commendation of another artist high in the ranks of his profession. The latest expression of esteem for the "silent drama" comes from M. Maeterlinck, the Belgian poet. Time was, the Frohman Corporation points out, when the picture was generally regarded by the higher-lights with a "tilted nose." Times have changed this attitude. The approval of M. Maeterlinck and the enthusiasm of Mme. Maeterlinck for the motion picture marks another step forward in the breaking down of the old-time barriers against the artistic quality of the screen.

Character Pictures Is Seeking for Talent

Character Pictures Corporation declares that there is a distinct shortage in the motion picture business of girls gifted with beauty and brains, so necessary for success on the screen. While there are perhaps thousands of girls about the studios, the great majority of them have but small chance of being developed into leading players, says the corporation.

The company has started an active campaign in search of youthful beauties, gifted with the qualities fitting them for success on the screen. The girls selected by the company will be trained and schooled, it is stated. They will be given small parts in the start and gradually developed into principal players. The screen is constantly in need of new faces and new personalities, and the public always welcomes them when they fill the demand for the silent stage.

Moreno Directs During Illness of Bowman

Antonio Moreno is directing the fourteenth episode of "The Invisible Hand," his current Vitagraph serial, owing to the sudden illness of Director William Bowman. The episode includes some of the biggest scenes in the chapter play; one requires the star to drive an automobile over a cliff for a sheer drop of more than fifty feet into a river.

It is expected that Mr. Bowman will be recovered in time to direct the fifteenth and final episode. These scenes are said to involve many spectacular events on a San Francisco-Los Angeles liner.

Pathe to Issue a Publication

"The Messenger" to Be Published for Exhibitor's Aid by Pathe Each Month

In furtherance of its policy of giving exhibitors assistance in the exploitation of their features, Pathe has just published the Pathe *Messenger,* which hereafter will appear monthly. In the words of the *Messenger* itself, "its purpose is to carry to you every month, Mr. Practical Exhibitor, business-building plans and dollar-making ideas in a sincere spirit of constructive service to give you concrete suggestions which have brought success to others; to pass your methods of business prosperity to your fellow-showman; to be a carrier of upbuilding thought; to be a clearinghouse of progressive action; to be a power of cooperation."

The Pathe *Messenger* is directed by Vic Shapiro, head of the exploitation department of Pathe Exchange, Inc., and is edited by J. Irving Green, whose long experience in the field of motion pictures has been devoted largely to the exploitation of features. The initial issue of the *Messenger* is published in twelve pages. Unlike most publications of the type, it contains, not the ideas of the publisher, but is composed entirely of business-getting "stunts" which some exhibitor or other found successful in bringing in extra dollars at the box office.

The staff of the Pathe *Messenger* is composed of every exhibitor who uses Pathe pictures. All are invited to contribute stories of "stunts," new or old, provided they make money for him, so that they might be passed along to help other showmen. The *Messenger* comes into existence with an assured circulation of 17,000, according to Pathe.

Endorses United Production

National Board of Review Renders Favorable Report on Dumas Picturization

In a statement from the office of the United Picture Theatres, the report of the National Board of Review on "The Corsican Brothers" is submitted as follows:

"Entertainment value: Excellent. Educational value: Good. Dramatic interest of story: Well sustained. Coherence of narrative: Clear and consistent. Acting: Very good. Photography: Exceptional. Technical handling: Well done. Costuming: Good. Scenic setting: Beautiful. Historical value: An exceptionally fine portrayal of the period. General comment: An unusually well produced drama, entertaining throughout and possessing high artistic merit."

In commenting on the verdict of the National Board of Review, the United Picture Theatres states:

"The report of the National Board of Review bears out the reviews of the trade paper critics who all gave 'The Corsican Brothers' their hearty approval. And in this respect, it is decidedly interesting to note that in addition to the National Board and the trade paper critics, every exhibitor, every layman, in fact every person who has seen 'The Corsican Brothers' unreeled has given it enthusiastic praise. There has not been a single individual who has criticised the feature in any way, shape or manner, but everyone has given it as their opinion that it is one of the finest motion pictures ever filmed. The first public presentation of 'The Corsican Brothers' will be on February 22, when the feature will be presented through the United Picture Exchanges."

Hayakawa a "Mental Actor"

Director Worthington Describes Psychology of Actor at Work in Studio

Grasping at once the high spots of this interview, Mr. Worthington said: "Sessue Hayakawa, whom I have directed for the past year or more at the Haworth Studios, making pictures for Robertson-Cole, is one of the most intense 'mental actors' I have ever seen. So strongly does he go over, that is, so powerfully does he impress the audiences, that he should by all means be a 'heavy' and not a hero.

"For, you see, heroes have everything cut and dried for them by the author. They don't have to fight. But the 'heavy' has to impersonate the adverse conditions which are constantly coming up, and in doing this he has to appear to fight hard. Now Sessue is a fighter. He fights so hard as a hero that the already easy path which the author has cut out for him makes the ease with which he can win almost farcial.

"For a long time nobody understood just what was wrong. He was young, good-looking, active and accomplished, and it seemed like we just had to have him for a hero. Yet it seemed that he was not working at his best. At last he was cast in 'Bonds of Honor,' which I had the good fortune to direct. Now in 'Bonds of Honor' Hayakawa played a double role. He was the good brother, and he was the bad brother as well. Still he was a lead, and we couldn't deny him or the public that. So ever since, very often we've picked out plays for him which allowed this virile, vigorous personality of his to push ahead and do things."

The statement further points out that since the "Bonds of Honor" Hayakawa has been cast in dual roles in each of his later releases, the "Tong Man" and "The Beggar Prince."

Star Discusses "Empty Arms" Production

"In my experience in stage and screen work, I have encountered many unusual types of women," says Gail Kane, who is starred in "Empty Arms," the initial Lester Park-Edward Whiteside production written by Willard King Bradley and directed by Frank Reicher.

"The theme of my latest vehicle recalls to my mind some of the remarkable fears which have been expressed by women. 'Empty Arms,' as you know, is a story of maternity, and depicts the fears of women of refinement for, what seems to them, the destructive monster of childbirth. Of course, the actress and the woman in any public walk of life has a certain excuse for fearing the ordeal of maternity, because it deprives her of her means of livelihood. I have known some dancers and other stage folk who have prayed each day that they might be spared. On the other hand, you know how such brilliant women of the stage as Sarah Bernhardt, Ethel Barrymore, Schumann-Heink and Alma Gluck have given up seasons of important engagements that they might be permitted to enjoy the privileges of maternity.

"From my own observations I believe the average girl's trouble is based upon ignorance, which, I think, is really the reason for so many women losing the desire for motherhood. Particularly is ignorance manifest in the average American family, which abhors the discussion of anything which would tend to enlighten a maturing girl, whose mind is in a veritable state of chaos. She learns nothing only from investigation and books, more often the wrong ones. She is tormented by her ignorance and her inability to understand, because of the secrecy and hypocrisy with which this all-important question is handled from her childhood. Mothers should teach in a beautiful way the true story of sex at the earliest time that it can be understood; then the ugly way, through which the immature mind of a girl is often brought to an understanding, would be banished forever."

Marjorie Rambeau, who is appearing in "The Fortune Hunter," wearing a costume of 25 years ago

Three unusual current releases are the three new William Fox pictures. Left—Pearl White in "The White Moll." Center—Rene Adoree in the all-star cast production—"The Strongest." Right—William Farnum in "The Adventurer"

Demand for Bartola Product Taxes Plant

Dan Barton of the Bartola Musical trument Company, was in Chicago week on company business and ex- essed the view that never before in history of the moving picture in- stry had exhibitors taken such in- est in giving their patrons high- music in connection with their tures. Mr. Barton stated that, not ly were the houses in course of ection putting in fine organs, but that any of the old huoses were purchas- g instruments superior to those which had been using.

According to Mr. Barton, the new rton Pipe Organ is in strong de- and and the orders for Bartolas con- ue to come in in such quantities as tax the capacity of the plant. Since first of the year installation of rtolas has been completed at the fol- wing theatres: Stuart Theatre, ausau, Wis., Cummings & Maxcy, wners, a new theatre costing $200,000; rontenac Theatre, Detroit, Mich., John Odell, owner; Martha Washington heatre, Ypsilanti, Mich., Mrs. S. Sig- r, owner; Palace Theatre, Hamilton, hio, Turberg & Silver's new theatre; eenah Opera House, Neenah, Wis., hn Herziger, owner—this being Her- er's second theatre and second Bar- la in the same town; Garden Theatre, larshall, Mich., W. H. Arthur, owner; yric Theatre, Kalamazoo, Mich., A. Schran, owner.

The following theatres have con- acted for the installation of Bartolas ithin the last few weeks: Majestic heatre, Vandervoort & Bowler, wners, Sheboyan, Wis.; Palace The- tre, Waesco, Minn., Mr. Dawson, wner; Crockett Brown, Nashwauk, linn., J. R. Wetsman, owner; Castle heatre, Detroit, Mich., Harry Tanner, ana, Ill.; Alma Theatres Co., Alma, lich., a new theatre now being erected.

Ward Crane Leads with Anita Stewart

Louis B. Mayer has signed Ward rane to play the leading role in sup- ort of Anita Stewart in "The Yel- w Typhoon."

S R O 12

Fox Makes Important Purchase

Acquires Rights to 67 Stories by Richard Harding Davis

WILLIAM FOX, president of Fox Film Corporation, has just announced that he has purchased the screen rights for sixty-seven stories by Richard Harding Davis, the greatest of modern American fiction writers. This is stated to be the biggest literary deal in the history of motion pictures. Never before has a motion picture company arranged to produce the works of one writer on so large a scale, says the Fox statement.

In announcing that he had secured the rights to everything worth while written by Richard Harding Davis, Mr. Fox pointed out that he believes these stories have a peculiar screen value. The characters so tremendously portrayed by Mr. Davis are especially adapted to motion pictures, he said, and will be of as much interest in foreign countries as in the United States. What pleased Mr. Fox most, however, was that in closing this unprecedented deal, he had a great American writer as the central figure of the productions. Thus in the years to come followers of motion pictures will look back on Richard Harding Davis, American novelist, as the first great writer whose works were taken in bulk for picturization.

"It is just what Davis would have ardently wished were he alive to-day," was the enthusiastic comment of one of his friends who figured in the deal. "The essence of his works was vivid pen picturization. Modern writers say they now go to the pictures in order to visualize their characters. But Davis was a writer who visualized his characters so that they stand out in his works almost as if they were being shown on the screen. To transfer his stories to motion pictures will be a wonderfully simple operation, because his writings were the essence of simplicity—just as good motion pictures are the essence of simplicity."

Since the first English novel was written by Fielding, no author has enjoyed greater popularity among people of his own time in every walk of life than Richard Harding Davis. Thackeray was a writer for the so-called "upper classes." Dickens dealt with the poor and the rich with equal truth, but his characters are those of a past generation. Dickens knew only England, Italy and the United States. Davis was a literary man of the world. He wrote of the people in South America, Africa or Zanzibar as truthfully and entertainingly as he did of those of the United States, because he had travelled all over the world. He wrote forcefully of war because he was always in the front line during the fighting; he wrote sympathetically of love because he was a man who studied and understood women. Bound from Volo to Athens in a hospital ship during the Turco-Grecian war, he wrote of the Red Cross nurses on board: "I made love to all of them, and asked three to marry me!"

But Davis wrote in his most entertaining style of New York City. Here he found love, passion, enchantment. His stories of New York have been translated into Spanish, French and other languages and are as popular in Paris and Madrid as they are in the American metropolis or in London.

"Davis was the best reporter ever seen," said Gouverneur Morris, "the most daring war correspondent, a playwright, yet with all this—perhaps because of all this—he was the great American novelist of our time. It was his great love of adventure, his courage, his daring, that took him to many strange lands and helped him to leave behind him thrilling romance."

In summing up the Richard Harding Davis deal, William Fox said: "The Richard Harding Davis pictures will make a new era in world literature—an era in which the motion picture public will see all of the mighty characters created by a mighty story-teller. It was with the idea of creating something new and tremendous to public thought and imagination as well as entertainment that the rights for the Davis pictures were obtained."

Foremost among the Davis classics which are to be produced by Fox Film Corporation are "Gallegher," a newspaper story; "Real Soldiers of Fortune," the Van Bibber stories, and "The Lion and the Unicorn."

New photographs of Norma and Constance Talmadge

A Typical Anita Loos and John Emerson comedy is to be found in Constance Talmadge's fourth First National picture, "In Search of a Sinner"

Equity Picture at Capitol

Searchlight Display Will Usher in Premier of "The Forbidden Woman"

THE impetus given the new Equity Pictures Corporation by the advent of Clara Kimball Young in "Eyes of Youth" was further strengthened yesterday when Director General Edward J. Bowes, of the Capitol theatre, booked the second Clara Kimball Young film, "The Forbidden Woman," for first run at the Capitol.

"The Forbidden Woman" was screened from the original story of the same name by Lenore J. Coffee, and was produced under the personal supervision of Harry Garson, with Arthur Edeson and John W. Voshell at the camera and on the technical side.

In the cast are Conway Tearle, Milla Davenport and Kathryn Adams. The story, while of an entirely different type from "Eyes of Youth," is along more romantic lines and is of the style of picture in which Miss Young made her greatest hits.

For four weeks Equity has been carrying on a blind campaign in the New York daily papers, stating that the color of the sky on February 21 would denote at which house a certain film would be shown. This campaign will terminate on Saturday night next with blazes of green color thrown on the heavens by means of ten huge army searchlights which have been secured, and which will be placed at ten different spots throughout Greater New York.

A series of "talking ads" in the newspapers will be conducted before the opening, and a number of direct house-to-house ideas will be launched to aid the Capitol keep its five thousand seats filled each day. On the same date, throughout the country, forty-one prints will be working at forty-one first-run houses, and even the business done by "Eyes of Youth" is expected to be exceeded, says Equity.

NewDwan Production Ready

"The Luck of the Irish" Will Be Available for Exhibitors During February

"THE LUCK OF THE IRISH," an Allan Dwan production, will be available to exhibitors in February. Realart Pictures Corporation, which will distribute the picture, does not fix release dates; but the probability is, according to General Sales Manager J. C. Ragland, that prints will be obtainable in all the branch offices about February 23.

The title of this picture is stated in Realart publicity to be based on the fact that the hero is an Irishman who has the proverbial "luck of the Irish" in a love affair. Much of this "luck" is explained to be due to the hero's energetic use of his good right arm, the story being a battle of wits and fists for the love of a New York school teacher. The contenders accompany the girl on a trip around the world.

The author of the story is Harold MacGrath, and the theme is said to be typical of his novels. Mr. MacGrath has established a reputation with the public for writing stories abounding in adventure, excitement and thrills. In the case of "The Luck of the Irish" he has provided material for color and spectacular drama.

"The production is to be released as a proved box-office success," according to the Realart statement. "It had a pre-release showing of one week at Sid Grauman's theatre in Los Angeles. The exhibitor's verdist is given in a telegram to Realart, as follows: 'The exhibitor that books "Luck of the Irish" con congratulate himself as soon as the ink is dry on the contract, Sid Grauman.'"

Mary Pickford to Go Abroad

The Star in Response to Invitations Will Tour the World in Near Future

AFTER nearly ten years of continuous appearance before the camera, during which time she has appeared in nearly one hundred successes, Mary Pickford, foremost of all motion picture stars, will make a complete tour of the world, during which time she will produce two or three plays for the screen using th locale of the different countries she visits for the exterior settings. Despite no end of urgent requests from hundreds of sources abroad for Miss Pickford to be the guest of honor of royalty, societies, organizations and the like, she has consistently been compelled to extend her regrets because of her work. The trip will start on the completion of her second "Big Four" production, work upon which will be started shortly.

A new photograph of Mary Pickford by Campbell Studios, New York

Her popularity abroad is just as supreme as in this country, and only recently she had the written request from the school children of Australia to visit their country, the invitation having been personally signed by over thirty thousand Australian girls and boys, neatly bound in a single volume. Similar messages have come so often that some weeks ago Miss Pickford decided to tour the world.

"I'm going to have the time of my life," Miss Pickford said, when asked about the proposed trip, "for it will be the first opportunity I will have to realize this life-long ambition. I will take my mother and a number of important heads of my producing organization with me on the trip, and we will not let any opportunities pass to make pictures as we travel through the different countries."

Kane Corporation Endorsed

Tom Moore of Washington Says the New Company Possesses His Entire Confidence

TOM MOORE, owner of the Rialto, the Garden, and the Strand theatres in Washington, has written a letter to the recently-organized Arthur S. Kane Corporation, expressing his good will and confidence in the part which the young producing company will play in the industry, it is stated.

Not only does the Washington exhibitor declare his faith in the new company, but he makes clear his attitude toward the future production of the Kane organization by saying "There can be no chance of dispute between the Kane Corporation and me over anything you may have to offer, for you have my full confidence."

Mr. Kane and officials of the young company are gratified by the response which has met the appearance of Kane pictures in the industry. Expressions of good will and friendliness are said to be coming in from all sources.

One of the melodramatic and realistic "fight" scenes which are to be found in Alan Dwan's picturization of Harold McGrath's "Luck of the Irish," a Realart picture

1919 AND 1920

Comparisons, when based on stable ground, are interesting.

In 1919 Motion Picture News carried 657 1-2 pages of paid advertising more than its nearest competitor (exclusive of advertising in the Studio Directory).

This is a lead of a little more than 12 1-2 pages a week over any other trade journal in the field.

In the first seven issues of 1920, Motion Picture News carried 134 1-4 more pages of advertising than its nearest competitor.

This is an average of about 19 1-4 pages each week.

In other words, the News in the new year has so far increased its already big lead over other trade journals more than 50%.

THE NEWS COVERS THE FIELD

Barriscale Picture Scoring

Robertson-Cole Reports "The Luck of Geraldine Laird" to Be Going Strong

BACKED up by the best criticisms of the leading film critics and aided by the publicity received by the numerous newspapers running the story in serial form, "The Luck of Geraldine Laird," the latest Robertson-Cole release starring Bessie Barriscale, bids fair to be one of the best box-office attractions of the popular star, according to a report from the Robertson-Cole offices.

Both Miss Barriscale and the author agreed that it was without doubt one of the best pictures ever turned out by the B. B. Features Company for Robertson-Cole release. That their judgment was of the best is proved by the manner in which first-run houses took to the picture and the success with which it has met in the leading film houses in the United States.

Niles Welch, who was seen with Miss Barriscale in her recent picture, "Beckoning Roads," again is on the screen opposite her. There are other capable actors in the supporting cast, such as William Mong, Boyd Irwin, Dorcas Matthews, Nannine Wright, Mary Jane Irving and Theo-Alice Carpenter.

This is the third one of Miss Norris' stories in which Bessie Barriscale recently has been seen on the screen, the others previously being "The Heart of Rachael" and "Josselyn's Wife," Edward Sloman, director of ability, wielded the megaphone.

Robert Anderson to Direct

Universal Player Who Has Played Big Parts in Past Signs for Long Term

ROBERT ANDERSON, the Universal player who achieved unusual success with his character portrayals in "Hearts of the World," "The Heart of Humanity," and "Common Property," and who played the leading male role in "Ambition," Universal's forthcoming production in which Dorothy Phillips is starred under direction of Allen Holubar, has just signed a long-term contract to direct pictures for Universal.

Upon completion of the "Ambition" film Anderson sailed for Denmark to visit his parents and look over the foreign moving picture field. He brought back with him many new ideas which he will utilize when he begins making pictures, it is stated.

"Anderson entered the moving picture game," says Universal, "because he was unable to speak good English at the time, and being exceptionally able to express himself by actions he thought his work would be successful. That it has been is evidenced by the signing of the contract.

Anderson was born in Odenoe, Denmark. He came to America in 1910 and entered motion pictures in 1913. He appeared in many Griffith's productions, and also assisted Griffith with make-ups and in the technical direction of "Intolerance." He believes that films should have fewer titles, and intends to have his pictures depend more on the human interest in them to carry them over. Eventually he hopes to produce a picture with no sub-titles.

Herbert Kaufman Weekly Given First Showing

The first showing of the Herbert Kaufman Weekly, which Lewis J. Selznick is filming and distributing through Select Pictures, was held at the home office, 729 Seventh avenue, on Thursday of this week. The general verdict was that not only is the Kaufman Weekly a novelty, but it has an entertaining value, as well as teaching a strong moral lesson.

The weekly is made up of pictorial matter illustrating the editorials of Mr. Kaufman, which were formerly printed by a newspaper syndicate. The first of the editorials is a modern version of "Little Red Riding Hood," which is its title, and it tells the story of a young girl who was lost through her ignorance.

Pathe News Reel Shows Party Possibilities

Interest in the coming presidential race has been aroused everywhere with the recent showing of the timely subject "Presidential Possibilities," in Pathe News No. 7. The screen magazine presents the different candidates of both parties and has tried to be absolutely impartial by presenting an equal number of candidates on both sides.

Willat Perfecting Detail

The New Organization Under Irvin Willat Getting Under Way Quickly

OUT in Los Angeles Irvin Willat has begun assembling the technical organization with which he is to produce his own big pictures from big novels for distribution through the W. W. Hodkinson Corporation. All of the arrangements with W. W. Hodkinson for the inauguration of Mr. Willat as a producer under his own name were made in New York by Arthur Butler Graham, Mr. Willat's attorney, and this new production unit is but the first of several that will be launched under the Hodkinson auspices during the spring months.

Every resource required will be provided by the Hodkinson organization to supplement the fine personal qualifications of Mr. Willat and this new producer from the start will have all of the facilities that older established producers have taken years to attain.

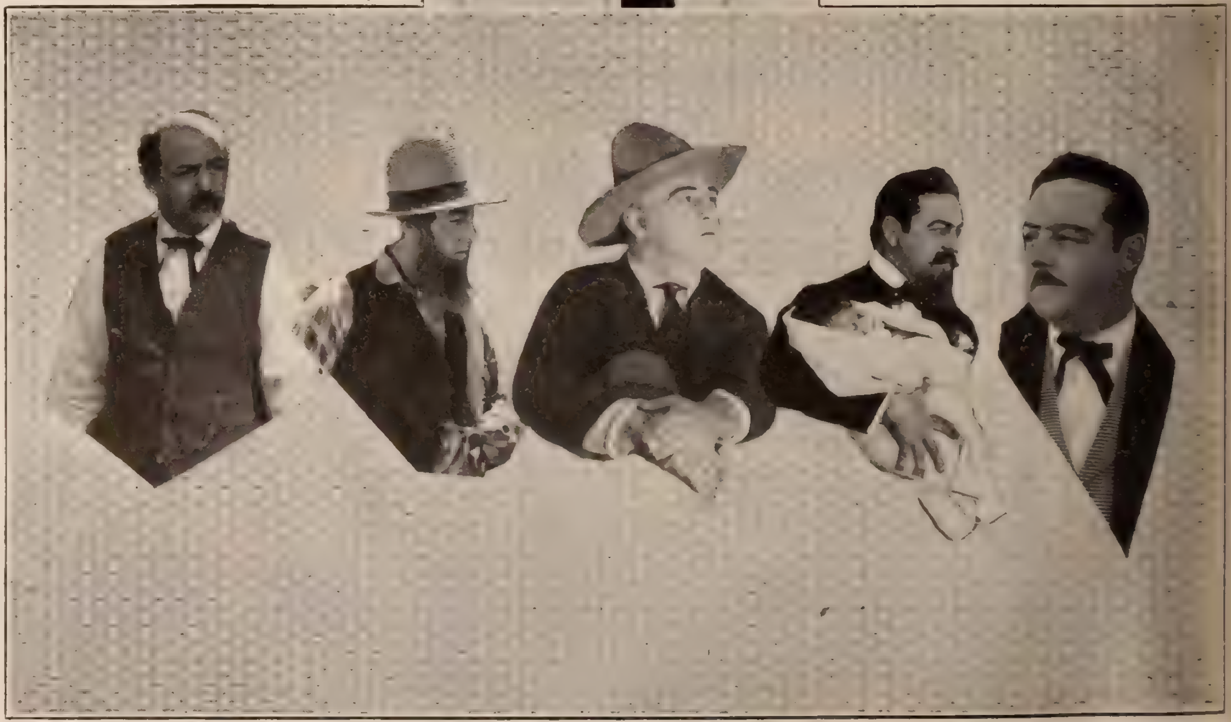
Mr. Willat will avoid laying any stress upon quantity production. In fact, his plan calls for the making of only four productions a year. This means that he will have all the time necessary for the production of pictures with great care. He will take more time prior to beginning camer work than most producers take in th making of a complete picture unde prevailing studio conditions, being abl to smooth out every phase of produc tion in advance. His way will be mad surer for him, it is said, through th selection of only big novels of worl repute and his casts will be either sta or all-star as the story requirement make necessary. The Hodkinson or ganization expects the first Willat pro duction to be ready for April or Ma release. Announcement of the story cast and technical staff is to be mad shortly.

New Salesmen Engage for United Forces

It has been necessary, says Unite Picture Theatres, to appoint new sales men in many of the territories in orde that new business could be properl cared for. Additional salesmen recently added to United's forces are Kin Perty, Detroit; J. J. O'Leary, Dallas M. M. Stern, San Francisco; and San Farber, New Haven; while Jo Vergeslifh, formerly assistant manager for Realart, is now with Jack Levy, manager of United's New Yor Exchange.

Industrial Picture in Big Celebration

The educational department of Universal announces that "The Gift o Heaven," an industrial picture, mad by Harry Levey of the Universal educational department and showing th various stages through which coffe passes from the plantation to the consumer, will be an important featur of the National Coffee Roaster's Association's celebration of "Coffe Week," beginning March 29th.



Would you ever suspect it was Harvey Clark (at the left) in the guise of "Easter Monday" in "Eve in Exile?" or, next to him, old "Long John," the patriarch in "The Valley of Tomorrow"? You might suspect the Deputy Sheriff in "Six Feet Four" was his first cousin. But the sleek French doctor in "The Honey Bee" bears no resemblance, and one would scarcely dare to say that "Horton," the tricky butler in "The Dangerous Talent," looks like the open, smiling countenance of Harvey Clark—the "Flying A" make-up wizard

Edmund Lowe Opposite Olive Tell

Edmund Lowe, popular leading man for many Broadway successes, has been selected by B. A. Rolfe to play opposite Olive Tell in her second production for the Jans Pictures, "Nothing a Year," which is an adaptation of the novel of the same name by Charles Belmont Davis.

Mr. Lowe has just recently finished playing the role opposite Norma Talmadge in one of her new productions as yet unnamed. Mr. Lowe is now dividing his time between regular nightly and matinee performances of the role opposite Lenore Ulric in "The Son Daughter" and also playing opposite Miss Tell in "Nothing a Year," which is in the process of making at the Fort Lee Peerless Studios.

It is felt by the producers that in selecting Mr. Lowe to fill this important part it would be difficult to find one so well suited, because of his adaptability to screening and the perfectness as a type.

William P. S. Earle on Selznick Staff

William P. S. Earle, whose production of "The Lone Wolf's Daughter" at the Capitol theatre last week caused much favorable comment, has just signed a long term contract with Myron Selznick, president of the Select Picture Corporation, whereby Mr. Earle will direct and personally supervise a number of big productions during the year.

For more than five years he was connected with Vitagraph, directing Alice Joyce, Harry Morey, Earle Williams and other stars in some of their most successful productions.

Prizma Release Depicts "The Coolie"

Realizing the great possibilities of China, Prizma has made its latest release under the title of "The Coolie," which Republic will distribute. "The Coolie" is said to be an intimate picture of the Chinese laborers engaged in their daily work along the water front or in the streets.

Love-Letter Contest a Success

"One of the Best Tie-Ups" for Picture, Is Statement

THE love-letter contest conducted by Robertson-Cole in connection with "The Beloved Cheater," starring Lew Cody, is made the subject of a statement issued by the Robertson-Cole Company. "The popularity with which fans and leading exhibitors in all parts of the country have taken to 'The beloved Cheater,'" announces the statement, "is best exemplified by the thousands of persons who have entered into the love-letter contests fostered by Robertson-Cole for Lew Cody's Gasnier production.

"During the past two months more than 15,000 missives from all sections of the country have been received by Mr. Cody, and it is predicted that before the contest closes on March 3, more than half a million letters will be offered for prize money.

"Mrs. Wilson Woodrow, one of the best known authors of the day, whose articles are read by more than three million readers of the leading daily papers; James R. Quirk, famous moving picture writer and Editor of Photoplay Magazine; and Mr. Cody will judge the merit of the contestant's offerings.

"First prize for the best love-letter written to Mr. Cody will net the winner $150.00; second prize is $100.00; third prize $75.00; fourth prize $50.00; and the next five answers will each receive $25.00 each.

"The love-letter contest has proven one of the best tie-ups in exploiting this great picture which has been successfully booked in the United States. Many of the first run houses played up this missive prize stunt in exploiting "The Beloved Cheater" and in several places, more than five hundred letters were received by the theatre and forwarded to the New York office.

James R. Quirk, editor of Photoplay Magazine

"In addition to the love-letter contests, 'The Beloved Cheater' was given a big boost by a concentrated national advertising and publicity campaign in addition to the twenty-four page campaign booklet in three colors.

"'The Beloved Cheater' earned one hundred per cent drawing power in every theatre in which it was booked and to prove its box office value, Robertson-Cole officials point to their books showing returns of the Cody special in almost every first run house in the United States.

"'Lexicon of Love' as seen by Mr. Cody and distributed in book form illustrated with Vanity Fair style of drawings has been a decided hit. Many managers purchased these booklets by the thousands and gave one to every lady who visited his theatre the week before the booking of "The Beloved Cheater." So popular was these booklets that a second edition was made possible.

"'That Beloved Cheater Of Mine,' the song hit of the day, written by Edna Williams and Wolf Gilbert from the theme of 'The Beloved Cheater,' has been another big aid to put this picture over in real dollars and cents style for big exhibitors. E. Z. Nutting, sales manager of the great chain of Woolworth Five and Ten Cent Stores, made good his promise to have every store operated under the Woolworth banner use window displays of the song and lobby displays from the picture that made new history for filmland."

Midgets Feature of New Comedy

Sunshine Special Just Completed Is Called Comedy Landmark

THE part that the Singer Midgets are to play in the forthcoming Sunshine special has induced the Fox Film Corporation to issue a lengthy statement on the troupe of diminutive actors. The statement follows:

"The advent of the Singer Midgets as a feature of the Sunshine special just completed at the west coast studios of Fox Film Corporation is a landmark in comedy production. The midgets are by far the most remarkable aggregation of small people that ever stepped before an audience. The rapid-fire comedy of the troupe of little folk runs through the whole production. What they lack in size they make up in side-splitting fun. They are loved as a refreshing entertainment novelty.

"They came to America to fill a season's engagement at the New York Hippodrome. Their tremendous popularity here led to an extended engagement at Hammerstein's Victoria theatre, where they again proved their phenomenal drawing power. The entire troupe was engaged for the Fox Sunshine Special, nineteen in all. With them Mr. Fox also engaged the group of animals that goes with the Midget show, and the equipment carried by the Singer company on its vaudeville circuits.

"It took Leo Singer nearly three years of persistent search in both hemispheres to perfect the organization of his troupe. Extreme discrimination had to be applied to making selections. Not only did he need exceptionally small men and women, but he needed midgets of a calibre that could be developed into polished comedians. In both directions he succeeded, as the work of his company all over the world has demonstrated.

"Of the nineteen Midgets, the tallest is 46 inches and weighs 65 pounds. This is Peter Bieneck. The others range downward to 35 inches, the height of Julius Daranyi. Only one of the company, Stephen Mikosh, has passed the age of thirty. Fritz Tarabula is the youngest, being 18. He is 37 inches in height and weighs 39 pounds. In weight the members range from 33 to 65 pounds.

"The train of diminutive animals used in the Singer Midget performances includes four elephants, sixteen ponies, a tiny monkey, a deer with fawn, eight hounds and six puppies, three English sheep dogs, three Dogenburg goats and kid, and a midget lion. The Midgets are remarkable because of their pronounced intelligence, their varied and highly developed accomplishments and their finesse as actors. The only freak characteristic about them is their pygmy size. In other ways they are polished actors.

Mr. Singer gave his close personal co-operation to the director of the mammoth Sunshine comedy, Hampton Del Ruth. A title is to be picked from the thousands of suggestions pouring in as a result of the $250 prize offered to exhibitors by Mr. Fox."

This cut is of Pearl White, now a Fox star, Harry Hillard, her director, and others of the Fox staff who were snapped in the new Fox studios

Vitagraph Releases Ready

Five Features, Each with Different Star, to Be Released in Few Weeks

VITAGRAPH now has five features ready for release, each with a different star. These are Earle Williams in "The Fortune Hunter"; Alice Joyce in "The Sporting Duchess"; Corinne Griffith in "Deadline at Eleven," and Harry Morey in "The Flaming Clue." They will be released in that order within the next few weeks.

"The Fortune Hunter" is a screen version of the famous comedy by Winchell Smith in which John Barrymore kept Broadway laughing for more than two years. Later it toured the country and was equally successful. Jean Paige was Mr. Williams' leading lady and Tom Terriss directed the picture.

"The Sporting Duchess," with Alice Joyce as the beautiful but unfortunate Duchess of Desborough, is one of Vitagraph's most ambitious efforts. It has a strong story, beautiful scenery, gorgeous interior sets and is full of thrills.

"Deadline at Eleven" is a newspaper play by Ruth Byers, a newspaper woman. It affords Corrine Griffith what is for her a new type of character—a newspaper reporter, a real reporter who goes into the slums and police courts. There is just enough of "society" in the play to allow Miss Griffith to wear some beautiful gowns and a stunning riding habit. George Fawcett directed the picture.

"The Flaming Clue" is a detective story with Harry Morey as the hero detective. It was written by Frederic Van Rensselaer Dey, who created another famous detective when he wrote the original Nick Carter story under the title of "Nick Carter, Detective." Edwin Hollywood directed the picture.

One of the most absorbing tales of the day according to Vitagraph is Harry Morey's new picture, "The Flaming Clue"

Release of New Keenan Film

February 29 Is Set as Date for Issue of "Smoldering Embers"; Has Good Cast

"SMOLDERING EMBERS," next in line of Frank Keenan's releases through Pathe, will be issued on February 29th. Coming after "Brothers Divided," acknowledged as one of the finest screen efforts of the celebrated character actor, "Smoldering Embers" will have to be an exceptionally strong drawing card to equal the record being made by its predecessor. Yet Pathe looks for the latest Keenan drama to surpass even "Brothers Divided" in point of popularity.

Mr. Keenan surrounded himself with a competent supporting cast, prominent in which is Jay Belasco. Others playing with him are Kate Van Buren, Hardie Kirkland, Lucille Ward, Frances Raymond, Thomas Guise, Burwick Hamrick, Russ Powell and Graham Pettie. All these players are well known, and their work is consistent with the commendable acting of Mr. Keenan himself in the role of John Conroy, "the man who comes out of the dim past" and then disappears.

Mr. Keenan's record since organizing his own production company has been one of success. Some of his pictures have been bigger box office attractions than others, but all have been big money getters for exhibitors. During the last year he has made such noteworthy features as "The World Aflame," "Brothers Divided," "The False Code," "Gates of Brass" and "The Master Man," and each has been received warmly by exhibitors and their patrons.

Air Picture Wins at Trials

Universal Reports That "The Great Air Robbery" Gives Satisfaction at Tests

"THE GREAT AIR ROBBERY," the Universal-Jewel production starring Lieut. Ormer Locklear, the aviator, will be released in New York very shortly. This feature picture has been booked for an indefinite run at the Broadway theatre, and will open there on February 23.

"The Great Air Robbery" has been released in several cities in various sections of the country to try it out. Wherever it has been shown the results have been very gratifying, says Universal. "The picture has proved that the public think as much of it as Universal officials do, and as a result the Universal exploitation department is now consummating the extensive publicity plans arranged in co-operation with the Curtiss Airplane and Motor Corporation and the various aero clubs about the country," continues the Universal statement.

"New York is to be treated to a new line of exploitation work, and the exhibitor given many original publicity stunts to work on when the picture opens there."

The records hung up by the first showings in various localities are reflected in the following telegrams received at the New York office: From Herman Stern, of the Columbia theatre, Pittsburgh, came: "'Great Air Robbery' standing room only from nine o'clock this morning."

From Minneapolis came the following wire, as quoted by Universal: "You nor I realize possibilities 'Great Air Robbery.' Initial opening in Northwest to-day at Unique theatre smashed all records."

Mary Miles Minter and some of her supporting cast in Grace Miller White's story, "Judy of Rogue's Harbor," Miss Minter's latest contribution to the Realart program

"Craig Kennedy" on Screen

Arthur B. Reeve Has Signed Contract with Goldwyn to Produce for Screen

ARTHUR B. REEVE, creator of "Craig Kennedy," has signed a contract with Goldwyn Pictures Corporation to produce feature photoplays based upon, or adapted from the Craig Kennedy stories. According to the terms of the contract there will be four productions during the year beginning April 1, 1920, Goldwyn being the sole distributor. They will be known as Craig Kennedy Pictures.

"In securing the screen version of Mr. Reeve's renowned detective stories," says a report from the Goldwyn offices, "Goldwyn has acquired one of the strongest drawing cards in the entire field of fiction. No author, either in this country or abroad, has, in recent years, created a character of such world-renown as Craig Kennedy, who started his career in 1910 in the Cosmopolitan Magazine where his adventures were followed by millions of readers.

"In superintending the production of his stories, Mr. Reeve will profit by considerable practical experience in the making of photoplays in which he has been actively interested for the past six years. As far back as 1914-15 he collaborated with Charles W. Goddard on "The Exploits of Elaine," one of the early and highly successful motion picture serials.

"The arrangement with Goldwyn is such that Mr. Reeve will be afforded every facility for the production of notable features. The scientific element that did so much towards making the stories convincing in printed form, will be preserved in the films, to be acted by a company of superior players. Plans are now maturing for work on the first of the pictures."

King Baggot is there when it comes to makeup. This is he as a fisherman in "The Hawk's Trail, a W. H. Prods. feature.

Julian Eltinge on Screen Again

"The Adventuress" Will Show Star in Male and Female Role

JULIAN ELTINGE is to return to the motion picture screen. This news came in an announcement this week from the offices of Republic Distributing Corporation. "The production he appears in will be distributed by Republic, and record breaking bookings are expected because of the fact that exhibitors and public are anxious to again see the escapades of the well known female impersonator on the screen," says Republic.

"It is a well known fact," said Briton N. Busch, president of Republic, this week, "that exhibitors profited greatly through Mr. Eltinge's former productions, which were widely distributed and popular. The public liked Mr. Eltinge, and flocked to see him. He has been away just long enough now that motion-picture fans will more than welcome his return. We expect a great revival in interest in pictures of the type made so well known by Mr. Eltinge, with the return of the famed actor to the screen in a picture which Republic will distribute."

The deal whereby Julian Eltinge returns to screendom was made, the announcement says, by Republic Distributing with Fred J. Balshofer, of Hollywood, Cal., who came to New York to close the final arrangements. At the same time the title of the feature was announced as "An Adventuress." Mr. Eltinge in this subject will have the opportunity to be not only himself as a man but will also put his female impersonations to good use. "An Adventuress" is a Fred J. Balshofer production, which statement to exhibitors is expected to carry much weight.

The initial announcement of "An Adventuress" from the office of Republic carries the information that this Balshofer production is "a gowny-girly-figureful diversion from the pens of Charles Taylor and Tom J. Geraghty. It was directed by Fred J. Balshofer and was photographed by Tony Gaudio.

The cast of players, in addition to Julian Eltinge in the star role, includes Fred Kovert, William Clifford, Leo White, Virginia Rappe, R. di Valentina, Stanton Beck and Charles Millsfield. Although the synopsis of the story has not yet been announced, it is said to be interwoven with love, romance, adventure and intrigue.

Katterjohn Wrote Script of Stewart Vehicle

According to advices from the Louis B. Mayer studios, Monte M. Katterjohn has written the screen version of Harold MacGrath's "The Yellow Typhoon," which is now in course of production with Anita Stewart as the star. The picture, directed by Edward Jose for Anita Stewart Productions, Inc., will be released as a Louis B. Mayer-First National attraction. Two of Katterjohn's previous scripts were: "The Flame of the Yukon" with Dorothy Dalton and "The Clodhopper" with Charles Ray.

Power's Projector Mgr. on National Tour

S. S. Cassard, sales manager of the Nicholas Power Company, who left New York some weeks ago for the Coast in the interests of his firm, reports that the Power's projection machine is making good in the picture field throughout the country. The primary purpose of Mr. Cassard's trip was to visit the various dealers and distributors, handling the Power's projector.

Universal Plans Active Program

Three New Features Are Started Within the Past Few Days

WHEN President Carl Laemmle visited the Universal Studios a few weeks ago, he and General Manager Tarkington Baker mapped out a program of activity which will keep the studios humming for months to come.

Three new features have been started within the past few days. One is "Luck," directed by Lynn Reynolds, and starring Harry Carey; another is "The Girl in No. 29," directed by Jack Ford, and the third is "The Daring Duchess," starring Edith Roberts.

"Luck" is a story of the Canadian and American west, by John Frederick, opening on Harry Carey in an unfamiliar role. He appears as a young acolyte, who is about to assume an ecclesiastical career when he receives word that his father, a wealthy rancher, has been shot by an assassin. Rushing to the beside of his dying father, he reaches him just in time to receive his last blessing and to make a solemn promise that he will avenge his death. Thus begins a series of the most startling situations, leading him into the great open and plunging him into adventures which combine thrills and romance. In Mr. Carey's company are Kathleen O'Connor, Robert McKim, Charles Le Moyne, Beatrice Burnham, J. Farrell MacDonald, Will Ryne, Fred Gamble, Robert McKenzie, Joe Harris and Captain Anderson.

"The Girl in No. 29" is an adaptation by Philip Hurn of Elizabeth Jordon's popular novel bearing the same title. It may be described as a melodramatic comedy dealing with a wealthy playwright, who is content to quit work after writing one successful drama. In order to interest him in continuing his literary career his friends arrange a chain of melodramatic incidents of which the young man becomes the central figure. The torrent of developments finally gets beyond the control of its creators, and a tragedy almost results from their well-meant plans. In the end, naturally, everything turns out happily. A good cast has been engaged to support Mr. Mayo, including Claire Anderson, Elinor Fair, Harry Hilliard, Ray Ripley, Bull Montana and Robert Bolder.

"The Daring Duchess" is a comedy-drama which affords Edith Roberts opportunity to do, in a new way, those things she did so well in "Lasca" and "The Triflers," besides permitting her to show other phases of her fascinating personality. It tells the story of a girl born and raised on a Western ranch in America, who learns that by the death of a relative in England she has fallen heir to a fortune and a title. Packing her humble effects, principally a saddle which she had won as a prize in a riding exhibition, she journeys across the sea, only to find an array of clever people determined to cheat her out of her inheritance. The little American wins out in the end, after meeting with adventures both humorous and exciting. In Miss Roberts' support are Harold Miller, Rudolph Christians, Stanhope Wheatcroft, Katherine Kirkham, Ogden Crane, Hugh Saxton, Leota Lorraine and Leonard Clapham.

Interesting views of three Universal stars. Left—Dagmar Godosky. Center—Frank Mayo. Right—Tsuru Aoki.

Four Goldwyn Pictures on B'way Programs

Four of Goldwyn's new productions are the featured attractions at leading Broadway theatres during the current week and that of February 15. At the Strand, Madge Kennedy is appearing in "The Blooming Angel," a sparkling comedy by Wallace Irwin. And at the Broadway theatre, Pauline Frederick was the stellar drawing card in "The Loves of Letty," taken from the play by Arthur Wing Pinero.

Admirers of Miss Frederick will have another opportunity to see her in a strongly emotional role during the week of February 15 when "The Paliser Case," by Edgar Saltus will head the bill at the Capitol theatre. During the same period, Jack Pickford, in his first picture as a Goldwyn star, "The Little Shepherd of Kingdom Come," by John Fox, Jr., will be found at the Strand.

"Torchy" Stories Will Be Put On Screen

"Torchy," the popular hero of the stories written by Sewell Ford, is to appear on the screen. Mr. Ford's "Torchy" stories have been published in book form and have also run in the Sunday magazine sections of various newspapers throughout the United States and Canada during the last ten years. Johnny Hines, comedy star, formerly associated with the World Film Pictures, is to play the "red-headed" office-boy in the forthcoming "Torchy" series. The production of the comedy series will be handled by Master Films, Inc., under the supervision of Kenneth Spear. Distribution plans are to be announced shortly.

New Fischer Release Is "Another Chance"

A new release from the Fischer studios is Chas. A. Logue's six-reel feature, "Another Chance." This makes the seventy-fifth original scenario written by Mr. Logue, but it is the first that he both wrote and directed. In the cast of "Another Chance" are Gordon and Herbert Standing, Joe King, G. H. Carlyle, Eddie Sturgis, Diana Allen, Dorothea Fischer, Tatjana Irrah and others.

Contracts Plentiful on "Live Sparks"

The volume of contract business pouring in to the Hodkinson home office on "Live Sparks," J. Warren Kerrigan's newest release, is represented as further evidence that the star is riding a high wave of popularity and bears out the statement of Robert Brunton when the first print was shipped East from Los Angeles that "Live Sparks" is unquestionably the finest J. Warren Kerrigan production made under Brunton auspices. Though but three weeks have passed since the date of its release, many of the big first run theatres in the country have enjoyed highly profitable engagements on the star's latest vehicle, it is stated.

"Old Lady 31" Is Being Cut and Titled

Emma Dunn has completed her work before the camera in "Old Lady 31," the Screen Classics, Inc., picturization of Rachel Crothers's stage success, at the Metro Studios in Hollywood. The picture is now undergoing titling and cutting. "Old Lady 31" will be a late February or early March release.

Others in the cast are: Lawrence Underwood, Graham Pettie, Clara Knott, Carrie Clark Ward, Sadie Gordon, Martha Mattox, May Wells and Ruby Lafayette. John E. Ince directed the production.

Douglas Fairbanks Enjoys Short "Rest"

After the strenuous times he spent making the final scenes for "When the Clouds Roll By," "Doug" decided to take a vacation. A vacation to Doug would mean hard work to the average person, for it was fifteen hours on a ranch that he spent for a week, the only diversion was that of having his picture taken and talking with friends about his next United Artist release.

"A Sleepless Night" Is Changed in Title

Due to conflicting titles, the National Film Corporation of America announces that the name of the newest Neal Burns Capitol comedy is "A Fly in the Ointment."

Marguerita Fisher had a visit from the "bird men" during the filming of her latest "Flying A" picture, "The Dangerous Talent"

"Eve in Exile" Gets Wide Bookings

Among the recent bookings which have been received by the "Flying A" sales department at Chicago, for "Eve in Exile," are the Colonial theatre in Detroit, a seven-days' run; The American at Colorado Springs, three days' run; Marcy theatre, Brooklyn, N. Y., two days; Knickerbocker theatre at Cleveland, Ohio, three days; Liberty theatre, New Orleans, six days; Hippodrome at Toledo, seven days; the Majestic at Appleton, Wisconsin; the Rex at Racine; and the Thalia, States, Vista, Avon and Parkway at Chicago; and Rivoli at Columbia, S. C.

Van Loan Sells Scenario to Maurice Tourneur

Announcement is made of the sale of a scenario by H. H. Van Loan to Maurice Tourneur. The name of the story is "The Great Redeemer." It is described as a Western tale, different from anything that Maurice Tourneur has done before. Production work will be commenced within a few weeks, while announcement of the cast may be made within a few days.

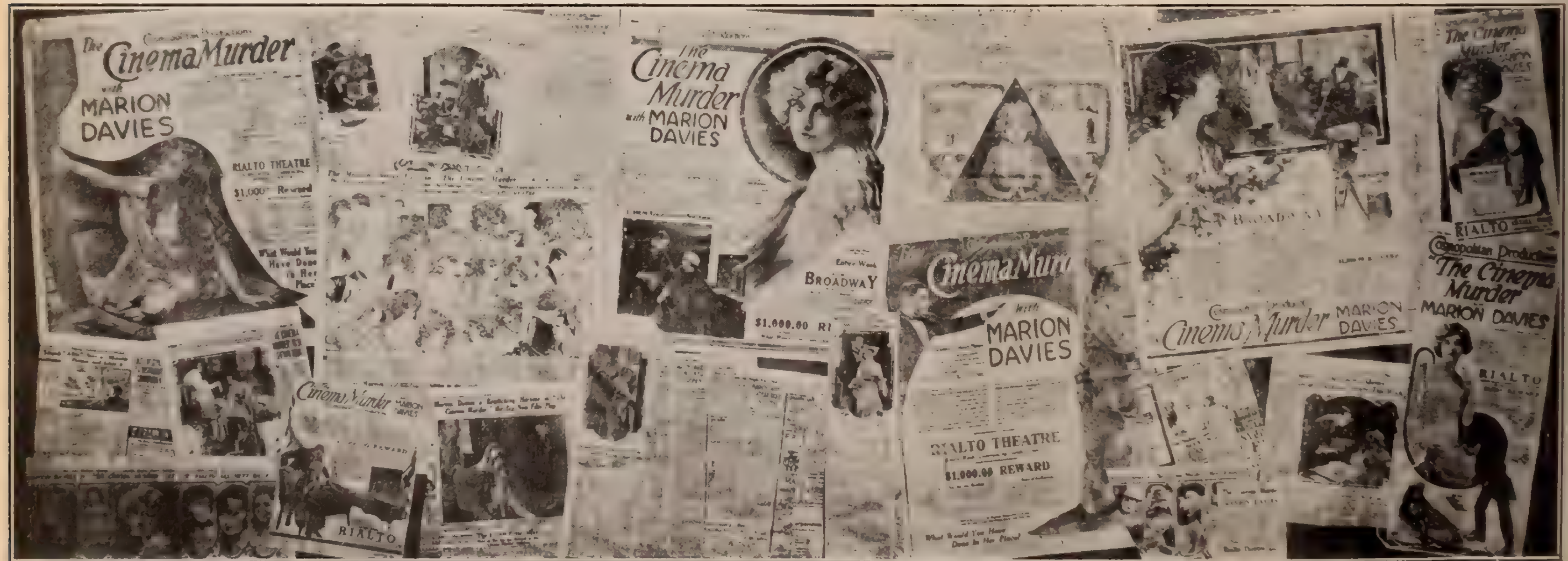
Truex Comedy Praised by Strand Manager

Amedee J. Van Beuren who presents Ernest Truex in two-reel comedies received the following statement from Jack Eaton, managing director of the Strand Theatre, New York City, which featured "The Night of the Dub," the week of January 25, 1920.

"In sharing honors with Constance Talmadge on our all comedy program this week, "The Night of the Dub" was very enthuiastically received yesterday afternoon and last evening at capacity houses. It is a relief to secure pictures that have a real idea back of them."

Says Great Comment Has Followed Nazimova

Metro Pictures Corporation announces that extraordinary advertising reviews of a uniformly and decidedly favorable nature, and even special editorials, have appeared in the newspapers of Illinois and Iowa in the wake of the passage of "Stronger Than Death," Nazimova's latest screen vehicle.



The Cinema Murder with MARION DAVIES
RIALTO THEATRE
$1,000 Reward
What Would You Have Done in Her Place
The Cinema Murder with MARION DAVIES
BROADWAY
$1,000.00 R
Cinema Murder with MARION DAVIES
RIALTO THEATRE
$1,000.00 REWARD
RIALTO
Cinema Murder
Cosmopolitan Production
The Cinema Murder MARION DAVIES
Cinema Murder MARION DAVIES
RIALTO

Samples of the advertising done for "The Cinema Murder," a Cosmopolitan Production, released by Famous Players-Lasky

rguerite Marsh Has Narrow Escape

ick action on the part of Assist- Director Saul Harrison resulted aving Marguerite Marsh from ble fatal injury, it is stated, a toboggan carrying Miss h and members of the company t and pitched the star directly in path of a second toboggan. Har- is said to have thrown himself ront of the fast-moving vehicle, rting it from its course by es; and at the same time William , assistant-camerman, pulled the to one side. Harrison sustained ful injuries, it is said. The ac- nt occurred during the filming of e action on Lake Bobee for the man picture, "Face to Face."

any Letters Received Call for "Topics"

an aftermarth of the nation-wide rtising campaign recently con- ed on "Topics of the Day," which e is distributing, Timely Films, . is reported to have received sands of letters to date from y-five States, and from far off o Rico, all making requests that ain specified exhibitors make pics of the Day" a regular fea- of their program.

g Parisian Restaurant in Hope Hampton Film

Hope Hampton's "A Modern Sa- e" motion picture audiences will the opportunity of witnessing the t and most extravagant style of sian restaurant, it is stated, for the ctor of the production, Leonce Per- has had reproduced for a setting simile of Harry Pilcer's dance re- soon to be built in the French tal. This set occupied an entire of the Fort Lee Studio, it is

Timely Interest in Production

"Who's Your Servant?" Treats Theme of Current Appeal

IN "Who's Your Servant?" the production by Julian Johnson, founded on the play that startled New York when acted by Holbrook Blinn at the Princess Theatre, Robertson-Cole announce that they have a film which has been backed by some of the biggest men in police circles in the United States.

"In addition to the endorsement of high police officials, newspaper men, whose heads have turned gray solving murder tangles, have seen 'Who's Your Servant?' and declare it to be one of the most realistic, fascinating melodramatic photodramas of the times," claims the Robertson-Cole Co., which have recently issued the following statement on this production.

"Who's Your Servant?" will shortly be released as a Robertson-Cole special and is heralded as a picture that has the greatest exploitation possibilities of any released in a year. Questions which deal directly into the homes and that society must face and conquer as depicted in 'Who's Your Servant?' will undoubtedly flood every house that plays the sensational film production. Leading exhibitors who have seen the picture at once realized its unique advertising angles and openly declare that every police official in every section of the country will be glad to preview the release and give opinions which will be freely used to help the theatres.

Robertson-Cole have a new star in Ray Gallagher, who is to appear in Supreme comedies

"Police of New York and other large American cities are straining every nerve to solve the mystery of the great wave of servant crime which is sweeping the country. Says a high New York police official: "So far as we are able to make out, conditions in Russia, and their discussion in this country are more to blame than any unrest on the part of ex-soldiers. One of the most daring bank robberies in this city in recent years was blamed upon soldiers, until we arrested the culprit, who had never been to war.

"But we find everywhere a feeling of growing bitterness against the man of property, on the part of those who are beneath him. This can be nothing but a bit of the social sore which has made Russia a shambles of misery and blood.

"Something is in the heart of the servant which we hardly can fathom. But we know that he is bitterly bewailing his lot, and that he understands less than ever why his master should be rich, and he should be poor. Consider such a case as this: The butler who is dismissed after thirty years of faithful service sends his former mistress a bomb, hoping to kill her. This man is 53 years old. He came from Germany at the age of 23, working for one man for fifteen years, made such a fine record that the man left him $5,000, and created a trust fund of $5,000 for him.

"That man is now in prison, and we are puzzling over his case, and that of many others. What causes the apparently sane, normal, faithful, dependable servant to become a dishonest plotting, unreliable, treacherous one? We do not know. We are trying our best to solve the riddle and to protect the public."

The Cohns to Expand Production

Three Units Organized for Comedies and Short Subjects

JACK and HARRY COHN, producers of Hall Room Boys Comedies, have announced a material expansion in production activities With Harry in general supervision of all activities and on the ground in Los Angeles, the Cohns have organized three separate producing units, for the production of comedies and other types of short subjects. As in the past, the feature releases will be Hall Room Boys Comedies, in which Neely Edwards, "the boy with the winning smile," has made a name for himself.

In the future, however, this series will be produced in the Cohn's own studio, with Harry Cohn personally directing their production. With the expiration of their contract with the National Film Corporation of America, which has been producing the Hall Room Series since their creation by the Cohns, the brothers announce that they will produce as well as distribute them independently of any other production organization.

The reason for this move has been the great success of the series themselves. In speaking of this, Jack Cohn, in charge of the New York office, said:

"The Hall Room Series, although still young when compared with other brands in the film field, has proved such a great success that we have determined to release all other interests except our own from responsibility in their production. We do this at great expense and trouble, since it means that we must own and operate our own studio, and equip it so that the greatest possible efficiency will be maintained.

"Hall Room Comedies will be one of the best bets in the field for exhibitors when our plans are completed. We have taken over a large studio in Hollywood, and Harry Cohn will stay on the ground until things are so well under way that there is no longer need of his presence there. We will announce the personnel of the three producing units within a few days."

According to word from Harry Cohn, Henry Bergman, formerly of the well-known vaudeville team, Clark and Bergman, has been appointed director general of production. Al Nathan, formerly manager of the Broadway theatre, New York, has been made studio manager. The Cohns have said the Hall Room Series during the coming year will be built around the best stories it is possible to obtain, with comedy situations and episodes absolutely original in conception featuring.

he family together as shown in "A Modern Salome," a Metro production starring Hope Hampton

Flanagan and Edwards Start New Comedy

Flanagan and Edwards have started on a new comedy at the National Film Corporation studios, under the direction of Harry Edwards. The new two-reeler is called "The Road to Ruin." May Foster has signed to support Flanagan and Edwards.

Center—A new photograph of Olive Thomas, Selznick star. Right—one of the sumptuous scenes in "The Woman Game," starring Elaine Hammerstein. Left—a scene from Eugene O'Brien's latest Selznick picture, "His Wife's Money"

Doubles Length of Runs on Lloyd Comedies

The drawing power of the new series of two reel $100,000 Harold Lloyd comedies, distributed by Pathe, has been more than proved in New York City, judging by the number of exhibitors who have doubled or tripled the number of days they originally booked on the multiple reelers, Pathe announces.

In the confined territory of the Union Square District alone, virtually every theatre is playing the Lloyds. In the same territory the Sunshine, Clinton, and New Law theatres, have doubled their time on the Lloyds, beginning with "Captain Kidd's Kids."

Hallmark Serial Manager on Eastern Tour

M. J. Mintz, recently appointed manager of serials by Frank G. Hall, president of Hallmark Pictures Corporation, left last week on an extended trip to all of the exchanges east of the Mississippi River. Mintz expects to be gone three or four weeks and during this time will devote his efforts exclusively to blazing the trail for the reception of the new Benny Leonard serial "The Evil Eye."

M. J. Mintz, Hallmark's new manager in charge of serials

Selznick to Have News Reel

"Selznick News" Will Be Issued Semi-Weekly and Will Be Wide in Its Scope

ONE of the announcements of the week is contained in the statement that Selznick Enterprises is to enter the news-reel market with a semi-weekly release. This announcement comes from Lewis J. Selznick, president of Selznick Enterprises, who has been in personal touch with the arrangements being carried on to establish this news service. It will be known as the "Selznick News" and will be released through the Select exchanges.

According to the arrangements now completed, special photographers have been stationed in every important city in the world, and a plan is being worked out which will enable the producer to present pictures of important events in about one-half the time which now elapses between happenings in far-away points and their reproduction on the screen, says the Selznick statement.

It is planned, according to Mr. Selznick, to station photographers in a number of points not now covered by screen news photographers. This will enable "Selznick News" to have a greater variety of news subjects. In no case will "magazine" features be resorted to as is the case in many of the present issues of news reels, continues the report.

"We will divide the world into zones," Mr. Selznick said, "and events in the first zone, which will include events within a certain radius from New York, will be flashed upon the screens in New York and the territory of that zone on the same day. We are going to endeavor to beat every other news reel from twelve to twenty-four fours."

Neilan to Hold Conference

James Grainger, Eastern Representative, Goes West for a Consultation

JAMES R. GRAINGER, eastern representative for Marshall Neilan Productions, left New York on the Twentieth Century last week for the California headquarters of the company to consult with Mr. Neilan on new plans effecting future releases of this concern. Mr. Grainger would not disclose details but promised "big things" in connection with the forthcoming Neilan productions.

Before leaving, Mr. Grainger expressed great enthusiasm over the manner in which bookings are coming in on "the River's End," Mr. Neilan's initial independent production following the formation of his own producing organization. "The story by James Oliver Curwood," said Mr. Grainger, "is receiving one of the greatest advertising campaigns ever accorded a book. This publicity backed by the exceptional merits of the novel, which is the biggest seller by 50,000 copies, of all the Curwood works, has created a wide demand for the picture.

"A point that clearly indicates the confidence exhibitors throughout the country have in Mr. Neilan, is brought out by the fact that months before even the title of our initial production was announced, contracts for the first Neilan offering were signed by hundreds of exhibitors who were anxious to book this film regardless of its nature. Since the title has been made public, I have been receiving hundreds of inquiries a day regarding bookings and it is most gratifying to note this demand for our product.

"'The River's End' is now receiving its final treatment and the first run showings should be before the public the latter part of this month. Our second production is now nearing completion and when the title is announced we expect even a greater demand for this offering than on 'The River's End.'"

"Everybody's Business Rousing Interest

According to a report received W. H. Productions Co. from t Special Features Co. of Knoxvil Tenn., who control the rights in t southern territory to the six r feature "Everybody's Business," keen interest in this production being manifested by exhibitors that section. Enthusiasm in this pr duction is being stimulated, it is sai to an even greater degree by the pre ent Americanization wave.

Colleen Moore in "He Bridal Night-Mare"

Colleen Moore's comedy-vehic bears the laughter-promising title, "H Bridal Night-Mare", and those w have seen the studio "runs" of the pi ture vouch for the fact that it mo than lives up to its promise. Mi Moore is surrounded by a good ca and the fun is said to be as fast as is clean and wholesome. Soon aft its completion Miss Moore signed long term contract to appear

Marjorie Daw, playing a leading role i Marshall Neilan's "The River's End"

ʼale Stronger on Screen Than in Print

"'Dangerous Days' is twice as ɔrceful on the screen as it was when rinted," says Mary Roberts Rine-art, the author whose book of the ıme name is one of the six best sell-rs from coast to coast. Mrs. Rine-art is now at the Goldwyn studios, here she was shown the first produc-on in her series from Eminent Au-ıors which is also a Reginald Barker roduction. "Coming close upon the eels of Rupert Hughes' praise for the roduction of 'The Cup of Fury' by . Hayes Hunter, it is evident that ıe plan originated by Samuel Gold-yn and Rex Beach for author-pro-ucer co-operation is a distinct chievement in the making of motion ctures," says Goldwyn.

The Fortune Hunter" Now Being Issued

"The Fortune Hunter," which Vita-raph anticipates will be considered as ıe best feature in which Earle Wil-ams has appeared as a star, is now eing released. The stage success, ritten by Winchell Smith, already has nation-wide reputation as one of the everest American comedies, and its ɔpularity was immediately reflected to ıe screen version, written by Graham aker. The advance bookings have een unusually heavy and its success sured long before the picture was ven to the general public, Vitagraph ates.

banez Poses for Camera at Hollywood

According to Metro, Ibanez, the panish novelist, recently acted in a ımber of scenes at the Metro stu-os in Hollywood together with Mar-ıs Loew, Richard A. Rowland, June athis, Viola Dana and Maxwell Kar-r.

The scene showed the various fig-es involved greeting the author. The m will be used as a pre-release ailer, when the picturization of anez's story, "The Four Horse-en," is distributed, it is stated.

elznick Purchases Two More Stories

Myron Selznick continues to pur-ıase new stories. His latest acquisi-ɔn is a comedy, in the form of an iginal unpublished story written by . Guisti. "Charlie's Ward" is its le.

"Hearts Aflame" is another orig-al story which has been purchased Myron Selznick through the Paget gency. This story was written by obert Alexander Wason.

Jew Picture Palace Uses Pathe Products

Many Pathe features and short sub-cts have been booked, it is said, by e New Palace theatre in Cincinnati, hich was recently opened by I. Lib-n. This theatre has a seating capac-ʼ of 2,000, and is reported to be one the most palatial motion picture ʼuses in Ohio.

Metro Studios will be Enlarged

Hollywood Plant to Be Equipped with Big Enclosed Stage

FIRST steps toward the enlargement of the Metro Studios in Hollywood and the general expansion of Metro facilities, following the visit to the Pacific Coast plant by Marcus Loew and Richard A. Rowland were taken when work was commenced on the construction of an inclosed stage to cost $45,000.

Word of this undertaking that reached the Metro home offices in the Longacre Building brought with it the announcement that Mr. Rowland, Metro's president, has also authorized the early erection of additional executive offices costing many thousands more, to house increased forces in every department of the Western production plant.

The Metro chief executive sends word that the new stage will be 90 by 150 feet, with 20-foot wings on each side, and will duplicate in dimensions the largest of the present structures on the ten-acre lot. There are two of these. These stages, roofed over and skylighted, are used in the taking of interior scenes by artificial illumination.

In conversation with newspaper reporters in Los Angeles, Mr. Loew amplified the statements he made after his inspection of the Metro plant.

"I went into motion pictures for self-protection," said the head of Loew's, Inc. "Metro needed theatre affiliation and Loew's, Inc., needed Metro, so that the union of our interests is mutually beneficial.

Milton Sills has been selected by Viola Dana as her leading man in the Metro picturization of "Eliza Comes to Stay," the comedy by H. V. Esmond. Mr. Sills appears to be well satisfied.

"You understand Metro still retains its identity. Metro pictures will show in Loew houses. That is all that the affiliation means to the public.

"But it means to me that, through my friend Mr. Rowland, I will have a share in developing a powerful organization. I will leave the executive work to him."

Mr. Rowland amplified Mr. Loew's statement by announcing the large expansion work to be gotten under way at once at the Metro Studios. "The new inclosed stage will provide room for four or five more companies if needed," he said, "and we are going to put up additional buildings to accommodate the greatly increased executive, directorial and clerical forces required by an enlarged producing organization. Huge as the Metro plant now is, it will be made greater and greater."

Immediate steps for studios expansion to permit additional producing units had been detailed in daily conferences between Metro executive officers and Mr. Loew. Six companies, headed by Bert Lytell, May Allison, Viola Dana, Emma Dunn, Alice Lake, and a Screen Classics, Inc., all-star cast, are now working at the studio. The additional companies are not announced.

Production expansion will not be confined to the West, Mr. Rowland stated, M. P. Staulcup, studio supervisor of art interiors, has left the Coast for New York to prepare Metro's Sixty-first street studios for productions.

Marriage De Mille's Theme Again

Will Have Made Picture-Trilogy on Modern Married Life

"WHY CHANGE YOUR WIFE?" the forthcoming Cecil B. De Mille production to be released by Famous Players-Lasky Corporation as a Paramount Artcraft special, is described by those who have seen it "as being a companion picture to Mr. De Mille's other successful domestic dramas, 'Don't Change Your Husband' and 'For Better, For Worse,' and embodies the spectacular effects and the wealth of detail which characterized those two productions."

In "Why Change Your Wife?" which is expected to be released in the near future, Mr. De Mille, it is said, takes up another angle of the domestic problems which he handled in "Don't Change Your Husband" and "For Better, For Worse." The three pictures, however, are declared to be in no way related to one another, except in the fact that they treat of modern married life.

This grouping of productions, it is stated by Famous Players-Lasky Corporation officials, is something new in motion pictures, although the group of works has long been known in literature. Just as Balzac in his "Comedie Humaine" and Ibsen in his social dramas wrote a series of works built around the same general theme, so Cecil B. De Mille has produced a group of motion pictures developing various phases of married life of today.

In "For Better, For Worse," which might be called the first of his trilogy, Mr. De Mille outlined the problem confronting a young girl in the choice of two lovers—two different kinds of men. In "Don't Change Your Husband" Mr. De Mille took up the question of wives tiring of their husbands and neglecting them "for handsomer men."

Just the opposite side of the divorce question is the director's theme in "Why Change Your Wife." In this picture the director shows how a husband, blinded to his wife's true worth by the monotony of existence, can neglect her and become enamoured of a beautiful divorcee, only to realize his mistake after he has come to an open break with his wife.

"Persons who have seen 'Why Change Your Wife?' declare it surpasses 'Don't Change Your Husband' and 'For Better, For Worse' in intensity of action and spectacular effects. Its appeal to women—in fact, to all married people—it is pointed out, makes this picture an unusually strong box-office attraction for the exhibitor," announces Famous Players.

The story, which was written by William De Mille, is enacted by a good cast, headed by Thomas Meighan, Gloria Swanson and Bebe Daniels, who form the triangle of husband, wife and "the other woman." Others in the cast are Theodore Kosloff, the dancer, who makes his debut on the screen in this picture, Clarence Geldart, Sylvia Ashton, Maym Kalso, Lucien Littlefield, Edna Mae Cooper and Jane Wolff.

Views and Stunts Mark "Silent Avenger"

Railroad scenes in the beautiful mountain country of California have been occupying the attention of William Duncan for his new $1,000,000 Vitagraph super serial, "The Silent Avenger," during the past week. He expects to multiply the thrills of his "Smashing Barriers" serial recently completed. A daring plunge off a cliff to the top of a fast moving automobile was one of the thrillers just made in the Santa Monica mountains near Los Angeles, it is stated.

Mr. Duncan is directing his own picture. Edith Johnson is again his leading lady, and Jack Richardson and Virginia Nightingale play the respective heavies. The new serial was written by Albert E. Smith, president of Vitagraph, and Cleveland Moffett.

A very effective pose by Elaine Hammerstein whose latest Selznick picture is "The Woman Game."

Republic's Bookings Heavy

Three Features Are Reported as Getting Big Demand Throughout Country

IT is stated that bookings are climbing steadily on all pictures being distributed by Republic Distributing Corporation. Among the subjects which are announced as scoring throughout the country are "The Blue Pearl," "The Amazing Woman" and "12.10." The last named is declared to be doing more wonderful business than was expected of it—and it was put out by Republic with the expectation of doing an unusual amount of box-office drawing.

The Chicago branch of Republic reported this week that the Marie Doro-Herbert Brenon production is booking heavily in the Windy City territory. Among the Chicago theatres using it in January, in addition to the bookings already secured, are the Beach, DeLuxe, Elantee, Grayland, Jackson Park, Langley, New Irving, Virginia and Petes. Chicago houses which have already played "12.10" have reported gratifying business.

In Washington "12.10" is scheduled to be presented at the Knickerbocker, Apollo, Avenue Grand, Savoy and York theatres during February and the first part of March. All of these houses are in the Crandall circuit. New contracts are also reported from the Boston, Dallas, Kansas City, New York, Seattle, Cleveland and St. Louis branches.

"The Blue Pearl" and "The Amazing Woman," in addition to extensive bookings already announced, have been routed over the Proctor Circuit as well as into some of the William Fox theatres. William Fox's Fourteenth Street theatre is to present "The Amazing Woman" for three days successively in February. Marcus Loew's Eighty-sixth Street theatre has booked it for a February showing.

Here is Harry Carey in a typical role provided by his latest Universal feature, "Overland Red"

"The Strongest" Is Screene

Press Showing Given on February 5; Plans Being Made for Shipment Abroad

THE William Fox Film Corporation held a press showing of the picturization of Clemenceau's Story, "The Strongest," on February 5th in the projection-room of the new Fox building in West 55th Street. Regarding the trade screening, the Fox report says:

"The production of 'The Strongest' at once impressed all who saw it as distinctive and absolutely without fault as regards the detail of its French settings."

The Fox statement also describes some of the arrangements made for the distribution of the feature. It announces: "Arrangements have been made for shipment of a quantity of prints of "The Strongest" to France, England, Russia, Germany and other continental countries whose vital interest in the theme of the story finds its germs in the conditions resulti from the recent world war. Alrea the Fox representatives in these cou tries have reported the widest intere ever felt among the trade and the i ternational publicity which has be given this film has awakened exhil tors in districts where the big spec type of screen entertainments nev has been shown.

"The Strongest is the fourth of t big Fox specials for the 1919-19 season, the others being Evangeli Checkers and Should a Husband F give? And although these super-sp tacles have established many n house records throughout the count it is expected at the Fox offices th these new records in run and recei will be smashed at many big theat with the showing of the Clemence film."

Dempsey Favorably Receive

Showing of the Initial Episodes of "Daredevil Jack" Gives Satisfaction

THE serial sales department of Pathe Exchange, Inc., is authority for the statement that reports from the various branches indicate that "Daredevil Jack," with Jack Dempsey, which will be released February 15th, will smash previous booking records for serials.

It is said the unsolicited bookings for first runs of "Daredevil Jack" are so great as to be a revelation even to the exchangemen, while the number of houses where serials were never shown before contracting for this latest Pathe offering reaches a high figure, it is stated.

The claim is made by those who have seen the first episodes of "Daredevil Jack" that the new star appears to marked advantage on the screen. He was put through a course of instruction under Robert Brunto supervision in screen acting before went before the camera. Repo circulated regarding his acting cre the producer with a display of w dom and have evidently prevent Dempsey from the mistake, made so many who have been starred pictures, because of their prominen in activities far removed from t stage, and whose efforts disappoint everybody when they attempted to roles in screen or stage productio Word emanating from the Brunt studio has had the effect of raisi great promise for the serial from standpoint of production.

The cast supporting Dempsey headed by Josie Sedgwick. R Langston has another important fe nine role,

Some of the "Daredevil Jack" cast, including the star, Jack Dempsey, forsakin melodrama for "comedy without the music." It is said that as a singer Jack is first class prize fighter

Charles Lapworth, Goldwyn's advertising and publicity director in England

Metro Starts on First Jack London Picture

The scenario for "Burning Daylight," first of the four Jack London novels that Metro will produce on the screen for C. E. Shurtleff, Inc., has been completed by A. S. Le Vino, and production starts this week at the Metro studios in Hollywood with Mitchell Lewis starring.

C. E. Shurtleff, who controls picture rights to the unfilmed works of the late novelist; Edward Sloman, who has been engaged to direct the productions, and Mr. Le Vino held a conference at the Hollywood Hotel and discussed the filming of the initial Jack London picture.

Two Additions to Ince Forces Reported

Miss R. Carol Kapleau is the latest addition to the Thomas H. Ince scenario department. Miss Kapleau comes to the Ince Studios after a year of similar work with a large company in New York.

Dorothy Faith Webster, well known writer of feature stories for the leading motion picture magazines and journals, has cast her lot with the Publicity Department of the Thomas H. Ince Studios, it is announced this week by Director of Publicity Hunt Stromberg.

As a member of the Thomas H. Ince publicity headquarters in Culver City, California, Miss Webster will concentrate mainly toward the provision of original stories designed for the fan readers of motion picture magazines and newspapers. She will also act as one of the associate editors of "The Silversheet."

Next Beban Production An Immigrant Tale

The new George Beban production, "One Man in a Million," tells the story of an Italian immigrant striving for success amid the strange surroundings of his new home in America. The exploitation and distribution of the picture will be handled by the Sol Lesser organization. Besides Mr. Beban in the cast are Helen Jerome Eddy, Irene Rich, Lloyd Whitlock, Jennie Lee and little "Bob White" Beban.

Goldwyn Reviews Acquisitions

Stage Successes, Popular Books and Tales Are on the List

GOLDWYN Pictures Corporation has gone to many sources for dramatic and comedy material to turn into photoplays during the coming months. Popular books, plays that have been numbered among the big stage successes, and original stories—all contribute to the remarkable list of productions.

In commenting on its recent acquisitions in the way of books, stage plays and original stories, Goldwyn has issued the following statement:

"From the viewpoint of the exhibitor looking for feature pictures of an extraordinary drawing power because of the fame the original plays gained on the stage, it would be difficult to make a stronger selection than Hall Caine's 'The Christian'; 'Milestones,' the remarkable study of changing generations by Edward Knoblock and Arnold Bennett; 'Bunty Pulls the Strings,' conceded to be the most penetrating and sympathetic study of Scotch character ever staged, and 'The Tailor-Made · Man,' the Cohan & Harris comedy that was played for several seasons without exhausting its popularity. These four renowned stage successes are placed among the All Star Pictures, along with 'Black Pawl,' by Ben Ames Williams and 'The Branding Iron,' by Katherine Newlin Burt.

"No less important are the other stage plays recently secured as vehicles for the Goldwyn stars. 'Madame X,' is going to be filmed with Pauline Frederick in the character played on the stage by Dorothy Donnelly. 'Officer 666,' the Cohan & Harris farce-comedy by Augustin McHugh has been assigned to Jack Pickford, whose 'Little Shepherd of Kingdom Come' is now awaiting release. 'The Double Dyed Deceiver' and 'The Man Who Had Everything' are other storie chosen for the young Goldwyn star Tom Moore is going to be seen i 'Stop Thief,' and later in a picturization of Ben Ames Williams', 'Th Great Accident.'

"In addition to this wealth of material from varied sources, much ma be expected from Rex Beach and th Eminent Authors whose novels are being transformed into pictures by Goldwyn. Mr. Beach will follow 'Th Silver Horde' with a comedy, 'Goin Some'; the scenario of Ruper Hughes' next scenario, 'Scratch M Back' is now in the hands of Directo Sidney Olcott; Basil King has writte a remarkable story in 'Earth Bound, to be released after his 'The Stree Called Straight'; Mary Roberts Rinehart has contributed 'Dangerous Days to the list; Leroy Scott is represente by 'Partners of the Night' and Gouverneur Morris by 'The Penalty.' Booth Tarkington's two-reel "Edgar comedies are also mentioned in th Goldwyn statement.

Transfer to New Studio Begun

F. P.-Lasky Starts to Occupy Long Island Building

THE work of transferring the activities of the Famous Players-Lasky productions from the five widely separated studios which have housed the productions in the East this winter, to the new $2,000,000 studio at Long Island City, has been begun by J. N. Naulty, general manager of the Eastern Studios.

Selecting and preparing his crew for the new studio is one of the most important tasks. Next to that comes the arrangement, cataloguing and indexing of the enormous amount of indispensible property which has been accumulated at the studios and in storage. In this, however, the system Mr. Naulty has already installed for providing a pictorial index of all this property, by which all articles desired may be selected from pictures and ordered by number is of immense assistance.

In speaking of the advantages of working with all forces and departments gathered under one roof instead of scattered under many, Mr. Naulty says: "I have been looking forward to the time when we shall all be able to work together as a unit, with each department in close touch with all the others at a time when we shall be able to make still greater successes than we have already accomplished. We have achieved splendid results with the organization working under the present difficulties, but we shall eclipse past performances when these difficulties are removed. In the Long Island studio we shall have every convenience conceivable to help make the best pictures. The new building will be equipped not only to facilitate work, but for the comfort of every employe.

"The needs of each department have been thoroughly investigated, and accommodation for each in the new studio has been arranged to the best advantage. There will be no lost motion—and there will be no needless burdens in handicaps of inconvenience on anybody.

"The art and decoration department, which I installed nearly a year ago and which has proved itself invaluable in the designing and construction of interior and exterior sets will remain in charge of Robert M. Haas and associated with him is Charles O. Seessel, decorator.

"The casting department, still department, construction, electrical, wardrobe, scenic, location and accounting departments have all been placed in the charge of the best men and women obtainable, who have in turn retained experts in the line a their assistants.

"Due to the efforts of Frank Meyer the laboratory will soon be in working order, which will relieve the congestion in our own present inadequat laboratory and obviate our scatterin much of our work in four separate laboratories about the city."

Realart's Chicago Manager Gets Assistant

Louis Reichert, for many year closely identified with the exchang business of the motion picture industry, has been appointed assistant t Harry W. Willar, Chicago manager o Realart Pictures Corporation.

A most appealing moment from Irene Castle's new Paramount-Artcraft picture, "The Amateur Wife"

Mid-West Business Booming

J. C. Ragland of Realart Reports That Exhibitors Prosper Despite the "Flu"

BUSINESS in motion picture houses throughout the Middle West is booming despite a widespread influenza epidemic, according to J. C. Ragland, general sales manager of Realart Pictures Corporation, upon his return from a ten-day trip in that territory.

"I visited Chicago, Detroit, and St. Louis," Mr. Ragland reported, "and came in contact with a number of exhibitors in the district covered by the exchanges in these cities. Although the influenza epidemic is severe, it is causing no alarm among the exhibitors, so far as I could ascertain.

"On the other hand, I was told that business was fine, and that there were crowded houses everywhere. Evidently people have no fear of contagion in the new modern, well-ventilated and thoroughly disinfected motion picture houses."

One of the principal objects of Mr. Ragland's trip was to install Ralph B. Quive as Realart's Detroit manager. Mr. Quive was recently transferred from San Francisco, and succeeds C. G. Kingsley, who is now Realart manager in Omaha, Neb.

In Detroit Mr. Ragland closed a contract with T. H. Ealand, manager of the Charles H. Miller circuit of vaudeville houses for a three weeks' showing in its three Detroit houses of "Soldiers of Fortune," an Allan Dwan production.

Finishing up his trip in St. Louis, Mr. Ragland renewed old acquaintances with exchange men and exhibitors in that city where for several years he was manager of the St. Louis office of Select Pictures Corporation. The principal object of Mr. Ragland's trip was to lay plans through Realart branch managers for co-operation with exhibitors in celebration of Americanization week.

Mrs. Chaplin Resumes Work

The Production of Her Third First National Release Has Been Started

WITH the arrival of Ramsey Wallace from New York Mildred Harris Chaplin has begun the filming of her third First National release, a feature picture adapted from a famous novel. No announcement has been made of the picture's title, as it is as yet subject to change.

Wallace, who has sixteen years of legitimate work to his credit and who has played leads in many film productions, will play opposite Mrs. Chaplin. Gareth Hughes, one of the best actors on the English-speaking stage, has already arrived in Los Angeles to become a member of the cast, which will surround the little blonde actress.

John Stahl, who is well-known in Eastern studios as a director, will direct this picture; and he will be assisted by Harry Hagenah, who has directed more than thirty of his own stories. In announcing the new picture Manager Bennie Zeidman of the Chaplin-Mayer Pictures Co., Inc., declares that it will be on a much larger scale than any production that Mrs. Chaplin has hitherto offered the public. The new picture will follow Mrs. Chaplin's First National releases, "The Inferior Sex" and "Polly of the Storm Country."

Goldwyn Stars Get Assigned

Three of Goldwyn's Stars Have Been Cast for Pictures of Former Plays

ANNOUNCEMENT is made this week of the assignment of three of the Goldwyn Pictures Corporation's stars to popular stage plays recently purchased by Goldwyn for adaption to the screen, "The Truth," "Officer 666" and "Stop Thief." The selections for these famous successes of the speaking stage are Madge Kennedy in "The Truth," Jack Pickford in "Officer 666" and Tom Moore in "Stop Thief."

Those who recall the character of the wife in Clyde Fitch's "The Truth," as it was portrayed by Clara Bloodgood in the original American production and a few years ago by Grace George in an all-star revival, will recognize how ideally the role is suited to the Goldwyn comedienne.

As Miss Kennedy is still working at Goldwyn's New York studio in "Trimmed With Red," under the direction of Hugo Ballin, and no date has been set for the beginning of the production of "The Truth," it is probable that the supporting company will not be selected for some time to come.

With "The Little Shepherd of Kingdom Come" ready for release and "The Double-Dyed Deceiver," an O. Henry story in preparation, it is likely that Pickford will be free to commence work in the rollicking farce "Officer 666" before many weeks have passed. In this play, which scored success on Broadway under the management of Cohan & Harris the young Goldwyn actor will have a role unlike those essayed in his first starring vehicles.

Tom Moore is the logical choice for "Stop Thief" the other Cohan & Harris mystery comedy recently secured by Goldwyn. This is a rapid-action play calling for the most spirited sort of interpretation.

SRO 12

Minter Picture Is Scoring

Appreciative Communications Tell of Favorable Receptions Given Feature

Mary Miles Minter, whose latest picture for Realart release is "Judy of Rogues' Harbor"

REX FLINT, manager of the Terry theatre, Terry, Mont., isn't having the trouble some exhibitors in other cities have experienced with organizations interested in "motion picture uplift," according to a report from the Realart offices.

The indorsement, which is headed, "Resolutions Concerning Management Terry Theatre," declares: "The Ladies' Aid of the Community Church, the Woman's Club, and the Altar Society hereby adopt the following resolutions of appreciation for the enjoyable, high-class film, entitled 'Anne of Green Gables,' presented at the Terry theatre on the 4th and 5th of January.

"*Resolved*, That we indorse the efforts of the management in their careful selection of films that please the old as well as the young patrons, and that we take this opportunity to express our thanks and appreciation of this effort."

A message from Jack Freen, of the Victoria theatre, Rochester, N. Y., advises:

"Rochester has had the worst snowstorm in four years, and the Victoria Popular Playhouse playing Mary Miles Minter in 'Anne of Green Gables' for week of January 11 did the biggest business of any feature in four years, handling nine thousand people daily."

Mrs. F. McGraw, manager of the Gem theatre in Little Falls, N. Y., is the author of an appreciative letter.

"Your 'Anne of Green Gables' proved more than satisfactory both to the public and myself. The crowds were such as were never seen in Little Falls before."

Billie Burke in New Picture

Gives Up Stage Role to Begin Work on "Away Goes Prudence" Is the Statement

BILLIE BURKE does not look with favor upon the tremendous strain of making a picture and at the same time appearing upon the stage, as so many of the stars are doing. "It was the idea of devoting all her time to one thing which resulted in interrupting her successful stage play "Caesar's Wife" at a time when its popularity was at its height in order that she might begin her next Paramount Artcraft picture for the Famous Players-Lasky Corporation," says Famous Players. The title of this picture will be "Away Goes Prudence." It is rumored that upon the completion of this picture Miss Burke will again go back to the stage in a revival of the classic comedy, "School for Scandal."

John S. Robertson will again pilot the star through "Away Goes Prudence." This story was written by Josephine Lovett and the adaptation was by Kathryn Stuart.

Goldwyn's boy star, Buddy Messenger, learns all about bumps from Dr. John Wild for his "Edgar" series of comedies

Marine Recruiting Film Edited by Fox

An acknowledgment of the services of Fox Film Corporation in editing the pictures is carried on every one of the films to be exhibited broadcast in conjunction with the big national recruiting drive of the United States Marine Corps.

The motion picture is called "The Fighting Marines at Work and at Play," and the contents bear out the title fully. The film will be a chief feature in the drive. Three companies of enlisted men, each known as the "Roving Marines," have been sent on tour and will visit every city and town in the United States. A jazz band and a minstrel show by service men will constitute the entertainment.

"The Luck of the Irish" at the Capitol

"The Luck of the Irish," an Allan Dawn production, handled by Realart, was given a pre-release showing at the Capitol, New York, during the current week of February 8. This exhibition follows the recent showing of the same feature at Sid Grauman's theatre in Los Angeles. Realart reports that the box-office returns in the Western theatre were gratifying. These two pre-release showings are said by Realart to be in the nature of test-runs in the two big picture centers of the country. "The Luck of the Irish" will probably be released about February 22, says Realart.

Universal Releases for Week of February 16

Among the Universal releases for the week of February 16 are "The Madonna of the Slums," a Jewel picture, featuring Holbrook Blinn and Jeanne Eagles; a Lyons and Moran one-reeler, "Old Clothes for New," "The Bull Thrower," playing Edna Gregory, Phil Dunham and Billy Engle; "The Racing Death," the second episode of "Elmo the Fearless;" the eighth episode of "The Lion Man," entitled "The Dungeon of Despair," and a western, "The Sagebrush Gentleman," with Bob Burns and Charlotte Merriam.

Master Films Executive Issues Statement

The following statement has been issued for the trade by Charles C. Burr, president of the Master Films, Inc.:

"It has come to my attention that there are rumors on the film rialto regarding the personnel of Master Films, Inc. For the information of all concerned, Master Films, Inc., was organized by myself in conjunction with the following gentlemen who are directors of the corporation: E. J. Clode, book publisher; Sigfried Hart, manufacturer; Alexander Grosset, book publisher. Together, we own the entire stock of the corporation.

George Fawcett Directs Dorothy Gish

George Fawcett has been loaned by Mr. Griffith to Dorothy Gish to direct "Her Majesty," a forthcoming Paramount-Artcraft production, starring Miss Gish. Among those engaged for principal parts are: William Riley Hatch, Ralph Graves, George A. Siegmann and Marie Burke. Famous Players-Lasky is responsible for this announcement.

Fox's New York Exchange Takes Over More Space

The New York exchange of the Fox Film Corporation, of which Louis Rosenbluh is executive, has taken over the entire tenth floor of the building of 130 West Forty-sixth street, and is completing rapidly the necessary sub-divisions for the offices of the officials and salesmen.

Paramount Magazine Has "Museum Mysteries"

"Museum Mysteries" in the Paramount magazine of February 8th release was taken at the American Museum of Natural History with the aid of the museum officials. The motion picture shows the process of preparing the body of the animal for exhibition.

Fox Sunshine Comedy funmakers in "Her Naughty Wink"

Simplex Notes

One of the visitors to the Simplex plant last week was Mr. H. Wedemeyer, Secretary of the Erker Bros. Optical Company, who hold the Simplex franchise for Missouri, Northeastern Arkansas and several counties in Illinois. The Erker Company was established in 1879 by the senior Mr. Erker, in a small store on Olive street between Fourth and Fifth. For many years this company had the distinction of being the largest optical company in the industry.

Today, besides the five-story building at 608 Olive street, a branch office does a large distributing optical and motion picture accessories business at Grand Avenue, which is located outside of the business section, and which is operated under the management of Mr. Robt. Bausch, of the well-known optical family of that name.

The entire third floor of the Olive Street building is devoted to motion picture accessories, and it is here that the Simplex exhibit may be viewed at all times. This department is under the supervision of Mr. H. G. Lihou, who for the past nine years has taken an active part in the large numbers of high-class theatre installations which the Erker Company have been responsible for in their territory.

The Erker Company had one of the finest motion picture exhibits at the time of the World's Fair at St. Louis. In the main building on Olive Street are contained the optical and camera departments on the first and second floors, while the third floor contents have already been described, and on the fourth and fifth the photographic and finishing departments are located.

Mr. Lihou reports unprecedented Simplex business in St. Louis and around his territory and spoke of the non-theatrical field which is leaning particularly toward the Simplex. A recent Simplex installation which points out the general trend being taken in the motion picture line by industrial groups is the one covered at the Scruggs-Vandervoort-Barney store which is rated as the finest in St. Louis. In this instance Mr. Wilkinson, manager of the store in question, has equipped a regular bijou theatre which will be operated daily in conjunction with the store, the details of which theatre will shortly be published.

Close on the heels of the fire which visited one of the Simplex buildings on January 31st, comes the news that the entire ninth floor of the main building at 317 East 34th Street, has been leased by the Precision Machine Company, Inc., and within one hour after the signing of same, a large force of millwrights were at work arranging for the hanging of the shafting, while other crews of workmen attended to the installation of machinery.

This activity resulted in seeing considerable machinery installed on the floor in question, which in floor area will give the Simplex builders almost as much manufacturing space as that in the building affected by the recent fire.

The machinery being installed on the additional floor will be used for manufacturing and finishing Type "S" Lamphouse parts and pedestals which

(Continued on next column)

J. Barney Sherry in the character he portrays in Marshall Neilan's "The River's End"

J. Barney Sherry with Marshall Neilan

J. Barney Sherry, one of the first legitimate actors ever to appear in films, has been signed under a long-term contract by Marshall Neilan to play prominent parts in all the forthcoming Neilan productions. Mr. Sherry's acquisition to the Neilan forces makes three stars the producer has permanently engaged, the others being Marjorie Daw and Wesley Barry.

"The False Road" Stars Enid Bennett

"The False Road" is announced as the very newest picture produced by Thomas H. Ince as an Ince-Paramount Artcraft offering, in which Enid Bennett stars. The story is by the noted scenarist, C. Gardner Sullivan, and was directed by Fred Niblo, with George Barnes at the camera. Thomas H. Ince supervised the production.

Lloyd Hughes, soon to be starred by Mr. Ince, has the leading male role opposite Miss Bennett and other notable people in the cast are Wade Boteler, Lucile Young, Charles Smily, Edith Yorke and Gordon Mullen.

parts, by the way, are the only ones out of the many used in the up-to-date projector that were affected in any way through the blaze.

Mr. E. M. Porter when seen at the factory marvelled at the speed at which the news of the fire travelled, he having received cablegrams from many of the Simplex distributors in foreign markets who were anxiously inquiring concerning the first news stories that were sent out to the effect that Simplex was wiped out. Each of the Simplex distributors were notified of the exact conditions and also received a reassuring notice from the factory in order to thoroughly offset the effects of the highly-colored stories of the fire.

Mr. E. M. Porter says that he is highly gratified with the manner in which the entire Simplex organization responded, and states that the night crew, which works from six in the evening until six in the morning, is helping wonderfully to maintain production until the completion of the ninth floor arrangements.

SPECIAL

CARL LAEMMLE presents

HARRY CAREY

IN A REMARKABLE SPECIAL ATTRACTION

"MARKED MEN"

From the SATURDAY EVENING POST story

"THE THREE GODFATHERS"

by PETER B. KYNE

"The Best Picture I Ever Made"
—JACK FORD

UNIVERSAL

ATTRACTION

"Rare Appeal"

says

Moving Picture World

"THE subject is one that will never be forgotten by any one who has seen it. The story written by Mr. Kyne is worthy of a place with the western classics of Bret Harte and the director (Jack Ford) has caught in splendid style the wonderful atmosphere and profound pathos of the original. It is a tale filled with sublime moments."

"The prison scenes are done with great realism. A large cast of men appear as the convicts and the escape is accomplished in a way that is at once exciting and convincing."

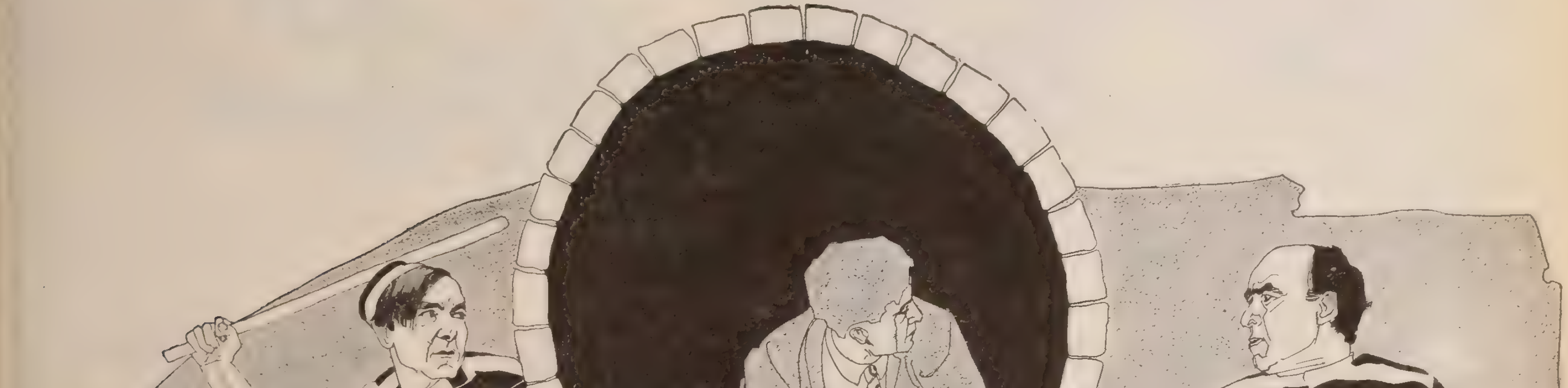
"Star Very Pleasing"

says

Motion Picture Journal

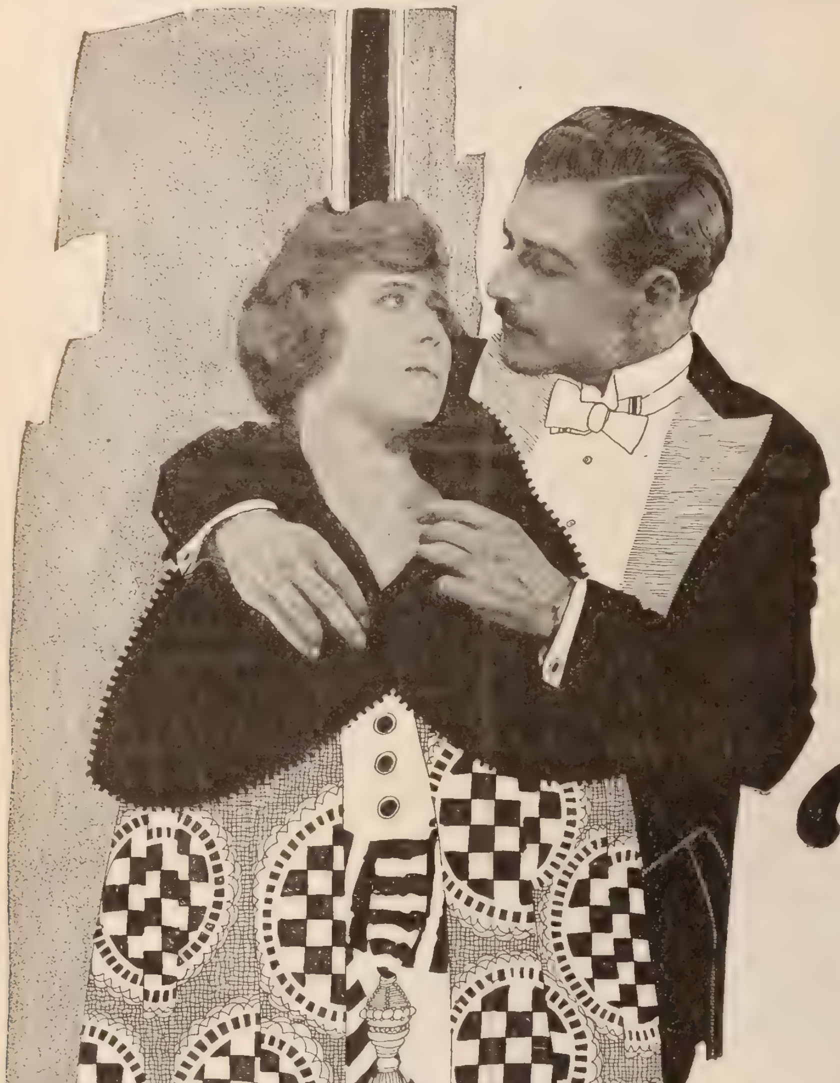
"HERE is a picture which you can tell your people is *good*, and be safe in making the promise. It is an adaptation of 'The Three Godfathers,' and the director has caught the author's idea and made a very worthwhile presentation."

"The story secures attention from the start. The first big thrill comes when the star, an escaping convict, jumps his horse from a bridge into the water. A great deal of the action takes place in the Mojave desert, and in this sequence a stirring and realistic sandstorm is pictured."



PICTURES

SPECIAL



Mary MacLaren

In Her Newest Special Attraction,

A PICTURE in which Mary MacLaren's charming youth, innocence and beauty stand out in delightful relief against a background of very understandable passions—the hard-to-forget drama of a young girl whose finer instincts made her finally rebel against her carefully calculated plans for success at another's expense. See it—show it—they'll like it. It's a bit of real life.

A REAL and intimate view of a life of which your audiences know only one side. Not alone a picture of the glamour of the footlights but one that gives you the real inside—a close-up of the fiery jealousy, the sly intrigues, the human side of all that goes to make up life on the stage, not forgetting the tired business man who suddenly spies a pretty new face among the dainty sprites who dance and sing.

UNIVERSAL

ATTRACTION

"ROUGE and RICHES"

Directed by
HARRY L.
FRANKLIN

PICTURES

SPECIAL

CARL LAEMMLE
presents

JAMES J.

in a thrilling human-interest
story of today

"The Prince of Avenue A"

Directed by
JACK FORD

Released
FEBRUARY 23rd

UNIVERSAL

ATTRACTION

CORBETT

HERE'S something special—with a popular idol for its star—just the sort of offering to delight the millions of Corbett admirers--and for that matter, *every* picture fan—a story that fits him as distinctively as his own well-cut dress clothes. You'll enjoy every minute of the adventures of the man who voted on Avenue "A" and broke into society on Avenue V—you'll chuckle at his dash into politics and roar at the mighty-fisted way he cleans up a mob of brawny objectors. It's Corbett from a *delightfully new angle* and Corbett at his *best.*

A UNIVERSAL SPECIAL ATTRACTION

PICTURES

He's A
Universal
Star

Handsome Frank Mayo

FOR rare histrionic ability . . . for striking personality . . . for brilliant and convincing impersonation of difficult roles and for a record of continuous successes, no character actor on the screen today surpasses handsome FRANK MAYO. The third of a generation of player folks, his grandfather having been the famous impersonator of the great "Davy Crockett" and "Nordeck," his father a wonderful actor, Mayo inherits the concentrated abilities of his forbears that makes him ONE OF YOUR BIGGEST BOX OFFICE STARS. This nation-wide admiration for the Mayo name means money to you. Be sure to show Mayo in the following—

UNIVERSAL SPECIAL ATTRACTIONS

"THE BRUTE BREAKER"—directed by Lynn F. Reynolds—of which WID says: "This is a good one. By all means, get it and go after big money with it. Irrespective of what kind of theatre you have your crowd can not help but like it."

"LASCA"—directed by Norman Dawn—of which Motion Picture Journal says: "Here is one beautiful picture"—and in which FRANK MAYO shows all his sterling quality as an actor.

She's A Universal Star

Delightful
Edith Roberts

TO total up the flattering trade paper reports, backed by the unanimous opinion of dramatic critics, photoplay critics, editors and public, means to pay delightful EDITH ROBERTS a tribute that few of any of the younger generation of photoplay stars enjoy.

Her work is spendidly vigorous with snap, dash and action, yet so perfectly suited is she to the finer roles as to win instant recognition as an actress of charm and personality. Her recent pictures will convince you that EDITH ROBERTS has come to the front with a dash—for newspapers in every community praise her genius, talent and splendid work. You can give your public supreme entertainment with EDITH ROBERTS in the following—

UNIVERSAL
SPECIAL ATTRACTIONS

"LASCA"—directed by Norman Dawn—termed rightly "A Poem in Pictures." Says John Morrell in the New York Review: "You will look upon a wonderful humanization of a passionate girl in Edith Roberts."

"THE TRIFLERS"—directed by Christy Cabanne—a society drama with the "society" seen through the eyes of a little shop-girl who ventures into it on a daring chance. A very human picture—with a happy end.

He's A Universal Star

Versatile

Monroe Salisbury

THE secret of the public's liking for MONROE SALISBURY is the rare intelligence with which he reinforces those strongly emotional parts in which he is at his best. Actors who can play a part with the *finish* of MONROE SALISBURY are very few, for versatility is not pronounced on the screen, and this is the reason why your audiences will find complete satisfaction in every one of the vivid and splendidly dramatic features listed here. In every detail of acting, staging and direction they are worthy of the name——

UNIVERSAL
SPECIAL ATTRACTIONS

" THE SLEEPING LION "—a marvelous characterization of a lonely man who adopts a street waif and wins a home for them both in the great West.

" HIS DIVORCED WIFE "—a Tennessee mountains drama whose great heart appeal has won it unending appreciation.

" THE PHANTOM MELODY "—the picture of a man who came back from the dead to save a woman in her hour of need.

Charming Francelia Billington

She's A Universal Star

HERE is a young actress who has been accepted into the hearts of millions of picture lovers as one of the rarest personalities that the screen has produced in many years. The wondrous charm of her work, coupled with her instinctive understanding of every role she is called upon to portray has made her a star who matches up with the box office power of the best in the business.

No further proof of her ability is necessary other than seeing her on the screen. Any Universal Exchange will take pleasure in screening for you the productions in which Miss Billington has recently appeared. See her *today* in the following—

UNIVERSAL SPECIAL ATTRACTIONS

"THE DAY SHE PAID"—directed by Rex Ingram—an intensely appealing heart-picture made from the well-known story by Fannie Hurst, "Oats and the Woman." As Genevieve Harris says in the Chicago Evening Post: "The picture is destined to please those who like a sentimental story with plenty of heart interest." And these people are just about ninety-nine per cent of your audiences.

The State Right Field

"Burlesque on Carmen" to Open in Albany

Victor Kremer, who has been preparing for several weeks the presentation of "A Burlesque on Carmen" in conjunction with a singing and dancing ensemble, has completed all of the preliminaries in connection with the show. Under the direction of Ira H. Simmons, newly appointed manager of the Independent Master Films, Inc., the Kremer exchange for New York and Northern Jersey, six companies are now in rehearsal.

Each company will comprise three principals, two singers and a premiere dancer, together with a chorus of six girls. The entertainment will be in the nature of a travesty on the famous opera "Carmen", and an excellent jazz version of the famous song "Carmen" has been written for the show by William J. McKenna. It is understood that the show will open in Albany during the latter part of this month.

"A Child for Sale" Is Getting Attention

Though the new Abramson-Graphic production, "A Child for Sale," is not promised for release before February 15th, by its author-director, Ivan Abramson, the business office of the Grahpic Film Corporation reports the receipt of inquiries from a great number of independent exchangemen of note throughout the country. The cast is headed by Gladys Leslie and Creighton Hale, supported by Bobby Connelly, Julia Swayne Gordon, Anna Lehr, William Davidson, William Tooker and William Bechtel.

This smiling beauty is Ruth Dwyer, who has the leading woman role in the Benny Leonard serial, "The Evil Eye," produced by Frank G. Hall and Ascher Enterprises, Inc.

Gene Pollar, who plays Tarzan in the Numa Pictures production, "The Return of Tarzan"

Lauds "Tarzan" Photo Effects

James Hutchinson and John Holbrook Numa Cameramen Are Praised for Work

JAMES C. HUTCHINSON and John K. Holbrook are the cameramen responsible for what is promised as notable photographic effect in Numa Pictures Corporation's production of "The Return of Tarzan," ready for trade showing within two weeks.

Following is a statement on the photographic angle of picture from Numa Pictures:

"There are many night scenes, shot both in the Yonkers Studio and out in California, including water scenes, and a camera semblance of the jungle mist, that have been accorded unusual commendation from fellow photographers at the Coast who have seen them screened.

"In episodes in the jungle, Tarzan is shown springing from tree to tree with the agility supposed to have been acquired during his upbringing in the forests. These flashes in the treetops were taken from all angles and locations including an aeroplane that hovered breathlessly near the tips of the trees.

"Desert scenes afforded camera food, and, like all of that arid background, food that improperly assimilated, might have brought on film indigestion. But thanks to what must have been careful eyes on the lookout for flat-light, the desert footage is said to be highly palatable. Bands of Algerians play an important share in these episodes.

"Then there is the 'water stuff.' There are scenes made from every conceivable nook and crannie aboard a big liner; there are the incidents photographed in the life-boats; and there are the close-ups and the long shots of such exciting moments as the blowing up of a yacht, the throwing overboard and the escape of Tarzan, and the vicissitudes of three other characters in their fight for life and safety in mid-ocean."

Must Keep Finger on Public Pulse

"Successful makers of serials nowadays must get a lap ahead in the race for new ideas," says Jonh W. Grey, president of Supreme Pictures, Inc., and co-author with Arthur B. Reeve of their new serial, "The Mystery Mind," in which the well-known hypnotist, J. Robert Pauline, is being starred.

"To be genuinely successful one must have the gift of feeling the public pulse and getting the jump on its changing moods before any one else can do so. One can always find imitators—but they remain always imitators. They are never the stars of the game.

"As pathfinders we are breaking another new road for the cinema serial. We have become 'psychopath-finders.'"

"Crimson Shoals" Is Six-Reel Drama

"Crimson Shoals," Monopol's production, presenting triple characterization as an added bid for attention is not a serial. The picture is a six-reel drama, and deals with life and its complications on an uncharted island in the Pacific.

Oakman Plays Opposite Annette Kellerman

Sol. Lesser, who is producing a series of productions, featuring Annette Kellerman, announces the engagement of Wheeler Oakman as her leading man. He has played leads opposite Viola Dana, Blanche Sweet, Mabel Normand and Priscilla Dean. The Kellerman story was written by Bernard McConville, and is being directed by Chet Franklin at the Brunton Studios, Hollywood. The pictures will be distributed by Sol. Lesser.

Arrow Film Man Returns After Extensive Tour

J. S. Jossey, special sales representative of the Arrow Film Corporation, has just returned to New York from a four-months' trip, which took him to the West Coast. During that time he visited every independent exchange in the United States, it is stated. "Especially in the Middle West are things flourishing," says Mr. Jossey. "There is a great demand for comedies such as the Hank Mann series, and big features."

A. Lincoln Ehrgott is with C. B. Price

A. Lincoln Ehrgott, who is in charge of the foreign department of C. B. Price Co., Inc., has had a vast experience and has a wide acquaintance in the film industry.

L. Lincoln Ehrgott, in charge of the foreign department of C. B. Price, Inc.

Monty Banks, former Sennett and Vitagraph comedian, who has been signed by Warner Brothers to make two-reel comedies under the "Welcome" brand.

Keynote of " The Whirlwind " Is Happiness

"The Whirlwind", a fifteen-episode serial, written and directed by Joseph A. Golden and produced by the Allgood Pictures Corporation for distribution on the state-right market, is made the subject of a lengthy statement issued by "Al" Alperstein, general manager of the Allgood Pictures Corporation. The keynote of the new chapter-picture is "optimism", according to Mr. Alperstein.

"We've attempted to do more than make money for the exhibitor, "declares the Allgood Pictures executive. "We've tried hard to spread the message of good cheer, right thinking, right living, in our 15 chapter serial photo play. Whether the exhibitors or the public will give us credit for our ideals is yet to be seen but we feel that spreading the gospel of happiness can do no one harm and unquestionably does a lot of good for all."

Territory is Sold on " Jolly Comedies "

Film Specials announces that it has sold the rights on "Jolly Comedies" to the Celebrated Players Film Corporation of Chicago for Indiana and Northern Illinois; and to the Phil. Goldstone Film Exchange of Omaha for Iowa and Nebraska. Willis Kent of Denver, Colo., has acquired the rights on "Brown of Harvard" for the Denver territory.

Colleen Moore Contracts with Christie Film

The Christie Film Company has taken from the more serious photodrama one of its most promising young stars, Colleen Moore. Miss Moore recently signed her name to a long-term contract, and she will start working as soon as she finishes with Sessue Hayakawa.

J. E. MASTBAUM WOULD CAPITALIZE YOUTH

AT a meeting of the Federation of Jewish Charities, held recently at the Bellevue-Stratford, Philadelphia, in connection with the Federation's drive for $1,100,000 for philanthropic purposes, Jules E. Mastbaum, president of the Stanley Company of America and well-known in the picture and theatrical fields, inaugurated a new campaign for $100,000 to be used in establishing young men in business who are without the necessary funds to set themselves up in legitimate enterprises.

Mr. Mastbaum called attention to the frequency with which ambitious young men of ability are forced to go to loan-sharks for the purpose of securing ready cash to start a business. Mr. Mastbaum donated $5,000, it is stated, towards the new project, and at last reports, the entire sum was well on the way to being speedily realized.

Minter Picture Pleases Author of Story

Grace Miller White, author of "Judy of Rogue's Harbor," Mary Miles Minter's current release for Realart Pictures Corporation, viewed a private showing of the screen adaptation of the story recently in California. She expressed satisfaction over the production and said that Mary Miles Minter had made an ideal type of heroine. William D. Taylor directed the production.

"Tarzan's" Trade Showing Is Postponed

George M. Merrick, who supervised the production of "The Return of Tarzan" for Numa Pictures Corporation, is in charge of the cutting and assembling of the film, now nearing completion in California. The original date set for a trade-showing of the picture was postponed for two weeks owing to the tremendous task of assembling the nine-reel story.

"Determination's" Cast Good

U. S. Photoplay Corporation Announces Future Program and Also Personnel

WM. H. TURNER and Leslie Stowe, two character actors who have appeared in over 150 screen releases, have signed contracts this week to appear in "Determination," Turner being cast for the part of Hicks, the family butler, and Leslie Stowe as Jonathan Morton, the money lender, the Shylock. Tod Sloan, the well-known jockey, is under contract to beat the world's one mile record. He rides the horse Determination. Maynard, the "flying parson," who recently established the world's transcontinental aviation record, is under contract to beat the world's 500-mile aviation record in "Determination." "Kid" Broad is under contract as Dan McGovern, a notorious dive-keeper, in "Determination."

Negotiations are now under way whereby in a few days the director of this photoplay will be announced. The cast will be all-star. Fifty thousand dollars has been set aside by the board of directors for advance publicity prior to the release of "Determination." The cost of production is estimated at $500,000.00.

The next stories following "Determination" are "The Soul of Man," "The Home of Man" and "Deception." All four of these scenarios are stories written by Capt. F. F. Stoll. "Determination" covers every phase of the Whitechapel district, shows Scotland Yard activity, and also the Apaches of Paris and Parisian detective activity.

The E. K. Lincoln studio at Grandwood, N. J., is under lease for two years. When the third picture is under production the U. S. Photoplay Corporation will build its own studio wherein four ten-reelers can be produced at one time. Plans are now under way for this studio, which, it is estimated, will cost no less than $750,000.00.

The following gentlemen are the officers and directors of this corporation: Capt. F. F. Stoll, president and acting treasurer; Dr. G. L. Carder, first vice-president, of Cumberland, Md.; Mr. E. B. Dean, Sr., second vice-president; C. L. Wakeman, secretary; Dr. H. H. Prentice, D. C.; Wm. P. Doing, Jr., and C. A. L. Miller.

" Screaming Shadow Comes "

First Episode of Ben Wilson's Serial Will Be Released on 22d of February

FEBRUARY 22nd has been set by Frank C. Hall, president of Hallmark Pictures Corp., for the release of the first episode of Ben Wilson's second serial production, "The Screaming Shadow." The title of the first episode is "A Cry in the Dark."

"The Screaming Shadow" follows in release, the first Ben Wilson serial production for Hallmark, "The Trail of the Octopus." In both of these serials Ben Wilson is co-starred with Neva Gerber, and practically the same supporting cast is seen in both. Duke Worn, who directed Wilson in many of his first serial productions, is credited with the direction of both these Hallmark serials and King Gray photographed.

The theme of "The Screaming Shadow" is based on the recent scientific discovery by eminent physicians that human life can be prolonged by transplanting to the human body what are known as monkey glands.

W. L. Rogers, general sales manager for Hallmark, and M. J. Mintz, who has recently been appointed by Mr. Hall as sales manager for serials, report that advance bookings on this serial are in excess of the bookings obtained on the last Wilson serial by a good percentage. Mr. Mintz has left to tour the Hallmark exchanges east of the Mississippi River for the special purpose of exploiting and introducing "The Screaming Shadow," and the new Benny Leonard serial, "The Evil Eye" which Mr. Hall expects to have ready for release some time in the spring.

Abraham Schromer

Territories Sold on Hank Mann Comics

The Arrow Film Corporation reports the sale of the Hank Mann two-reel comedies for the New England territory to Sam Grand, of the Arrow Film Company, 48 Piedmont street; and for Michigan to the Arthur S. Hyman Attractions, Film Building, Detroit. Minnesota, North and South Dakota and Wisconsin territory has also been sold on this series. This just about completes all territorial rights on this series of two-reel comedies in which Hank Mann is making the big hit.

"Face to Face" Issued Soon

Is the First of a Series of Eight Under Contemplation by Grossman

HARRY GROSSMAN, President of Grossman Pictures, Inc., has announced the completion of the first picture of a series of eight features. The picture, in which Marguerite Marsh is starred, has the title "Face to Face" and was made at the studio of the company at Ithaca, N. Y. It is now being cut and assembled and will be ready for screening within a few days.

"Supported by a competent cast, Miss Marsh adds new laurels to her successes in screen interpretations," says a report from Grossman Pictures. "It might be said that it is perhaps the best role of her career. Miss Marsh by her work in this new picture becomes a top notch artist and gives promise of attaining the highest prominence through her work in the series."

Mr. Grossman is now working out elaborate plans for the continuation of production on the series, it is stated. In an interview recently, he said: "Our project in producing this series of eight features, of which "Face to Face" is the first, is due to a determination to do our bit to fulfill the pressing demands of exhibitors for better pictures. We are going to give them what they want, if it can be done; and we are willing to submit "Face to Face" as a standard.

"The scheme of the series contemplates elaborateness in every department, with particular attention to magnificance of production and direction of an artistry that will go far toward the success of each picture. Preparations are now completed for production of the second picture, which will be begun at once. We expect to release the pictures at the rate of one every six weeks."

Jans Plans Strong Campaign

H. F. Jans Promises Exhibitors Help in Presenting Olive Tell Vehicle

UP to date accessories and an extensive advertising campaign has been promised by H. F. Jans on the initial production of Jans Pictures, "Love Without Question" featuring the Broadway star Olive Tell, which will be ready for release to the state rights buyers the middle of February.

It is understood that special care will be exercised in giving exhibitors the country over just the kind of helps that they really want. The contract for the lithographs has been given out, and Mr. Jans says that these will be something different and far above the usual output; that is, if the rough drafts are any criterion. Further than this, specially made slides, heralds, press book, music cue sheets, lobby display photographs and others will be offered in conjunction with the production, it is stated.

Mr. Jans further states that negotiations are under way for an extensive advertising campaign with leading newspapers in various sections of the United States, the exact details of which cannot be ascertained at the present time, Due announcements will be made upon this plan later, it is promised.

An exchangeman for a number of years, Mr. Jans realizes only too well the value of artistic accessories, and the exhibitor booking this feature can feel that the wide experience of Mr. Jans will be behind every advertising effort made, assuring them of helps that will successfully get their picture over. It is understood that many new exploitation stunts will be offered, giving the exhibitor not only real helps but individual suggestions from an experienced exchangeman.

Kremer Opens New Exchange

Office Will Distribute Kremer's Productions for New York and New Jersey

FOLLOWING the occupancy of his new quarters in the Leavitt Building this week, where executive offices have been installed, Victor Kremer announced his intention to open distributing offices for the Chaplin productions which he is at present state-righting throughout this country and Canada.

A completely equipped exchange will be installed, including large poster rooms, a projection-parlor, reel-rooms and film vaults. The exchange, which is called The New York Independent Masterfilms, Inc., will distribute all of Victor Kremer's productions for Greater New York, upper New York state and Northern Jersey. These pictures include Charlie Chaplin in "A Burlesque on Carmen," the four part production which enjoyed a run at the Rivoli theatre recently.

Ira H. Simmons has been engaged by Mr. Kremer to act as general manager of the new exchange. Mr. Simmons has been signally successful in handling "Yankee Doodle in Berlin" for New York and New England. Prior to his connection with the Sol Lessor organization, Simmons was special representative for the New York exchange of the First National Exhibitors Circuit. He will place several new ideas in effect in the marketing of "A Burlesque on Carmen" for the territories mentioned. Under his supervision will work a corps of high class salesmen, who will assist the exhibitors in the exploitation of the Chaplin production.

Roger Lytton, veteran "villain" of the screen, who appears in "High Speed." Mr. Lytton will soon be seen in a Wisteria production being produced by Burton King

Arrow Has Teaser Campaign

State Right Buyers Are Circularized in Novel Way for Wm. Steiner Series

A TEN-DAY teaser campaign has just been completed by the Arrow Film Corporation on their new five-reel feature series, "Tex, Elucidator of Mysteries," produced by William Steiner. The campaign consisted of a series of postcards mailed on each of the ten days to every state right buyer in the country.

The only communication on these cards was some cryptic statement or question, incorporating the name "Tex," which whetted the curiosity of the recipients, and it was not until the last card arrived that they learned the name of the company sending out the cards. Each card referred in some way to "Tex" as a potential panacea for the hard knocks and calamities from which exchange men suffer, and that sufficient curiosity had been aroused was evidenced by the flood of inquiries that were sent in on receipt of the final card.

This interesting stunt is the beginning of a big advertising campaign planned by P. B. Dana, sales manager of the Arrow Film Corporation, to inaugurate a new selling arrangement for a series of five-reel detective stories which will be known as "Tex, Elucidator of Mysteries." A new method of distribution is to be used by Arrow in connection with these features, inasmuch as they are going to sell the state right buyers twelve five-reel features, which will constitute this serie and deliver them one each month. Th release date will be March 13, by whic time five of the features will be com pleted.

The cast which will be used i "Tex, Elucidator of Mysteries," is strong one and will include such we known players as Glen White, Davi Wall, Joseph M. L. Striker, Alexand F. Frank, Leo Delaney, Jane McA pine and Marie Treador.

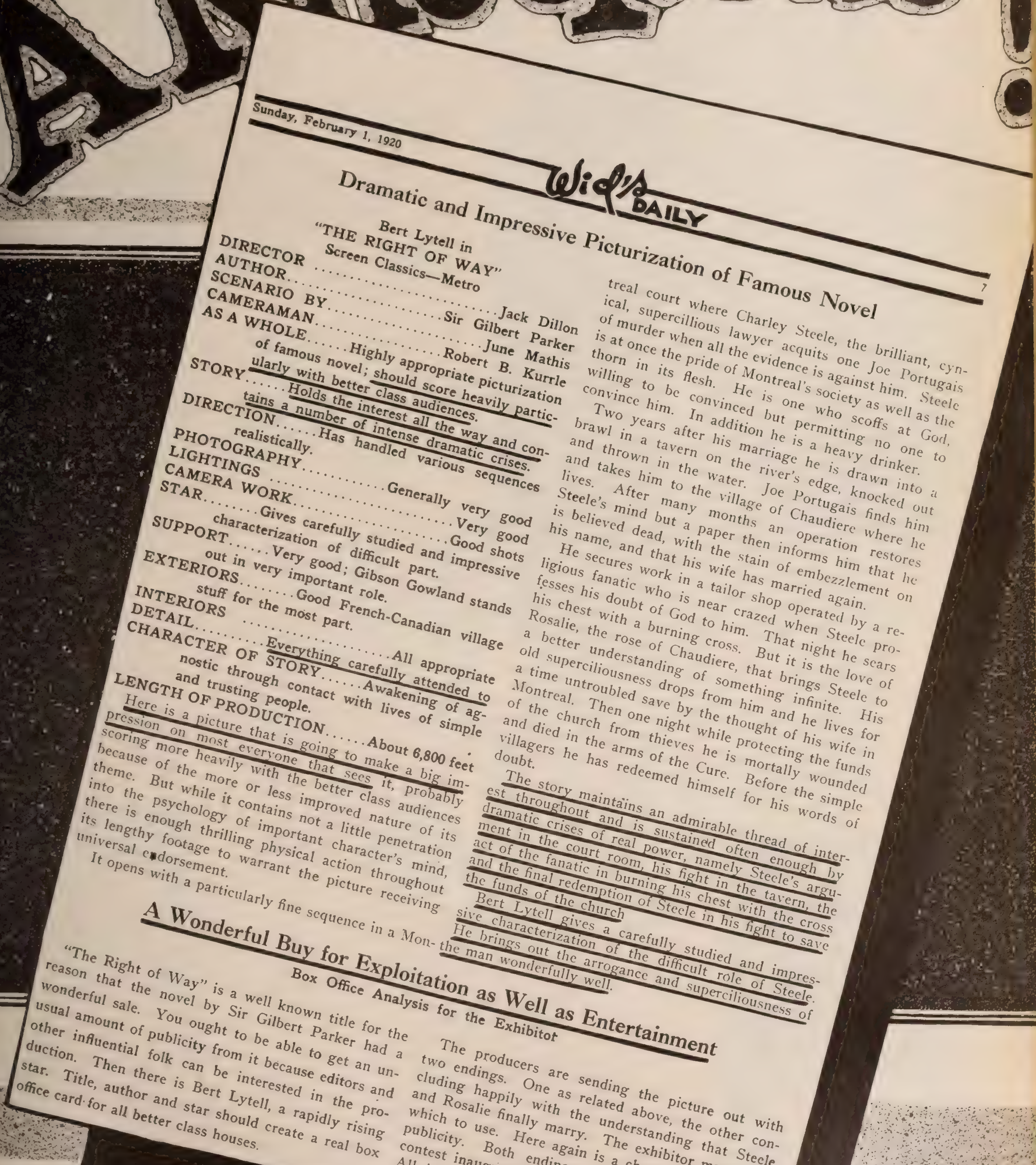
National Film Comedy Drama Changes Name

Grace Cunard's first two-reel featur now in production at the National Fil Corporation of America studios, f Marion H. Kohn, 90 Golden Ga avenue, San Francisco, will be entitl "The Gasoline Buckaroo" instead "The Cowboy Motorcyclist" as pr viously announced.

Alexander Film Handl Mutual Releases

Contracts were closed today betwe the Alexander Film Corporation a Clark and Cornelius whereby the f mer concern will take over the Mut releases for distribution in New Yo Buffalo, Philadelphia and Pittsbur

A Knockout!



Sunday, February 1, 1920

Wid's DAILY

7

Dramatic and Impressive Picturization of Famous Novel

Bert Lytell in
"THE RIGHT OF WAY"
Screen Classics—Metro

DIRECTOR......................Jack Dillon
AUTHOR......................Sir Gilbert Parker
SCENARIO BY..................June Mathis
CAMERAMAN..................Robert B. Kurrle
AS A WHOLE.....Highly appropriate picturization of famous novel; should score heavily particularly with better class audiences.
STORY.....Holds the interest all the way and contains a number of intense dramatic crises.
DIRECTION.....Has handled various sequences realistically.
PHOTOGRAPHY..........Generally very good
LIGHTINGS...........................Very good
CAMERA WORK......................Good shots
STAR.......Gives carefully studied and impressive characterization of difficult part.
SUPPORT.....Very good; Gibson Gowland stands out in very important role.
EXTERIORS.......Good French-Canadian village stuff for the most part.
INTERIORS.....................All appropriate
DETAIL........Everything carefully attended to
CHARACTER OF STORY.....Awakening of agnostic through contact with lives of simple and trusting people.
LENGTH OF PRODUCTION.....About 6,800 feet

Here is a picture that is going to make a big impression on most everyone that sees it, probably scoring more heavily with the better class audiences because of the more or less improved nature of its theme. But while it contains not a little penetration into the psychology of important character's mind, there is enough thrilling physical action throughout its lengthy footage to warrant the picture receiving universal endorsement.

It opens with a particularly fine sequence in a Montreal court where Charley Steele, the brilliant, cynical, supercillious lawyer acquits one Joe Portugais of murder when all the evidence is against him. Steele is at once the pride of Montreal's society as well as the thorn in its flesh. He is one who scoffs at God, willing to be convinced but permitting no one to convince him. In addition he is a heavy drinker.

Two years after his marriage he is drawn into a brawl in a tavern on the river's edge, knocked out and thrown in the water. Joe Portugais finds him and takes him to the village of Chaudiere where he lives. After many months an operation restores Steele's mind but a paper then informs him that he is believed dead, with the stain of embezzlement on his name, and that his wife has married again.

He secures work in a tailor shop operated by a religious fanatic who is near crazed when Steele professes his doubt of God to him. That night he sears his chest with a burning cross. But it is the love of Rosalie, the rose of Chaudiere, that brings Steele to a better understanding of something infinite. His old superciliousness drops from him and he lives for a time untroubled save by the thought of his wife in Montreal. Then one night while protecting the funds of the church from thieves he is mortally wounded and died in the arms of the Cure. Before the simple villagers he has redeemed himself for his words of doubt.

The story maintains an admirable thread of interest throughout and is sustained often enough by dramatic crises of real power, namely Steele's argument in the court room, his fight in the tavern, the act of the fanatic in burning his chest with the cross and the final redemption of Steele in his fight to save the funds of the church.

Bert Lytell gives a carefully studied and impressive characterization of the difficult role of Steele. He brings out the arrogance and superciliousness of the man wonderfully well.

A Wonderful Buy for Exploitation as Well as Entertainment

Box Office Analysis for the Exhibitor

"The Right of Way" is a well known title for the reason that the novel by Sir Gilbert Parker had a wonderful sale. You ought to be able to get an unusual amount of publicity from it because editors and other influential folk can be interested in the production. Then there is Bert Lytell, a rapidly rising star. Title, author and star should create a real box office card for all better class houses.

The producers are sending the picture out with two endings. One as related above, the other concluding happily with the understanding that Steele and Rosalie finally marry. The exhibitor may chose which to use. Here again is a chance for additional publicity. Both endings might be utilized and a contest inaugurated as to which is the most fitting. All in all from the exploitation angle you have a wonderful buy here.

Titan Attractions Give Out Statement

Titan Attractions, Inc., with temporary executive offices at 145 West Forty-fifth street, has, at its recent meeting, elected the following officers: George K. Rolands, president and director general; B. A. Curley, vice-president; Nat Nathanson, general manager and treasurer; H. J. Patenall, secretary.

It is the intention of the Titan Attractions, Inc., to produce a series of 25 two-reel comedies a year with an all-star comedy cast. The players are being selected, and as soon as satisfactory arrangements are made as to its complete organization, the company will leave for Florida.

Mr. Rolands has prepared several stories of dramatic value for five-reel productions, and arrangements are being made in the careful selection of a star well known in the legitimate and motion picture field who will play the leading part in the first picture selected by Director Rolands. It is the purpose of the Titan Attractions, Inc., to distribute their productions on the state rights plan.

International No. 5 Has Some Good " Shots "

The International News reel No. 5, released through Universal, contains an Alpine avalanche scene which is said to make an interesting view. Edwin D. Meredith is shown taking oath of office as secretary of agriculture. Former Secretary of Agriculture Houston assumes the office of secretary of the treasury, while the resigning encumbent of the latter office goes to the senate. Picturesque views of St. Augustine, Fla., are also included among the other "shots."

" The Deadlier Sex " Set for March 28

It has been definitely announced by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., that the Pathe Extra Special, "The Deadlier Sex," from the Jesse D. Hampton studios and starring Blanche Sweet, will be released on March 28.

Marguerite Clark, star of Paramount-Artcraft features in one of her latest poses

Pioneer Plans Spring Drive

Contemplates Meetings of Exhibitors at Exchange Points for Collaboration

UNDER the direction of General Manager M. H. Hoffman, the forces of the Pioneer's home and branch offices are being marshalled into line preparatory to an extensive campaign to bring the exhibitors into closer touch with the service which the Pioneer can offer them.

Another feature of the campaign will be meetings which it is planned to hold at the various Pioneer exchange centres. At these meetings the local exhibitors will be invited to express without reservation their views and opinions as to the ways and means to be pursued to make the Pioneer a powerful force behind the exhibitor, without impairing the independence or freedom of action of the individual theatre operator.

Special service departments will be instituted to work along with the exhibitor either by actual collaboration or by device. In several parts of the country this plan has been tested and found to be of the utmost value, and under the new arrangements its sphere of operations will be greatly increased.

It is expected that in the majority of these meetings Mr. Hoffman will be present and will address the gathering. According to Mr. Hoffman there will be no strings attached to this service, it will be gratuitous; the only purpose of the Pioneer being to learn at first hand the kind of pictures that ought to be made and the kind of service rendered so that the exhibitor will be able to increase his profits, and become a real factor in the matter of service to his patrons.

Opens Non-Theatrical Dept.

Universal Plans to Supply Service to Non-Theatrical Organizations in United States

THE Universal Film Manufacturing Company announced yesterday the establishment of a non-theatrical motion picture division to supply a complete service covering every part of the United States. The division is under the supervision of Harry Levey, general manager of the industrial and educational department.

While performing a distinct service, the non-theatrical division from the outset will utilize every facility of the Universal organization, which includes more than fifty fully equipped exchanges in stategic centres and as many more which are prepared to distribute direct to non-theatrical film users.

Executive offices for the non-theatrical business of the Universal have been established on the eighth floor of the Mecca Building, 1600 Broadway, and within a short time, it is expected, Mr. Levey will announce the appointment of an executive to take immediate charge of the work.

"Mr. Laemmle and the other officials of the Universal have had in mind for more than a year the idea of establishing a non-theatrical division," said Mr. Levey, "and now I have the pleasure of announcing that the step has been taken.

"In my office there is an accumulation of thousands of letters that bear witness to the American need for the scientific distribution of motion pictures to associations, schools, churches, granges, Y. M. C. A.'s, Y. W. C. A.'s, Y. M. H. A.'s, meeting places where people congregate for social purposes —thousands and tens of thousands of such organizations scattered throughout the land."

Fairbank's Next Under Way

Greater Part of Action to Take Place in West; New Leading Woman for " Doug "

DOUGLAS FAIRBANKS has resumed his activities before the camera following a rest of eight weeks during which time the story for his third United Artists production has been in preparation. While the title has not been announced for the athletic star's next "Big Four" picture, it is known to be an original story by Fairbanks, the screen version of which has been prepared by Tom Geraghty, editor of productions.

The greater part of the action takes place in the West, with a very generous share of the story dealing with outdoor scenes, thereby affording the star tremendous scope for a lot of new stunts which have been cleverly worked out.

Many new faces will be seen in support of the star. A new leading woman, drawn from the legitimate stage and declared to be a "find," has been added to the Fairbanks organization. Frank Campeau has an excellent part, giving him an exceptional opportunity for his particular character of "villainy."

Victor Fleming, who made his initial bow as a director in "When the Clouds Roll By," will shoulder the same responsibilities again, with Ted Reed assisting. William McGann and Harry Thorpe, who were responsible for the excellent photography in the last Fairbanks offering, will again do the camera work.

Few scenes will be filmed at the Fairbanks studios in Los Angeles. The story is of a character requiring considerable location work, much of which will take the entire company to Arizona and the East.

Robert Fairbanks, manager of productions, under whose supervision the little community which was destroyed by flood in "When the Clouds Roll By" was built, is already engaged in the construction of the necessary accommodations to house the company in Arizona.

United Picture Theatres of America is releasing "Women Men Forget," starring Mollie King

United Reports Heavy Demand on Feature

A report from the offices of the United Picture Theatres gives a glowing account of the way in which the bookings for "The Corsican Brothers' are mounting up. "Reports fro United branch managers all over th country indicate that bookings wil greatly exceed the expectations o United officials," announces the statement. "'The Corsican Brothers' wil hang up a high-water mark in recor bookings.

"Beginning February 22, when 'Th Corsican Brothers' is to be released many exhibitors are planning to pla the feature for two and three times a many days as they do the usual five reel feature. The picture has in man instances been given heavy advanc advertising, campaigns in many citie having been in force for a week or mor past, and there is every indication tha United's picturization of Dumas' famous story of the twin brothers wi gladden the heart of many an exhibito by adding many dollars to his bank account."

Literary Film Service Bureau Opened

Henry MacMahon, of 321 Wes Fifty-fifth street, has established scenario and title-editing department o his literary bureau in the general service of the industry. Authors and playwrights are to dispose of their wor through this agency. There is a competent staff to take charge of origin research work for producers, the preparation of stories and the making c continuities and titles.

Thomas Ince Buys Thre Popular Stories

Word comes from Thomas H. In that three new stories—representi the best and most popular works three prominent authors—have be purchased as screen vehicles for t Ince stars. "The Counterfeit," by B. Daniel; "The Incubus," by Marjorie Benton Cooke, and "An Adventurous Day," by Stella Wynne Herrc are the stories purchased by Mr. In and scheduled for production at early date.

Salesmen Trained by Screen

By William H. Fournier

"VISUALIZE," like a few other of our intimate word acquaintances, has been played across the board often during the past few years—so often that much of its original kick is gone.

Nevertheless, the word must remain inseparably connected with two professions—moving picture directing and salesmanship. Granting the moving picture director a good scenario, his picture succeeds or fails in proportion to his ability to make his actors see and feel the unfolding of the story as he sees and feels it. And so it is with the sales director; upon his ability to make the people under him visualize the thing they are to sell depends in the ultimate whatever measure of success he attains.

The writer, who trains new salesmen for the Encyclopedia Americana Corporation, experienced his greatest difficulty in impressing the recruits with the magnitude of the proposition they were undertaking to handle. He found that a downtown New York office filled with mahogany furniture and reams of "literature," impressive as such things are, was insufficient even when supplemented by figures proving that it had cost over one million dollars to produce the thing they were being trained to sell. He realized that the best way to imbue the salesman with confidence in his merchandise and arouse his enthusiasm was to let him see for himself the effort represented in the expenditure of that one million dollars.

And so it happened that a "one-reel thriller" of the making of the Encyclopedia Americana was taken at the company's plant and a "print" thereof sent to every sales office in the United States. Almost daily these reels are run off for the benefit of the new men who are being constantly added to the company's sales force. Thus they are aided in visualizing the thing they are about to sell.

Making the Kaufman Weekly

SINCE the start of the nation-wide advertising of the Herbert Kaufman Weekly was made, considerable interest has been manifest in just how the actual producing of these pictured editorials is being carried on. This is no more than natural in that Lewis J. Selznick has undertaken something new in the picture world. At present two of the one-reel subjects have been completed, and the start of the third is expected soon. The first one is "Little Red Riding Hood." This is a pictured version of the Kaufman editorial on the tragedy of a young girl, brought up under strict discipline, who comes to ruin through ignorance. The scenes are entirely separate tableaux, each distinct from the other—part literal—part symbolic—each illustrating a title taken verbatim from the Kaufman editorial.

Betty Hilburn who appears in the Kaufman Editorial Weekly, "Little Red Riding Hood," distributed by Selznick

The first shows the young girl in her home with pious parents who have reared her on a code of "thou-to-heart talks of the actual fundamentals of life have been given her. In shalt-nots." No information of heart-such knowledge she is like a small child. She is romantic and eventually runs away with a man who lures her to the depths of degradation. A symbolic scene follows which presents Little Red Hiding Hood at the cross-roads of life—and she takes the dark road. Another scene shows her parents disowning her and casting her out. This is followed by another symbolic scene presenting many lost or ruined women walking to and fro in front of a church where the vision of the Christus appears above the arch. The moral is emphasized in a sub-title which says, "Wake up, you Ostriches, and guard your chickens."

Almost without a sequence and with parts unrelated, this method of handling the humanized editorial results in a pictured story that is powerful in its appeal. The essence of the gripping editorial is not lost, and the written message of the typed page is made even plainer through the medium of the camera. Preceding the picture is an interesting close-up of Mr. Kaufman seated in his study. Then follows several axioms from his pen, all very much to the point and brief. Betty Hilburn is the featured player, and she reveals a charm and talent that are as effective as they are appealing.

It is a peculiar fact that there are hundreds of managing editors today who have little or no knowledge of the value of the motion picture as an entertainment. They are buried in their small desks and the activities of their little political world. Yet the leader of these supposedly brilliant men, Herbert Kaufman, consents and agrees to the screen presentation of his work. It may be that this will convert others to a more modern belief.—*Laurence Reid.*

The screen welcomes the return of vibrant Priscilla Dean in Universal's production, "The Virgin of Stamboul"

Current Universal Releases

The Special Attraction of February 23 Schedule Is "Prince of Avenue A"

"THE PRINCE OF AVENUE A," featuring James J. Corbett, is announced by Universal as its special attraction for release during the week of February 23. The story deals with a two-fisted young Irishman, the Prince of Avenue A, played by Mr. Corbett, who overcomes many difficulties to win a girl of a higher caste of society than his own. Corbett, as the son of a prosperous East Side plumber, mixes politics with pipes and love; and laughs and tears are the result, it is said. It is while on a "job" for his father that he meets the girl he later falls in love with, and eventually marries.

Commenting on the new production, Universal says: "The story is full of the snap and punch that is characteristic of Corbett pictures. A well-balanced cast consisting of Mary Warren, Harry Northrup, Cora Drew, Richard Cummings and Frederick Vroom, lends excellent support to the story. The production was staged by Jack Ford, who also directed the recent Harry Carey feature, 'Marked Men.'"

Eddie Lyons and Lee Moran blossom forth in their inimitable comedy creation, "The Latest in Pants." The Century Lions are represented in the week's release in a two-reel animal comedy offering: "Tiger Rose and Dandy Lions."

The week also sees "Sold Into Slavery," the ninth episode of "The Lion Man," in which Kathleen O'Connor and Jack Perrin are featured. This episode is said to have its quota of thrilling moments. In the third episode of "Elmo the Fearless," "The Life Line," Elmo Lincoln shows his prowess as a fighter as well as an actor of exceptional merit, several realistic scraps offering a good setting for flying fists, according to reports.

The program is rounded out by a two-reel Western, "The Sheriff's Oath," in which Hoot Gibson and Josephine Hill are featured. It is a light interesting story with a good plot. Hearst's News, International News, the New Screen Magazine and Universal Current Events, news reels, complete the program.

"The Superman" Scoring in the Northwest

"The Superman," the five reel thrilling melodrama being released on the independent market by Tower Film Corp., is reported as meeting with success by the Northwest Exhibitors Circuit of Seattle, Wash., who control this production for the northwestern territory.

Organized Labor Said to Back Keenan Picture

Labor organizations throughout the country are said by Pathe Exchange, Inc., to be supporting a plan to have every organized labor man see Frank Keenan's production, "The World Aflame," distributed by Pathe. There have been more than a score of instances, says Pathe, where labor union locals bought out theatres for two and three days, in order to give full exploitation to "The World Aflame."

"Smouldering Embers" was known under the working title of "Enter—A Vagabond," and is marked by the same human wholesome appeal which is found in "Brothers Divided," his current release.

Mr. Keenan intends to remain East five or six weeks. He is stopping at the home of his son-in-law, Ed Wynn, at Great Neck, when he is not pursuing Wynn's new show or running over to Philadelphia to some boxing bout. Mr. Keenen is a zestful devotee of the manly art.

Arrow Film Increases Selling Forces

The Arrow Film Corporation has recently increased its selling force because of the number of new subjects which have been added to its already long list of pictures, as a consequence of W. E. Shallenberger's negotiations for material while on his recent visit to the coast. Among the recent additions is David Mountain, who will concentrate his efforts at present on the booking of the big new series of features, "Tex, Elucidator of Mysteries," which Arrow is now unloading on the independent market.

Kathleen Kirkham May Be Seen on Stage

Kathleen Kirkham, film star, has been requested to appear in the role of Katherine Burton in "Distinguished Service" at the Community theatre, Los Angeles. It will be Miss Kirkham's first appearance on the speaking stage in five years, during which time she has appeared in pictures exclusively.

"Producer Buries Home Talent"

In a statement just received, Charles Whittaker, who wrote the original story for Maurice Tourneur's production, "Woman," takes the producing powers to task for neglecting the scenario writer in their search for story material and paying out enormous sums of money to authors of the best-sellers, whose work after the purchase must then be adapted to the screen, and sometimes so radically changed, says Mr. Whittaker, that "the plot has been altered out of all recognition in order to fit it to the exigencies of the screen."

Mr. Whittaker says that the great cost of production gets its first rise in the excess initial expenditure, paid out to get a "best-seller." Of course, the exhibitor and finally the public have to pay the bill, says Whittaker. His statement continues: "How far this cynical attitude of producers to scenario writers has limited those same producers may be deduced from the experience of Mr. Cecil de Mille, whose wonderfully successful picture, 'The Cheat,' was drawn from a story deliberately written for the screen by a scenario writer. Then followed a series of pictures which fell far short of this production, artistically and financially—not because Mr. de Mille was failing in his technique as a director, but because he was going to books and plays for his material. When he 'came back with a wallop,' it was with 'Don't Change Your Husband,' written for the screen by his scenario writer, Miss Jeannie MacPherson.

"Almost alone, Mr. Thomas Ince has been ready to recognize and demonstrate the real worth of the screen story (as distinguished from the book or play story), by the development of studio talent in the persons of Mr. C. Gardner Sullivan, Mr. Josephson and others. He has even purchased a story, I understand, from his stenographer, who has evidently turned her studio experience to good account. Mr. Harry Garson is another from whom aspiring writers may get a hearing. 'The Forbidden Woman,' Clara Kimball Young's recently completed picture, was written by a young lady in the Garson studio who so far has been guiltless of writing either a play or a book.

"However, this is not a quarrel with the legitimate author, nor an argument for minus literary merit, but for plus screen insight and technical understanding. Plot ideas may germinate anywhere, and for picture purposes do not need to be swaddled in fine writing, but expand through dramatic action, vivid characterization and artistic setting. Who can do this better than the man on the job who knows what to do and how and when to do it most effectively?"

Chas. Richman Returns as Paramount Star

Charles Richman will be welcomed back to the screen, after an absence of over a year, in Sir J. M. Barrie's play "Half an Hour," in which he will play opposite Dorothy Dalton, Paramount-Artcraft star. The direction of this play is in the hands of Harley Knowles, and the adaptation for the screen was made by Clara Beranger.

Charles Baker Made an Associate Editor

Graham Baker, who for some time has been assistant editor of Vitagraph productions, has been advanced to associate editor. George Randolph Chester is editor-in-chief.

Mr. Baker's new duties will include the selection of the stories for the stars and the handling of the continuities for the same.

New Sperry Searchlight in Fox News Reel

Fox News No. 36 contains an unusual picture of the Sperry High Intensity searchlight in Brooklyn, taken at night in a heavy snowstorm. This light has a candlepower of one billion, it is said, and has been seen as far as 300 miles away.

As a proof of how hard movie stars and directors have to work we offer this photograph of director William A. Seiter and company of the National Film Corporation of America

"I hope the girls don't see me," says Mary Anderson in her best tomboyish manner. The star is appearing in the Pioneer picture,

"Kindliness in Director Gets Best Results"

The method of discipline employed by Director Edward J. Le Saint, of Fox Film Corporation, is unique. He treats his company, from the most menial assistant to the star, with the fullest human consideration—on the assumption that they are not only human, but individuals with understanding. He declares emphatically that his method produces the best results, and contribute much towards the excellence of his pictures—as demonstrated in the first scenes of "The Mother of His Children," now being screened at the California studios of William Fox.

Gladys Brockwell, star of this new picture, seconds the director's judgment in this matter of discipline. He defies the traditional reputation of the motion picture director and never bellows at his people, she asserts. If he finds it necessary to correct or to admonish, he draws the person aside and speaks privately and in the kindest tone.

"It is this spirit that gets across in pictures," Miss Brockwell says. She is a firm believer in the theory that the spirit of harmony in a company of actors makes itself felt in some subtle way in the audience.

Rawlinson to Play In Blackton Production

Herbert Rawlinson has been signed by Commodore J. Stuart Blackton for the leading role in "Passers-By," adapted from the stage play by C. Haddon Chambers. Mr. Rawlinson plays Peter Waverton, an Englishman of birth and distinction, interpreted on the stage by Richard Bennett and later by Charles Cherry, a very different part from that of the "Master Mind" crook, or present day Sherlock Holmes in which he has been concentrating for some time past.

Professional Section

PAULINE
FREDERICK

One of the stellar lights in
the Goldwyn firmament

Personal and Otherwise

Roger Lytton is to play a very important part in the next Wisteria production to be made at the Mirror Studio at Glendale. He will again portray one of his well-known "heavy" parts, an exact opposite from the sort of man he is in his current release: the Hallmark production of "High Speed."

Ann May, that delightful little traveler, is back in town after nearly a year's absence. Her latest part, she tells us, is that of the lead opposite Charles Ray in his latest production, not yet released. We are looking forward to it, as Mr. Ray, with Miss May as his leading lady, should be perfectly irresistible. We are afraid that Miss May found the state of the Metropolis rather a shock, after having enjoyed Southern California for so long, especially as her first call was from the Selznick studios in Fort Lee. After phoning in vain for a Black and White, she took the Lexington avenue subway (of course), instead of the Broadway, and then set out to walk across town to the Fort Lee ferry. When she finally arrived at Edgewater, there were no trolleys running. Neither was anything else, and Miss May thought she had walked quite far enough. She phoned the studio, and they replied encouragingly that they had already sent a sleigh to meet her; whereupon Ann realized with horror that the man she had just snubbed unmercifully, because she thought he was trying to flirt with her, must have been the appointed delegate. So she climbed humbly into an uncertain sleigh with a more uncertain driver and a most uncertain horse, and held her breath, intermittently, till the Universal water tower hove in sight. She had never before appreciated its familiarity so well. In fact she had always considered it rather unsightly. She began to hope that her troubles were over, but not so. By the time she was ready to return, even the reliable old ferry had given up in despair, and she must needs go in search of another. Suffice it to say that it took her no less than three hours to reach her Riverside Drive apartment.

Ricca Allen, who has also been out of town for several moons, with the Apex in Indianapolis, is with us again. We were delightfully surprised when, after sending word for "Miss Allen" to come in with no idea as to which Miss Allen it was, no one appeared during an expectant pause, and then slowly, a familiar "character" peered scrutinizingly around the doorway, and "Ricca" rushed in. She is tremendously enthusiastic about picture locations around Indianapolis, and she should be a pretty good judge, as there isn't much of the civilized world that Miss Allen hasn't seen at one time or another. One spot in particular, called "Shades of Death" on account of an Indian legend, she describes as one of the most picturesque places she has ever been in. The outdoor scenes in the Apex productions make the pictures worth seeing for themselves alone, she declares. The studio was thoroughly modern, with all the most up-to-date equipment, and the dressing rooms were charming. She evidently enjoyed her six months stay immensely.

George Beranger is directing George Walsh in a film of which the working title is "Find the Woman" at the College Point studio.

William Sistrom, for many years manager of Universal City, has entire charge of the remodeling of the old Harlem Casino into the new International studio. He reached New York last fall, to find a beer garden and a ball room that he was supposed to convert into a suitable place for an exacting director to start picture production in the same week. He admits that everything was not just as he would like to have had it, but the film work was begun on time, and has been running according to schedule ever since, in spite of the tremendous alterations that have been taking place. Space there is in abundance, for the concrete building occupies an entire block and a half, and consists of five floors, each measuring 179 x 74 feet. Mr. Sistrom is greatly pleased with the prospect of what he is planning to turn it into. Due to his long experience and proven efficiency at Universal, he will have the floor space laid out with accessibility as the first consideration, so that necessary property and wardrobe rooms can be reached easily and quickly, thus saving a great deal of everybody's time. The property rooms, of course, will contain every article known to be needed in film production, the lights will be as plentiful as modern electricians can make them, and no useful facility will be overlooked, as few men know as well as does Mr. Sistrom, precisely what is needed in the producing of successful pictures.

Percy Marmont, having completed "The Sporting Duchess" with Alice Joyce, will be seen next as leading man for Billie Burke, in a new story written for her, which will be directed by John S. Robertson. Mr. Marmont's most recent parts have been five Vitagraph productions, including one opposite Corinne Griffith and four leads for Alice Joyce.

Latest picture of "Doug" presumably taken before fire damaged his beautiful Los Angeles home. Even a Fairbanks couldn't smile so soon after entertaining firemen

How Screen Took Molly Malone

Petite Molly Malone, who is pleasing film fans with her clever work in Robertson-Cole Supreme Comedies, was literally "forced" into screen work, although she had never had any experience as an actress.

Born in Denver, Colorado, Miss Malone spent the greater part of her early life in traveling with her father, who was an army officer, to army posts in remote corners of the world.

As was natural when she came to Los Angeles, Molly visited the Lasky studio one day with a friend. Her youth and beauty attracted the attention of a director, and she was asked whether she would like to play in "movies." Very much thrilled Molly accepted the offer and for some time appeared in Famous-Players Lasky Productions in small roles. Her work came to the attention of other film producers, and shortly after her first appearance on the screen, Molly left the Lasky Studio to play leading woman opposite Harry Carey. Then came a nine months' engagement with Roscoe Arbuckle as leading lady, after which Miss Malone left to be featured in the Robertson-Cole comedies.

Miss Malone will shortly be seen in "Artistic Temperament," in which she plays the role of an artist. Molly declares this is her favorite picture as she had an opportunity to demonstrate her ability in drawing and painting.

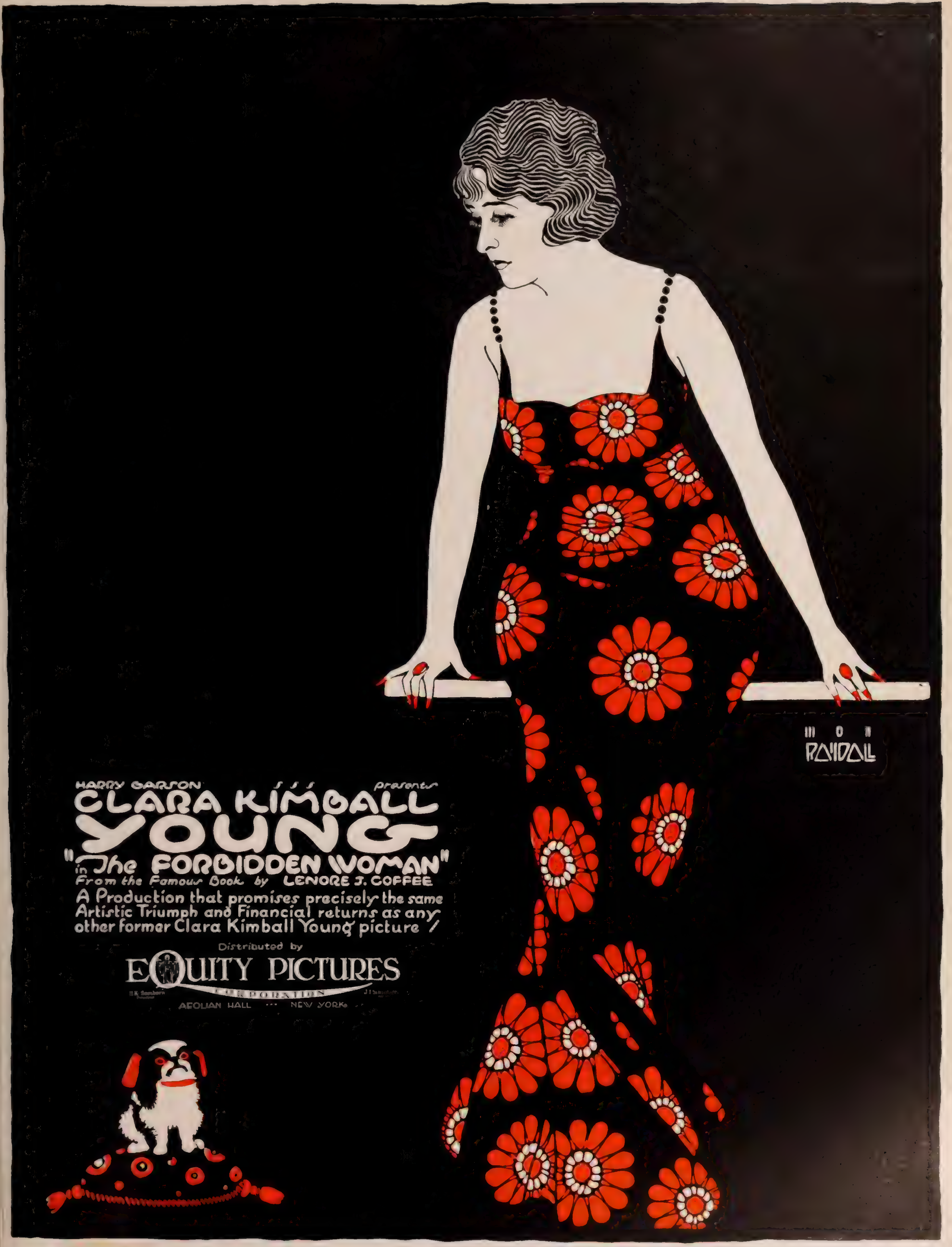
Jefferson Makes Record

What is considered to be a record for a scenario writer was set recently when L. V. Jefferson, editor at the studios of the National Film Corporation of America, turned out eight original screen stories and one complete two-reel continuity in six days. The first of the eight stories is now being filmed by the Flanagan and Edwards Comedy Company and is called "The Road to Ruin."

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision of Hampton Del Ruth



HARRY GARSON presents

CLARA KIMBALL YOUNG

in "The FORBIDDEN WOMAN"

From the Famous Book by LENORE J. COFFEE

A Production that promises precisely the same Artistic Triumph and Financial returns as any other former Clara Kimball Young picture !

Distributed by

EQUITY PICTURES
CORPORATION
AEOLIAN HALL ··· NEW YORK

EQUITY

Equity's Policy

Equity's Policy in the matter of BIG pictures has been proven in its first release, "Eyes of Youth." Equity's coming productions will be of the same character—up among the big winners. "The FORBIDDEN WOMAN" is of that type. So is the next Equity picture now in the course of Production. In addition to making our own big specials, we will take on the marketing of big pictures from other producers, if those pictures measure up to the high standard set by this organization. Correspondence invited.

"Eyes of Youth"

"Eyes of Youth" is making moving picture history in thousands of theatres. It is setting a new standard of entertainment for millions and is bringing thousands of people to picture theatres who never went there before. Naturally this is gratifying to exhibitors. "Eyes of Youth" being one of the big five of the season needs but to be seen, or its accomplishments inquired about to secure your booking. It is being "sought for" more than engagements solicited. As a showman you must understand what that means.

"Silk Husbands & Calico Wives"

"Silk Husbands and Calico Wives" is not a super picture. We dare to say so because we believe exhibitors will appreciate a producer's frank expression in that it is entirely unusual to "call a spade a spade" in the picture business. It is however bigger by far than the average good feature, having a Box Office star, big human interest story, and brilliant cast and will earn fine profits if properly exploited by the helps we have ready prepared for you in an unique campaign book. Special proposition to Independent Exchanges—write for information.

EQUITY PICTURES
CORPORATION
H. K. Somborn, President — J. I. Schnitzer, Treasurer

AEOLIAN HALL NEW YORK

Lynch Declares Scenario Art Is Backbone of Industry

IT was given out this week as the opinion of John Lynch, scenario editor of Selznick Pictures, that the art of preparing the stories for the screen is the very backbone of the whole motion picture industry.

In an interview Mr. Lynch declared that it is surprising how many writers submit absolutely worthless material which they expect to be filmed as "the greatest production ever made."

"The field is open," said Mr. Lynch, "and it is up to the writers to turn out material worthy of production, as there is no doubt in the minds of any picture officials that the scenarioist is the man of the hour."

"The Cinema industry is too widely diffused, too various in aim, and employs too many branches of art and commerce to ascribe its probable success or failure to any one agent," said John Lynch, "but I am tempted to say the most important single factor in the motion picture of the future will be the writer—the man who makes the plot for the actor to interpret, the director to adapt, the cameraman to photograph, the business office to release, and the exhibitor to show. It all goes back to the humble pen pusher who burns the midnight oil thinking up new situations for the hero and heroine, or rather, putting a new kick into the world-old situation. He must start the ball rolling.

"The cinema industry is too great and important a business to depend on a by-product for its source of supply—that is to say, on scenarios adapted from books, short stories, or plots written in their spare time by authors who will not, or cannot, master the technique of screen writing. The screen is worthy of the best efforts of the best writers—the rewards are great, both financially and artistically. The market is open, the demand exceeds the supply—yet authors continue to send in the most utter drivel—shavings from their work bench, in a word, in the deluded idea that everything is good enough for the screen.

"The time has come when the screen folk must demand the best for their use; to pay well for it, and to make use of it. The author should be played up, and encouraged to give of his best, to respect the films as an important branch of the arts, and to master the technique of writing scenarios. After a plot passes thru a half dozen hands, it is no longer recognizable. First as a story, then a synopsis, then put into continuity form by a third person, adapted by another and played by yet a fifth, rare is the author's original idea that reaches the screen. And a great deal of this could be obviated by the writer himself knowing what he is really writing about."

Mr. Lynch is well qualified to talk on the subject of successful writing for the screen, as he is considered one of the most valuable contributors to film drama in the history of the motion picture. Within the past three years he has written, seen produced and released more than forty-five feature pictures, many of them being played by Dorothy Dalton, William Hart, and other notable stars. He is at present engaged in editing film stories for the Selznick stars, and has written no original dramas for some months. He is convinced that the scenario writer is the man of the hour in the moving picture, and believes that the importance of new, entertaining, clever and modern plots cannot be overlooked in the production of pictures, aside from the excellence of stars and directors. They must be given proper material to work with, or they are handicapped, he says.

It Pays to Be Bad

Arthur Millette, prominent as a deep-dyed villain on the stage for twenty years, did so well in the bad man's part in J. Warren Kerrigan's new Hodkinson release "Live Sparks" that the popular artist and his producer, Robert Brunton, have engaged him to display another brand of his villainy in the forthcoming Kerrigan production. "A Prince of Bad Men," is how the star characterizes Millette.

The stock exchange in every detail has been reproduced for the forthcoming Famous-Players Lasky production, "The Cost," starring Violet Heming

Two Directors on Bessie Love's Pictures

The motion picture world will watch with interest for the outcome of a unique experiment that is to be tried by the Andrew J. Callahan Company in making the new Bessie Love productions. Miss Love is to have two directors on each story.

It will be a costly experiment, for the combined salaries of Mr. de Grasse and Miss Park—who, by the way, are husband and wife, and formerly were on the stage together—call for an outlay on this item of production that has never been expended on any other star.

"We have taken this course," said Mr. Callahan, "because we believe that it will more than justify itself in results. We shall have on every step of the way the benefit of the masculine and feminine viewpoints. I need not point out that in the case of many stories this will be of very great value. For a certain kind of story, it is obvious that all the vigor of the masculine nature ought to be brought to bear upon the conceptions that enter into direction; on the other hand, there are sentimental situations, dealing with incidents in which the feminine psychology dominates, that can best be interpreted by one of that sex.

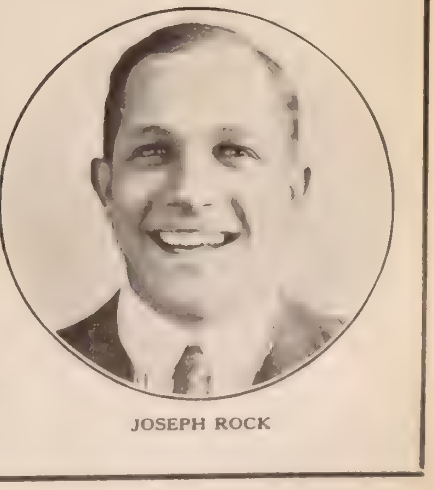
Norma Talmadge Said to Have Received Unusual Welcome on Visit to Cuba

Norma Talmadge, who has been spending a three weeks' vacation at the Hotel Sevilla at Havana, Cuba, has been received with the most astonishing attentions ever tendered a screen star, according to reports. On the day of her arrival there were flowers from forty-six unknown admirers, filling every nook and crevice in her suite, it is said. Miss Talmadge has been receiving over a hundred letters a day at the hotel, and the theatres have been decorated with gaily colored banners, which look like a welcoming tribute to a returned war hero, but are, in fact, announcements to the public that all previous programs have been cancelled, in order to show only Talmadge pictures during the screen star's personal visit to Havana.

Norma, it is stated, has been entertained by all the most prominent citizens, diplomats, and government officials, and has had a round of dances, dinners and entertainments at country clubs, such as she has never known before in her busy screen career.

EARL MONTGOMERY

MONTGOMERY & ROCK
VITAGRAPH



JOSEPH ROCK

In and Out of West Coast Studios

By J.C. Jessen

Universal

The production of three new features has been started at Universal City in the past few days. One is that directed by Lynn Reynolds, which will star Harry Carey in a story of the Canadian and American west by John Frederick, entitled "Luck." Kathleen O'Connor has been selected as leading woman for Carey in this company and the supporting cast includes Beatrice Burnham, Jay Farrell MacDonald, Will Ryno, Fred Gamble, Robert McKim and others.

Jack Ford is to direct the making of "The Girl in the Mirror," which is from the Elizabeth Jordan popular novel, adapted for the screen by Philip Hurn. Frank Mayo is to be featured with Claire Anderson, Eleanor Fair and Harry Hilliard in leading roles. Others taking part in the cast are Ray Ripley, Bull Montana, Arthur Hoyt and Robert Golden. One of the features of this film will be a rough and tumble fight between Mayo and Bull Montana; the latter is an ex-champion wrestler.

Edith Roberts has been engaged to play the leading role in the comedy drama entitled "The Daring Duchess" and her part in this is said to be something similar to that she played in "Lasca" and "The Triflers." Harold Miller is to be leading man of this company and a very notable cast has been selected, which includes Kathryn Kirkham, Ogden Crane, Leota Lorraine, Rudolph Christians, Stanley Beecroft and others.

All of the Universal serial companies are at work, including Albert Russell, who has made the final scenes for the last episode of "The Lion Man," which is an adaptation from the Randall Terry story, "The Strange Case of Cavendish." Work has been resumed by the Moon Riders serial company, which is headed by Art Acord, the star having recovered from injuries received in a fall, so that he can appear in a number of scenes, but he still finds it necessary to use crutches when moving about.

Two short subjects are being made; one is directed by Reeves Eason, who has "Hoot" Gibson as his star and is making "The Rattler's Hiss" with Mildred Moore as leading woman.

Arthur Flaven is directing another short western photoplay entitled "Held for a Honeymoon," which has Josephine Hill and Robert Reeves in the principal roles.

"The Vanishing Dagger" serial company is now at work on the twelfth episode and plan to complete the serial by the first of May, at which time Eddie Polo, the star and director, will leave for a trip to South America and uba, where one or more five-reel features will be made. Polo recently entered into a contract with the Universal, which provides he shall be with them for the next four years. This is the longest contract made with any Universal player to this time.

Rollin Sturgeon is to direct the next Priscilla Dean picture, which will be "False Colors," by Edwina Le Vine.

The third feature for Tsuru Aoki is to be "A Tokio Siren," which is based on the Gwendolyn Logan story entitled "Sayonara." Scenes for this are laid in Tokio and San Francisco. The director for this subject has not been named.

The team of Lyons and Moran are now at work on their initial five-reel comedy feature, "Everything but the Truth," and have selected as their leading women Anne Cornwall and Kathryn Lewis. Miss Cornwall is a new comer to films and is direct from New York, where she made a success of her part with the Dolly Sisters in "Oh! Look."

Mr. and Mrs. Carter De Haven, co-stars in Paramount-Carter De Haven comedies

Brunton

The many conflicting rumors respecting the Mayflower company since they were brought into litigation in New York by George Loane Tucker were put at rest, so far as the west coast is concerned, when definite information was given respecting future production activities.

Alan Dwan has made the statement that he is going to remain with Mayflower until the expiration of his contract in July, thereby editing the three pictures he now has filmed and making one additional subject. All of these are referred to by Dwan as having non-star casts. The films to be edited are an adaptation of the William Allen White story, "The Splendid Hazard"; adaptation of Harold McGrath's "In the Heart of a Fool," and an original story named "A Scoffer." Mr. Dwan will make a trip to New York and upon his return, the latter part of February, will begin the work of editing the films and preparing material for his next subject.

Sidney A. Franklin has been engaged by the Mayflower, and now at work with two scenario writers preparing screen version of the Robert W. Chambers story, "Athalie," which is based upon spiritualism and the occult. Franklin, it will be remembered, directed several pictures for Norma Talmadge, and "The Hoodlum" and "Heart of the Hills" for Mary Pickford.

The recently formed company to star Bessie Love in a series of comedy dramas is reported to be ready for producing, and will work at the Brunton studios. Joseph Callahan, organizer of the company that filmed two photoplays with Fred Stone in the summer and fall of last year, is organizer of this new producing company.

Benjamin B. Hampton will next produce a Winston Churchill novel with an all star cast, under the direction of Jack Conway. Players engaged for this film are Claire Adams, King Baggot, Robert McKim, Buela Booker, Aggie Herring and a number of others. Conway has just recently completed the filming of the Zane Grey story, "The Desert of Wheat."

Metro

The Metro plant is to have additional improvements, according to a decision of the officers, who are now at the West coast studios. An appropriation of $45,000 has been made for the building of an enclosed stage, which will be the third of this kind at the Metro plant. Work on this is to begin immediately.

The next screen vehicle for Bert Lytell has been selected and is "The Temple of Dawn," which will be an adaptation from the I. A. R. Wylie story of the same name. It will be remembered that Miss Wylie is the author of the two stories that were used for the screen story "Stronger Than Death," a recent Nazimova production. Arthur Zellner of the Metro staff is now preparing the continuity for the Lytell pictures, while the star is working in the final scenes for "Alias Jimmy Valentine."

Everything is in readiness for the filming of the first of the Jack London series, "Burning Daylight," which will star Mitchell Lewis. Director Edwin Sloman will make the first scenes during the coming week.

All of the Metro companies are nearing completion of the subjects on which they have been working for the past four to eight weeks. These include "Eliza Comes to Stay," with Viola Dana; "The Cheater," starring May Allison; "Shore Acres," with Alice Lake; "The Hop," with an all-star cast, and "Old Lady 31," starring Emma Dunn.

Finis Fox of the Metro scenario department has resumed work at the studio after an absence of two weeks as a result of an automobile accident, in which the bones of one foot were broken and the writer received bad cuts over the eye.

The Metro company has added two new members to its stock organization: King Baggot has been signed to play opposite May Allison in "The Cheater," an adaptation from the stage drama "Judah." The second is a new ingenue for the films just from a girl's finishing school near Philadelphia. This is Mary Beaton, who the first few days at the studio took small parts in "Alias Jimmy Valentine" and "Shore Acres."

Selznick

The forces of the Selznick interests in Los Angeles were visited this week by V. P. Whittaker, general representative, who spent several days here with Manager of Production Harry Rapp and others of the producing forces, as well as going over conditions at the offices of the exchanges.

Randolph Bartlett, recently re-employed by the Selznick organization to serve in the capacity of supervising director of publicity and advertising of the various Selznick interests, is remaining in Los Angeles for two or three weeks more prior to returning to New York to assume his new work there.

Lindsey McKenna, who for the past six months has been in charge of Canadian publicity and exploitation for the Selznick interests, has been transferred to the Los Angeles studios to serve as publicity manager there for Selznick Productions, Republic Pictures and National Picture Theatre subjects. He arrived in Los Angeles during the past week and has already assumed his new work.

Goldwyn

The Rupert Hughes story, "Scratch My Back," Eminent Authors production, directed by Sidney Olcott, will have a cast including T. Roy Barnes, Helene Chadwick and Lloyd Whitlock and the company has gone to San Francisco for the making of the first scenes.

Al Green, who recently has been directing for Harry Garson productions, has been engaged by Goldwyn and will guide Jack Pickford in his next subject, "The Double Dyed Deceiver," adapted from an O. Henry story. The cast for this film is now being selected.

Reginald Barker is next to film "The Branding Iron," and it is expected work on the first scenes will begin during the coming week.

Victor Schertzinger has "The Slim Princess" in production, which will be a starring vehicle for Mabel Normand, and work has been started on the Gouverneur Morris story, "The Penalty," under the direction of Wallace Worsley. Cast for this film was recently selected, the leads being Lon Chaney, Claire Adams, Kenneth Harlan, Ethel Grey Terry and Charles Clary.

This is one of the "heart rending" scenes from Christie's new comedy, "Save Me, Sadie," in which Helen Darling, Eddie Barry, Earl Rodney and Gene Carey have principal roles

The proposed trip of the Frank Lloyd company for the filming of scenes for "Roads of Destiny," starring Pauline Frederick, has been abandoned, as transportation to Cuba could not be secured without a long wait. Instead of Cuba, the company will go to Victorville, where similar location to those of Cuba can be secured.

Director E. Mason Hopper has completed the second of the Edgar series.

T. Hayes Hunter is still at work on "Earthbound," and Director Clarence Badger is taking the last scenes for "Jes Call Me Jim."

President Samuel Goldwyn of the Goldwyn company has advised the West Coast studios that he is shortly coming to the coast and he is expected to arrive within the next week.

F. P.—Lasky

It has been determined that Charles Main, who came west to direct a film version of the Robert W. Chambers' story, "The Fighting Chance," will remain in Hollywood to make another film, but as yet the story has not been decided upon. He has all scenes for "The Fighting Chance" completed. This film co-stars Conrad Nagle and Anna Q. Nilsson.

JACQUES JACCARD
Producer—Author and Director

"Cassidy of the Air Lanes"
"Cyclone Smith"
and
"Tempest Cody" Stories

Now directing Tom Mix for Fox

William C. DeMille has made the final scenes for "The Prince Chap." The last to be made were those in the interior of the "William Peyton" home and at the studio they are considered to be the most beautiful settings ever erected for a screen play at this studio. In fact, these settings are referred to as reproductions of Maxfield Parrish paintings.

Bryant Washburn is now at work in "Sins of St. Anthony," a characterization of a young chemist, who becomes so engrossed in work that he overlooks his personal appearance and is finally thrown over by his sweetheart. This causes him to seek modern culture of every kind, and in this he takes dancing lessons and falls in love with his teacher. This role is taken by Margaret Newman, professional dancer, formerly of the Orpheum and other big circuits. James Cruze is director of this film.

The subject which Wallace Reed is working on at present is decidedly different from his recently made film, "The Dancin' Fool." Inasmuch as practically all of his time will be spent in bed, in "Sick a-Bed," adapted from the stage comedy of the same name. Exterior scenes for this are now being made from the script prepared by Clara Kennedy. Sam Woods is continuing as director and Bebe Daniels is leading woman for Reed's film.

Because of undesirable weather conditions in the mountains, George Melford and company returned to the studio last week from making scenes for "The Roundup," but upon telegraphic advice early this week they again returned to exterior location. The company has had about four weeks' stay in the mountains, but none seem any the worse for the camping out and reports have it that Roscoe Arbuckle has taken on additional flesh instead of losing any by his ride on mountain canary and the chuck wagon used for camp life.

Tom Forman is to do his first directorial work when he takes up the filming of the coming Ethel Clayton story, "The Ladder." Walter Edwards was to direct this film, but a vacation has been granted him, and Forman, who has been with the Lasky company for the past four years as actor and writer, will be stationed behind the camera with a megaphone.

Other films in production are "Held by the Enemy," from the William Gillette play, being directed by Donald Crisp, and "The City of Masks," from the George Barr McCutcheon story, being directed by Thomas B. Heffron. Robert Warwick and Lois Wilson are the principals of the latter.

Vitagraph

The Vitagraph organization was increased one producing unit this week by the arrival of Earle Williams and others, who will take part in the completing scenes for "Captain Swift." Interiors for this film were made in New York and the exteriors will be made by Chester Bennett in California.

Antonio Moreno, Director William Bowman, Pauline Curley and other members of "The Invisible Hand," Vitagraph company, are now making the last episode for this serial. Script provides that scenes in Los Angeles harbor, Catalina Islands and aboard ocean liners will be used in this final episode.

The Montgomery and Rock troup, which includes Patsey DeForest as leading woman and Melville Brown as director, have gone to Tia Juana, where a race track comedy will be completed. This is laid in a Spanish village and many of the exteriors will be made in the vicinity of San Diego.

Here and There

G. B. Samuelson, the British producer working at Universal City, this week chartered a Pacific Ocean freighter for the Madge Titherage company, which is filming "Her Story." Opposite the star in this are C. M. Hallard and Campbell Gullan, well known players of the English stage.

The first of the Samuelson films starring Peggy Hyland "At the Mercy of Tiberius," from the novel of the same name, will be finished within a week by Fred Le Roy Granville, who is directing the subject.

The recently organized Sylvanite Productions has one company at work at the Inceville ranch in the making of a western melodrama under the direction of Alvin J. Neitz. This organization plans to make a series of western pictures with all-star western players, and have engaged some of the best western stunt cowboys of the film colony. Mr. Neitz has been identified with the industry for the past several years in the capacity of writer and has a number of very excellent stories for the screen to his credit. Robert Sullivan, former Denver banker, is general manager of this producing company.

David Horsley has returned to Los Angeles from a stay of several months in New York, where he has been perfecting plans for future film productions. Mr. Horsley states he will make announcement very shortly of his future intentions.

The Warner Brothers have selected title of "The Paper Hanger" for the next comedy of Al St. John, and have engaged Ferris Hartman, former producer of musical comedy, to assist the comedian-director in his work.

Marshall Neilan has engaged as co-director Henry R. Symonds to fill the place left vacant by Victor Herrman, who has gone to the Harry Garson studios to direct a special production. Symonds has been identified with Henry Lehrman for the past five years.

The Haworth company has engaged Wallace MacDonald to play the lead opposite Edith Storey in "Moon Madness," now being filmed under the direction of Colin Campbell.

Local capitalists identified with one of the leading Los Angeles banks have financed a motion picture producing company to be supervised by Norman Manning, who has served as business manager at several west coast plants. It is the intention of the company to film a series of feature productions of from five to seven reels, each to be released as Norman Manning Productions. The first will be titled "Spotted Heat," from an original story by H. H. Van Loan, which has scenes laid in the Hawaiian Islands, San Francisco and New York. It is the intention of the company to feature the author and producer in their advertising, and the productions will have an all-star cast.

The King W. Vidor company is this week working on steamboats on the Sacramento River for a number of exterior scenes for "The Family Honor." The scenes taken in the north will constitute the last needed for this new producer's initial First National subject, and immediately upon his return all efforts will be directed toward the editing of the film. What will be made next is yet to be determined, but it is understood Vidor has under consideration several books by well known writers, one of which will probably be selected.

Douglas Fairbanks and Tom Geraghty are working on their next story, which they now believe will be ready for production work within the next week. Up to this time the two have given about eight weeks to the preparation of the story and script, which is an original one for the screen, it being Mr. Fairbanks' belief that stories must be created for the screen if motion pictures are to continue to hold their popularity.

While the story has been in preparation the technical staff of the studio, under the direction of Robert Fairbanks, has been making plans for some additional novelties which will outdo those introduced in "When the Clouds Roll By." One of the interesting props prepared is a land and sea schooner, which will serve as a mode of conveyence in water as well as on any kind of land. The schooner will be given a very severe test, as it is to be transported to the eastern part of Arizona and then will take the company of twenty to location, which requires fourteen days of travel from the railroad station.

Director Melville Brown and Eral Montgomery, Vitagraph comedian discuss a scene for the next Vitagraph comedy with this star.

ON THE FOX LOT

Story for the next William Russell Fox production has been selected and is titled "Leave It to Me." This is a comedy drama and promises to be the funniest in which this star has appeared. Emmett J. Flynn is to continue as director of Mr. Russell, and, with the company and star, is now at Santa Barbara using some of the magnificent residences there for exterior locations.

Four Fox dramatic companies are completing pictures this week, this list including "The Mother of Her Children," by Barbara Lamar Deely; "Molly and I," directed by Howard M. Mitchell and starring Shirley Mason; "The Iron Mask," a Denison Clift story, directed by the author, starring Madlaine Traverse, and "One-Quarter Apache," the western, directed by Jacques Jaccard, with Tom Mix as star. Francelia Billington plays the lead in the latter.

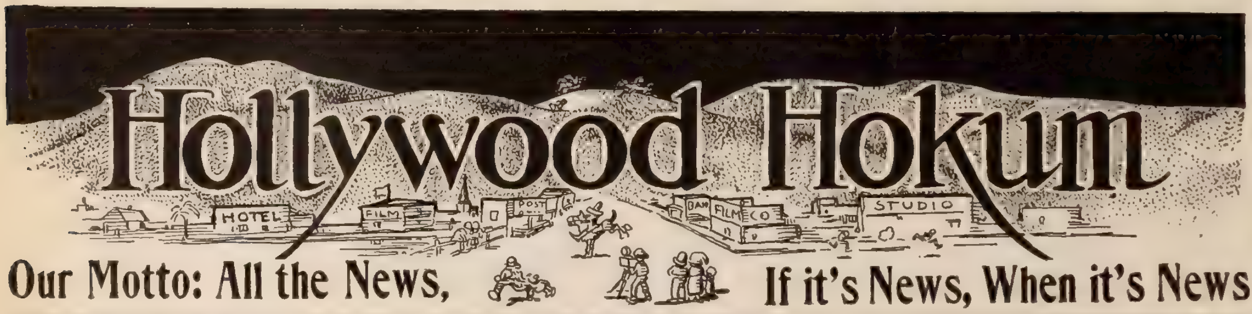
HAMPTON

Jesse D. Hampton, who has completed his organization and now located at his new studios, expects to materially better productions of the future. His scenario staff includes Waldemar Young, George Elwood Jenks, Fred Myton and Eugene B. Lewis, with Dwight Cleveland as editor. E. L. Smith will continue as studio manager; Gavin Young, casting director, and R. C. McNitt, art director, with Howard Morton as New York representative.

Cast has been selected for the film version of "Behind Red Curtains," and this provides that Anna Q. Nilsson shall be leading woman for H. B. Warner. Others to play in this subject are Frank Leigh, Thomas Guise, Dorothy Hagar, Adele Farrington, Lillian Rich, J. P. Lockney, Howard Davies and others. This story requires elaborate society settings.

Dwight Cleveland, new scenario editor for Mr. Hampton, has gone to New York for a conference with Howard Morton respecting the purchase of story material for Blanche Sweet, William Desmond and H. B. Warner.

The recently filmed Blanche Sweet subject, "Simple Souls," was recently given a preview in the Hampton studios and has been shipped to New York by release through Pathe.



Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

One day it showered.

Watt Rothacker's in town.

Samuel Goldwyn's coming west.

Lee Moran was sick last week.

King W. Vidor studio has a red-eyed dog that has been named Kleig-Eyed Pete.

Mary MacLaren celebrated her 'nth birthday by finishing "The Road To Divorce."

Al St. John has slowed up a bit, as he is going to play the title role in "The Paper Hanger."

Mary Beaton has come out of a Philadelphia girl's finishing school to play in pictures for Metro.

Eddie Polo has heard what a grand gathering there is at Havana, and now wants to make a film there.

Jack Kerrigan has been featured as cowboy, Indian, hero and pampered son of the rich, and now seeks other worlds to conquer.

"Hoot" Gibson says wearing spurs don't go well with driving an automobile, for one got wrapped up with the accelerator and the car ran away.

HOKUM office was honored this week by a visit from William A. Johnston, editor of the well-known empee News, the book that covers the field.

Helen Holmes, who has just come from an Appendicitis operation, declares that motion picture work is more healthy than that of the average citizen.

Ssh!—It takes May Allison a half hour to put on the sheer lace hose she wears in "The Cheater." (She don't put 'em on before the camera, boys.)

Earle Montgomery and Joe Rock found it necessary to make a race track picture now that the ponies are moving at Tia Juana, the only wet spot on the Pacific Coast.

Dick Rowland has taken the job of showing the visitors through the Metro studio, and after two trips over the lot, was offered a job as speeler for a rubber-neck wagon.

Belgium can't wait to see Marshall Neilan's first, "The Rivers End," according to advice the producer has received from Paul Herbert, representative of a leading Belgium film agency.

Universal executives are considering the elimination of all bar scenes from films because the workmen of the place can't keep their mind on their business when there is an imitation bar about.

Eddie Polo, Leach Cross and Nat Spitzer were down to see the bull fights at Mexicali Saturday. Nat was taken along because he was identified with the Bull's Eye, which, by Eddie Polo is said to be a good joke.

Roscoe Arbuckle is ready to make an oath that he didn't lose weight because of his stay in the mountains. He further declares he didn't miss a meal even if he did have to ride to the chuck wagon on a hee hawing burro.

Samuelson Films is using a freighter that staggers into a trough of the sea as soon as it gets beyond the jurisdiction of the prohibition laws, reals about, and according to Mike Boyland, shakes like a dancer at a stag banquet.

The secret is out! Bert Lytell offered to take Marcus Loew to the Hollywood Hotel, down an alley, into a basement, down a second flight of stairs, through a coal bin, and there, underneath the steampipe is a locker. Metroites staged a chase.

Elliot Howe declares blondes are not fading out; that they will be popular on the screen as long as there are screens and blondes. Now, if there are any brunettes that don't agree with Mr. Howe. we suggest they rise up right now and speak out loud, for this is an invitation.

Sid Grauman had Martin Beck, Adoplh Zukor and Smauel Goldwyn paged in the Alexandria when members of the Metro organization were assembled for a dinner tendered by the stars and players to Marcus Loew and President Rowland. Everybody tried to see if the parties paged were present.

SPEAKING OF PUTTEES!

Now that the moneyed interests have a corner on leather, and thereby are in position to greatly increase the price of commodities made from their wares, the demand for puttees is said to be much greater than ever before, and with so many wearing them, the task of discovering who was the original introducer, becomes even more difficult. Then too, the leather trust has introduced the wearing of leather coats, and meeting one with a long coat and puttees, makes it impossible to tell whether the man is wearing puttees or leather breeches. But a few difficulties encountered in the quest for definite puttee information have been mentioned, but the reader could be burdened with many more. Suffice to say, puttees have been introduced as an official part of a director's garb, and anybody who don't believe it is hereby respectfully referred to the chief of the wardrobe department of any studio. Puttees may come, or puttees may go, but HOKUM hopes to go on forever. (Quick curtain, or as we say in the films, rapid iris.)

Equipment Service

News Notes

Carl Fulton, sales manager of the E. E. Fulton Co. of Chicago, has been in New York for several days. He reports the line of Fulton products as traveling faster than ever before. The firm is also expected to bring out several new devices during 1920, some of which will be a distinct departure from their usual line.

That gang of hustlers that go by the name of the Monsoon Cooling System are certainly selling their "fresh air proposition." The new Capitol theatre at Wilkes-Barre, Pa., described at length in this week's Equipment Section, has been signed up for one of the Monsoon Systems.

Following close on the heels of this contract comes another one signed up by J. F. Dailey. Mr. Dailey has just returned from Berwick after signing up Mr. C. E. Sitler of that place for one of the Systems to be installed in the new P.O.S. of A. Opera House which is now being altered.

We recently had the pleasure of witnessing a demonstration of another incandescent equipment in which a theatre size picture was projected a distance of 100 with excellent results and a proportionally larger picture at 135 feet of commendable quality. The basis of the invention was in the special reflector.

Not all of us can escape the carless, heatless, almost eatless New York that we have been experiencing for the last week. But Cassard of the Nicholas Powers Company is one of the fortunate ones. His business has taken him to California, from which place a characteristic Cassard letter has been received.

The Pathescope Company of America has recently opened a Cuban office and the first order was of such a size that it appears as if the whole island is to be supplied with Pathescope projectors.

The October 1919 Transactions of the Soc. of Motion Picture Engineers are on the press. Distribution should commence very shortly.

Last Week We Met—*George A. Blair*

THIS genial representative of the Eastman Kodak Company, of all members of this industry least needs an introduction. Particularly if the reader ever happens to have had the need of a strip of film in any length from one inch to a million feet. For George is at the head of the motion picture department at Rochester and as such knows film from its first raw ingredient to the exposed product as well as those who use it.

Unless the gentleman is "pumped" in approved newspaper style, the interviewer does not realize the vast amount of information contained ready for instant use in the Blair cranium. Besides his comprehensive knowledge of the field he is better acquainted probably with actual conditions as they exist in laboratory and exchange than any other man in the industry.

And when you've mentioned Blair's wide knowledge of the craft, his wholehearted devotion to the firm with which he is connected and his suave even flowing disposition you've described the man to perfection. His characteristics have made him a friend of everyone in the motion picture industry.

But even a little sketch such as this would not be finished unless slight mention were made of his one evil—which consists of an insatiable desire for fishing in Canadian lakes whenever he imagines the whir of the reel or the slight spat of the fly on the water's surface. But then, if a man is an expert angler for business during 'leven twelfths of the year he is certainly entitled to a let-down while he goes after another and—shall we say it, Mr. Blair—more wily object the remaining time.

News Notes

W. E. Webster of the Webster Elec. Co., Washington, D. C., was a recent visitor at the Precision Machine Company.

Just to show that the fire at the Simplex factory was not as bad as the newspapers would make it, General Manager E. M. Porter is wearing his usual smile.

Now that the migration has commenced from Fox's old domain to the new quarters at the new studio it shouldn't be long before that building is humming with studio, laboratory and executive office activities.

Those who were so unfortunate as to be caught by the falling marquee at the Rivoli theatre last week now wish that they had heeded the warning of the electric sign on the theatre front. "Double Speed" was being shown.

Perry J. Sherman, chief of projection for the theatres in the Elliott Enterprises in the Southwest lost practically all of his world possessions in the tidal wave at Corpus Christi, some months ago, but he reports that he is pretty well back on his feet again and still working for the same firm.

It will be of interest to her many business acquaintances to learn that Mrs. C. M. Rucker, owner and manager of the Radio Slide Company, was married a short time ago to Lt. Rene Batigne, who has been in this country with the French High Commission. Lt. Batigne is the nephew of the late M. Rouvier, who was twice Premier of France. During the was he was decorated with the Croix de Guerre and the Medaille Militaire.

As an evidence of the strides that the smaller theatres are making comes the report from Cherokee, Iowa, that the new American theatre in that town is to have a regular press agent just like its larger but no better city theatre friends. Mr. Goldie, the new director of publicity for Sisk and James, the owners of the American, has been a frequent contributor to the NEWS and we know that his knowledge extends to every part of theatre management. We await to see if his "flimsy sheets" will have a different way about them than the style his brother scribes in the large city have adopted.

Stage Equipment

Theatres Worth While

Auditorium Lobby

The Capitol Theatre, Wilkes-Barre, Pa.

THE M. E. Comerford Amusement Company, with headquarters for their circuit of forty-seven houses at the Regent Theatre Building in Scranton, Pa., have announced that the new theatre, the Capitol, now in course of construction at Wilkes-Barre, Pa., will be ready to open by the first of May; that Breig Bros., the contractors, are rapidly overcoming the obstacles placed by the steel and coal strike and the always stormy weather of northeastern Pennsylvania in December and January.

The Capitol will be located on Public Square in Wilkes-Barre, the center of the city's business activities and directly behind, with the lobby adjoining, the Fort Durkee Hotel. A central city site has long been the despair of prospective theatre builders in Wilkes-Barre and the problem has been solved by "Mike" Comerford, who is credited with being one of the shrewdest, most far-sighted men in the amusement game in this section of the country. Every street car and public bus will pass the Capitol's door; even to the suburban cars and this, in Wilkes-Barre, is a big item in the handling of theatre crowds for Wilkes-Barre depends, in no small extent, upon the out-of-the-city patronage.

The Capitol theatre was designed by Leon H. Lempert & Son of Rochester, N. Y., who also planned the new Strand theatre for the Comerford people in Binghamton, N. Y., which will be managed by Fred Gillen of that city, and the Strand theatre in Scranton, Pa. The house will seat 3,200 people on orchestra, mezzanine and balcony floors. The entrance to all sections of the house will be through the main lobby and this lobby will be one of the featured beauty spots of the new house. A grand stair case of Italian and Vermont marble will lead from the main lobby to the mezzanine and from there to the balcony proper.

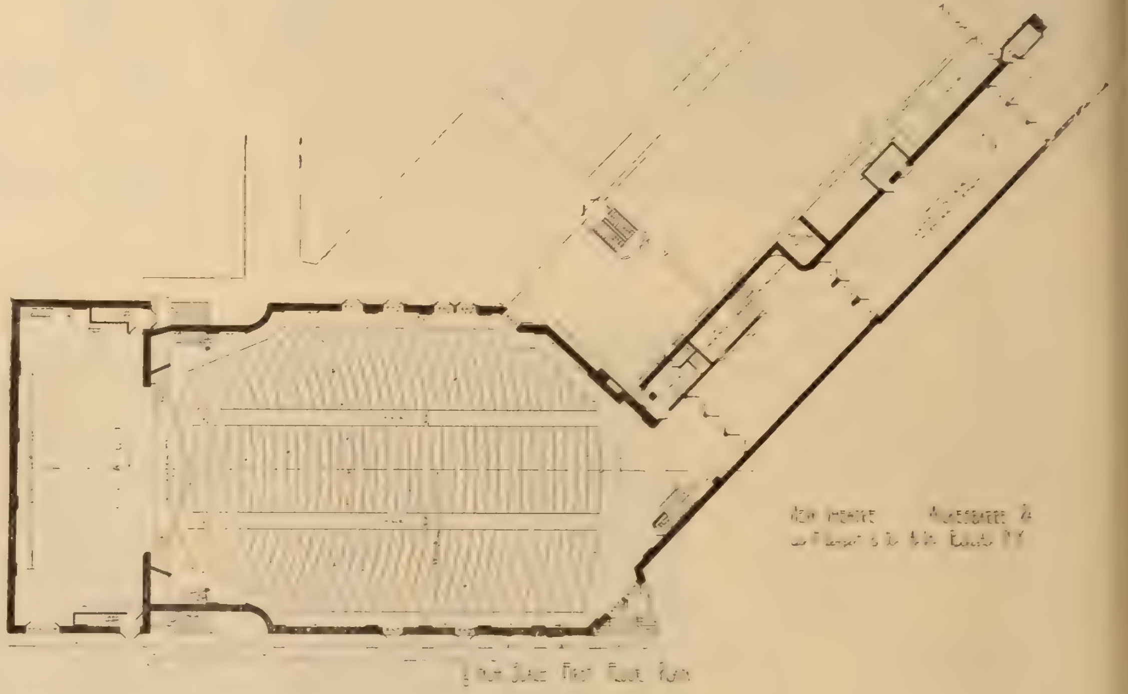
There will be thirty-eight rows of orchestra chairs on the lower floor arranged in three sections and without one single seat being obstructed by a post or overhang, and in the balcony there will be twenty-four rows of chairs, these in three sections, and they to be preceded with eight rows of mezzanine chairs in a most luxurious arrangement; these to be of a wicker type. On the mezzanine floor will be located the lounge, the ladies' retiring and rest rooms and, what will be an innovation in this part of the country, a reception room which will be a model of beauty and art; a real "green" room of other days, only located in the front of the theatre and for the patrons rather than "back stage" and for the artists.

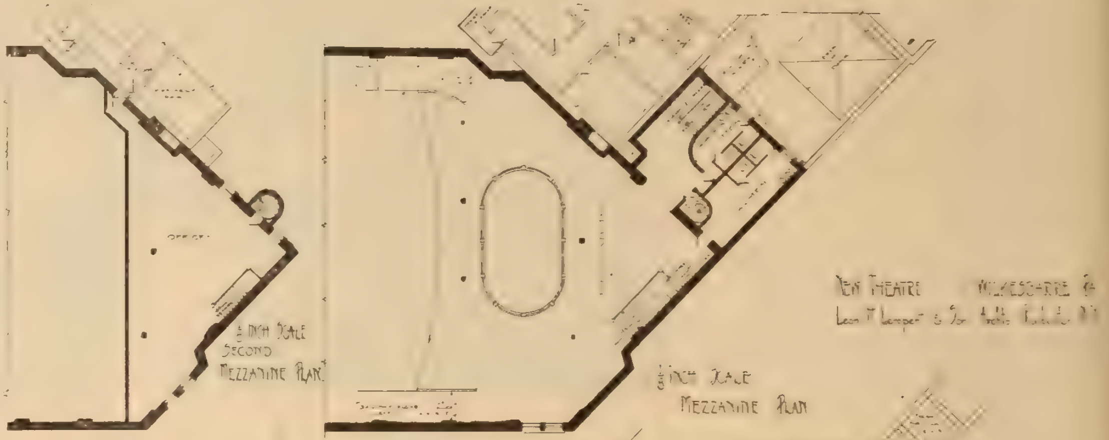
Lighting to Be a Feature

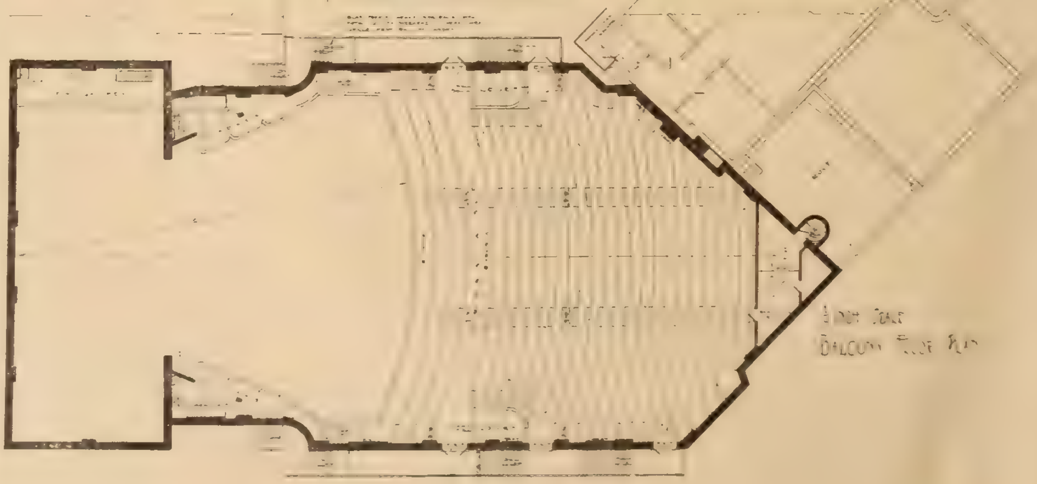
The management plan on making the lighting of the theatre a feature and with this in view have consulted the best known lighting experts in the country, who have submitted plans. R. T. Swartz, chief electrician of the Comerford Circuit, has

SPECIFICATIONS

Owners................Comerford Amusement Co.
Architect................Leon H. Lampert & Sons
Contractor..............................Breig Bros.
Decorators.................Gustave A. Brand Co.
Seats........................American Seating Co.
Illumination................Swartz Electrical Co.
Organ..........................Kimball Organ Co.
Heating (designed).....Warren Webster Eng. Co.
Heating (installed)............Joseph Schuler Co.
Ventilation..............Monsoon Cooling System
Screen.......................Argus Crystal Bead
Projection room equipment...Hallberg Electric Co.


New Theatre Wilkesbarre Pa
Leon H Lempert & Son Archts Rochester NY
1/8 Inch Scale First Floor Plan


1/8 Inch Scale
Second
Mezzanine Plan
1/8 Inch Scale
Mezzanine Plan
New Theatre Wilkesbarre Pa
Leon H Lempert & Son Archts Rochester NY



TYPHOONS

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When the warm weather comes are you going to hang up a sign on the front of your theatre like this—

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FOR
THE SUMMER

and if you do, what's going to become of your patrons?

TYPHOONS will keep your theatre open and keep it cool.

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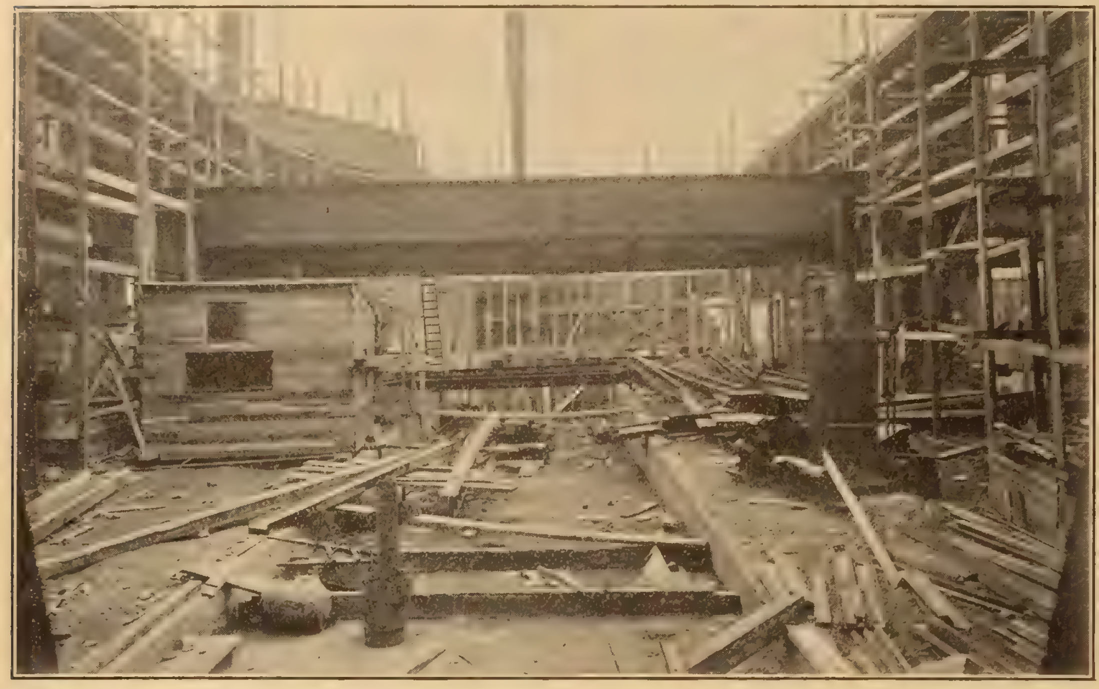
New Orleans, La.

64 W. RANDOLPH ST.
Chicago, Ill.

planned the front of the house effects. Every house light, interior and exterior, will be controlled from both the stage and the booth, a plan that will make safety absolute in every way. The X-Ray equipment alone for the Capitol cost in excess of $5,000. In the ceiling cove of the auditorium will be 270 sixty watt lamps backed by eight-inch X-Ray reflectors and in the ceiling dome there will be ninety-six lamps also backed with reflectors; on the balcony front will be 48 one hundred watt lamps and these will be in three colors and all of these effects are so arranged that they can be thrown from absolute darkness to bright daylight.



Progress on Capitol, up to Jan. 1. The two center beams are over 82 feet in length and weigh 32 tons and 21 tons respectively

The stage board and the dimmers have been planned by A. J. Kutchera, chief engineer of the Cutter-Hammer Company of New York. The board is banked with twenty-eight dimmers and contains ninety-one individual switches for every part of the theatre and stage proper. Each color and section separate and controlled by its own master switch and these, in turn, controlled by the main master. From the balcony there will be a series of spot lights or search lights that will play, with vari-colored effect, on the paintings by the G. A. Brand Company of Chicago, who have been given the contract for the decorations.

The color scheme of the interior will be ivory and old rose and most of the sides will be silken tapestries. In this department there will be several radical departures from the commonplace, in fact the entire scheme of decoration will be a surprise and this will extend to the stage where the scenery will be of the "new art" type and where each week there will be different stage settings to accompany the showing of the feature picture.

The projection room, built entirely outside of the theatre proper, will have a throw of 135 feet from the screen and will be equipped with two of the latest model machines as well as with every other device so far perfected for the proper projection of the film subject. In the booth there will also be the flood and spot lights to be used as occasion demands. There will also be the stereoptican machines for the slide announcements.

The heating will be the combined direct and blast type. Floor coverings will be of ceramic tile and wood. As a fire risk the house should secure a particularly good rating, for it will be constructed entirely of brick, steel and concrete, reinforced with tile throughout. Additional precautions have been taken by the installation of a sprinkler and stand pipe system in the front of the theatre, back stage and in the dressing rooms, with hose racks in available parts of the theatre and yet hidden in such a way that they will not be a mar to the beauty of the theatre.

The stage will have a proscenium opening of 45 feet, the width from wall to wall will be 80 feet and the depth 47 feet. There will be sixty-five set of lines on the gridiron, twelve dressing rooms, all with hot and cold water, two bath rooms with shower baths, an elevator to the upper floors and the fly gallery and the counterweight system with a pliable steel cable instead of the hemp rope as usually used.

The Capitol will be practically panic proof, for there are eighteen sets of double 5-foot doors on the main floor and the balcony exits lead onto fire escapes on one side covered with a high grille, and on the other side they lead into towers set on the outside of the building and which are five feet in width.

The Capitol will have a policy of feature pictures with shorter subjects of comedy, historical, educational and travel interest with several added features of a musical nature and booked through one of the important lyceum and musical celebrity offices. While the Comerford Amusement Company already have seven theatres in Wilkes-Barre, the Capitol theatre will be an entirely separate institution and under the personal management of Frank Whitbeck, who, since his return from France, has been looking after the advertising and exploitation of the various houses on the Comerford Circuit.

Cumberland Theatre, Brooklyn, a Model for Community Houses

AFTER running continuously since June 1913, the Cumberland Theatre, Brooklyn, N. Y., was shut down during the early fall of 1919 and thoroughly renovated and redecorated, inside and out. When it reopened one of the best equipped and managed community theatres in the New York District was made available to its patrons. Situated at one side of a public square, the façade of the Cumberland is visible for a considerable distance down the streets in two directions, and its elevation all in ivory white makes it both attractive and distinctive when viewed in comparison with its surroundngs.

The theatre which seats 600 is equipped with every convenience for the comfort of its guests. These refinements apply not only to the seating arrangements but also to the color and art treatments.

There are few theatres of the size of the Cumberland that can boast of such a beautiful auditorium. The ceiling is dome shaped with all lights set into and flush with the surface. Diffusing glass is used to cover the ceiling outlets. Inside each ceiling receptacle arrangements have been made to allow for the use of six different colors of lamps, to aid in carrying out the lighting effects for which the Cumberland is locally famous.

On the side walls the illumination is furnished by wall lights enclosed in elliptical receptacles, the glass of which is vari-colored in order to give a soft pleasing tone to the light rays. There is a noticeable absence of glare from these wall lights, and they can in no way affect the eyes of the patrons or the definition of the picture on the screen.

It is in the matter of ventilation that most of the smaller houses are guilty. Very few of them have been equipped with sufficient capacity to care for the supplying of fresh air to a crowded auditorium, especially during the humid days of summer. In this respect the Cumberland far exceeds the average house of its class. Ventilating fans of greatly sufficient capacity exhaust the devitalized air from the auditorium through outlets in the side walls and a number of oscillating fans on wall brackets keep the lower stratum of air in constant circulation.

The screen, draperies and method of controlling

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The engineering staff of Monsoon Cooling System, Inc., has laid out and installed several systems for theatres designed by us. We are glad to say that these systems are giving the best of satisfaction — ventilating perfectly at all seasons of the year. The cooling results in hot weather have been excellent; and the houses are exceptionally comfortable during the hottest summer-days. Every house equipped with the Monsoon System does a good business during the hot season.

Zink, Sparklin, Gandolfo, Inc., Architects, Theatre Specialists, Washington, D. C.

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This beautiful new 5500-seat house, without doubt one of the most up-to-date in the entire country, will always be perfectly ventilated.

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Gentlemen: If it pays the Century Theatre Company to install Monsoons, it ought to pay *me*. So mail me your free booklet, " A Better Summer Business."

Name ....
Theatre ....
Address ....
....

them are the product of the manager, Mr. John Manis. Mr. Manis, who by the way has been unusually successful in his management due to his appreciation of the needs of his patrons, was convinced that to make a motion picture successful the illusion should be maintained to as high a degree as possible. One of his firm beliefs is that the white screen should never be viewed by the audience unless a picture is being shown. To do this it is necessary that some sort of a movable covering be arranged over the face of the screen. The larger theatres can afford expensive machinery to move curtains but this is generally out of the question as regards the smaller exhibitor.

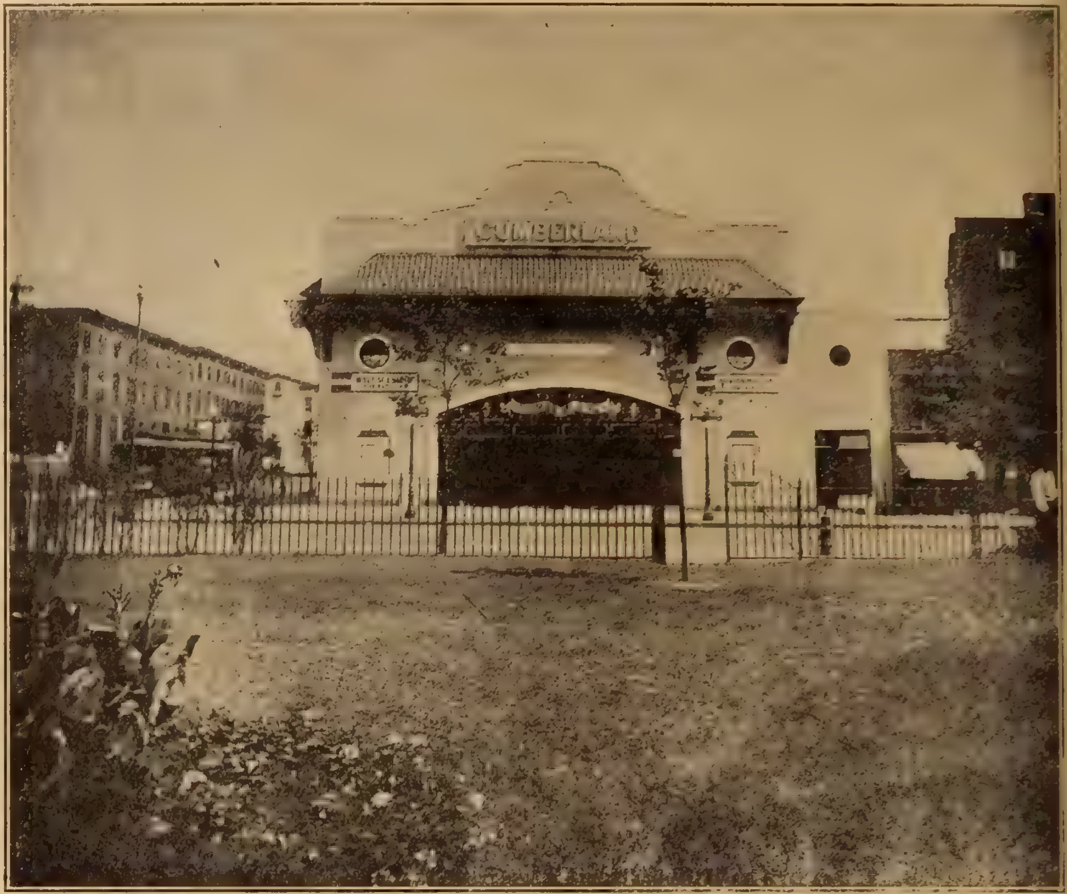
Requiring a device of this sort Mr. Manis went to work and perfected a curtain regulator of his own and its operation has been so successful that he intends to patent it and offer it to the trade.

Besides possessing considerable mechanical ability, Mr. Manis has used his knowledge of theatre management to good effect in putting into execution some other innovations. For instance, instead of scheduling the "Overture" at the commencement of his first evening performance as most managers do, he arranges his program so that the "Overture" comes just prior to the feature. With this arrangement the Overture can be enjoyed by patrons who arrive a trifle late and what is perhaps of even greater importance the enjoyment of those already seated is not interrupted by late arrivals. By the time the Overture with its beautiful lighting effects is put on the house is practically full and the audience is in a receptive mood for the success of the musical feature.

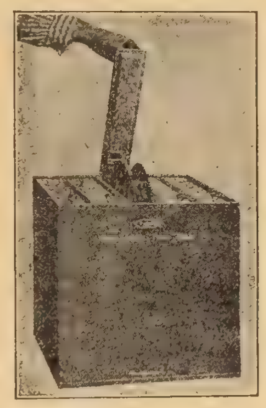
All effects and illumination are controlled from the projection room, in charge of Jack Lazarus and Charles Spicer, both members of the American Projection Society. The machines are Bairds which have been installed for four years. Due to the care of the men in charge the projectors are kept in perfect condition and produce a picture that can't be improved upon. The condition of the projection room is such that it would do credit to a "Spotless Town."

Directly between the two machines are the dimmers for controlling the lighting effects. Before the overture is put on the projectionists study it and devise a series of the effects that have been the means of drawing a select clientele to the Cumberland.

The general atmosphere of the theatre, the quality of the projection and the class of pictures that are run all point to the effectiveness of a combination of intelligent Manager and Projectionists. The Cumberland could serve as a model for community theatres of its size.



The Cumberland Theatre with its unusual type of theatre front architecture is an ideal community house.



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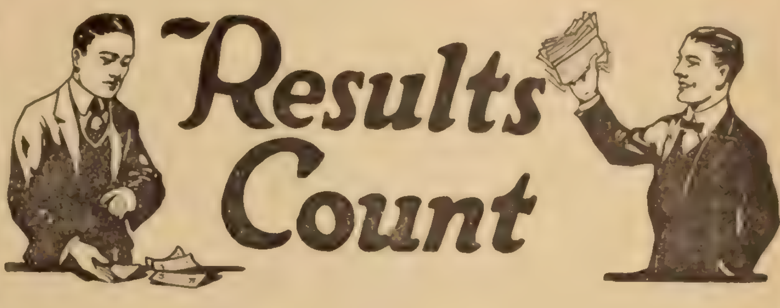

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New York London Paris

Equipment Operating **Projection** Questions Answered

Is Convinced That He Has Located Individuals Who Are Doing Most Damage to Films

W. B. Allen, President of Local 360, Supports His Beliefs with Proofs

SOMETIME ago we mentioned the fact that the popular official of the Edmonton Local was keeping in the dark. He accepted our defi as to what he was doing by coming along with a regular letter in which he takes certain organizations to task and doesn't leave off pursuing them until he has had the very last say. His letter says:

Just received Jan 17th issue of the "NEWS" and upon turning to the P. D. noticed the name of M. H. Thoreau and having seen the name several times before I decided to listen to what the aforementioned Gentleman had to say and upon listening long enough it was discovered that he was discussing the age-old subject of City versus Town Projectionists. So seeing that Brother Thoreau asks for my opinion on the subject here goes. (I'm never backward about expressing my opinion on any subject).

Regarding the condition of the films I handle I can say that a punch hole is a rare thing with me but I agree with the Bro. when he says that the films are not in the condition that they should be in considering that they have only played the high class houses i. e. about six or seven of the so-called high class theatres. The features I run are fine except for a little oil, a few scratches at the beginning and end of each reel and no leaders or trailers. Then some of the features are in a deplorable conditions and one might stop to wonder how it got that way, well, here is the secret in two small words: THE CENSORS. Those are the fellows that you must watch. They are the parties that are getting away with it and apparently nobody even suspects. So I am going to take it upon myself and expose the censors and lay the blame where it rightfully belongs. Now listen and see if I am not handing out the facts: Now, the features I run are all practically the same age on the road, they have all gone through the same theatres, the same machines, the same number of times, under the same conditions and are handled by the same Projectionists. Alright, I think that you will agree with me that far, if so, follow on and we'll investigate a little further. Now, we must furnish the answer to this question, taking into consideration the fact that each feature goes through the same 'mill'. IF THE FILMS ALL GO THROUGH THE VERY SAME PROCESS, WHY ARE SOME IN EXCELLENT CONDITION AND OTHERS PRACTICALLY WORN OUT? After thorough investigation on my part I am prepared to furnish the correct answer to the above question.

The first half of this week I had the pleasure of running Goldwyns "Flame of the Desert". This subject was originally in seven parts but the censors saw fit to cut out about 1500 to 2000 feet (closer to 2000 than 1500) now this film was in a frightful condition, the splices were enough to burst the gate open and give the Projectionist heart failure. Upon examining this film carefully (as I have done with many others) I could see that the splices were certainly not made by a competent Projectionist and by comparing the scenes I found that a portion of the scene had been deleted, unquestionably by the censors, and in place of the deleted portion, something objectionable I suppose, we find a "splice" that is a —— sight more objectionable to the projectionist, projector and the audience than the scene on the film. Now if all the Projectionists who run this film will take note they will see that what I say is correct. This applies to all the films that have been butchered by the censor and if the Projectionists will take note of them and compare them with other stuff that has not been butchered they will soon find who is responsible for the ruination of the films in this country before they are three months old. I will mention one reel that I venture every Projectionist has noticed that has run it and that is The Canadian National Pictorial. Who ever has trouble with it? It always comes in fine; no bum splices, no cuts and always full to the top of the reel which proves that the censors did not get their shears on it. Now, I receive this reel every week and when I compare it with the poor features that have come in contact with the censor's shears and so forth, well, I bless the censors.

Now, in this country there are quite a number of censor boards, and, as a rule, these boards receive films from the exchange just as they are received from the laboratory now when you come to think of these features going through an old antique projector with an incompetent in charge of same and if the projector is modern it will no doubt be found in need of adjustment and repair as well as a good thorough cleaning. When we know that the new films are run through these projectors at break-neck speed by an incompetent man or some one who has not time to bother with the machine or anything else it is no surprise to find that when this film goes through this process several times it is in pretty bad shape, then the City Projectionist gets the blame because he ran it first, like the devil he ran it first. Now, gentlemen, this is not a lot of bunk but it is something that should receive our serious consideration and more so the serious consideration of the exchange managers.

Now as regards these censor splices and so forth I am not saying anything that I will have to apologize for because I have gone into this subject very thoroughly and I KNOW what I am talking about. With further reference to the splices in "Flame of the Desert" I will swear on a stack of bibles as high as "Pikes Peak" that they are censor splices. If a projectionist in a first run theatre did the damage to a feature that the censors did to this feature and many others the exchanges would make an awful row, in fact they would never get over it. BUT why not get after the censors? I guess we all know why, but then something should be done and done quickly. Now if any of the boards should read this letter and want any more facts on the subject I am here to give it, PAGES of it, but I don't think we'll hear even one word from the Boards because I think that they realize we have got 'em. So in view of the foregoing my advice to all Projectionists, in all sections is: before you criticize the work of others i. e. the condition of new films DON'T FORGET OUR CENSORS because THEY get the films FIRST.

Today I received Fox's "The Lone Star Ranger" and one of the reels in this subject had a number of punch holes in it, but I don't know where it came from to here and to date we have no run very many of the Fox features.

Now, last but not least, regarding the small town Projectionist. Here is all that I have to say about him. My personal opinion of the small town projectionist in our province, or more correctly, in the northern part of this province, is that they are as a whole decidedly unprogressive. This opinion has been arrived at after writing to practically every one of them in our jurisdiction.

Some time ago this local wrote to all the Projectionists a personal, lengthy, letter and we did not receive one reply, not even a card as an acknowledgement that they received our letter. Now, that does not sound very good for our small town friends and if they do all their work in this manner then it is not wonder that they are accused of destroying the films that they handle.

The letters I mention were sent out by this local on their official stationery, signed by the officers of this local and bearing the seal of the International Alliance and the letters pointed out to them the necessity of lining up with their brothers in the city for the mutual benefit of all concerned and the industry at large. Also a very generous offer was made so that if they wished to join the International Alliance and get in with the thousands of other Projectionists they could do so without any great outlay of money. This was all done voluntarily by this local and at its expense with the full knowledge that we could assist them if only they would allow us to do so and realizing their position we felt that it was our duty to break the ice. We just wanted to do for them what we had already done for ourselves and we were anxious to have them enjoy the same privileges and working conditions that we enjoy. Now not one of these gentlemen took the matter seriously enough to answer our communication and we enclosed stamped and addressed envelopes for their reply. What have they to say for themselves. What can they say. Perhaps they will not object to letting us hear from them through the Motion Picture News.

Regarding friend Editor's remarks that we have been a little bit too quiet and that we are liable to spring a surprise any minute. Well, as to being too quiet perhaps we have, but don't forget that we are with you all in spirit even though you do not hear from me. This latter statement reminds me of the story about the minister who was selling tickets for a little church affair and upon approaching one of the members of the church he said: "Can I sell you a ticket?" whereupon the member replied "Sorry that I cannot be with you personally but remember that I will be there in spirit", so the minister said "Where would your spirit like to sit?"

Jack Lazerus and Charles Spicer, in charge of projection at the Cumberland theatre, Brooklyn. The theatre and its projection room are described on page 1954

LOEW'S, INC., SAYS TO ITS PATRONS:

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Describes Room and Methods

CHARLES A. CHRISTOPHER, Rochester, Pa., writes: "Once more I shall let you know I am in the land of living but am on the sick list but hope to be able to go to work tomorrow again.

"Well I certainly am sorry that I haven't a photo of my projection room but as soon as I have it repainted and different lighting system put in, I will send you one. The work has been begun already by myself and trusty assistant.

"Well here goes with a little info about my room.

"My room is seven feet high, eight by nine feet square; have two Powers motor driven machines and they are four feet apart.

"I have a work bench six feet long and two and a half feet wide.

"The distance from lens to screen is about 90 feet or more and my machines are level with the screen and are sitting solid on the floor.

"I have two Sterling economizers running on two lines, one to each machine.

"Am using white A. C. Special carbons and get a fine light.

"For fire I have sand, liquid and dry extinguishers but I think I will take the sand out for it is not much use and then a bucket of sand is pretty heavy to handle.

"Oh! yes 'Lest I forget' I have never received my membership button yet. I think it has been lost so you will have to send me another one, I guess, also a new bunch of labels.

"For a change over at the end of the reel I always make a cue sheet. Not on paper but in my mind and I never have a bit of trouble.

"We are glad to know that the N. A. M. League is going to do so much good and we know that it is doing good and we all are proud to belong to it. But, why the Sam Hill doesn't some one start a crusade against the different exchanges that practice seeing how many exchange numbers can be put in a reel of film. Believe me, I cut every exchange number out of every reel that comes to me for there isn't a punch mark, scratch or exchange number ever passes over my aperture.

"I think we have the rottenest Board of Censorship in Pennsylvania of all the States."

Reply: It is a good man that can keep the floor for an extended period. Christopher seems to have that knack. All the more honor to him. First and foremost he started that row of "Small towner versus City Man" that waxed to such proportions that we found it necessary to smother it with the blanket of veto-power. Then he writes a good account of some ideas of his—and they were good too. This time he describes his projection room in a tone that almost says "Come one there, men; can any of you beat it?"

We wonder if they can.

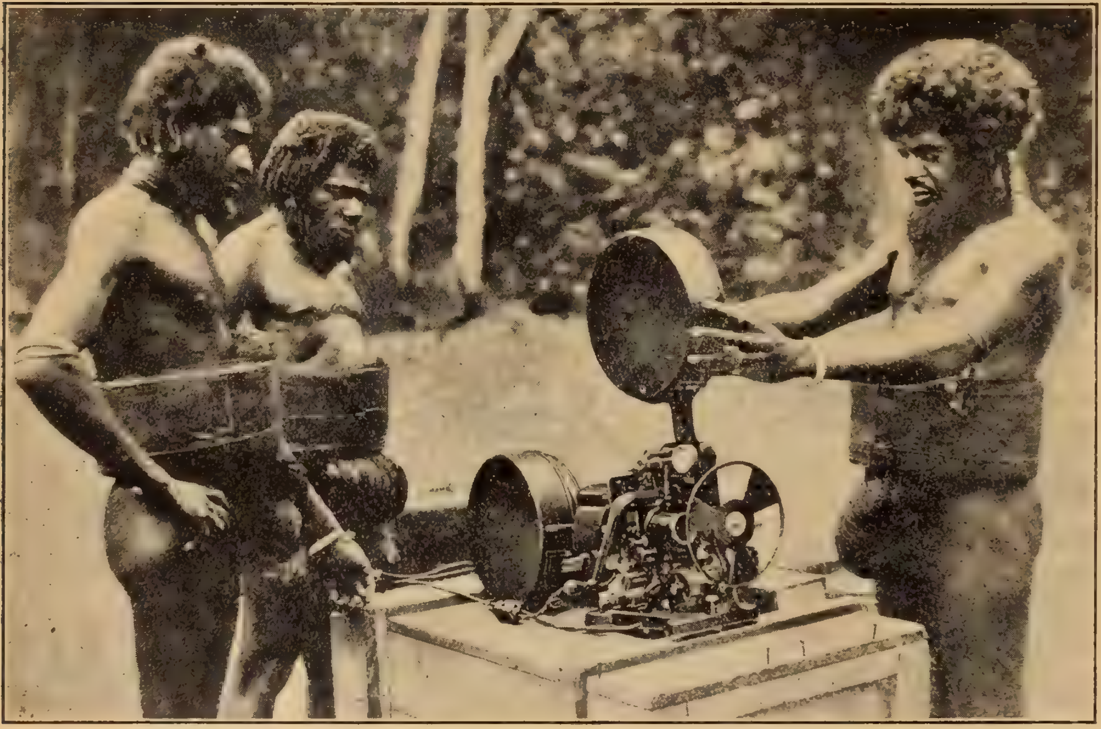
And don't forget to read what he said about that Penn. Board of Censorship.

We shall watch for that photo of your room when you have finished frescoing and crocheting it.

And don't forget, you others, that question "Who has the best projection room?" That little question might be the basis of a good prize contest. Wonder if there is enough interest among the readers for us to start one with real cash money as the bait.

Peerless Projector Enchants Wild Men As Wehit Magic Is Flashed on Screen

Letter from Martin Johnson Emphasizes Value of Portable Projector and Generator



John J. Molzkdmw, at the right, is subjecting the Pathescope to a rigid cannibalistic test. It's the first machine he and his henchmen have ever seen.

WE have been six months among the most savage people in Earth, among cannibals and head hunters, and the greatest pleasure we have had was the nights we would hear the exclamations of surprise and wonder as the savages saw the moving pictures. They went wild when I showed them moving pictures of themselves that I had made two years ago.

I used Radium Flares and made movies at night of the savages looking at themselves on the screen—and the negative has developed up fine.

We first landed at Malekula—where the savages (and Chief Nagapate in particular) tried to hold us two years ago. Under an armed guard we showed them the pictures on the beach and next day I was treated like royalty. To think that anyone could maek devil-devil magic and make their own faces move about on a white screen was too much for their simple natures and it opened Malekula for me.

I was much in demand, and through the story having traveled from tribe to tribe in the mountains I was sent for and offered safety in the way of whole armies of savages. Nagapate himself found great pride in guiding us—and probably behind our backs he would take credit for bringing us!

For months we traveled from tribe to tribe—just Mrs. Johnson and myself—and the Peerless opened the way for us. It would have done you good to see it and the Generator going over mountains and into valleys, on the backs of savages, and at night to have seen hundreds of cannibals squatting around the devil-devil grounds, watching the wonderful things they never dreamed of before. Many a time the trees and houses would be full of human heads—dried—all about us.

We turned the handles of the Generating outfit so much they both twisted off, (they should be slightly heavier) and we made new ones of hard wood.

The savages liked a five hundred foot piece of Armistice Day in New York City better than any of the films; it shows hundreds of thousands of people on the streets. These cannibals never dreamed that there were so many people on earth. They thought the earth revolved around Malekula up to this time.

We arrived here in Sydney several days ago and now I am busy printing positives of the finest films I have ever made. They are going to create a big sensation when shown. I think I will name them "WILD MEN OF MALEKULA."

I have the Peerless set up here in the house and will do all my cutting and assembling on it.

Another remarkable thing about the Peerless and the Generator is, that when we showed among the cannibals—away up in the mountains, the picture was as clear and sharp as any I have ever seen in a picture show, of course slightly smaller, but the light was perfect and the picture showed as clear and steady as any you ever saw.

The Peerless will be a part of every expedition I make—my next trip is among the tree dwellers

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The Question Box

In the belief that many projectionists would use this Equipment Service Department to a greater degree if they could be assured that their names would not appear with their questions and appeals for help, all names will henceforth be omitted. But in order that the questioner may recognize the answer to his question his initials and the name of his state will be published. The full name and the exact address will be kept on file in the event that any reader wishes to communicate personally with any of the correspondents.

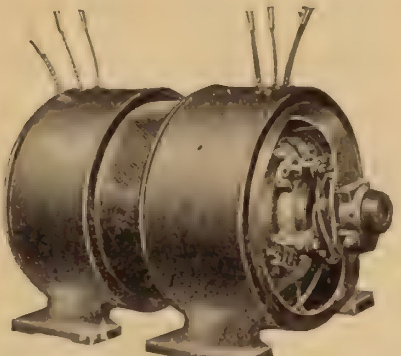
W. B. J., Pennsylvania: I am the youngest member in our local and have the largest theatre and hardest job, but I believe I am making good. But I have a few troubles which I would like to have you comment on, providing you will not use my name. First, I am troubled with excessive condenser breakage. I have two Motiograph DeLuxe Projectors and a 75 amp. Transverter. My throw is 132 feet. The picture is 14x18 and I use 40 to 70 amperes, depending on the thickness of the film. My condensers are two 7½'s. My objective is of 6¼" E. F. and it is 21" between condensor and aperture. My carbon set consists of a ¾" upper and a 11-32" Silvertip lower. I carry my arc about 4½" from my condenser and it is always the lens nearest the arc that breaks. My lamp houses are not ventilated to the open air, but instead let the air out into the room. The boss thinks that way is cheaper. I think better ventilation would cut down on the condenser breakage, but I can't afford to install the ducts myself. Now tell me what is wrong that causes my condensers to break.

If my condensers are of the wrong size please tell me what is the right size.

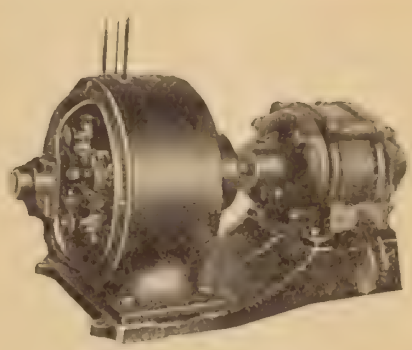
Also tell me what size stereoptican lens I should use to get the corners in my slides clear. I also run a spotlight off my transverter, having hooked it up with a double throw switch. I would like to know what size lens to use in it. I can use one of either 5 or 6-inch diameter. My machines are set at about a 45° angle.

Reply: With your arc placed over four inches from the rear condenser there should be little danger of

A.C to A.C.
Transformer Type



D.C. to D.C



A.C. to D.C.

Motor-Generator Type

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Compensarcs are made in two general types. The transformer type is used on alternating current to produce an alternating current arc. The motor-generator type is used on direct current to produce direct current, or for use on alternating current to produce direct current.

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cracking the glass under ordinary conditions. In fact the working distance is usually less than 4". This means one of two things. Either your arc is flaming when you run your amperage to 70 or a draught of air is striking the rear surface in some manner. The latter surmise is probably the correct one. No doubt the deficiency of your lamp house ventilation has something to do with the strains in the lenses, but there are any number of projectionists working under similar handicaps and yet are not being bothered with cracked lenses. We would suggest therefore that you look first to your condenser mounts, to see if they are properly fitted. Then with your amperage at the lowest point gradually increase it to the top limit at which you work it, watching the arc at the same time through a piece of smoked glass. If you note a distinct lengthening of the arc stream toward the condenser it is probable that this is the reason for your breakage. One way out—if you really feel that you must use the 40 to 70 range in current is to use a ⅞" upper. When using your lower amperage, the illumination will not be so satisfactory as at present because the carbon will not be heated to the same degree of incandescense.

One other possible cause of trouble during the winter months is the sudden heating of condenser lenses after they have remained in the comparatively cold room over night. It is an excellent plan to warm them gradually for a few minutes before starting the first show. Sudden heating produces stresses within the glass and once these have been produced it takes very little to finish the work of destruction.

Your stereoptican lens should be of 22" focus. If your only trouble at the present time is a fringe of color at the edge of the picture it is probably due to your arc being set too far away from your condensers. Bring it nearer gradually and see if the coloring does not disappear.

With a 5" spot light lens its focal length to give you a 6-foot spot should be .... inches. By withdrawing the arc from the lens you will be able to produce a "head spot" on the stage.

W. R. R., Ohio, asks several questions about theatre layouts. His letter reads: I am contemplating a picture show in a small town and would like to ask a few questions. First, can good results be obtained in a house 55 feet wide with a 65-foot throw, if the projectors are placed from 15 to 18 feet from the centre line of the building?

You will never be able to get good results by offsetting your machine 15 feet with a throw of only 65 feet. This arrangement would produce an angle of approximately 20 degrees and anything beyond 10 degrees is practically impossible. With the intended arrangement, it would be necessary to set your screen at such an angle that those on one side of the house would view nothing but a very vague picture entirely out of proportion. Although not usually to be advised, it is far better in your case to work out some way by which the projection room can be built into the roof or suspended from the ceiling.

You do not give the reasons for the offset, but if it is because of a few seats which would be lost of the room were to be located centrally, it is better to lose the few seats.

Second, Would the Mazda Lamp outfit give satisfactory results with a throw of 65 feet to 75 feet?

Provided that your projection room is finally placed on the center line and not offset, the Mazda Lamp would be working under its best conditions. Lamp manufacturers are working on a new lamp which it is hoped will work out to better success than the style originally produced. Write to the Edison, National and Westinghouse lamp works for more information about their incandescent outfits.

Third, What carbon combination should I use with alternating current to give best results without using a rectifier?

With a house of your size, it is probable that you would have a comparatively small screen and this would hardly require more than 35 amperes a.c. For this carbon setting you should use a combination of ⅝" cored both top and bottom. If you find it necessary to go above 35 amps. then change your carbon sizes to ¾" cored top and bottom.

Fourth, With alternating current at 110 volts, 3 phase, 60 cycles, what is the best equipment for reducing to the proper voltage at a minimum of cost excluding the mercury arc rectifier?

For reducing and converting at one and the same time there is no device better than the motor generator. There are three makes you should consider, these being the Westinghouse M G Set, the Fort Wayne a.c.

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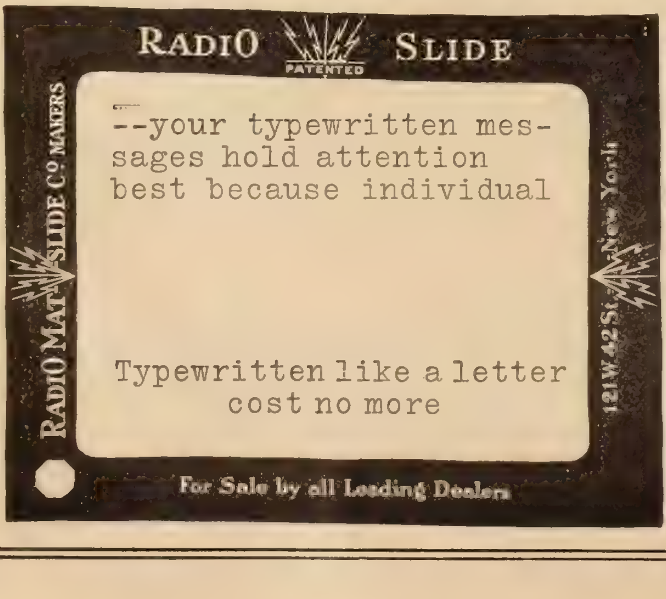
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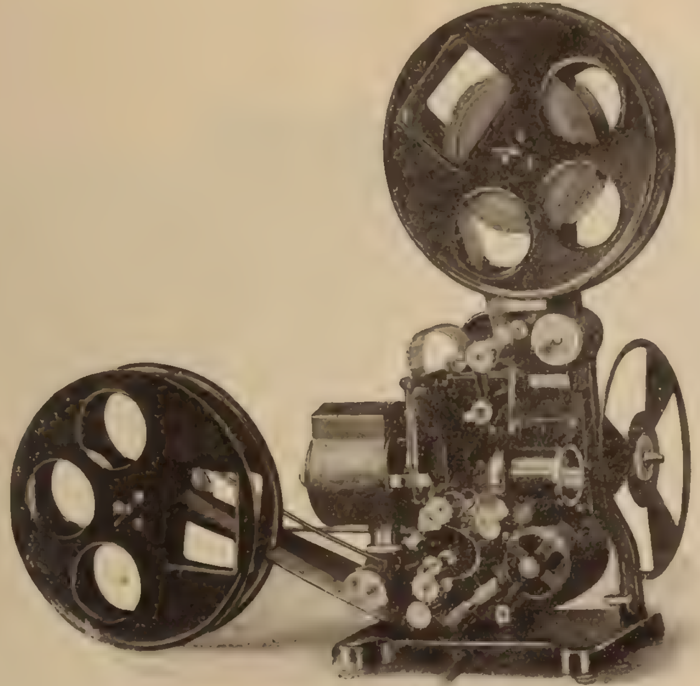

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Operates on 32 volt. 110 volt or 220 volt line current A. C. or D. C. or on a small storage battery, or when no electricity is available on the wonderful **Peerless Hand Driven Electric Generator** weighing only fifty pounds!

Read What Martin Johnson Writes from the South Sea Islands:

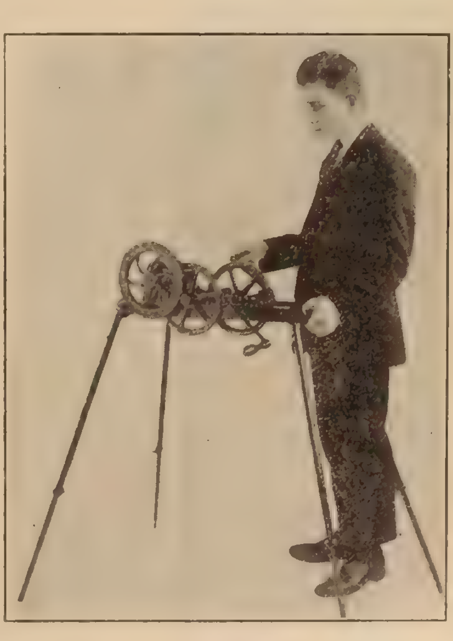
For months we traveled from tribe to tribe—just Mrs. Johnson and myself—and the Peerless opened the way for us. It would have done you good to see it and the Generator going over mountains and into valleys, on the backs of savages, and at night to have seen hundreds of cannibals squatting around the devil-devil grounds, watching the wonderful things they never dreamed of before. Many a time the trees and houses would be full of human heads—dried—all about us.

I have the Peerless set up here in the house and will do all my cutting and assembling on it.

Another remarkable thing about the Peerless and the Generator is that when we showed among the cannibals—away up in the mountains, the picture was as clear and sharp as any I have ever seen in a picture show, of course slightly smaller, but the light was perfect and the picture showed as clear and steady as any you ever saw.

The Peerless will be a part of every expedition I make—my next trip is among the tree dwellers six hundred miles up the Fly River in New Guinea.

I feel that I owe the Peerless credit for most of the fine pictures I have made on this expedition. As I have said before, it opened a safe road to savage tribes where I never could have reached otherwise. M. J.



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Responsible Representatives Wanted in All Parts of the World to d.c. Compensarc and the Transverter. But in the event that you want to use a.c.—no one does if he can help it—get a regulator or compensarc or the transformer type.

Fifth, Do the laws of Ohio compel the use of metal or fireproof projection rooms? What are the important points of construction?

Whether the laws of Ohio compel their use or not, the projection room should be of fireproof construction either of metal, asbestos, tile or concrete. We haven't the Ohio laws at hand, but it is exceedingly probable that the requirements in this respect are laid down in detail.

The important points of projection room construction are named in the order of their importance; fire proof construction, rigidity, size, location, equipment. Rigidity is placed second because it is a fact that with the best equipment it would be impossible to secure a good screen image if the projection room swayed or was in any way insecure.

Size is important from the viewpoint of comfort to the projectionist as well as from that of the location of the equipment and general accessibility.

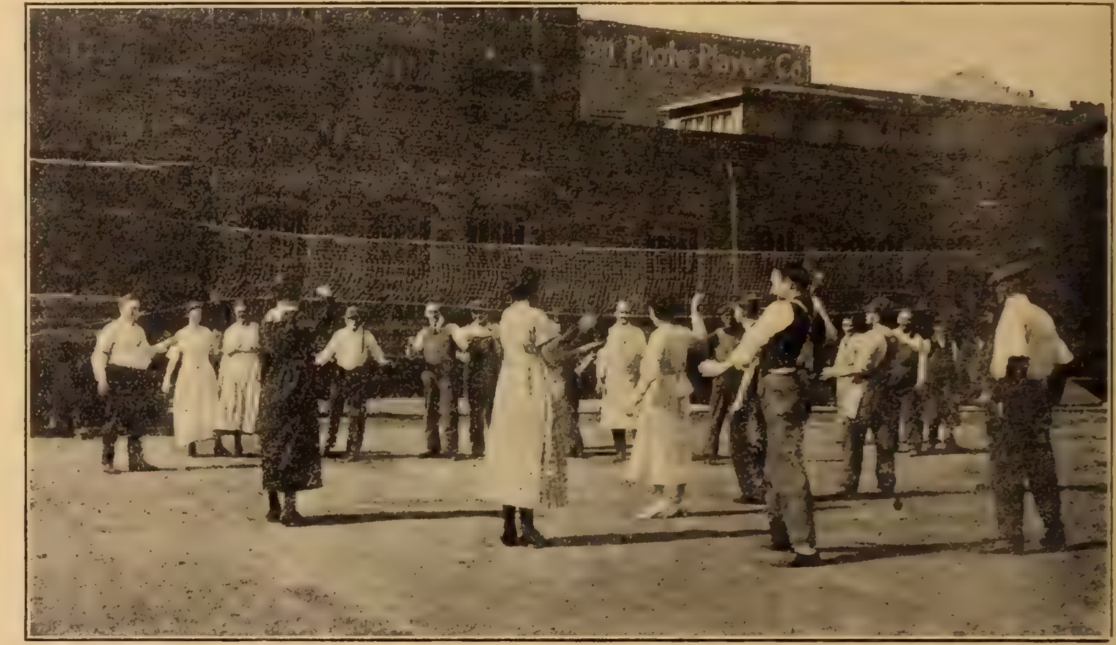
A perfect picture can be secured only with straight away projection. Many theatres it is true are drawing a select clientele by the quality of their pictures which could be made even better with "perfect projection conditions." That is why "Location" has been placed ahead of "Equipment."

But "Equipment" is so vital to the success of any motion picture theatre, that though it comes last in the list, it should occupy a place alongside each of the other attributes. For "Equipment" should be fireproof, or at least it should have all available fire protective attachments. In the case of revolving machinery it should be in balance, so as not to endanger the rigidity of the room; when deciding on "Size" the bulk of equipment to be used is an important item; and so on.

Sixth, I am in the market for two second hand motor-driven projection machines, preferably Powers 6 or 6 A. Can you direct me to the proper place to get prices, etc., on same? I also want to buy the necessary equipment for reducing the voltage as above stated?

Most of the theatre supply houses have second hand projectors for sale. In Cincinnati and in Cleveland, you will find a number of these supply dealers, handling the standard projectors. These firms would also know about converting equipment suitable for your needs.

J. G., New York: Kindly let me know through your department of projection whether we can use two 110 volt economizers or Power's inductors in multiple to get more amperes at the arc. Tried this combination, but could get no light on them, that is on my 220 volt supply.



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Attachments to Profession Cenematographic Cameras

By Carl L. Gregory, F.R.P.S., and
G. J. Badgley

A Paper Read at the Philadelphia Meeting of Society of Motion Picture Engineers

In using exterior mattes, in place of matching each other exactly as is the case with interior mattes, they must overlap one another slightly and the amount of this over-lap is determined by the diaphragm opening. For a small diaphragm it is narrow, for a large one it is correspondingly wider. For cloud effects, he has a number of color filters of different hues and of different depths of color and, when using these, he generally, although not always, uses panchromatic negative stock which is sensitive not only to blue light, but to green, yellow and red to which ordinary film stock is comparatively insensitive. With ordinary negative stock only the most pronounced blonde will photograph as being light-haired. With panchromatic stock and a yellow screen he may make the yellow-haired heroine as blonde as he pleases and reduce freckles and facial imperfections to a minimum. With a graduated sky filter, he can give full exposure to objects in a scenic locality and yet retain the details of the beautiful clouds in the background, or bring out the blue distant mountains that would be scarcely visible were they photographed upon ordinary negative stock without a filter. With mattes of yellow celluloid, the outer edges of the close up may be diffused and darkened without suppressing them altogether, by means of mattes mechanically operated by a flexible shaft attached to an elongation of the shutter shaft or other moving part of the camera, one scene may be rolled aside and another take its place as it disappears; not by one dissolving into another, but as if one scene were slid on at one side and by its coming would push the other off at the other side, or, by changing from vertical to horizontal, make one picture go like the scene painted on a theatre curtain which rolls up, disclosing the setting behind it.

Optical attachments of small reflecting prisms placed partially before the taking lens permit of double exposure effects being made at one exposure and so forth ad infinitum, limited only by the ingenuity and resources of the individual camera operator.

One attachment usually scorned by the average professional is the speedometer for giving the number of frames taken per second. While such an attachment is regarded by many as being superflous, it should be of considerable value, especially to those operators who are engaged in the production of comedy films of the Mack Sennet type, for many comedy effects depend upon the accuracy with which certain number of pictures per second may be photographed, generally a number considerably less than sixteen per second, and while there are operators who can compete marvelously with a stop watch in turning to a certain speed per second, they are the exception and not the rule.

Next in our line of attachments we come to the view finder, although we wish to register a protest against classifying the view finder as an attachment or accessory as it is much too important to be otherwise than an integral part of the camera even if it seldom fulfills the functions for which it is provided. It is of the utmost importance that the view finder show plainly at all times the exact field covered by the lens of the camera and yet it can never do this exactly, because it is not possible to place the view finder so that it will have exactly the same point of view as the taking lens, unless by some as yet unknown device we can utilize the taking lens both as a finder and a photographic objective. The nearest aproach to this ideal is perhaps found in the Bell and Howell Camera where the lens performs both of these functions, but not simultaneously. This ideal condition being only fulfilled when the image can be viewed through the taking lens at the same time that the picture is being photographed. While this is theoretically not impossible, it is practically so on account of the amount of mechanism, that it would be necessary to place in the space already occupied by the shutter to make such a device practical. We can however, develop the view finder enough so that it is an instrument precise enough for our purposes by placing its objective lens as close as possible to that of the photographic objective and using a compensating device to account for the slight variation between the different view points of the two lenses. Another desirable feature with the view finder is that it should show the image brilliantly, right side up with the image right for right and left and not reversed as is usually the case. Negative lenses are not ideal for this purpose as they depend for their accuracy upon the position of the eye being along a certain axis. A view finder should be within the camera box, so that it does not have to be adjusted to the camera after it is taken from the case. It should be plainly and easily visible to the photographer's eye from his natural cranking position. Mr. Akeley, in designing his camera, has paid more attention to the important functions of the view finder than any other camera manufacturer, and yet must all admit that the ideal view finder is yet to be made. Discussion of the problem of an ideal view finder brings us to the problem of the range finder, and by range finder, we mean an instrument which performs for the camera exactly the same function that the range finder performs for the artillery,—that of measuring the distance from the camera to the object so that the focus may be instantly set without measuring the distance or focusing upon the film or ground glass. Range finders are so well and scientifically worked out that it should be no considerable problem at all to make a simple form of this instrument which would fulfill all of the requirements of cinematographic use Such an instrument is an integral part of some models of pocket cameras manufactured by the Eastman Company and the manufacturers of moving picture camera should not lag in following this example. View and range finders are of course great aids to the accomplishment of the most efficient use of the photographic objective.

The taking lens is of course the most important part of the camera. It must be of the best quality possible, suitably mounted so that it can be accurately focused upon the plant of the film, some modification of the micrometer principle being probably the best and most accurate practical method. Once the scale of distances are calibrated upon a micrometer scale, so that no climatic condition or ordinary wear and tear will derange its adjustment, there should be no further use for focusing devices except to occasionally check results in order to see that no possible accident has happened to its mechanism. Where an accurate calibration of the focusing scale has been made under favorable conditions with a reliable focusing mount it would be impossible to make any better adjustment by focusing on the thing itself than to measure the distance and set the scale to the proper calibration, no matter how often it may be necessary to inspect the image in the framing aperture for the purposes of lining up or obtaining composition. In an instrument where such accurate work is required as in a motion picture camera, a ground glass for focusing purpose is an absurdity, the coarseness of its surface is much greater than the limit of definition to which it is desirable to adjust the lens. Ground glass should only be used for the determination of the extent of the image within the frame. For focusing the objective a microscope should be provided, so adjusted that its cross hairs or reticule lines will appear in the focus plans; by means of such a microscope the focusing mount should be calibrated. For purposes of viewing the image in the framing aperture some form of reflex attachment is of considerable value. If the mechanism of the camera gives room for the placing of such an attachment between the lens and the film, so much the better, as it renders the opening of the camera and the spoiling of film unnecessary.

As the subject of focusing devices alone is worthy of an extensive paper, it would be unwise for us to dilate here upon the various phases of this subject.

Under the head of attachments, we had also placed in our notes metal fittings. This seems almost superfluous, as there can be no doubt that the film race ways should be made of hard metal capable of receiving and retaining a mirror-like polish upon which there could be no chance of the film being scratched or abraided. Frictional contact with the film should be avoided wherever possible. Static electricity is one of the greatest enemies of the motion picture photographer and friction upon celluloid, as everyone knows, generates static electricity. Here again we must cut our desertation short as the cause of static, static markings, and static prevention are the subjects for another exhaustive paper, and we dare not intrude this subject upon an already lengthy article. The subject of camera attachments is necessarily a lengthy one and we have attempted in this paper to touch upon only the more saliant features in the hope that we may furnish the germ of an idea which may develop in the brain of some of our more able confreres and give to the cimeatographic world some noteworthy addition to its many inventions.

Tinting Dyes Have Not Changed

IN an endeavor to ascertain if the quality of tinting dyes had been altered in the last two years the Research Department of the Eastman Kodak Co., has made a number of tests of new samples and compared the results with those obtained before the publication of the booklet "Tinting and Toning of Motion Picture Film."

These tests showed that the quality is substantially the same in the case of those dyes supplied by the National Aniline and Chemical Co.

However, the trade names of a number of these dyes have been changed and the old list is here given together with the new.

DYE	OLD NAME	NEW NAME
Cine Red	Serichrome Blue R.	Serichrome Blue R.
Cine Scarlet	Croceine Scarlet MOO	Croceine Scarlet MOO
Cine Orange	Orange A Conc.	Wool Orange A Conc.
Cine Yellow	Niagara Fast Yellow F	Erie Yellow F
Cine Green	Ammaco Acid Green L	Acid Green L
Cine Blue	Buffalo Fast Bluer	Fast Wool Blue R

Company Incorporated to Handle Project-A-Lite Products

IN order to meet the rapidly increasing demand for Project-A-Lite products and to properly finance their manufacture and sales, Rutledge & Co. of Chicago, have recently incorporated under the laws of the State of Illinois, and now are seeking quarters offering larger manufacturing facilities. This progressive Chicago accessory company, although young in years, has come rapidly to the front since W. R. Rutledge sold his electrical interests in the northwest with the hope of entering the military service in the world war and, being rejected on account of physical disqualifications, turned his attention to the development of electrical apparatus for motion picture theatrical work.

The use of Mazda illumination in this field caught his attention and he began a series of experiments looking towards the development of suitable apparatus for regulating line current to meet the requirements of the standard motion picture high efficiency lamp. After that his attention was given to the development of an adapter that would hold the Mazda lamp in position in the present day carbon arc lamp house without necessitating any serious changes or destroying the lamphouse now used. The success of both these efforts is known to the great number of motion picture men now familiar with Project-A-Lite products.

Mr. Rutledge in telling of the growth of his company, said, "Our beginnings were very small and the pages of the MOTION PICTURE NEWS were first resorted to as a means of informing the world of these helps towards Mazda illumination on the screen.

"During the last six months such a demand has arisen for this apparatus that, although doing our utmost, we are unable to keep pace with it and this has forced us to expand our business by incorporating and finding larger quarters.

"A strong demand has arisen in European fields and it is the purpose of our company to engage in the export trade. May I add that in response to our advertisements in the columns of the MOTION PICTURE NEWS, we have received inquiries from London, Paris and Rome as well as from several international agencies which have applied for commissions as distributors.

"The advantage to the exhibitor of being able to retain the use of his own lamphouse with its present condensing and projecting lenses, makes a strong appeal because of the fact that nothing need be thrown away. The absence of excessive heat results in longer life to all the projecting apparatus, thus effecting an economy that saves him many dollars in operation.

"We shall soon announce our new Automatic Regulator through your columns. This will be a feature, as up to the present, there has been no real automatic transformer available, although there has been and is a strong demand for them."

A Real Partnership

H. D. Shay, of the Reaper theatre, Monroe, Mich., says: I am enclosing herewith my blank for membership in the N. A. M. L.

I have been following it up ever since it was originated, but owing to my not being in the show business for a year, I did not apply for membership.

I have been running projectors for ten years now and I have been very much against punch mark in the films and it seems to be a very much used evil around Detroit and nearby towns.

I do not deem it necessary to resort to punch marks or razor blade marks to be used as a signal for the approach of the end of a reel. Man was given brains and if he uses them can carry the ends of his reels in his mind and not destroy other people's property. If he cannot remember then let him write them down.

Friend wife is as much against these methods as I and she is a first class projectionist and has put six years in the study of projection. She reads everything on projection and in fact has her nose in Hawkins and other electrical books in preference to other kinds of reading.

She runs the machine in our other house every Saturday and Sunday and gets along fine.

REPLY:

Which reminds us that a short time ago in a very large city, the city authorities were tipped off that a theatre manager was allowing a girl to operate his projectors. The inspector hitched up his belt, tipped his hat over one eye—like a "movie" detective, you know—and set out for the theatre where the underhand work was going on.

Reaching the theatre he slipped up the stairs to the projection room, listened an instant to make sure that the voice he heard was a female's and then—rushed the place.

The girl was humming away while she threaded her second machine and hardly gave him a glance as he catapaulted into the room.

"Ha, ha, my little lady!" he said, or words to that effect. "Now I've caught you."

"You look like an inspector," the little lady said as she slipped the leader under the clip and gave the lower reel a twist. "How's everything?"

But the inspector wasn't to be bulldozed at any feminine remark. He snooped from one end of the room to the other in the most approved style taught by correspondence detective schools and finally laid his official hand on the young lady's shoulder.

"I'm sorry, miss," he said in a tone which showed that he wasn't sorry in the least, "but I'll have to arrest you for operating without a license."

Without even looking his way, the girl retorted sarcastically:

"Humph! if that ain't just like a man. Why don't you use your eyes? There's my license over there in the corner."

And it was there. A "first class operator's license." She had passed the examination with flying colors many months before and had been getting excellent screen results.

As for the inspector—what could he say except maybe, "Yer sure gotta hand it to the little lady."

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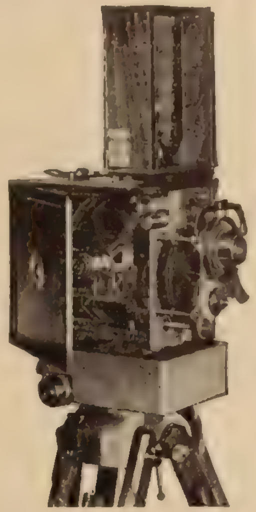

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"THE VENGEANCE OF DURAND"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Love's Enchantment" (Moderato Romance), Varley

Jealousy Theme: "Sinister Theme" (Dramatic Andante Moltoe Mysterioso), Vely

1—"Prelude" (Heavy Dramatic), by Rachmaninoff (1 minute and 15 seconds), until—S: At Screening.
2—"Love Theme" (1 minute and 45 seconds), until—T: Marion, his devoted wife.
3—"Tojours J'Amais" (French Waltz), by Waldteufel (2 minutes and 30 seconds), until—T: But the custom of many.
4—"Jealousy Theme" (1 minute), until—S: When Captain kisses Marion's hand.
5—"Canzonetta" (French Intermezzo), by Ambrosio (1 minute and 45 seconds), until—T: "I am a beast."
6—Love Theme (1 minute), until—T: Madame's fondness.
7—Jealousy Theme (1 minute and 45 seconds), until—T: "Your sleeve, Madame."
8—Heavy Dramatic Pathetic (No. 10 Luz Photoplay Edition) (1 minute and 45 seconds), until—T: Then out of Henri Durand's.
9—Love Theme (3 minutes and 30 seconds), until—T: Then on a day when Marion (Piano only according to action).
10—Jealousy Theme (1 minute and 15 seconds), until—T: Then Henri Durand's.
11—"Idilio" (Moderato Intermezzo), by Lack (1 minute and 30 seconds), until—S: When scene fades to Marion and Tom.
12—"Arabian Nights" (Heavy Dramatic), by Mildenberg (2 minutes), until—T: For almost a month Durand.
13—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: On Marion's birthday.
14—"March Triumphale" (Characteristic), by Kempinski (3 minutes), until—S: Close-up of invitation (fete scenes).
14—Jealousy Theme (3 minutes and 15 seconds), until—T: "Sorry, I have to leave."
15—"Light Dramatic Agitato" (No. 14 Luz Photoplay Edition) (2 minutes and 30 seconds), until—S: When Marion finds knife.
16—"Standard French Waltz" (3 minutes and 15 seconds), until—T: Twelve years pass and the.
17—Tacet, according to action; segue to "Standard French Waltz" (3 minutes and 30 seconds), until—S: When guests stop dancing.
18—Jealousy Theme (2 minutes), until—S: When dancing stops.
19—Love Theme (3 minutes and 15 seconds), until—S: When Tom calls (piano only according to action).
20—"Dramatic Reproach," by Berge (2 minutes), until—T: "The lake has been sadly."
21—"Religioso" (Organ improvising) (1 minute), until—T: In the chapel built.
22—Love Theme (2 minutes), until—S: When Beatrice greets Tom.
23—Heavy Mysterioso, by Levy (2 minutes and 30 seconds), until—T: "Monsieur Durand, will you?"
24—Love Theme (1 minute and 30 seconds), until—T: Then when Beatrice has.
25—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—T: It is time to begin.
26—"Dramatic Finale," by Smith (3 minutes and 45 seconds), until—T: "And already Durand has."
27—Jealousy Theme (1 minute and 45 seconds), until—T: "I am Death."
28—Love Theme (45 seconds), until—T: "Beatrice, how often?"
29—"Cradle Song" (From Tragic Suite—Andante Pathetic) (4 minutes), until—T: "And the demon which drives."
30—"Adagio" (From Tragic Suite—Dramatic Tension) (3 minutes and 30 seconds), until—T: "I can't do this, father" (Piano only according to action).
31—Jealousy Theme (1 minute and 30 seconds), until—S: When Tom watches Beatrice and Captain.
32—Heavy Desc. Ag. (No. 4 Luz Photoplay Edition) (3 minutes), until—T: Among all the demons of Hell.
33—Love Theme (2 minutes and 45 seconds), until—T: The part which Monsieur le Farge.
34—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—S: When father joins Beatrice.
35—Jealousy Theme (2 minutes), until—T: Then madness.
36—Heavy Desc. Ag. (No. 12 Luz Photoplay Edition) (2 minutes), until—T: The death knife.
37—"Gruesome Mysterioso," by Borch (1 minute), until—S: When Tom embraces Beatrice.
38—Love Theme (2 minutes), until—T: Durand, the ghost of Marion.

THE END

"ME AND CAPT. KIDD"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Woodland Dreams" (Moderato Sentimental), Vargas

1—Theme (2 minutes), until—S: At Screening.
2—"Andante Dramatic," by Borch (1 minute), until—T: "Make haste, my proud."
3—"Fairy Phantoms" (Allegretto Characteristic), by Friedman (3 minutes and 30 seconds), until—S: When Peggy's vision fades.
4—Theme (1 minute and 45 seconds), until—S: When Tom helps Peggy.
5—"Standard Menuet" (2 minutes), until—T: And as she languished (insert).
6—Theme (2 minutes and 45 seconds), until—T: "Oh, I wish my treasure."
7—"Mysterioso Agitato," by Smith (3 minutes), until—T: "Cap'n Kidd done."
8—"Comedy Allegro," by Berg (3 minutes), until—T: When ole Zeke Walker.
9—Theme (1 minute), until—T: "Well, if we must spend the."
10—"Barcarole" (Summer Idyll), by Buse (2 minutes), until—T: Washed ashore by.
11—"Dramatic Tension," by Borch (4 minutes and 30 seconds), until—T: After a search of the island.
12—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—S: When Tom's father enters Peggy's home.
13—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 45 seconds), until—T: After the funeral.
14—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—S: When Mammy looks at letter.
15—"Peacefulness" (Andante Simplice), by Borch (2 minutes and 15 seconds), until—S: When Peggy leaves home.
16—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—S: When Tom enters home.
17—Theme (1 minute), until—T: "We are taking legal."
18—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 15 seconds), until—T: Stockton Richards.
19—"In Flowerland" (Valse Moderato), by Golden (2 minutes), until—T: The week-end party at (watch for gong).
20—Theme (2 minutes and 30 seconds), until—S: When Peggy descends stairs.
21—"Hunkatin" (Half-tone one-step), by Levy (1 minute), until—S: When girl sits at piano (Piano only according to action).
22—Theme (1 minute and 15 seconds), until—T: After the unsuspecting Tom.
23—"Gruesome Mysterioso," by Borch (1 minute), until—S: When scene fades to uncle.
24—"Canterbury Bells" (Capricious Allegretto), by Tonning (2 minutes and 45 seconds), until—S: When scene of uncle fades.
25—Theme (2 minutes), until—T: Seeking the expert advice.
26—Repeat: "Gruesome Mysterioso" (45 seconds), until—T: The torturing conscience.
27—"Clematis" (Moderato Poco Agitato), by Tonning (4 minutes), until—S: When scene fades to Peggy.
28—"Storm Furioso," by Minot (1 minute), until—S: When scene fades to uncle (storm and explosion effects).
29—Theme (2 minutes and 15 seconds), until—T: The calm of the morning.
30—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 20 seconds), until—T: "Lawsey, Missey."
31—Theme (2 minutes), until—S: When Tom sees Peggy.
32—"Birds and Butterflies" (Intermezzo Caprioso), by Vely (3 minutes), until—S: When Peggy signs paper.
33—Theme (2 minutes), until—T: "Yes, but too late."

THE END

"THE COMBAT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Heart of Mine" (Ballad Sentimentale), Smith

1—Theme (2 minutes and 30 seconds), until—S: At Screening.
2—"That Naughty Waltz" (A la jazz), by Levy (2 minutes), until—T: And through such a bargain.
3—"Poeme Symphonique" (Andante symphonique), by Borch (1 minute and 15 seconds), until—T: Then when Muriel's.
4—Theme (1 minute and 30 seconds), until—T: As the days pass the.
5—"Dramatic Recitative," by Levy (1 minute and 15 seconds), until—S: When Burton kisses Muriel.
6—Theme (2 minutes and 15 seconds), until—T: Then comes love's old.
7—"Bleeding Hearts" (Andantino sentimento), by Levy (2 minutes and 15 seconds), until—S: When Muriel sits at piano (piano only according to action).
8—"Serenade Romantique" (Moderate romance), by Borch (2 minutes and 30 seconds), until—T: "I have done as you asked."
9—"Furioso No. 11," by Kiefert (30 seconds), until—T: "You always win, Burton."
10—"Dramatic Tension," by Levy (1 minute), until—T: When the hour arrives for.
11—"Agitato No. 6," by Kiefert (2 minutes), until—T: First, last and all the.
12—"Heavy Mysterioso" (No. 10 A. B. C. Dramatic Series) (30 seconds), until—T: Dear little sweetheart.
13—"Agitato Mysterioso" (No. 10 A. B. C. Dramatic Series) (30 seconds), until—T: The Limited (train effects—collision).
14—"Plaintive" (No. 10 A. B. C. Dramatic Series) (2 minutes), until—T: Muriel's first news.
15—"Allegro Agitato No. 8," by Andino (1 minute and 30 seconds), until—S: When Burton jumps through window.
16—"Reverie" (From Pathetic Suite) (1 minute and 30 seconds), until—T: "No need now to tell."
17—"Elegie" (From Pathetic Suite) (2 minutes), until—T: And so Graydon Burton's.
18—Theme (2 minutes), until—T: Slowly the dreary months.
19—"Silent Sorrows" (Andante Pathetique), by Borch (2 minutes and 45 seconds), until—T: "Please do not be sentimental."
20—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When scene fades to Burton (sleigh bells).
21—"Flirty Flirts" (Intermezzo Rubato), by Levy (1 minute and 30 seconds), until—T: Herman Blake these days.
22—Theme (2 minutes), until—S: When Muriel enters bedroom.
23—"Dramatic Reproach," by Berge (2 minutes), until—T: "There is always something."
24—"Dramatic Narrative," by Pement (2 minutes), until—T: As if Muriel had not.
25—"Gruesome Mysterioso," by Borch (2 minutes and 15 seconds), until—S: When Graydon is seen at window (shots).
26—"Heavy Dr. Desc" (No. 18 A. B. C. Dramatic Series) (2 minutes and 15 seconds), until—T: Graydon.
27—"Heavy Agitato" (No. 18 A. B. C. Dramatic Series) (3 minutes), until—T: And so the husband who.
28—"Heavy Andante" (No. 18 A. B. C. Dramatic Series) (1 minute), until—T: On the rack.
29—Theme (2 minutes and 30 seconds), until—T: "He is my husband."
30—"Adagio" (From Tragic Suite) (2 minutes and 30 seconds), until—T: Prevented by Phillip.
31—"Cradle Song" (From Tragic Suite) (3 minutes and 15 seconds), until—T: "You dreamed those things."
32—Theme (1 minute and 15 seconds), until—T: "You belong to him, Muriel" (train effects).

THE END

"THE THREE GODFATHERS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Gavotte and Musette" (Allegretto), by Raff (4 minutes and 5 seconds), until—S: At Screening.
2—"Intermezzo" (Allegretto), by Pierne (3 minutes and 30 seconds), until—T: The daily grist of new.
3—"Half Reel Hurry" (3 minutes and 25 seconds), until—T: The nineteenth.

NOTE: Begin pp then to action.

4—Theme (2 minutes and 20 seconds), until—T: Nine days later.
5—Continue pp (40 seconds), until—T: "This is Sheriff Cushing."

(Continued on page 1970)

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(Continued from page 1968)

6—"Hunkatin" (Half-tone one-step), by Levy (45 seconds), until—S: Interior of dance hall.
7—"Why? Because I Love You, Dear" (Ballad fox trot), by Levy (2 minutes and 40 seconds), until—T: "Why, it's wilted."
8—Continue pp (25 seconds), until—S: Close-up of telegram.
9—Theme (2 minutes), until—T: Amid the silence.
10—"Mysterioso" (For general use), by Andino (1 minute and 35 seconds), until—T: 2 A. M.
11—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (1 minute), until—T: "It's my last play."

NOTE: Watch explosion.

12—"Furioso" (Depicting conflict and riot), by Shepherd (50 seconds), until—T: Three days on the.
13—Continue pp (20 minutes), until—T: After the storm.
14—"Poeme Symphonique" (And. quasi adagio), by Borch (4 minutes and 10 seconds), until—T: Burning thirst.
15—"Sacred Night, Holy Night" (Song) (25 seconds), until—T: Into the mind of the dying.
16—"Bleeding Hearts" (A floral poem), by Levy (2 minutes), until—T: "Tell me your names."
17—"Ave Maria," by Gounod (1 minute and 20 seconds), until—T: "It's proper to say a few."
18—"Lovelette" (Allegretto Grazioso), by Levy (3 minutes and 20 seconds), until—T: "His mammy sure wanted."
19—Theme (3 minutes and 50 seconds), until—T: The morning start.
20—"Tragic Theme" (For fatal or mournful news), by Vely (2 minutes and 35 seconds), until—T: Burning daylight that.
21—Continue to action (45 seconds), until—T: Trade Rat loses its fairest.
22—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: Onward, ever onward.
23—"Madriola" (Spanish song, one-step), by Levy & Samuels (25 seconds), until—T: New Jerusalem another.
24—"Serenade" (Dramatic), by Widor (4 minutes and 15 seconds), until—T: "Lemme hold the baby."
25—Theme ff (1 minute and 40 seconds), until—T: The long long trail.

THE END

"THE GOLDEN SHOWER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "In Flowerland" (Valse Lento Rubato), Golden

1—"Budding Spring" (Romance Moderato), by Platzman (3 minutes), until—S: At Screening.
2—"Sylvia Ballet," by Delibes (45 seconds), until—S: When men climb wall (Classic pastoral dance).
3—"Flirty Flirts" (Intermezzo Rubato), by Levy (1 minute and 30 seconds), until—T: "I know the old pussy-foot."
4—"In Flowerland" (Valse Lento Rubato—Theme), by Golden (1 minute and 45 seconds), until—T: Mary Kane, who is working.
5—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: Allan Campbell, whose.
6—Repeat "Sylvia Ballet" (1 minute), until—T: Commencement Day.
7—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 15 seconds), until—T: Broadway Alf loses no.
8—"Popular Shimmie Dance" (2 minutes and 30 seconds), until—T: At the Cabaret where Lila.
9—Theme (1 minute and 45 seconds), until—T: While Mary Kane, the (train effects).
10—"Clematis" (Moderato Poco Agitato), by Tonning (3 minutes), until—T: The net is spread (Train effects—telephone bell).
11—"That Naughty Waltz" (A la Jazz), by Levy (1 minute and 30 seconds), until—T: "Don't worry, this is an."
12—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: To Mona Machree.
13—"Canterbury Bells" (Capricious Allegretto), by Tonning (3 minutes and 15 seconds), until—T: The first snag in Broadway.
14—"Popular one-step" (1 minute and 30 seconds), until—T: The revel which Broadway.
15—"Popular Shimmie Dance" (1 minute and 15 seconds), until—S: When Broadway Alf drinks.
16—"Sylvia Ballet" (30 seconds), until—S: When lights are dimmed.
17—"Dramatic Tension," by Shepherd (1 minute and 30 seconds), until—T: "Princess, my slaves."
18—"Heavy Mysterioso," by Levy (3 minutes), until—T: "Campbell, if there is."
19—Theme (2 minutes and 45 seconds), until—T: The golden shower.
20—"Grave Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 45 seconds), until—T: "Please say that you believe."
21—Theme (3 minutes and 45 seconds), until—T: Then to escape the.
22—"Humorous Drinking Theme," by Roberts (1 minute), until—S: When drunks see Mary.
23—Theme (2 minutes and 15 seconds), until—T: "I am glad I happened."
24—"Barcarolle" (Summer Idyll), by Buse (2 minutes and 45 seconds), until—T: "Forgive me, you see I've."
25—"Serenade Romantique," by Borch (3 minutes and 45 seconds), until—T: "I couldn't be your wife."
26—"Camelia" (Andante Moderato), by Tonning (2 minutes), until—T: In the morning seeking.
27—Theme (3 minutes), until—T: "It was a vile scheme."

THE END

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Advance Reviews and Short Length Features Covered on this Page

Two Christie Comedies

(Two Reels Each)

IF these Christie Comedies served no other purpose than to show comical studios of youth without resorting to slapstick measures in scoring their points—then the production of them has not been in vain. No hokum is employed—no trick photography—no gallivanting about on the part of the principals in capitalizing such overworked ideas as the "chase"—none of these things are utilized in Christie Comedies. If they are more quiet in action as a result, at least they have some compensation in their ideas. A capable group of funmakers are employed on the Christie lots, among whom are Helen Darling, as charming acomedienne as any actress in comedies, and Earl Rodney, who brings to the screen a fine spirit of youth.

It may be that the two comedies, "Ducks," and "Monkey Shines," will disapoint those who are susceptible to slapstick. They may find them too quiet. But we venture they will be remembered by thinking people, because there is a thought behind each of them. The slapsticks are remembered for some particular incident or bit of "business." And then forgotten.

"Ducks" tells the story of a pair of honeymooners, the husband being addicted to the habit of going duck-hunting occasionally. Wifey suspects that his object is chasing chickens—those that walk with two feet—and so starts in pursuit. When hubby's pals get a ducking in the water they are forced to go to a neighboring farmhouse where the farmer's daughters dress them up in feminine clothing until their own is dried. And the young bride frowns and pouts and stirs up some trouble before she finds out that the girls have a distinct place in the plot.

"Monkey Shines" features the idea of monkey glands—a perfectly good comedy idea, incidentally. An old gentleman goes to the doctor's office and becomes youthful again after the operation. He cuts up several didoes in a cabaret and his nephew, the doctor, is worried that the old man's fortune will be gone before he can inherit it. So he gives his aunt the monkey treatment too, and she lures her husband back to the "straight and narrow," although she has to show considerable pep to woo him away from the young girls. In the end the doctor gets his reward. This idea is capitalized for its full value. The comedies are restful to anyone who has been slapsticked too often. They are good fillers on any exhibitors program. —*LAURENCE REID.*

"Bullin the Bullsheviki"

(Eff and Eff Comedy—Five Reels)

THIS comedy, in the writer's opinion, is many points away from the mark. Frank P. Donovan, who is its author and director, showed it to us some months ago and we did not like it. Since then it has been revised and changed, but still we do not like it. We mean we do not like his idea of comedy. He has introduced many new subtitles and scenes, but summing up the old with the new, it seems to be a conglomeration of hodgepodge and nothingness without obtaining in the slightest degree the object aimed at—to amuse and be funny. In the first place there are few comedy lines in the subtitles and less comedy in the actors, who by the way are of the third or fourth class variety and seem to resort to the kind of comedy called "slapstick" with a vengeance.

They hit and kick and mug and fall and tumble and heaven knows what, in vain efforts to secure a laugh, but in almost every case, they fail. Comedies of the rougher kind can be made funny if the situations are right and if competent actors in this line are handling the parts. But with the cast which Frank P. Donovan has selected the fun seems rather painful.

And then again, what is it all about? We see a number of actors rushing hither and thither entering automobiles, eating in restaurants, rushing about the streets, cheering cabaret girls—they always introduce them when there is nothing else to think of, and then again they have gone back to the grave and dug up the "old prop horse," stuck two commedians into him for his back and front legs and tried to make him funny, and have also introduced the Ford car as a prop, filled it with "comedy" cops, and sent it in the usual way zig-zagging about the street.

This comedy may amuse in some of the smaller houses and it may not.—*FRANK LEONARD.*

"Her Naughty Wink"

(Sunshine Comedy—Two Reels—Fox)

HERE is a Cissy Fitzgerald title adorning a Sunshine comedy, and after this high tension piece has run through its spool we fail to see any connection between the caption and the action. If there is any winking to be done the spectator will take care of it nicely, since it will tax his optic nerve to follow the assortment of zippy stunts which are unfolded. The picture is broad burlesque and is so utterly ridiculous that it will be accepted as funny. This is all that is necessary toward making a slapstick comedy successful.

Jack Blystone, the director, hasn't uncovered anything new, but his ideas are effective, notwithstanding. The action transpires in a two-story house which literally falls to pieces in the concentrated attention given the plot. Plot? There isn't any, unless you call the exposition of the "chase" the link that holds it together. Upstairs, downstairs, into rooms, out of rooms, the players tumble after each other. Speed is the one ingredient which is incorporated here. And there is no stopping of the incidents in any part of the action.

Mr. Blystone uncovers a new trick or three in some places, but for the most part he is content to travel familiar ground. The antics of the players, their grotesque make-up and costumes will in all likelihood encourage laughter, but the Sunshine people in our opinion are capable of being better funmakers. They are grooming Ethel Teare along the style of Louise Fezenda of the Sennett forces, and she makes a capable comedienne indeed. Others who assist in the weird concoction are Glen Cavender, Ed Kennedy, and Bill Franey. And—oh yes—the girls.—*LAURENCE REID.*

"The Land of Opportunity"

(Americanization Picture—Two Reels—Selznick)

SECRETARY LANE'S suggestion that motion picture producers should realize the power of the camera as a medium in the Americanization of certain forces in this country has been adopted by Selznick Enterprises. This concern has come forward with a timely and vital pictorial message in this direction. In commemoration of the birth of the great Emancipator, "The Land of Opportunity" is released to exhibitors and it would be to the advantage of all of them to present this picture not only as a tribute to Lincoln but as an ideal subject in showing America as a wonderful land of opportunity.

No man need look further than Lincoln in choosing a model for his guidance. If this picture could be shown in all the picture theatres that are located in the highways and byways of the United States—and repeated several times it would do more to crush the spirit of discontent and destroy the radical serum that is seeping into the brains of certain types than all the sermons that could be shouted from the pulpit.

"The Land of Opportunity" conveys a fine thought. It presents the idea that opportunity is waiting for everyone to take advantage of it just as it did in Lincoln's time. He was once a railsplitter but he studied diligently and worked hard and rose above his lowly station. The theme revolved around Americanism versus radicalism. A certain "advanced" thinker is arguing in behalf of "red" doctrines in a club. A butler relates a chapter in Lincoln's life and the scene dissolves to a few years before the Civil War when the Emancipator is campaigning in the vicinity of Salem, Ill. The dramatic contents are revealed in his walking twenty miles to save the life of a youth convicted of murder whose mother had befriended him once.

The humanity, the high ideals of the great figure are excellently brought out and so well is the lesson established that when the scene dissolves into the argument at the club, the radical tosses his "red" literature into the fireplace. He appreciates that America is the land of opportunity. The picture is compact and the sequences are developed spontaneously, the action going forward with sustained drama and plenty of suspensive interest. Ralph Ince appears in the dual role of the radical and Lincoln and gives a very effective study of the immortal figure.—*LAURENCE REID.*

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last seventeen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 11, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7)..........DEC. 13

"Delicate story brutalized by the scissors."—M. P. News.

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7)..........JAN. 17

"Great production of popular play and novel."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13)..........OCT. 25

"Will Rogers scores in quaint comedy."—M. P. News.

Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."

Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23)..........NOV. 29

"May be termed as good average picture."—M. P. News.

Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days." "This feature broke all box-office records and won the highest praise from my patrons." "A splendid picture to extra big business for two days."

Consensus—"Good picture, big puller."

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27)..NOV. 1

"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16)..........NOV. 22

"Picture is burdened with too much mystery."—M. P. News.

Exhibitor Comment—"This feature did not come up to expectations. Poor business two days." "This picture is burdened with too much mystery. It did not please my patrons and fell down the second day." "Average to poor business two days."

Consensus—"Average picture, average puller."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1)..........JAN. 31

"Plot ancient but intelligently treated."—M. P. News.

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14)..........JAN. 3

"Barriscale's latest has interesting moments."—M. P. News.

Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14)..........JAN. 17

"A wonderfully realistic story of revenge."—M. P. News.

Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week."

Consensus—"Good picture, good puller."

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6)..DEC. 6

"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19)..........NOV. 1

"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS..........DEC. 10

"Characterization robs story of truth."—M. P. News.

Exhibitor Comment—"Fair picture to average business."

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1).....JAN. 31

"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1)..........JAN. 17

"This love story has pictorial appeal."—M. P. News.

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) DEC. 6

"Breezy role for Desmond in Western."—M. P. News.

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16)......NOV. 15

"Frederick is splendid in mother-love story."—M. P. News.

Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days."

Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (Oct. 5)..NOV. 8

"Wholesome comedy drama is entertaining."—M. P. News.

Exhibitor Comment—"A fair production to average business two days."

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16)..........NOV. 8

"Humanities spoiled by illogical climax."—M. P. News

Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days." "Not the picture for our city. Our folks like lively stuff. Average business." "Tourneur's productions do not seem to appeal to my audiences. Poor business."

Consensus—"Good picture, good puller."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14)....JAN. 3

"Will afford good average entertainment."—M. P. News

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7)..........DEC. 13

"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD..........JAN. 3

"Intrigue and politics burden this picture."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14)..........JAN. 31

"Conventional story lifted through sumptuous production."—M. P. News.

Exhibitor Comment—"A good picture to average business or two days."

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH..........NOV. 8

"Food for thought in this entertainment."—M. P. News.

Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

PICTURE BRAND STAR RELEASED PLAN BOOK

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12)..OCT. 18

"Andersen scores in symphony of darkest Russia."—M. P. News.

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21)..........JAN. 3

"Famous story and play makes a success."—M. P. News

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30)..........NOV. 29

"Picture hardly suffices for star's talent."—M. P. News.

Exhibitor Comment—"Played this feature on the program with another feature to big business two days." "Although this is not Miss Ferguson's best it went over O. K. and satisfied my patrons. In fact, my patrons enjoyed it. It did average business for two days."

Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2)..........NOV. 29

"This may satisfy the majority."—M. P. News.

Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days."

Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2)..........NOV. 1

"A typical Francis Ford melodrama."—M. P. News.

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9)..........NOV. 1

"Will suitably entertain majority."—M. P. News.

Exhibitor Comment—"A good picture. Big to average business two days." "Business big all week. Story very good, photography excellent throughout. Production as a whole remarkably fine." "Played this feature for one week to big business for three days and average business four days. It pleased my patrons."

CYCLONE, THE (FOX) TOM MIX (JAN. 24)..........JAN. 31

"Familiar formula makes fair picture for Mix."—M. P. News.

Exhibitor Comment—"Not up to Mix standard. Average business one day."

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12)..........OCT. 25

"An exquisitely charming comedy."—M. P. News.

Exhibitor Comment—"A good program picture. Fair business." "A very good comedy drama nicely produced. Average business two days." "Played this feature on the program with Zane Grey's Desert Gold to big business every day for one week. My patrons liked it very much and it went over big. An ideal picture."

Consensus—"Average picture, average puller."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5)..........JAN. 17

"Norma Talmadge has story of shadows and sunshine."—M. P. News.

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23)..........DEC. 6

"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) SPECIAL CAST (DEC. 21)..........DEC. 20

"Will entertain average audience."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST..........NOV. 15

"Vivid action and rich backgrounds here."—M. P. News.

Exhibitor Comment—"Knockout business and an extra good picture. Big business four days." "Played this feature with the June Caprice picture, 'A Damsel in Distress,' to extra big business for one week. Grey's stories are very popular here. This feature was well liked and went over big."

Consensus—"Good picture, good puller."

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID..........FEB. 14

"Undue use of coincidence, but still highly entertaining."—M. P. News.

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23)..........NOV. 29

"Plentiful action in this melodrama."—M. P. News.

Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell coming fast. This picture and a Sunshine Comedy, 'Footlights,' got the money in spite of shortened hours on account of coal famine. Extra big business one day to big business two days." A good picture which pleased my patrons although business was only average to poor for two days."

Consensus—"Good picture, good puller."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28)..........OCT. 11

"Pleasing light comedy with prize fight punch."—M. P. News.

Exhibitor Comment—"Played this feature with the Arbuckle comedy, 'Hay Seed,' to extra fine business. My patrons were thoroughly pleased. Extra big business first day to average business second day."

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16)....NOV. 22

"Human characterizations make this interesting."—M. P. News.

Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days. Business better than we expected. Star well liked. Against heavy competition we had a packed house. Big business one day."

Consensus—"Good picture, good puller."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20).DEC. 20

"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28)..DEC. 27

"Spectacular appeal in this rich production."—M. P. News.

Exhibitor Comment—"This picture did good business the first week, but bad business the second."

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).....NOV. 15

"Wonderful picture for all classes."—M. P. News.

Exhibitor Comment—"Poor business due to blizzard. Average business two days." "Very good, big business."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27)..........NOV. 1

"Rollicking farce makes satisfying picture."—M. P. News.

Exhibitor Comment—"A picture that is every bit as good as the play. Titles are funny and stick to the originals. Patrons never stopped laughing from the time the cocktail scene started until the picture was over. First reel rather slow. Big business." "Undoubtedly her best. Picture full of action and laughter and many funny situations. Good business for three days." "A good feature which did big business for two days. It pleased my patrons."

Consensus—"Good picture, good puller."

Box Office Reports continued on page 1974

"THE STRONGEST"

(FOX)

Clemenceau's Name May Carry This Picture By

THE wealthy manufacturer worshipped money and neglected his wife and she sought refuge in the arms of a lover. When a child was born, the rich man thought she was his own and years later he attempted to marry her off to gain social recognition. But she chose her own husband and chickens came home to roost on the manufacturer's doorstep. Antiquated material, isn't it? This is the idea contained in Clemenceau's story, "The Strongest," which Fox has adapted to the screen. Between the covers of the book it may be good reading, but looking on at the silver sheet it uncovers a number of faults.

The action, instead of being connected in scenes of direct continuity, wanders in its development. Years are dispensed with through the aid of subtitles and the salient points are confusing as a result. In fact the sequences are decidedly choppy, so much ground has the director covered. But despite its haphazard treatment the idea is a hackneyed one that has been done time and again and often it is successful, particularly when presented with a few well chosen strokes and dominated by its moral. There are no subtleties—no artistic measures in the production.

If the first two reels were re-edited the picture would look decidedly better, for the thread of interest is lost in establishing so much detail. However, Clemenceau's name in all likelihood will bring in the receipts. The greatest fault in the feature is the overplaying of the principals, with the exception of the gifted and beautiful Renee Adoree, a Parisian actress. Hers is the only performance that rings with sincerity, although Harrison Hunter as her supposed father works hard to overcome an unsympathetic role. Carlo Liten's lack of repression somewhat mitigates the performances of the others. Foreign actors haven't learned that simple pantomime is most effective on the screen.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Claudia	Renee Adoree
Henri, Marquis de Puymaufray	Carlo Liten
Harle	Harrison Hunter
Claire Harle, his wife	Florence Malone
Nanette, Henri's housekeeper	Mme. Tressida
Visconte	Jean Gauthier de Trigny
Comtesse	Georgette Gauthier de Trigny
Maurice	Hal Horne
Cure	James Marcus
Prefect of Police	C. A. de Lima

By Georges Clemenceau.
Directed by Raoul Walsh.
Photographed by Ben Bail.

PRESS NOTICE—STORY

"The Strongest" is the name of the picture which comes to the ——— theatre for three days beginning ———. This Fox feature is an adaptation of the story of the same name by Georges Clemenceau, the "Tiger of France." He has put into his one and only novel which is a powerful tale—a tale of France today—characters which he knows thoroughly. "The Strongest" presents the natural passions of life and the artists who interpret it seem to get their message home without obvious effect. The cast of players is headed by Renee Adoree, the Parisian star, who is as talented as she is beautiful. Raoul Walsh has directed the work with admirable insight into its dramatic values.

The central character, Claudia is the daughter of Harle, a rich manufacturer, whose wife is dead. The latter despairing of winning her husband's love while she was alive entered into a liaison with Henri, a friend of the family and the girl is really the latter's daughter—a fact which is concealed from the father until Claudia has reached maturity. Harle endeavors to marry her off to a bogus Count, but the plan is interrupted by her American sweetheart, Maurice. Things come to a head when Harle's employees kidnap the girl when their demands for a wage increase are refused. Henri is killed when he attempts to rescue her. Eventually the bogus Count is presented in his true colors, but he shows his revenge by proving to Harle that the daughter is not his own. The news breaks the manufacturer's heart but in compensation the lovers are united.

CATCH LINES

The first and only story written by the "Tiger of France," Clemenceau, will be presented as a photoplay next ———. See "The Strongest" a picture of human passions—a picture of the triumph of youth and love over selfishness and caste.

Rene Adoree, one of the all-star cast of the William Fox picture, "The Strongest"

See "The Strongest" a picturization of Premier Clemenceau's first and only story. A drama of the strongest—in passion, sacrifice and hope. The feature is interpreted by an exceptional cast headed by the Parisian favorite, Renee Adoree.

Her father would sacrifice her on the altar of wealth. Then into her life came a beautiful romance. What happened? See "The Strongest" a photoplay written by Clemenceau, the "Tiger of France."

(Continued on page 1975)

"OVERLAND RED"

(UNIVERSAL)

Vital and Vivid Western Is Harry Carey's Latest

THERE is no denying the strength of this feature. The Harry Carey offerings have been conceived on such program foundations that when a work of the calibre of "Overland Red" happens along it is entitled to the highest praise by virtue of its vividness and vitality. No matter if the theme is not entirely logical the director has so treated that it carries a semblance of reality. The star assumes the role of a tramp here—a different characterization for him, and so colorful is it drawn and executed that the figure will be long remembered.

It is a story which is strong in all the necessary ingredients and no doubt it would score even though Lynn Reynolds gave it an ordinary production. But undoubtedly he was inspired by the rich assortment of incidents and the picturesque characters and so the picture is embellished with high lights (they look like Reynolds' own) and richly scenic backgrounds. The plot moves forward with ever-increasing action, although this element is bewildering at times because of its rapidity. Carey's tramp, in some respects, is his best contribution to the screen. He makes it a rollicking, likeable figure who accepts everything with a keen sense of humor, but who is resourceful enough to take care of himself and those who have earned his affection.

The picture is well fortified with romantic moments and the humor and pathos are elements which are emphasized for their full values. Mr. Carey is supported by Harold Goodwin and Vola Vale, two players who are genuine in their interpretations. The former may be put down as one of the most capable juveniles on the screen. He is tremendously in earnest and always natural. H. H. Knibbs is the author of this different Western.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Overland Red	Harry Carey
Silent Saunders	Charles Le Moyne
Collie	Harold Goodwin
Louise Alacarme	Vola Vale
Billy Winthrop	David B. Gally
Boggs	C. Anderson
Sago	Joe Harris

By H. H. Knibbs.
Scenario by Lynn F. Reynolds.
Directed by Lynn F. Reynolds.

PRESS NOTICE—STORY

Harry Carey, the popular Western actor in Universal pictures, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled "Overland Red." This subject is from a story by H. H. Knibbs, the scenario and direction having been attended to by Lynn F. Reynolds. The latter's work has long been a source of wonderment and admiration to those who follow closely the various western plays of the screen. The amount of rapid action he instills into his work and the picturesque backgrounds he incorporates are little short of marvelous. In "Overland Red" he well upholds his reputation—even surpasses it—it seems. The picture tells the story of a tramp prospector for gold, Overland Red, and Collie, a boy whom he has befriended. They stumble across an aged miner in the last stages of starvation. Their efforts to revive him are futile, and as he dies they depart with his bag of gold, but bury the papers found on his person. The two pals are arrested for murder when the body is discovered, but escape eventually. They are tracked, however, by a gang who believe Red knows the location of the old man's mine. Red and Collie win the sympathies of Louise Alacarme, who lives on her uncle's ranch, and she saves them from re-arrest by the sheriff on a trumped-up charge of the gang. Red starts in search of the mine and with his friend, Winthrop, they meet with many adventures. Louise helps them to escape from certain dangers. In the end Red finds the vein of gold and decides to share it with Collie and Winthrop. But on digging up the papers he finds that he is the uncle of the girl. He keeps a secret, but hopeless affection for Louise who finds romance with Collie. Mr. Carey is thoroughly in character as the hero and he is well supported by a competent cast.

CATCH LINES

In which Harry Carey turns tramp. His latest work is a masterpiece of character drawing—don't miss him in "Overland Red."

The story of a tramp who outwitted a band of crooks through his two-gun ability. Quick on the trigger, he saved himself and his gold mine. A rare picture is "Overland Red"—a picture of pathos and humor, action and suspense and marvelous western scenery.

His pal was shot down by unseen hands and Red declared war on the enemies. See "Overland Red," the greatest Harry Carey picture ever made.

PROGRAM READER

He was a tramp, was Overland Red, and with his pal, Collie, they discovered a gold mine. Being vagabonds they were arrested for a crime of which they were innocent. But Red wasn't always a tramp—he was once a sheriff and when he saw his opportunity he turned the tables on his enemies. He hadn't forgotten how to pull a trigger. And he became a two gun man when they wounded his pal. We will not go into details concerning this latest Harry Carey picture, "Overland Red." That would be robbing it of its suspensive qualities. But suffice to say that the subject is one of the best—if not the best—that the popular Western actor ever had. He appears in a different role—but a role which gives him splendid opportunity to display his personality and talent. The feature abounds with fast moving action and unfolds a charming romance. And it is remarkably rich in picturesque scenery. The story is written by H. H. Knibbs and Lynn Reynolds is the director. Make no mistake about it, an entertaining hour awaits you when you see "Overland Red" at this theatre soon.

SUGGESTIONS

The fact that Harry Carey appears in a different role here is sufficient to exploit him. Make mention that he appears as a tramp who finds regeneration through the good fortune of finding gold and the influence of a beautiful girl. You might bring out that the picture is a superior Western in that it builds with ever increasing action and suspense. Concentrate upon the character drawing and that the hero is hemmed in by a group of enemies but fights his way through in characteristic style. Feature the title. It is attractive, and mention that the cast includes Vola Vale and Harold Goodwin.

Exhibitors' Own Box Office Reports

(Continued from page 1972)

PICTURE BRAND STAR RELEASED PLAN BOOK

FEAR MARKET, THE (REALART) ALICE BRADY........................FEB. 7

"Better than average plot, well produced and acted."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7)....................................DEC. 20

"Mix puts on the actor's mantle here."—M. P. News.

Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one." "Unpleasant story and too sad. Big business." "Mix good but picture not of his kind. Did not send them away boosting. Average business two days."

Consensus—"Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE.................NOV. 22

"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11)...DEC. 6

"Blanche Sweet scores in Harte story."—M. P. News.

Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9)...NOV. 8

"Conventional story is rich in color."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL..............JAN. 3

"Gladys Brockwell takes up vampire's burden."—M. P. News.

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN..............FEB. 7

"Mary MacLaren has a mild offering here."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29)...DEC. 13

"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30).........DEC. 27

"This picture is just pleasantly entertaining."—M. P. News.

Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days."

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16)...NOV. 22

"One of the most human pictures ever shown."—M. P. News.

Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day."

Consensus—"Average picture, average puller."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30).............NOV. 15

"Satisfactory entertainment for majority."—M. P. News.

Exhibitor Comment—"Not up to standard. Poor business." "The star, Peggy Hyland, was good, but the picture, in my estimation, was poor. Average to poor business two days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16).........NOV. 22

"Pleasing picture with many comedy touches."—M. P. News.

Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'" "A good picture which played my house for two days to good business."

Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19)...NOV. 15

"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30)...DEC. 27

"Better than average entertainment."—M. P. News.

Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE............OCT. 25

"Gladys Leslie in mystery melodrama."—M. P. News.

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28)...JAN. 17

"Sensational picture of Aeroplane Feats."—M. P. News.

Exhibitor Comment—"House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices. have practically sold out one week in advance. The Reason for the Aero club putting on this show is to help promote the Aero Mail Service."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18)...JAN. 24

"Mediocre picture made from pot-boiler story."—M. P. News.

Exhibitor Comment—"Fair picture that pleased." "Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week."

Consensus—"Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29)...JAN. 10

"Photoplay of sadness, artistically produced."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15)...DEC. 6

"Not enough action for Carey here."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER........JAN. 24

"H. B. Warner has a winner here."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30)...NOV. 29

"Elaborately presented, affording enjoyment."—M. P. News.

Exhibitor Comment—"A dandy picture which was liked by all my patrons. Extra big business one day to big business two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6)...DEC. 13

"Mary Pickford has dramatic role here."—M. P. News.

Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford. saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days."

Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6).....DEC. 13

"Obvious story of a Romany romance."—M. P. News.

Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)..................JAN. 17

"Hodge podge of sentiment and melodrama here."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON.........................FEB. 7

"New star in interesting vehicle."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19).........OCT. 25

"Florence Reed's latest is shown."—M. P. News.

Exhibitor Comment—"This feature did not satisfy my patrons. Poor business for two days."

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17)..............JAN. 24

"Contains many thrills and exciting moments."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..NOV. 15

"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26)...OCT. 18

"Vivian Martin comes forward with a captivating comedy."—M. P. News.

Exhibitor Comment—"A splendid production which sent my patrons away pleased. Extra big business three days."

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)....NOV. 8

"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2)...NOV. 22

"High class drama should completely satisfy."—M. P. News.

Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days." "This is a good picture which did average business for two days."

Consensus—"Good picture, average puller."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5)...OCT. 18

"This comedy will entertain generally."—M. P. News.

Exhibitor Comment—"A fair picture to poor business two days."

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY..................NOV. 15

"Morey in conventional satisfactory story."—M. P. News.

Exhibitor Comment—"Best picture with this star in some time. Average business two days." "A very good picture but didn't draw on account of the name. Average business." "Morey not a drawing card here. Some liked the play and some didn't."

Consensus—"Good picture, good puller."

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5)...OCT. 25

"Augustus Thomas' play effectively picturized."—M. P. News.

Exhibitor Comment—"Just a pleasing picture to average business three days." "A fair picture to average business."

Consensus—"Average picture, average puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JAN. 3

"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19)...........OCT. 25

"A good average comedy drama."

Exhibitor Comment—"A poor picture to poor business." "Big business three days." "Exceptional heart interest. Extra big business three days, big business four days."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)...NOV. 28

"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13).......................DEC. 27

"Mabel Normand appears in eccentric comedy."—M. P. News.

Exhibitor Comment—"A light picture but drew well. A picture the children will enjoy. Extra big business two days." "Very good picture, which pleased my patrons and did big business for two days." "Only a fair picture to average business."

Consensus—"Good picture, good puller."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)...NOV. 15

"Hart is humorous as well as human here."—M. P. News.

Exhibitor Comment—"A very good feature to big business one day and average business the following."

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC. 27

"Kerrigan picture has interesting moments."—M. P. News.

Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standard. Average business three days."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7).........................DEC. 20

"Will Rogers scores in charming picture."—M. P. News.

Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days."

Consensus—"Excellent picture, big puller."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER.....FEB. 14

"Hectic melodrama fails to hit bull's-eye of truth."—M. P. News.

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12)...OCT. 18

"Light material for Bessie Barriscale's talent."—M. P. News.

Exhibitor Comment—"Bessie Barriscale not up to standard in this one. Extra big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DEC. 20

"Dalton finds expression in dual role."—M. P. News.

Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)..........................NOV. 29

"Famous poem makes fairly pleasing picture."—M. P. News.

Exhibitor Comment—"A fine picture to average business."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DEC. 27

"Lewis has characteristic role here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES.................................FEB. 14

"Buck Jones makes debut in interesting western."—M. P. News.

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5)...OCT. 11

"Most excellent entertainment of great merit."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..JAN. 10

"Russell has entertaining mystery melodrama."—M. P. News.

Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN......FEB. 7

"J. Warren Kerrigan in variety picture."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) LOUISE GLAUM (DEC. 14)...DEC. 20

"A stirring melodrama that will register."—M. P. News.

Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days."

(NOV. 16)...NOV. 8

"Good dramatic production should satisfy."—M. P. News.

Exhibitor Comment—"This picture is a knockout and did extraordinary business for one day."

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)..........OCT. 11

"Aristocratic story of blue bloods and horses."—M. P. News.

Exhibitor Comment—"Pleasant screen entertainment. Well produced; no fault to find." "Better than we expected. Average business." "Not as good as previous Tom Moore productions. Big business one day, average one."

Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DEC. 27

"Melodrama and humor in this Kerrigan film."—M. P. News.

Exhibitor Comment—"A good feature to average business two days."

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7).................DEC. 13

"This photoplay will undoubtedly satisfy."—M. P. News.

Exhibitor Comment—"A fair picture to average business two days." "Good picture to average business one day."

Consensus—"Pleasing picture. Average puller."

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19)....................NOV. 8

"May slightly amuse average audience."—M. P. News.

Exhibitor Comment—"A fine little picture but went over their heads. Subtitles full of modern wit that they could not appreciate. Average business." "Good program picture. Good business."

Box Office Reports continued on page 1976

"HIS WIFE'S FRIEND"

(PARAMOUNT-ARTCRAFT)

Has Many Good Points Which Should Satisfy

THIS feature has enough strength to carry it through on any program, but there are many things lacking which tend to hold it back from the point aimed at. The original story may have been convincing in many ways, but in scenario form it seems to be a number of scenes joined together with little effort to bring out the strong situations and hold back the weaker ones until the time arrives for "landing" the big scenes.

Faulty direction also may be to blame for the way in which many of the situations were handled. For the star seems to resort to "heavy breathing" and distended "eye work" in many of the dramatic moments, and is frequently seen in a standing position, using these expressions, when action is needed and called for.

However, there are many other points which this production has to its credit, such as the charm which is lent to it by good acting in many places, by a capable cast, the mounting of good sets and the up to date manner in which it has been produced.

In summing up, this is a good average program picture, which should hold its own if too much is not expected of it.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Lady Miriam Grimwood	Dorothy Dalton
Sir Robert Grimwood	Warren Cook
John Heritage	Henry Mortimer
Lord Wiverly	Richard Neal
Ling Foo	Paul Cazeneuve
Nind	Tom Cameron
Inspector Marsh	S. Barrett
Dr. Larner	William Williams

Produced by Thomas H. Ince.
Story by J. B. Harris-Burland.
Directed by Joseph De Grasse.

PRESS NOTICE--STORY

The latest Dorothy Dalton picture, "His Wife's Friend," will be the attraction at the ——— theatre for ——— days, beginning It was produced by Thomas H. Ince from the popular novel, "The White Rock," and is a story in which mystery is said to be entertainingly mingled with a love and adventure theme.

Miriam Grimwood is unhappily married to a man much older than herself who does not care for her, spending much of his time playing chess. One day a former sweetheart calls upon her and is seen by the husband making love to her. The husband says nothing and invites him the next evening to play chess. After the game the husband is found drowned in a lake on a neighboring estate, Suspicion points to the wife's admirer, who has now gone to India where he is a major in the British army, engaged in a campaign against the rebels. Returning to England he takes up the trail of the murderer and through a series of adventures and clever deductions discovers that Ling Foo, a Chinese criminal whom he knew in India has, poisoned Lord Robert in a chess game and that Wiverly, lord of the adjoining estate is also guilty. Through the death by violence of the Chinaman and the baronet the hero and heroine find their ultimate happiness.

This feature contains some thrilling spectacles, such as the Chinese hordes attacking the garrison of the Indian fort and there are startling bits of realism shown in the deaths of Wiverly and the Celestial. The suspense is said to be well handled and entertainingly sustained.

Miss Dalton's work is uniformly excellent and Henry Mortimer plays the lead very Cazeneuve are others in the cast. well. Warren Cook, Richard Neal and Paul

PROGRAM READER

Mystery stories in the movies have heretofore usually been left to the serial production. In "His Wife's Friend" the latest Dorothy Dalton production, Thomas H. Ince has produced a highly interesting piece of work in which a baffling murder case is mingled with a love theme of more than ordinary appeal.

The murdered man is an eccentric millionaire given to playing the game of chess in solitude and neglecting his young wife for the pleasure which the game gives him. A former sweetheart of the wife's appears and the husband to all intents and purposes commits suicide to allow the two to be free to marry. Suspicion, however, points to the wife's admirer who has now gone to India where the suspected man is a major in the British army engaged in a campaign against the rebels.

Returning to England the mystery is cleared up in a most startling and satisfying manner. Miss Dalton is supported in this feature by a capable cast headed by Henry Mortimer.

CATCH LINES

Her husband neglected her because he was terribly fond of playing chess. And she spent a very lonely life. But an old sweetheart of hers called to see her and her husband suspected his love for her. How did it turn out. See Dorothy Dalton in "His Wife's Friend."

He had been away in India but had been suspected of a cruel crime. How did it turn out? Dorothy Dalton will tell you in "His Wife's Friend" at the ——— theatre.

He loved his wife but became suspicious of her when he saw a former sweetheart call to see her. And then he invited him to play a game of chess and was never seen again. Did the former sweetheart commit the crime? See "His Wife's Friend" with Dorothy Dalton as the star at the ——— theatre. It will tell you.

Why did Ling Foo kill Sir Robert Grimwood? Was it for revenge or was it for his money? Let Dorothy Dalton tell you in "His Wife's Friend" at the ——— theatre.

SUGGESTIONS

When you book this feature in the writer's opinion it would be a good idea to feature the star and under her name mention that this feature contains much mystery done in clever fashion. Also mention that there are some thrilling spectacles and some startling bits of realism which are bound to hold and grip the attention.

In this feature Miss Dalton does some very good work and is ably assisted by Henry Mortimer, her leading man. A well selected cast also supports the star among whom are Warren Cook, Richard Neal and Paul Cazaneuve.

And do not forget to mention that this is a Thomas H. Ince production. It contains many dramatic moments and is released by Paramount-Artcraft.

"The Strongest"

(Continued from page 1973)

SUGGESTIONS

What does the name of Clemenceau, "The Tiger of France," suggest to you? Doesn't it suggest rich advertising possibilities. Therefore it would be advisable to concentrate mostly upon this international figure. Play up the fact that "The Strongest" is his first and only story. Tell something about the man and his genius in saving France. Exploit the all-star cast. It carries several international favorites such as Renee Adoree, the beautiful and talented Parisian star. Use stills plentifully of her. Every patron will be interested in her for she brings a new and distinct personality to the screen. Feature the picture as a powerful drama of human passions—a drama of youth and love in conflict with the elements of greed and lust and ambition. Mention the director. Feature him as responsible for such fine attractions as "Evangeline," and "The Honor System." You can link up the author's name with the title of the picture. He is easily the strongest man in France.

"FOOTLIGHTS AND SHADOWS"

(SELZNICK)

A Pleasing Picture with Many Strong Points

A PRETTY star and capable director are responsible in many ways for the success of this feature. When analyzed, this picture is lacking in many ways, principally in story and the inability of the star to grasp its important points and interpret them correctly. But there is another angle which must not be forgotten. It is Miss Thomas' ability to attract and hold the eye whenever she appears in a scene. And she knows how to "set off" her graceful figure in the beautiful gowns she wears.

Jack Noble has given us as pretty a piece of direction as we have seen in a long time. He has been very careful in selecting his cast, his sets are expensive and up to the minute and he possesses the "knack" of keeping his star to the fore, which he did in many instances with beautiful close-ups.

Pictures of this kind do not tend to excite the emotions, although this story has its dramatic moments, but the tendency to amuse and please is there.

A wealthy man falls in love with a cabaret singer and is about to marry her when a "fever crazed" young explorer appears in her home, is taken sick and nursed back to health by the heroine. The romance she has been waiting for develops into love, with marriage as the result.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Gloria Dawn	Olive Thomas
Jerry O'Farrell	Alex Onslow
Peter Shaw	Ivo Dawson
Doctor	Mr. Farrell
Colonel Mammy	Mrs. Hicks
Mr. Johnson Frank Reynolds	E. Van Bousen
Detective	Mr. Busby
Manager	Robt. Keeling

Directed by John W. Noble.
Story by Bradley King.
Scenario by R. Cecil Smith.

PRESS NOTICE—STORY

Olive Thomas's latest feature, "Footlights and Shadows," a Selznick production, will appear at the ——— theatre on ——— week. In the picture Miss Thomas shows us what art and beauty, coupled with a good story and a good cast, can do to interest and hold the attention of an audience throughout and send them home in a happy frame of mind.

And Miss Thomas will certainly do this if opportunity is taken to witness her performance. For she has never worn prettier costumes and gowns to "set off" the beauty and charm which she possesses. And she has never been more convincing in any part she has ever undertaken.

And let us not forget that this production was directed by John W. Noble, who is considered one of our best. Mr. Noble has given special attention to Miss Thomas's personality and has developed it in a way that cannot help but command attention from those who enjoy the work of a beautiful star surrounded by a capable cast and luxurious sets to enhance the eye.

She was a cabaret singer who longed for romance, but had begun to despair of its ever coming, for she was about to marry a wealthy man whom she did not love. But it came to her at last and in a most peculiar and unexpected way, in the shape of a fever-stricken young explorer whom she finds in her home and who suddenly becomes too sick to be removed.

She nurses him back to health, but his mind remains a blank in many ways. Suddenly one day he leaves her home and does not remember where he has been, although he never forgets the one who has been so kind to him. He longs to see her again and finally does in the cabaret where she is singing. But she does not receive him with open arms, for she believes him to be ungrateful.

Presently a fire occurs and the young heroine is seen leading her lover, who is in a drunken condition, to safety. Her romance is now nearing its end, for she is to marry him and let us hope "lived happily ever afterwards."

PROGRAM READER

She longed for romance all her life but had never found it. It simply wouldn't come her way. And what could the poor girl do but to marry the millionaire who was determined to have her. But, like many other things, romance came quick and unexpectedly to her, as it has come to many others. And in what a peculiar way! It was in the form of a young fever-stricken explorer whom she found in her home and who was too sick to be removed.

She cared for him and brought his health back, only to be terribly disappointed one day in finding he had deserted her. Did she hate him for this and did she take revenge upon him when she saw him again? Let Olive Thomas tell you in "Footlights and Shadows."

Olive Thomas, star of Selznick's "Footlights and Shadows"

SUGGESTIONS

This feature contains many exploitation angles which if handled in the right way should bring in an audience without any fear of disappointing them. The story, although not of the strongest, has its dramatic moments and contains enough interest to amuse and please. Olive Thomas should take the premier place in your billing. She is a beautiful star, seen in many beautiful costumes and gowns, which cannot fail to attract the eye of your feminine audience, as the writer observed when viewing this picture.

Then she is surrounded by a well-known cast and has been directed by John W. Noble, who has paid great attention to detail and the arranging of some luxurious sets.

Do not let them expect too much of this feature, but at the same time do not be afraid to let them know that it is a good picture which will be to their liking.

CATCH LINES

She longed for romance but despaired of its ever coming. Was she successful? See "Footlights and Shadows."

Girls, what would you do if you found a man in your room? Would you turn him out? See what Olive Thomas did in "Footlights and Shadows."

The Index to The Complete Plan Book

(Continued from page 1974)

PICTURE BRAND STAR RELEASED PLAN BOOK

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12)........OCT. 25
"Entertaining farce, lavishly mounted, has charm."—M. P. News.
Exhibitor Comment—"Everybody delighted with this pleasing picture. Reid's best. Extra big business." "A very good feature which was well liked by my patrons, doing extra big business the first day and big business the second day." "Very good and drew big crowds. Extra big business one day."
Consensus—"Good picture, big puller."

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12)........OCT. 18
"Pronounced an average program picture."—M. P. News.

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE........FEB. 14
"Has some good points which should interest."—M. P. News.

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST..FEB. 7
"Up to Dwan's usual standard."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)........NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16)........DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week."

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)........DEC. 27
"This is a mighty good picture."—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)......NOV. 15
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10)........DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23)........JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16)........NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)........JAN. 31
"Satisfied from all angles."—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19)........NOV. 1
"Will entertain in many localities."—M. P. News.
Exhibitor Comment—"This is a very nice picture but it was hit by coal shortage restrictions with the result that it did only average business for two days. It pleased all who saw it."

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)........DEC. 20
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day."

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)........DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19)........NOV. 1
"Absorbing mystery melodrama defies solution."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27)........JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12)........OCT. 25
"Novelty quite apart from general run."—M. P. News.
Exhibitor Comment—"A poor picture to poor business."

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1)........JAN. 24
"Crauford Kent seen in dual role."—M. P. News.

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)........JAN. 3
"Excellent entertainment for majority."—M. P. News.

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK........FEB. 7
"High class melodrama which holds interest."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18)........JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....OCT. 25
"Plenty of mystery and suspense here."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26)........JAN. 31
"Fantastic story of love and vengeance."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND........FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)........OCT. 25
"Sets off Viola Dana's personality."—M. P. News.
Exhibitor Comment—"Dana well liked; her work in this great. Extra big business two days." "A fair picture to average business." "Star well liked and drew well."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..DEC. 13
"May please the MacLaren admirers."—M. P. News.

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16)........NOV. 22
"Novel characterization in Elvidge's latest."—M. P. News.

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18)........JAN. 24
"The supreme effort of true artists."—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) ZASU PITTS (OCT. 26)......NOV. 1
26)........NOV. 1
"Carries a few entertaining moments."—M. P. News.
Exhibitor Comment—"My patrons like Za Su Pitts very much. Good business for one day."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21)........DEC. 20
"Desmond appears in comic opera plot."—M. P. News.

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23)....JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28)........JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON........FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........OCT. 25
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT OF WAY, THE (METRO) BERT LYTELL........FEB. 14
"Rich photoplay made from this famous story."—M. P. News.

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NOV. 29
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19)....JAN. 10
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NOV. 8
"Dramatic meat in heart interest story."—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)........OCT. 25
"Dramatic story of army life entertains."—M. P. News.
Exhibitor Comment—"Average business." "Pleased very much. Big business." "A pleasing picture to big business one day." "A very good feature but it did not get the business. It did poor business for two days."
Consensus—"Good picture, good puller."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST......JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NOV. 15
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him." "This feature has only an ordinary story, and in my opinion O'Brien should be given better stories or I am afraid he will not be popular. Robert Edeson seemed to have the principal part. Average business for one week." "A fair production to big business for one day."
Consensus—"Average picture, good puller."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30)........NOV. 22
"Splendid melodrama of olden golden West."—M. P. News.
Exhibitor Comment—"This picture pleased to big business for one week."

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........OCT. 25
"This picture stumps the reviewer."—M. P. News.
Exhibitor Comment—"A pleasing picture to average business."

SHARK, THE (FOX) GEORGE WALSH (JAN. 18)........JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.

SHE LOVES AND LIES (SELECT) NORMA TALMADGE........JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..NOV. 1
"Conglomeration of plots looks like a serial."—M. P. News.
Exhibitor Comment—"The best picture of Fox's for big productions. Story is very interesting; business only fair three days."

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20)........JAN. 3
"Star and director put picture over."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE........JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4)....JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)........OCT. 18
"A typical Madlaine Traverse picture."—M. P. News.
Exhibitor Comment—"An average picture to average business two days."

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV. 22
"Sure fire at box-office end as entertainment."—M. P. News.
Exhibitor Comment—"Ran this production a week with raised prices and it did extra well."

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)........OCT. 4
"Topsy-turvy story offers mild entertainment."—M. P. News.
Exhibitor Comment—"Plenty of speed in this picture. Big business one day, average two days." "This one of the best pictures Mix has ever done. I played it one day to big business and it satisfied my patrons."
Consensus—"Good picture, good puller."

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT. 4
"A very good Olive Thomas picture."—M. P. News.
Exhibitor Comment—"This is a good feature, but it played to only average business."

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24)........DEC. 6
"Will satisfactorily entertain generally."—M. P. News.
"Pleased; star has fair drawing power. Average business one day."

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19)........OCT. 18
"Madge Kennedy has a charming role in unique comedy."—M. P. News.
Exhibitor Comment—"Poor business." "Pleased. Big business." "Star liked, but picture rather mediocre."
Consensus—"Pleasing picture, good puller."

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18)........JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2)........DEC. 20
"A high class mystery story with thrills."—M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus—"Good picture, good puller."

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)........NOV. 8
"Gladys Brockwell stars in crook melodrama."—M. P. News.
Exhibitor Comment—"They liked the star, Gladys Brockwell, here and this production was the type that seemed to fit her. I played it with a Sunshine Comedy, 'School House Scandal.' and it certainly was a crackerjack program. Extra big business one day to big business two days." "Good production of old crook theme but star appeared to be rather weak. Poor business."
Consensus—"Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24)........JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23)........NOV. 22
"Powerful strokes in this vital drama."—M. P. News.
Exhibitor Comment—"This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days."

Box Office Reports continued on page 1978

"THE LOVES OF LETTY"

(GOLDWYN)

Artificial Picture of a Woman's Ambition

BACK to the tried and true subject of a woman's search for wealth and social position, with its attendant sobs and sighs and occasional flashes of humor, have the producers gone to collect material for "The Loves of Letty." The hinges of the ancient formula creak as loudly as ever despite the fact that it has received capable treatment from the director. Once again is Pauline Frederick found interpreting the ideas of a British dramatist. No matter how richly dramatic these same ideas may be when expressed through the medium of the stage they are invariably found wanting when translated into picture material. The situations heightened by clever dialogue are valueless when deprived of this element on the screen.

"The Loves of Letty" is a stage story, seldom suggesting real people in real situations, except for the personal note of sincerity struck by the earnest star herself. At no time is the spectator likely to be so absorbed in what he sees as to forget he is in a theatre—the real test of play or picture. Miss Frederick does not sound any sympathetic note in her portrayal, due to her extreme fickleness. It is merely a case of "off with the old love—on with the new," and her indecision as to which one to accept does not develop any sustained drama.

The story drags interminably because the plot and characterization are colorless and are presented in a line of action of a single track pattern. Some success is derived in the contrast of characters but only by employing exaggerated humor. The truest thing about the offering is the atmosphere which is excellently suggested throughout. Miss Frederick's performance is as artistic as usual and Lawson Butt is acceptable os one of the lovers. The other players are not so representative of the types they portray.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Letty Shell	Pauline Frederick
Richard Perry	John Bowers
Nevill Letchmere	Lawson Butt
Marion Allardyce	Florence Deshon
Hilda Gunning	Leila Bliss
Florence Crosby	Leota Lorraine
Ivor Crosby	Sydney Ainsworth
"Coppy" Drake	Harland Tucker
Slavey	John Standing

By Sir Arthur Wing Pinero.
Scenario by J. E. Nash.
Directed by Frank Lloyd.
Photographed by Edward Gheller.

PRESS NOTICE—STORY

Pauline Frederick, the distinguished emotional actress of Goldwyn pictures, will be seen in her newest photoplay entitled "The Loves of Letty" at the ——— theatre beginning ———. This subject is an adaptation of Sir Arthur Wing Pinero's celebrated play, "Letty," and it offers the star unusual opportunities to reveal her talent. Mr. Pinero is one of the most famous playwrights of the English-speaking stage. "The Loves of Letty" involves the problems which come to every attractive woman during her lifetime. Letty Shell considers the problem of clothes and social position since she is infatuated with Neville Letchmere, a London clubman. She endeavors to win him because of his standing in society.

So she makes the great experiment by giving up everything to catch Letchmere, only to find that he is a married man. Even then, being penniless, she is willing to sacrifice herself to him; but during a turn of affairs in which he protects his own sister's honor and shows nothing but selfish intentions with Letty, she comes to understand what the genuine devotion with a real man would mean. It is then that she realizes that her worship of money and clothes and social position have not brought her true happiness. She also undergoes other severe tests of character, but in the end triumphs over her weaknesses and comes to appreciate true standards. Mr. Pinero has evolved a tale that is rich in dramatic conflict and which sustains itself with a powerful THOUGHT. Miss Frederick is supported by such competent players as Lawson Butt, John Bowers and Florence Deshon.

CATCH LINES

She worshipped the power of money, the fascination of clothes and the security of aristocratic society. And to obtain these luxuries she won the affections of a married man. Then she woke up to the fact that her hopes and ambitions were false. What did she do?

Pauline Frederick, star of the Goldwyn picture, "The Loves of Letty"

PROGRAM READER

Sir Arthur Wing Pinero's celebrated play, "Letty," has reached the screen under the title of "The Loves of Letty," which comes to this theatre in the near future, with Pauline Frederick as the star. This is a powerful picture of the problems that involve every attractive woman during her lifetime. Letty Shell worshipped clothes and money and society and to obtain them she stopped at nothing. She even fell in love with a married man and intrigued him so as to secure her social position. Then one day Letty realized that the things she had worshipped did not bring her peace and happiness. She found herself in love with a genuine man. Letty came through her temptation and arose as a beautiful character. How this play reaches its climax is told in scenes of absorbing dramatic conflict. A rich play—a play with a moral. A play that every woman in America should see. At this theatre soon. Watch for the date.

"THE COPPERHEAD"

(PARAMOUNT-ARTCRAFT)

An American Classic and Great Personal Triumph for Star

ETHEL BARRYMORE is credited with having said that Lionel is the best actor of the family. After seeing his "Milt Shanks" in "The Copperhead" we are inclined to agree with her. Certainly Mr. Barrymore has given the screen a wonderful characterization, satisfactory even to those who had expected much, having seen him act the same role in Augustus Thomas' stage play of the same name.

As for the production itself, the producers have been prodigal. They have presented a page from history, correct in every detail. The story is sad, needlessly sad one will say at first thought. There is not even a hint at comedy. It just goes on telling what happened to Milt Shanks when, at the beginning of the Civil War, he was sworn into the secret service by his friend President Lincoln, and posed as a "copperhead" even to his wife, during the war and for forty years thereafter to the day of his death.

But for the dramatist to impose this hardship on his character was essential. Milt Shanks was a one purpose man. His patriotism was the patriotism of Lincoln. His patience and forbearance was that of Lincoln and he was the sort of man who obeys orders. Lincoln said no one was to know and that settled it with Milt Shanks. That his life was wrecked, that he was sentenced to the penitentiary, that his wife died of a broken heart, that he was denied viewing the body of his son, killed in battle, did not swerve him from the path of duty.

This is the Milt Shanks of the play and is the Milt Shanks which Mr. Barrymore has brought to the screen. The picture is an American classic.—*J. S. Dickerson.*

THE CAST

Milt Shanks	Lionel Barrymore
Lieut. Tom Hardy, U.S.A.	Wm. P. Carlton
"Newt" Gillespie	Frank Joyner
"Lem" Tollard	Richard Carlyle
"Joey"	Arthur Rankin
Brother Andrew	Leslie Stowe
Abraham Lincoln	N. Schroell
Tom Hardy	William David
Dr. James	Harry Bartlett
Theodore Roosevelt	Jack Ridgway
Capt. Mercer, U.S.A.	Major N. M. Cartmell
"Ma" Shanks	Doris Rankin
"Grandma" Perley	Carolyn Lee
Madeline	Anne Cornwall
Elsie	Francis Haldorn

Directed by Charles Maigne from the play by Agustus Thomas, dramatized from the story by Frederick Landis. Press Notice Story.

Coming to the ——— theatre for a ——— days engagement beginning ——— is the most notable picture of the season, "The Copperhead," starring Lionel Barrymore in the immortal character of "Milt Shanks" the supposed "copperhead" of Civil War days, who in reality was President Lincoln's most trusted secret service agent.

Adapted from the famous play by Augustus Thomas, Famous Players-Lasky Corp. has made a picture which is a distinct achievement in many ways. Not the least of these is the drama contained in this heart interest story of the days of the Rebellion. The feature is also a wonderful piece of celluloid in its historical detail. A complete country village as it was in the sixties was built for a background. All the costumes and properties are identical with the period. Not a thing has been left undone to make this picture the great American Classic. As to acting Lionel Barrymore coming to the screen as he did with the character of "Milt Shanks" after having played the role on the speaking stage for a long season, has evolved the most wonderful, colorful and unusual role ever presented. What Milt Shanks suffered, the depth to which his patriotism extended, the fineness of the man who could subordinate all else to his duty as a secret service agent for his beloved friend and president, Abraham Lincoln, the patience and forbearance of a great soul is all brought to the screen with a realism which is scarcely believable. Those who have seen the dramatic version of the play are loudest in their praises for the picture. The soul of Milt Shanks shines out more clearly on the silver sheet than in the play.

As a supporting cast, Mr. Barrymore has been given a company of practically all star players. W. P. Carleton plays the role of Tom Hardy, Doris Rankin, of "Ma Shanks" fame in the stage play, plays the same role in the picture, and the other players are equally as capable.

Lionel Barrymore as "Milt Shanks" in "The Copperhead"

PROGRAM READER

The long heralded and most notable success of the photoplay season, "The Copperhead," starring Lionel Barrymore in the role of Milt Shanks, comes to this theatre for a ——— run beginning ———.

What "The Birth of a Nation" was as an epoch in picture making and as a historical feature is not less than "The Copperhead." Perhaps one of the most wonderful characterizations of the history of the screen is to be found in Mr. Barrymore's "Milt Shanks," the man who suffered for forty years under the appellation of "copperhead," who saw his wife die of a broken heart, who was denied the privilege of looking at the face of his dead son, who went to prison, all to serve his country as President Lincoln's most trusted secret service agent. "The Copperhead" is a leaf from American history, with the life and characteristics of the martyred president coming in for inspection. The role of Lincoln is played by N. Schroell, who is one of the most famous portrayers of this character in the country. The rest of the cast is universally excellent. The attention to detail which has been given the production is also a notable feature. A whole village in Missouri was constructed for the background.

The Index to the Complete Plan Book

(Continued from page 1976)

PICTURE BRAND STAR RELEASED PLAN BOOK

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)......JAN. 10
“ License taken with truth in this sentimental tale.”—M. P. News.

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20)......................DEC. 27
“ A very entertaining photoplay.”—M. P. News.
Exhibitor Comment—“ Just an ordinary feature. The story appeared to be rather weak. Average business.”

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)....................DEC. 20
“ Hayakawa in different role that scores.”—M. P. News.
Exhibitor Comment—“ The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days.”

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11)....................JAN. 24
“ Kathryn Williams runs away with the show.”—M. P. News.
Exhibitor Comment—“ Played this picture for one week to better than average business. The cast including Kathlyn Williams and Wanda Hawley are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story while not unusual is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired.”

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)....................NOV. 1
“ Well knit drama of crooks and mystery.”—M. P. News.
Exhibitor Comment—“ A pleasing picture to extra big business one day.” “ A very good picture. Extra big business.” “ Average picture to poor business two days.”
Consensus—“ Good picture, good puller.”

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12)............JAN. 17
“ Will afford very pleasing entertainment.”—M. P. News

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16)....................NOV. 15
“ Farce will agreeably entertain majority.”—M. P. News.
Exhibitor Comment—“ A very good picture, big business two days.” “ Big business all week with Arbuckle comedy on program.”
Consensus—“ Good picture, good puller.”

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)....................JAN. 3
“ Heavy drama with a mystery element.”—M. P. News.

23¼ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16)....................NOV. 8
“ Best comedy offering of the season.”—M. P. News.
Exhibitor Comment—“ Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week.” “ Excellent picture, good action and comedy. Big business two days, average one.” “ A very good picture, pleased my patrons. Big business three days.” “ Two news stars made quite a hit in this popular story. Comedy was clean and easily appreciated by all. Everyone delighted with picture that drew more business every night and week finished strong, as people started to talk about it.” “ A phenomenal feature which did phenomenal business for me and pleased my patrons. I played it one week to extra big business every day.”
Consensus—“ Excellent picture, big puller.”

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28)....................OCT. 11
“ This will be generally acceptable.”—M. P. News.

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23)............NOV. 22
“ Will pleasantly entertain generally.”—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23)............NOV. 29
“ Patriotic note may carry this picture by.”—M. P. News.
Exhibitor Comment—“ Good picture of that type. Did not draw. Poor business two days.”

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16)....................NOV. 29
“ Heart interest and atmosphere here.”—M. P. News.
Exhibitor Comment—“ Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied.”

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11)....................JAN. 17
“ William Russell in story of vengeance and love.”—M. P. News.

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE........NOV. 15
“ Good suspensive dramatic photoplay.”—M. P. News.
Exhibitor Comment—“ Extra good. Extra big to big business two days.” “ Story weak, photography good, star better than her last two releases. Average to poor business all week.” “ My patrons liked the star and they liked the story. It certainly was a great production and shows careful preparation. Big business two days to average one.”
Consensus—“ Good picture, good puller.”

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30).......DEC. 6
“ An absorbing heavy calibre drama.”—M. P. News.
Exhibitor Comment—“ Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled.” “ A splendid picture which was well accepted by male attendance. It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week.” “ This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day or one week.” “ Very disappointing. Big business.”
Consensus—“ Good picture, good puller.”

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16)....................NOV. 29
“ Best Constance Talmadge picture to date.”—M. P. News.
Exhibitor Comment—“ Extra big business for a week. A splendid picture.”

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25)....................FEB. 7
“ Praiseworthy effort to make something of poor ideas.”—M. P. News.

WATER, WATER, EVERYWHERE (GOLDWYN)........................FEB. 14
“ Will Rogers makes this picture worth while.”—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)............DEC. 27
“ Nothing here to cause you worry.”—M. P. News.
Exhibitor Comment—“ Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day.”

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18)....................JAN. 10
“ The dual role seen again.”—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9)....................NOV. 1
“ Picturization of an average drama.”—M. P. News.
Exhibitor Comment—“ A very good picture. Extra big business.” “ A dandy picture. Extra big to big business three days.” “ This is a little heavy for Enid Bennett, but every one enjoyed it considerably. It held up well as an average picture. Average business two days.” “ A good feature which did big business for me for one day.”
Consensus—“ Excellent picture, big puller.”

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23)....................NOV. 22
“ Captivating farce registers high class.”—M. P. News.
Exhibitor Comment—“ Although only Monday this picture is sure of a clean-up on the week. Opened Sunday to nearly $300 more business than any other single day's business in the history of the house. These stars have been ‘made’ here and this one is a sure bet, with the people boosting it.”

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2)......OCT. 25
“ Should register big with majority.”—M. P. News.
Exhibitor Comment—“ A fairly good picture. Big business two days.” “ Pleased; big business two days.”
Consensus—“ Pleasing picture, good puller.”

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)....................JAN. 10
“ Sure fire winner with any audience.”—M. P. News.
Exhibitor Comment—“ The fastest, funniest picture the star ever made. Better than his last one and has more action packed into it than any other film of its size. Fairbanks at his best and that's going some. Broke all house records for business. Flood scene was a masterpiece that put them all in the shade.” “ A splendid feature which pleased my patrons. I played it for one week and it did big business for me every day.” “ Had this picture booked for three days but business took such a drop the first two days that I took it off the third. Average to poor business two days.” “ Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture.”
Consensus—“ Splendid picture, good puller.”

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19)....................OCT. 25
“ Meritorious farce amusingly entertaining.”—M. P. News.
Exhibitor Comment—“ Big business three days.” “ Pleased more patrons than any picture I have shown in a year. Extra big business three days.” “ Played this feature with the Universal feature, ‘The Big Little Person,’ featuring May Murray, to extra big business for one day.” “ Snappy, and they liked it.” “ A fine picture. This star always draws big. Extra big to big business two days.”
Consensus—Good picture, good puller.”

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11)....................JAN. 17
“ An original and fantastic tale of Japan.”—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE............NOV. 1
“ Pleasing in spite of much coincidence.”—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24)......DEC. 6
“ Farnum followers will like this one.”—M. P. News.
Exhibitor Comment—“ The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days.” It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day.”

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18)....................JAN. 24
An unusual picture from every angle.”—M. P. News.
Exhibitor Comment—“ Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business.”

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13)..............OCT. 25
“ Presents Elvidge in an unsympathetic role.”—M. P. News.
Exhibitor Comment—“ Good entertainment, photography and direction. The

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26)....................NOV. 22
“ Should exploit as a big production.”—M. P. News.
Exhibitor Comment—“ Average business two days.” “ The title and star brought them in, but picture disappointing. Big business three days.”

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16)....................NOV. 29
“ Entertaining production, should satisfy.”—M. P. News.

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28)....................DEC. 27
“ Registers as highly amusing comedy.”—M. P. News.

“ Flashbacks ” on Earlier Releases

“ Upstairs and Down ” (Select)—“ A Class A picture that ought to please any audience. Held up fine the second day. Big business two days.”

“ The Beast ” (Fox)—“ Walsh does better work in this re-issue than he has in a number of newer releases. Drew fine business for two days. Big business two days.”

“ Luck in Pawn ” (Paramount-Artcraft)—“ This feature seemed to get by on its reputation. It appeared to be very weak and did not please my patrons.”

“ Girl Woman ” (Vitagraph)—“ Not much to this one. Poor business one day.”

“ Misleading Widow ” (Paramount-Artcraft)—“ Burk popular and pleases as usual. Average business one day.”

“ When a Woman Loves ” (Vitagraph)—“ Star did not draw. Only a fair picture to poor business one day.”

“ Man Who Won ” (Vitagraph)—“ This is a good picture which did average business for one day.”

“ Third Kiss ” (Paramount-Artcraft)—“ This picture pleased. Star has fair drawing power. Average business one day.”

“ The Beast ” (Fox)—“ This is a re-issue which drew wonderful business. Big business for one day.”

“ Let Katy Do It ” (Triangle)—“ This feature did not please very well. Average business one day.”

“ Betty of Greystone ” (Triangle)—“ This picture pleased. It did average business for two days.”

“ Weaker Sex ” (Triangle)—“ This one pleased my patrons very much. Average to poor business two days.”

“ Misleading Widow ” (Paramount-Artcraft)—“ In my opinion this is Burk's best since she has been with Paramount. Big business for one day.”

“ Last of the Duanes ” (Fox)—“ This does not appear to be the right kind of picture to please the majority of fans. Average business one day.”

“ Heart of the World ” (Griffith)—“ Big and massive story has so little of American appeal, according to my opinion, that many were disappointed in it. Big business for two days.”

“ Loves of Letty ” (Goldwyn)—“ This one did not please my audience and did not give good satisfaction.”

“ A Girl Named Mary ” (Paramount-Artcraft)—“ Very good. Average business two days.”

“ Bread ” (Universal)—“ A very good feature which did big business for one day.”

“ Riders of Vengeance ” (Universal)—“ This is a good one. It did extra big business first day and poor business the second.”

“ Petticoats and Politics ” (Plaza)—“ A good feature to big business for one day.”

“ Light of Western Stars ” (Dustin Farnum)—“ Star very popular. Draws well and picture pleased.”

"THE BLOOMING ANGEL"

(GOLDWYN)

Miss Kennedy Saves Poorly Developed Idea

It is to the credit of Madge Kennedy that "The Blooming Angel" is fairly interesting for the scenarioist has provided her with only an idea and then failed to develop it into anything which presents opportunity for any member of a competent cast except towards the very last of the feature.

This picture is neither farce, comedy nor drama. It has a farce comedy idea which should have been developed along farce comedy lines, even going the limit with "hookem." Instead it is played with an evident attempt at injecting heart interest and a rather far fetched idea of pointing a moral, not to put a "square peg in a round hole."

Miss Kennedy does much with the slender story. Pat O'Malley is a good type for the leading man role and gets all anyone could out of a part that presents little opportunity and Lois Wilson with the aid of some Harold Lloyd spectacles, makes much of a minor character. The rest of the cast is good.

The production is excellent. The photography is of the usual Goldwyn standard. The story concerns a young lady who marries her college class mate and laundry man without having much to say about it and then drags him into the manufacture of a complexion cream. When the concern is about to fail, the star gets an advertising idea that puts "The Blooming Angel" product on its feet, and wealth and happiness are added to the health the two people have hitherto enjoyed. So far as the character of "Floss" is concerned Miss Kennedy is very well cast. The trouble is that there is so little of real incident provided for her to do. The picture will amuse Miss Kennedy's admirers, but will not make her many new friends.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Floss	Madge Kennedy
Chester Framm	Pat O'Malley
Carlotta	Margery Wilson
Ramon	Arthur Housman
College Professor	Robert Chandler
Floss's Aunt	Vera Lewis
Applethwaith	B. F. Blinn
Holbetter	Billy Courtright

By Wallace Irwin.
Directed by Victor L. Schertzinger.
Photographed by George Webber.

PRESS NOTICE—STORY

The combination of Wallace Irwin and Madge Kennedy is something to be reckoned with upon the screen. The former, a noted author, and the latter, a favorite personality, make "The Blooming Angel" an artistic achievement, and a subject which by no means should be missed when it comes to the ——— theatre beginning ———. The story offers the star the role of a fair co-ed, which gives her unique comedy talents ample opportunity for display. She appears as Floss Brannon who is expelled from the college because of certain mischievous antics. Her aunt endeavors to marry her off to Applethwaith, a lawyer, but the girl upsets the plan by accepting Chester Framm, a struggling young student. Realizing that they cannot live on his salary, Floss concocts a complexion cream known as Angel Bloom and the venture proves a success.

She really loves Chester despite his ambitions to become an orator and so she plans to cure his passion for declamation and boost the sale of her cream all in one shot. She rents an elephant from a circus—colors it pink to advertise her cream and gathers a large crowd at a busy corner. As planned Chester appears as the elephant "dies" but a fond admirer also appears and charges Floss with cruelty to animals. At a word from the trainer the elephant comes to life and Floss persuades Chester to make a speech advertising her cream from the back of the elephant. He fails disgracefully. But Floss saves the day and wins back Chester and her Angel Bloom is successfully launched upon the market. Mr. Irwin's story is delightfully human and humorous and is capitally interpreted by the star and her clever assistants. Mr. Schertzinger has handled the story in expert style and pilots it to a most successful conclusion.

CATCH LINES

She married a poor, struggling student and found the wolf at the door. So she concocted a complexion cream and placed it on the market. Did her scheme chase poverty away? See Madge Kennedy in "The Blooming Angel."

—

She was a co-ed in the college and was expelled for being unduly mischievous. Follow her adventures in "The Blooming Angel," the Goldwyn picture starring Madge Kennedy, the inimitable comedienne.

Wallace Irwin's charming story of a girl, a jar of complexion cream, and an elephant—"The Blooming Angel," will come to this theatre next ——— with Madge Kennedy. Loads of laughter? You bet! The greatest comedy in which Miss Kennedy ever appeared.

Madge Kennedy and Pat O'Malley in "The Blooming Angel," a Goldwyn picture

PROGRAM READER

It wasn't exactly nice to be expelled from college, but Floss was one of those girls that didn't let such trifles worry her. Her aunt was provoked by her conduct and attempted to marry her off to a certain lawyer. But Floss fooled her by marrying the man she loved, a poor, struggling student. Now they couldn't get along on his meagre salary so Floss conceived the scheme of putting a complexion cream on the market in order to keep the wolf away. And she had her troubles. Make no mistake about it. The cream needed plenty of advertising so one day Floss rented an elephant from the circus and painted it pink—the same color as the cream. How her adventure turned out—how she walked on the high road of success and maintained her husband's love are events which bring an effective climax to as fine a comedy as has reached the screen in many a day. The picture is "The Blooming Angel" by Wallace Irwin. The star is Madge Kennedy. Don't fail to see this

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"SMOLDERING EMBERS"

(KEENAN-PATHE)

Character Study Is Colored by Keenan's Art and Personality

An appealing story of paternal love which scores for its character drawing and simplicity of theme is offered in "Smoldering Embers," Frank Keenan's newest expression. The dynamic star has gotten away from his concentrated studies based upon melodramatic backgrounds and comes forward here in a unique role—that of a vagabond. It is the quietest story that Mr. Keenan ever had since there is no recourse to dramatic fireworks. The subject, as is natural with his offerings, is a character study, only this time it is an exceptionally simple one.

The premise upon which the idea is founded is not at all convincing. A man taking up the life of the open road would attempt at least to keep in touch with his child, even though his wife proved unfaithful. And most men would have revealed their identity after twenty years, especially when they have smothered the love for their offspring. But the star is so successful in dominating his scenes and expressing his individuality that you accept the falsities for what they are—mere reinforcements in capitalizing his effective study.

When he finds the boy he appoints himself his guardian and guides him through temptation and romance. This over he takes to the open road again without disclosing his identity. Let it be said that he has no scruples in this direction toward his wife and the boy's stepfather. The latter character is overdrawn. A melodramatic flourish is presented in scoring the tramp's triumph over him, but the sympathetic note is strong enough to overcome any objection to it. Mr. Keenan plays the vagabond in his customary vigorous manner. He stands head and shoulders—literally and figuratively—above his assistants.—Length, 5 reels.—*Laurence Reid.*

THE CAST

John Conroy	Frank Keenan
Jack Manners	Jay Belasco
Beth Stafford	Kate Van Buren
Tramps	Russ Powell Graham Pettie
Horace Manners	Hardie Kirkland
Annie Manners	Lucille Ward
Edith Wyatt	Frances Raymond
Congressman Wyatt	Thomas Guise
The Boy	Burwick Hamrick

By Kate Corbaley.
Scenario by Dorothy Yost.
Directed by Frank Keenan.
Photographed by Robert Newhart.

PRESS NOTICE—STORY

Frank Keenan, than whom there is no better character actor on the screen, will come to the ——— theatre on ——— of ——— week in his newest picture, "Smoldering Embers." In this story the star essays a new role that of a vagabond. John Conroy, the character assumed by Mr. Keenan, buried his identity and became a tramp when his wife, taking their infant son, ran away with another man. Years later he learns that his son is being forced to marry a girl he does not love because his stepfather has political ambitions. The latter is also attempting to get control of the property that is the rightful inheritance of the boy.

Pretending to be nothing but a tramp seeking companionship, the father makes friends with the boy, whose path of true love is proverbially thorny. He saves the unhappy youth from many a pitfall and, when at last he is assured of his son's happiness, he goes back to the road that is open and long, leaving behind in the heart of the boy and his sweetheart a grateful memory of an old tramp with a heart of gold. It's a great, big, simple picture this "Smoldering Embers" and it is doubtful if the star ever had a more charming and sympathetic role. He gives a performance long to be remembered. Jay Belasco, Kate Van Buren, Thomas Guise are members of a capable supporting cast.

CATCH LINES

Frank Keenan, America's greatest character actor, comes to the ——— screen next ——— in the most compelling role of his long and varied career. See him as a vagabond in "Smoldering Embers."

See "Smouldering Embers," a picture of a tender-hearted, generous old tramp, who brings sunshine into the life of youthful lovers. See Frank Keenan in his greatest role.

PROGRAM READER

Here is Frank Keenan again in another compelling role. This time the eminent character actor appears as a vagabond—a knight of the open road. The picture is "Smouldering Embers," by Kate Corbaley, and it comes to this theatre very shortly. Mr. Keenan's part is full of difficulties because of its very simplicity. The story glorifies father love. As John Conroy, the star becomes a tramp because of his wife's faithlessness. She takes her infant son with her and years later, when the boy reaches maturity, the father comes into his life and saves him from danger. His work done, the vagabond exits, happy in the knowledge that his son is happy and thinks of his father (whom he believes died in Alaska) as a "regular fellow." It is a picture which reveals a charming romance and a clever characterization. The human touch is everywhere. Watch for the date.

Frank Keenan, whose new Pathe picture is "Smoldering Embers"

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)..........5
July 27—The Tiger Lily (Margarita Fisher)..........5
July 13—Yvonne from Paris (Mary Miles Minter).....5

"FLYING A" SPECIALS

Mar. 15—Dangerous Talent (Marguerita Fisher).......6
Feb. 15—The Honey Bee (Marguerita Sylva)..........6
Valley of Tomorrow (William Russell)..........6
Jan. 15—Eve in Exile (Charlotte Walker)..........7
Oct. 5—Six Feet Four (Wm. Russell)..........6

ARROW FILM CORPORATION

The Desert Scorpion (Cobb-Johnson)..........5
The Wolves of Wall Street (Cobb-Johnson)..........6
Viligantes (Special Cast)..........7
Fools' Gold (Mitchell Lewis)..........6
The Law of Nature (Coleman-NeMoyer-Lee)..........7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence)..........2
The Northwoods Dramas (Edgar Jones-Evelyn Brent)..2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera)..........1
Hank Mann (Hank Mann)..........1
Sunbeam (Fatty Filbert-Bert Tracey)..........2
Hank Mann (Hank Mann-Madge Kirby)..........2

AYWON FILM CORP.

Blind Love (Lucy Cotton)..........6
Days of Daring (Tom Mix)..........5
Persuasive Peggy (Peggy Hyland)..........6
Eternal Penalty (Henry Kolker)..........5
Roses and Thorns (Lenore Ulrich)..........5
She Pays (Julia Dean-Louise Huff)..........5
Justice (Cyril Scott)..........5
The Guilty Woman (Marie Empress)..........5
Adventures of Helen (Helen Holmes Serial) 20 Two-Reel Episodes.

CHRISTIE FILM COMEDIES

(*At State Right Exchanges*)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)..........2
Dec.—Go West Young Woman (Fay Tincher)..........2
Nov.—A Roman Scandal (Colleen Moore)..........2

SINGLE REEL COMEDIES

Kidnapping Caroline..........1
Two A. M...........1
All Jazzed Up..........1
Settled Out of Court..........1
Bobby's Baby..........1

GAYETY COMEDIES

Fireman, Save My Gal (Geo. Ovey)..........1
Ladies Must Dance (Geo. Ovey)..........1
Bounced (Geo. Ovey)..........1
A Saphead's Sacrifice (Bletcher-Reynolds)..........1
Ruined By Love (Geo. Ovey)..........1
Twin Bedlam (Bletcher-Reynolds)..........1
His Fatal Bite..........1
Cursed by His Cleverness..........1
Are Floorwalkers Fickle?..........1
Calling His Bluff..........1
Love Sick at Sea..........1

CANYON PICTURES CORP.

(*Twelve Two-Reel Westerns Featuring Franklyn Farnum*)

Twelfth, The Cowboy and the Rajah..........2
Eleventh, Cupid's Roundup..........2
Tenth, "Breezy" Bob..........2
Ninth, Brother Bill..........2
Eighth, When Pals Fall Out..........2
Seventh, Shackles of Fate..........2
Sixth, The Puncher and the Pup..........2
Fifth, The Uphill Climb..........2
Fourth, Vengeance and the Girl..........2
Third, Hell's Fury Gordon..........2
Second, The Two Doyles..........2
First, The Desert Rat..........2

COMMONWEALTH PICTS. (Chicago)

SPANUTH'S VOD-A-VIL MOVIES

Billy Whiskers Butting Into the Movies..........1
The Grand Finale (Pick Your Favorite Flower)..........1
The Two Apolios (Nifty Acrobats)..........1
Ines and Eddy (Pranks and Frolics in Juggling)..........1
Edward Bard & Co. (Contortionists)..........1
Why They Laugh in Vod-a-Vil..........1
Style Show Review (Fashions from Queen Elizabeth Down to To-day)..........1
Paas Hawaiians (Unique Dancing Act)..........1
Walter & Jennings (Equilibrists)..........1
La Farra Sisters (Classical Dancers)..........1
The Metropolitan Ice Ballet (Ten Skating Girls)..........1
The Winners (Looping the Loop)..........1
The Three Patriots (Military Dancing)..........1
The Heynes (Novelty Pierotts)..........1

EDUCATIONAL FILM CORP.

(*Through State Right and Educational Exch.*)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play..........1

RED CROSS TRAVEL SERIES

The Relief of Poland..........1
Constantinople, the Gateway of the Orient..........1
America's Watch on the Rhine..........1
Belgium, the Broken Kingdom..........1
Marie, Queen of Rumania..........1
Archangel, City of Snow..........1
The Tiny Kingdom of Montenegro..........1

BRUCE SCENICS

The Chilkat Cubs..........1
Wanderlust..........1

SPECIALS

The Why of a Volcano..........1
The Second Chance..........1
War Spruce..........1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young)..........6
Silk Husbands and Calico Wives (House Peters)..........6
Eyes of Youth (Clara Kimball Young)..........7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Feb.—Young Mrs. Winthrop (Ethel Clayton)..........5
Feb.—Huckleberry Finn (Special Cast)..........6
Feb.—Mary's Ankle (MacLean-May)..........5
Feb.—Black Is White (Dorothy Dalton)..........5
Feb.—The Amateur Wife (Irene Castle)..........5
Feb.—On With the Dance (Special Cast)..........7
Feb.—The Six Best Sellers (Bryant Washburn)..........5
Feb.—All-of-a-Sudden-Peggy (Marguerite Clark)..........5
Feb.—Double Speed (Wallace Reid)..........5
Jan.—The Copperhead (Lionel Barrymore)..........6
Jan.—What's Your Husband Doing? (MacLean-May)...5
Jan.—The Tree of Knowledge (Robert Warwick)..........5
Jan.—The Thirteenth Commandment (Ethel Clayton)...5
Jan.—Too Much Johnson (Bryant Washburn)..........5
Jan.—The Woman in the Suitcase (Enid Bennett).....5
Dec. 30—Everywoman (Special Cast)..........7
Dec. 28—Red Hot Dollars (Charles Ray)..........5
Dec. 28—Wanted, a Husband (Billie Burke)..........5
Dec. 21—A Girl Named Mary (Marguerite Clark)..........5
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid)...5
Dec. 21—His Wife's Friend (Dorothy Dalton)..........5
Dec. 14—Behind the Door (Ince Special)..........5
Dec. 14—The Cinema Murder (Cosmopolitan)..........5
Dec. 7—More Deadly Than the Male (Ethel Clayton)..5
Dec. 7—Victory (Maurice Tourneur)..........5
Dec. 7—An Adventure in Hearts (Robert Warwick)...5
Nov. 30—Scarlet Days (D. W. Griffith)..........7
Nov. 30—Counterfeit (Elsie Ferguson)..........5
Nov. 23—The Miracle of Love (Cosmopolitan)..........5
Nov. 23—It Pays to Advertise (Bryant Washburn).....5
Nov. 23—The Invisible Bond (Irene Castle)..........5
Nov. 16—Twenty-three and One-half Hours' Leave (MacLean-May)..........5
Nov. 16—Male and Female (DeMille Special)..........9
Nov. 9—What Every Woman Learns (Enid Bennett)..5
Nov. 9—Crooked Straight (Charles Ray)..........5
Nov. 9—Lunch in Pawn (Marguerite Clark)..........5
Nov. 2—L'Apache (Dorothy Dalton)..........5
Nov. 2—Turning the Tables (Dorothy Gish)..........5
Oct. 26—The Teeth of the Tiger (Special Cast)..........5
Oct. 26—His Official Fiance (Vivian Martin)..........5
Oct. 19—Sadie Love (Billie Burke)..........5
Oct. 19—Why Smith Left Home (Bryant Washburn).....5

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage..........2
Nov. 16—The Hayseed..........2
Sept. 7—Back Stage..........2

PARAMOUNT-SENNETT COMEDIES

Feb. 15—Ten Dollars or Ten Days..........2
Jan. 18—The Star Boarder..........2
Dec. 21—Love, Honor and Behave..........2
Dec. 7—A Lady's Tailor..........2
Nov. 23—Down on the Farm..........2
Nov. 9—His Last False Step..........2
Oct. 26—Salome vs. Shenandoah..........2
Oct. 12—Up in Alf's Place..........2
Sept. 14—Back to the Kitchen..........2
Aug. 31—Uncle Tom Without the Cabin..........2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning..........1
Dec. 21—Those Distant Cousins..........1
Dec. 7—After the Circus..........1
Nov. 30—Oh, Man..........1
Nov. 23—Wonder What a Baby Thinks About..........1
Nov. 16—Burglars..........1
Nov. 9—Company..........1
Nov. 2—The City Dude..........1
Oct. 26—A Handy Man Around the House..........1
Oct. 19—Fire, Fire..........1
Oct. 12—Secret S'ciety..........1
Oct. 5—Saturday..........1

PARAMOUNT-DE HAVEN COMEDIES

Feb. 22—Hoodooed..........2

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 29—The Yankee Watch on the Rhine..........1
Feb. 22—Oriental College Boys and Co-Eds..........1
Feb. 15—Parisian Faces and Figures..........1
Feb. 8—Filming Ferocious Formosans..........1
Feb. 1—Belgium Smiles Again..........1
Jan. 25—From Blarney to Broadstairs..........1
Jan. 18—The Royal Ballet of Bangkok..........1
Jan. 11—Mirrors of Nature..........1
Jan. 4—Gaping Gullets of Gifu..........1
Dec. 28—King Rama at the Royal Wat..........1
Dec. 21—In Brittany..........1
Dec. 14—A Scenic Classic..........1
Dec. 7—Push Car Trails in Formosa..........1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz..........1
Dec. 14—Down the Strand in London..........1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle..........1
Dec. 7—Memory Lane..........1
Nov. 23—Sunshine and Shadows..........1
Nov. 9—A Night in June..........1
Oct. 26—Midst Peaceful Scenes..........1
Oct. 12—Rainfrops...........1
Sept. 28—When Nature Smiles..........1
Sept. 14—The Voice of Gladness..........1

PARAMOUNT MAGAZINE

Feb. 29—The Growth of the North American..........1
Feb. 22—On the Job With Grandma..........1
Feb. 15—The Lure of Fashion..........1
Feb. 8—Museum Mysteries..........1
Feb. 1—Famous Women in World's Work..........1
Jan. 25—Nature's Beauty Parlor..........1
Jan. 18—Reeling in the Big Ones..........1
Jan. 11—A Matter of Form..........1
Jan. 4—The Dream Weavers..........1
Dec. 28—Camera Surf Studies..........1
Dec. 21—In the Canadian Wilds..........1
Dec. 14—Clouds and Sunsets..........1
Dec. 7—A South American Niagara..........1
Nov. 30—Camera Surf Studies..........1

TRUEX AND OTHER COMEDIES

Dec. 28—Too Good to be True (Ernest Truex)..........2
Dec. 14—Speed (Al St. John)..........2

FILM MARKET, INC.

(*At State Rights Exchanges*)

The House Without Children..........7
The City of Purple Dreams..........6
Who Shall Take My Life?..........7
Zongar, the Dare Devil of Romance..........5
The Natural Law..........6
The Grain of Dust..........6
The Lust of the Ages..........6
Has a Man the Right to Kill?..........5
Beware of Strangers..........5
Persuasive Peggy..........6
The Spoilers..........9
The Ne'er Do Well..........8
The Garlen of Allah..........8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte)..........1
Feb. 16—Pardon Me (Gertrude Selby)..........2
Feb. 9—Hubby's Mistake (Gertrude Selby)..........1
Feb. 2—The Close Shave (Ben Turpen)..........2
Jan. 26—Breaking Into Society (Billy Armstrong).....1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby)...2
Jan. 12—Artless Artie (Harry Fox)..........2
Jan. 5—The Nutcrackers (Ben Turpen)..........2

FIRST NATIONAL EXCHANGES

Feb. 2—The Turning Point (Katherine MacDonald)...6
Jan. 19—Even as Eve (Grace Darling)..........7
Jan. 12—Two Weeks (Constance Talmadge)..........6
Jan. 5—A Daughter of Two Worlds (Norma Talmadge).6
Dec. 29—The Greatest Question (D. W. Griffith's)......6
Dec. 15—In Old Kentucky (Anita Stewart)..........7
Dec. 1—The Beauty Market (Katherine MacDonald)...6
Nov. 17—Heart o' the Hills (Mary Pickford)..........6
Nov. 10—Mind the Paint Girl (Anita Stewart)..........6
Nov. 3—A Virtuous Vamp (Constance Talmadge)......6
Oct. 20—In Wrong (Jack Pickford)..........5
Oct. 6—The Thunderbolt (Katherine MacDonald)......5
Dec. 22—A Day's Pleasure (Charlie Chaplin)..........2
Dec. 22—A Twilight Baby (Henry Lehrman)..........3

FLORIDA FILM CORPORATION

(*At State Right Exchanges*)

A Dumbwaiter Scandal..........2
A Pool of Peaches..........2
Fabulous Fortune Fumblers..........2
His Conscience His Guide..........2
Fred's Fictitious Foundling..........2
Work and Win 'Em..........2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)..........7
Evangeline (Special Cast)..........7
Kathleen Mavourneen (Theda Bara)..........6
Checkers (Special Cast)..........7

WILLIAM FARNUM SERIES

The Adventurer..........7
Heart Strings..........6
Wings of the Morning..........6
The Last of the Duanes..........7
Wolves of the Night..........7

THEDA BARA SERIES

Lure of Ambition..........5
La Belle Russe..........6

TOM MIX SERIES

Three Gold Coins..........5
The Daredevil..........5
The Cyclone..........5
The Feud..........5
The Speed Maniac..........5
Rough Riding Romance..........5

FOX ENTERTAINMENTS

The Hell Ship (Madleine Traverse)..........5

Release Information continued on page 1982

"PICCADILLY JIM"
(SELZNICK)

Entertaining Light Comedy from Popular Story

WHILE the critical might justly contend that this adaptation of the P. G. Woodhouse story in the *Saturday Evening Post* is convenient and resorts to a surprising amount of coincidence, we feel quite sure that it will be accepted by audiences as a most entertaining picture, one which is a worthy running mate for the many light comedies the season has brought forth and certainly the best thing Director Wesley Ruggles has ever done.

All the unique characters of Mr. Woodhouse's yarn are brought to the screen without loss in their contrasting comedy values and the story so far as plot goes has been faithfully followed. There are additions to the incidents which befell "Piccadilly Jim" during his courtship of Ann Chester, but they are evidently only used in an effort to construct a good continuity which, however, remains somewhat episodic owing to the fact the original story did considerable "jumping about" both in London and New York. These additions, too, have been invested with some very human and pleasing touches, which excuses them from being padding.

Owen Moore as the star is satisfactory, but does no more than the rest of a fine cast of types to put the picture over. Fundamentally it is an author's and director's picture, no one character being instrumental in more than contributing to its success. Perhaps the best bit of characterization is that of Reginald Sheffield, who is a great type for the great role of "Oggie." There has not been much of an attempt to make the feature artistic. It starts in to tell its story and keeps at it to the end. Neither is it to be considered as any great dramatic achievement, the comedy angles being kept in mind at all times.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Piccadilly Jim	Owen Moore
Ann Chester	Zeena Keefe
Mr. Bingley Crocker	Geo. Bunny
Peter Pett	William Haze
Mrs. Peter Pett	Dora Mill Adams
Lord Wisebeach	Alfred Hickman
Ogden Pett	Reginald Sheffield
"Jerry"	"Harlem Tommy" Murphy

By P. G. Wodehouse.
Directed by Wesley Ruggles.

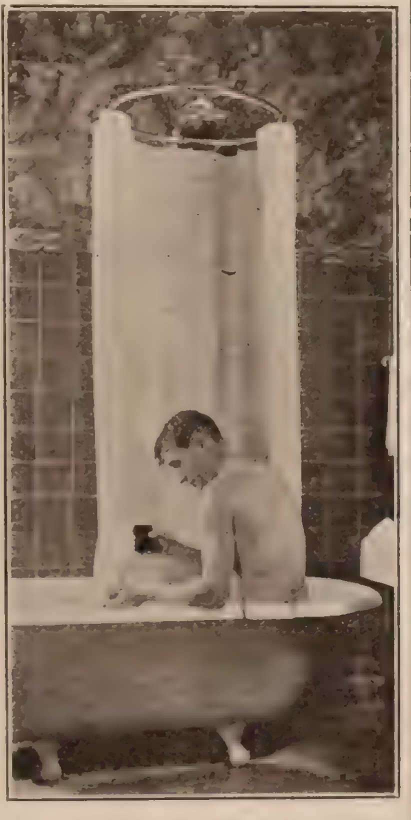
PRESS NOTICE—STORY

Owen Moore, the popular Selznick star, will appear at the ——— theatre on ——— of ——— week in a picturization of P. G. Wodehouse's Saturday Evening Post story, "Piccadilly Jim." Translated upon the screen it offers Mr. Moore an ideal role. Mr. Wodehouse is widely known as a magazine author and playwright and he can usually be depended upon to write in original terms. The counterpart of the character that the star interprets here has never been seen on the screen before. As Piccadilly Jim, a newspaper man who goes to England and becomes involved in scrapes, Mr. Moore creates a character that will long be remembered by his many admirers. In punching a nobleman's nose Jim finds that the atmosphere of his home is too uncomfortable, so he decides to return to America. This course is entirely in keeping with the wishes of Mr. and Mrs. Peter Pett, his American aunt and uncle, with whose happiness and social aspirations his newspaper notoriety seriously interferes, and who have gone to London to bring him back and keep him under their watchful eye.

Jim goes to America—not with his relatives, however—not until he meets THE GIRL. Naturally, she is young and pretty, and Jim is young and impressionable—and the spark is kindled. In America a series of complications arise. Plotters, kidnappers and adventurers appear. After an assortment of funny situations Jim convinces the girl of his heart that marriage with the erstwhile pride of Piccadilly Row might not be so bad after all. The tale teems with originality and bristles with situations of an exceptionally humorous character. Mr. Moore is supported by a distinguished cast of players. Wesley Ruggles is the director.

SUGGESTIONS

Here is a picture from a Saturday Evening Post story. So exploit it as worthy entertainment. Mention the author and that he is responsible for some of the finest stories that have ever reached the screen. Bring out that it is Owen Moore's first Selznick picture. It lends itself well to exploitation not only in regard to feature stunts in the way of lobby display, but in newspaper advertising. Mention that the story reveals a colorful character—a fellow who is breezy and full of fun. Tell that the picture is a sparkling comedy. Give an English touch to your lobby through using compo board illustrated with the leading character in the correct fashion. Don't fail to mention that Owen Moore is back with his happy-go-lucky smile and that he appears in one of the finest comedies of his career. Use line ads for the newspapers.



In "Piccadilly Jim" Owen Moore has the part of a young "rounder" who later reforms. It is a Selznick picture

CATCH LINES

"Piccadilly Jim," Owen Moore's first Selznick picture, is a sparkling comedy of a newspaper man who finds notoriety in London. The picture has been taken from the Saturday Evening Post story by P. G. Wodehouse.

(Continued on next column)

PROGRAM READER

Piccadilly Jim was an American newspaper man who found in London a perfect city to seek notoriety. He followed the fashions. He was spatted and no one would have guessed that he came from America unless one was familiar with his escapades. Jim got into a peck of trouble in "deah old Lunon"—so much so that he was forced to flee back to the States. But he was resourceful enough to be accompanied by the MOST BEAUTIFUL GIRL IN THE WORLD. You will like Piccadilly Jim. He is one of those dashing fellows who ingratiates himself through sheer force of personality. You will like Owen Moore as this humorous character. Remember the story? Of course you do. It appeared in the Saturday Evening Post and was written by the prolific author, P. G. Wodehouse. "Piccadilly Jim" is a picture which bristles with humor from beginning to end—the kind of picture which will send you away satisfied with the world. It appears at this theatre next ———. Don't fail to see it.

"$30,000"
(BRUNTON-HODKINSON)

Kerrigan in Typical Melodramatic Romance

ALTHOUGH this is highly improbable in several of its important sequences, introduces such old friends of the director and scenarioist as the masked ball, the gambling palace, and restaurant without much reason except to provide some big sets, clothes and such things, we are inclined to think that it will pass as average entertainment with most audiences and be a delight to the admirers of the star.

The plot is partially rather out of the ordinary, but in other places it throws all reason to the four winds. Where it registers as good is the providing of two leading women from which the hero is to pick his future spouse, the framing of an excuse for involving the players in a lot of action relative to a pearl necklace and thirty thousand dollars and the withholding of information on the outcome of the romance until the very last few feet of film. Where it is not so good is the convenient way the necklace episodes are treated and the careless manner they use thirty thousand dollars. Even an honest lawyer wouldn't place that sum behind the wires holding pictures on his office walls while he danced at a mask ball to later retire for the night.

J. Warren Kerrigan as the young lawyer is his own handsome self, which means being a bit theatric. Fritzi Brunette is the lady he chooses for his wife and Joe Dowling does a bit which permits little real opportunities in his own masterful style. The rest of the cast is adequate to the roles provided and the staging is up to standard. The continuity, however, is not so good.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

John Trask	J. Warren Kerrigan
Aline Norton	Fritzi Brunette
Ferdinand Spargo	Carl Stockdale
Christine Lloyd	Nancy Chase
Annester Norton	Joseph J. Dowling
"Shadow" Dan	Arthur Millette
Charley Foster	Frank Gereghty
Sydney Lloyd	Jack Rollins
Mat Lloyd	Thomas Guise
Mrs. Hutchinson	Gertrude Valentine

By H. B. Daniel.
Directed by Ernest C. Warde.
Photographed by Arthur L. Todd.

PRESS NOTICE—STORY

J. Warren Kerrigan, the popular star, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled "$30,000." The part of the resourceful lawyer, John Trask, is singularly fitted to the personality of the star, and he makes a likeable as well as a commanding figure in the humorous and dramatic scenes of the picture. The offering may best be defined as a drama which carries a comedy flourish at times. Throughout the action tense situations and humorous interludes give the feature an excellent balance. The idea presents a young lawyer who is selected for the task of recovering a necklace valued at $30,000. Sydney Lloyd steals it from his rich uncle and loses it to a ring of gamblers. His cousin, Christine Lloyd, undertakes to recover the jewels. The gamblers send word that they will return the necklace for $30,000, stipulating that the transaction must be made through a third party. So she enlists the services of Trask.

He gladly consents and the woman tells him that a party will visit him the next morning and exchange the jewels for the money. He hides the money in his office. The leader of the gamblers persuades Aline Norton, the daughter of a ruined old aristocrat, to act as emissary. She has no inkling of his crooked character. That night her father, in his capacity as janitor, enters Trask's office and steals the money. When Trask finds the sum missing he goes to the gamblers' rendezvous to investigate. He wins $30,000 at roulette, which he gives to Aline in exchange for the necklace. The stones are found to be false and Trask raids the den single-handed recovering the real jewels. Aline's father repents and sends her to the lawyer's office with the stolen money. With the theft straightened out, the young people continue their romance.

CATCH LINES

$30,000. Whew! That's a lot of money. The Lawyer put it behind a picture on the wall and the next morning it was gone. An exciting picture—a picture of a lawyer and a thief. See "$30,000" with J. Warren Kerrigan.

The man who stole the money was the father of the girl he loved. And the young man was a lawyer. How did he work out his problem? See "$30,000" with J. Warren Kerrigan.

PROGRAM READER

How would you like to be a lawyer and entrusted with the task of recovering a necklace valued at $30,000? Now John Trask had enough initiative to tackle most anything and he didn't flinch at turning detective for a time. The necklace was lost to a group of gamblers who stated that they would return it for $30,000. The woman from whom the jewels were stolen had the cash all right though she had to act with the gamblers through a third party. Hence the reason that Trask was selected. How he recovered the necklace is told in a series of complicated situations which are presented in tense dramatic scenes. The picture is "$30,000" and the star is J. Warren Kerrigan. The offering will be at the ——— theatre very soon. Watch for the date.

SUGGESTIONS

The name of Kerrigan looks like the best advertising bet here, inasmuch as he is one of the oldest players in point of service on the screen. He is a favorite and his pictures are usually followed with keen interest. So the best advice is play up his personality in publicity stories and photographs. Tell that he appears as a lawyer here and that his task is the recovery of a valuable necklace—a piece of jewelry which gets him into a peck of trouble. Use phrasing as colorful as possible in describing the character he impersonates. Bring out that his task is complicated because he finds romance in fulfilling it. It is a fast-moving story and a good thing of its kind. So use effective arguments telling that it will keep the spectators on the anxious seat with suspense. Use catch lines. And treat the story in a mysterious manner. Don't give away the plot. It is against picture ethics to reveal a plot that has to do with a theft.

Advance Information on All Film Releases

(Continued from page 1980)

Her Elephant Man (Shirley Mason)	5
Tin Pan Alley (Ray and Fair)	5
The Square Shooter (Buck Jones)	5
Flames of the Flesh (Gladys Brockwell)	5
Shod With Fire (William Russell)	5
The Shark (George Walsh)	5
The Devil's Riddle (Gladys Brockwell)	5
The Lincoln Highwayman (William Russell)	5
Thieves (Gladys Brockwell)	5
Eastward Ho. (William Russell	5
The Winning Stroke (George Walsh)	5
Chasing Rainbows (Gladys Brockwell)	5
Sacred Silence (William Russell)	5
From Now On (George Walsh)	5
Broken Commandments (Gladys Brockwell)	5
The Winning Stroke (George Walsh)	5
The Seventh Person (George Walsh)	5

SUNSHINE COMEDIES

Training for Husbands	2
A Light Weight Lover	2
The Great Nickel Robbery	2
The Heart Snatcher	2
Her Private Husband	2
Her Naughty Wink	2
Sheriff Nell's Comeback	2
Hungry Lions and Tender Hearts	2
Chicken a la Cabaret	2
The Roaming Bath Tub	2
Back to Nature Girls	2
The School House Scandal	2
Footlight Maids	2
The Yellow Dog Catcher	2

MUTT AND JEFF CARTOONS

Chewing Gum Industry	½
The Price of a Good Sneeze	½
Putting on the Dog	½
The Pawnbrokers	½
The Chemists	½
The Rum Runners	½
The Mint Spy	½
The Sour Violin	½
Dead Eye Jeff	½
Fishing	½
I'm Ringing Your Party	½
The Plumbers	½
How Dry I Am	½
Shaking the Shimmy	½
On Strike	½
He Ain't Done Right by Our Nell	½
For Better of For Worse	½
Cutting Out His Nonsense	½
Iceland	½
The Plumbers	½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES`

Just Bill	2
The Boss of the Rancho	2
The Spirit of Cabin Mine	2
The Heart of Texas	2
The Call of Bob White	2
The Sacrice	2

MACK SWAIN SERIES

Nimrod Ambrose	2
Ambrose and the Bathing Girls	2
Ambrose in Bad	2
Ambrose's Winning Ways	2
Ambrose Visit	2
All Wrong Ambrose	2
Gemini Ambrose	2
Ambrose in Turkey	2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin	6
Mickey	7
Birth of a Race	10
The Bargain (Wm. S. Hart)	6
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
The Bandit and Preacher (Wm. S. Hart)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Chas. Ray and Bessie Barriscale)	5
One Day	5
How Molly Made Good	6
The Birth of Man	5
Heart of New York	5
The Salamander	5
The Birth of Democracy	6
Custer's Last Fight	3
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode)	2
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast	
Series of 42 Fatty Arbuckle comedies, released one each week	
Series of 29 Charlie Chaplin comedies, released one each week	
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week	
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week	
Series of 24 Billy West two-reel comedies	
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week	
Series of 18 Wm. S. Hart two-reel Westerns, released one each week	
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week	

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial, ten two-reel episodes)	

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Duds (Tom Moore)	5
The Little Shepherd of Kingdom Come (Jack Pickford)	
The Blooming Angle (Madge Kennedy)	5
The Paliser Case (Pauline Frederick)	5
Water, Water, Everywhere (Will Rogers)	5
Pinto (Mabel Normand)	5
Flame oi the Desert (Geraldine Farrar)	7
The Loves of Letty (Pauline Frederick)	5
Jubilo (Will Rogers)	6
The Gay Lord Quex (Tom Moore)	5
Jinx (Mabel Normand)	5
Bonds of Love (Pauline Frederick)	5
Strictly Confidential (Madge Kennedy)	5
Almost a Husband (Will Rogers)	5
The World and Its Woman (Geraldine Ferrar)	7
Lord and Lady Algy (Tom Moore)	5
The Girl from Outside (Rex Beach)	7
Heartsease (Tom Moore)	5
Upstairs (Mabel Normand)	5
The Peace of Roaring River (Pauline Frederick)	6
Through the Wrong Door (Madge Kennedy)	5

GREAT AUTHORS PRODUCTIONS

The Street Called Straight (Basil King)	
The Cup of Fury (Rupert Hughes)	7
The Girl From Outside (Rex Beach)	7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)	5
Aug. 15—High Pockets (Bennison)	5
May 11—The Road Called Straight (Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)	2
Dec. 28—Two Dollars, Please	2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)	2
Nov. 30—A Much Needed Rest (Parsons)	2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)	2
Nov. 2—His Own Medicine (Parsons)	2
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven)	2
Oct. 5—Oh, Bill, Behave (Parsons)	2
Sept. 21—Honeymooning (Mr. and Mrs. De Haven)	2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making	1
Nov. 16—Nature's Echo	1
Nov. 9—Net Profits (Catching Salmon in Skeena River)	1
Nov. 2—Rocks of Ages (Granite Quarries)	1
Little Bo Peep (Wool Industry)	1
By the Sea (Seeing Atlantic City)	1
Panama Canal	1
Town Topics (Panama Under Uncle Sam)	1
Snapping Snappers (Fishing in the Gulf of Mexico)	1
Animal Antics (Pictures of Animals in Zoo	1
Going South (New Orleans and St. Augustine)	1
The Anglers (Trout Fishing on the Ausable)	1
Home Made (Ready-Made House Building)	1

GOLDWYN-BRAY PICTOGRAPHS

Feb. 8—All Aboard for the Moon	1
Feb. 1—Marvels of the Universe	1
Jan. 25—Hello, Mars	1
Jan. 18—Behind the Signs on Broadway	1
Jan. 11—Woman's Crowning Glory	1
Dec. 6—Reformed Saloons	1
Nov. 30—Passing of the Old West	1
Nov. 23—Department Stores on Wheels	1
Nov. 16—How Time Flies	1
Nov. 9—Ponchos from Peru	1
Nov. 2—A City of Kings	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird)	7
Ashes of Love (Hackett-Shannon)	6
When Men Betray (Gail Kane-Stuart Holmes)	6
Echo of Youth (Richman-Baird-Shepard)	6
Someone Must Pay (Gail Kane-Edmund Breese)	6
A Child for Sale (Leslie-Hale-Connelly)	6

HALL ROOM BOYS PHOTO PLAYS

Dec.29—The Lovable Scamps	2
Dec. 15—Taming the West	2
Dec. 1—The Chicken Hunters	2
Nov. 17—Pretty Soft	2
Nov. 3—A Howling Success	2
Oct. 20—Nothing But Nerve	2
Oct. 6—Almost Heroes	2
Sept. 22—They Do It On $8 Per	2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)	5
The Heart of a Gypsy (Florence Billings)	5
The Phantom Honeymoon (Marguerite Marsh)	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt	2
A House Divided (Sylvia Breamer)	6
The Littlest Scout (Violet Blackton)	6
Wanted for Murder (Elaine Hammerstein)	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)	6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber)	15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)	15 Episodes

CHAPLIN CLASSICS

Dec. 28—The Vagabond	2
Nov. 16—The Fireman	2

HODKINSON CORP., W. W.

(Releasing Through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)	7
The Westerners (Stewart Edward White's)	7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)	6
Desert Gold (Zane Grey's)	7

J. PARKER READ, JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)	7
Sahara (Louis Glaum)	7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)	6
The Bandbox (Doris Kenyon)	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)	6
Cynthia of the Minute (Leah Baird)	6

ROBERT BRUNTON PRODS.

Live Sparks (J. Warren Kerrigan)	5
The Lord Loves the Irish (J. Warren Kerrigan)	5
The Joyous Liar (J. Warren Kerrigan)	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)	6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)	6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JANS PICTURES CORP.

Love Without Question (Olive Tell)	6

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)	5
Efficiency Edgar's Courtship (Taylor Holmes)	5
The Misleading Lady (Henry B. Walthall)	5
Open Places (Jack Gardner)	5
The Little Shepherd of Bargain Row (R. Traverse)	5
The Range Boss (Jack Gardner)	5
The Alster Case (Bryant Washburn)	5
The Man Trail (Richard Traverse)	5
Men of the Desert (Jack Gardner)	5
Little Shoes (Henry B. Walthall)	5
Broncho Billy Dramas	1
Snakeville Comedies	1
Fables in Slang (George Ade)	1
Stripped for a Million (Crane Wilbur)	5
Strife (George Le Guere)	5

CHAPLIN REISSUES

A Burlesque on Carmen	4
Feb. 1—The Champion	2
Mar. 1—Jitney Elopement	2
Apr. 1—Work	2
May 1—By the Sea	1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)	6
She Wolf (Texas Guinan)	5
Heart of Texas (Tom Mix)	5
Window Opposite (Leah Baird)	7
Once to Every Man (Jack Sherrill)	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)	6
May —The Temple of Dawn (Bert Lytell)	6
May —The Marriages of Mayfair (Special Cast)	6
May —Four Horsemen (Special Cast)	6
Apr. —Burning Daylight (Mitchell Lewis)	6
Apr. —The Skylark (Bert Lytell)	6
Apr. —Fine Feathers (May Allison)	6
Apr. —Parlor, Bedroom and Bath (Viola Dana)	6
Mar. —The Hope (Special Cast)	6
Mar. —Alias Jimmy Valentine (Bert Lytell)	6
Feb. —Juda (May Allison)	6
Feb. —Eliza Comes to Stay (Viola Dana)	6
Feb. —Shore Acres (Alice Lake)	6
Feb. —Old Lady 31 (Emma Dunn)	6
Jan. —The Walk-Offs (May Allison)	6
Jan. —The Right of Way (Bert Lytell)	6
Jan. —The Willow Tree (Viola Dana)	6
Dec. —Should a Woman Tell? (Alice Lake)	6
Dec. —The Best of Luck (Special Cast)	6
Nov. —Fair and Warmer (May Allison)	6
Nov. Please Get Married (Viola Dana)	6
Nov. Lombardi, Ltd. (Bert Lytell)	6

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova)	7

Release Information continued on page 1983

Advance Information on All Film Releases

(Continued from page 1982)

Jan. —Stronger Than Death (Nazimova)............7
The Brat (Nazimova)..............................7
The Red Lantern (Nazimova).......................7
Out of the Fog (Nazimova)........................7
Eye for Eye (Nazimova)...........................7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)............6
Mar. —The Very Idea (Taylor Holmes)..............6
Dec. —Nothing but the Truth (Taylor Holmes)......6

MISCELLANEOUS

(State Right Features)

Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc.......
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co........
The Blindness of Youth (Foundation Film Corp.).......
The Confession (Henry Walthal) National Film Corp....
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures Inc.......
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions.......
The Whirlwind-Serial (Chas. Hutchison) Allgood Pictures Corp.......
Before the White Man Came (Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Sell) Serico Prod. Co.......
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co.......
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk.......
Sky Eye (Sol Lesser).......
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises.......
Forced to Wed (Lois Wilson) J. Frank Hatch Enterprises.......
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.).......
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features).......
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture.......
Bullin the Bullsheviki (Special Cast) Eff and Eff Producing Co.......

COMEDIES

Doubleday Comedies (One Reel a Week) Doubleday Prod. Co.......
Jolly Comedies (Film Specials)...................2
Bobby Burns Comedies (Jaxon Film Corp.)..........2
Jester Comedies (Territorial Sales Corp.)........2
Ham and Bud (Jans Prods., Inc.)..................1

MONOPOL PICTURES

Crimson Shoals...................................6
Alma Where Do You Live...........................6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Balsing Over the Bounding Blue...................1
Korearing Around Korea...........................1
Moosing Through Kipawa...........................1
Broadway Will Be Broadway........................1
Pilgrimage Through the Clouds....................1
Mr. Outing Gets a Pipe Dream.....................1
The Simple Life..................................1
The People in White..............................1
No Coma in Acoma.................................1
Temple Bells and Wayside Shrines.................1
Considering Posey................................1
The Fifteen Million..............................1

SCREENINGS

Feb. 7—The Great American Yawn and Getting His Angora.......1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings.......1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil.......1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks.......1

PATHE EXCHANGES

Mar. 7—In Walked Mary (June Caprice)............5
Feb. 29—Smoldering Embers (Frank Keenan)........5
Feb. 1—Other Men's Shoes (Craufurd Kent)........7
Jan. 18—The Web of Deceit (Dolores Cassinelli)..6
Jan. 11—Fighting Cressy (Blanche Sweet).........6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman).......5
Dec. 14—The A-B-C of Love (May Murray)..........6
Dec. 7—Brothers Divided (Frank Keenan)..........5
Nov. 16—The Right to Lie (Dolores Cassinelli)...7
Nov. 9—A Woman of Pleasure (Blanche Sweet)......7
Nov. 2—The Gay Old Dog (John Cumberland)........6

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).

Feb. 15—Fifteenth, The Secret Host..............2
Feb. 8—Fourteenth, The Hidden Way...............2
Feb. 1—Thirteenth, Wings of Mystery.............2
Jan. 25—Twelfth, The Chance Trail...............2
Jan. 18—Eleventh, The Death Studio..............2
Jan. 11—Tenth, The Inn of Dread.................2
Jan. 4—Ninth, Webs of Deceit....................2
Dec. 28—ighth, A Crippled Hand..................2
Dec. 21—Seventh, The Betrayal...................2
Dec. 14—Sixth, The Unknown......................2

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)

Dec. 28—Tenth, Hopley Takes the Liberty.........2
Dec. 21—Ninth, A Homeless Princess..............2
Dec. 14—Eighth, Arrested........................2
Dec. 7—Seventh, A Fatal Error...................2
Nov. 30—Sixth, Out Again, In Again..............2
Nov. 23—Fifth, Held ior Ransom..................2
Nov. 16—Fourth, An Unwilling Princess...........2
Nov. 9—Third, Snared............................2
Nov. 2—Second, Overboard........................2

THE ADVENTURES OF RUTH

(Fifteen Two-reel Episodes Starring Ruth Roland, William Human and Herbert Heyes)

Mar. 7—Eleventh, The Trap.......................2
Feb. 29—Tenth, The Forged Check.................2
Feb. 22—Ninth, The Cellar Gangsters.............2
Feb. 15—Eighth, The Harlem Model................2
Feb. 8—Seventh, The Substitute Messenger........2
Feb. 1—Sixth, The Border Fury...................2
Jan. 25—Fifth, The Bank Robbery.................2
Jan. 18—Fourth, The Stolen Picture...............2
Jan. 11—Third, The Bewitching Spy...............2
Jan. 4—Second, Kidnapped........................2

DAREDEVIL JACK

(Fifteen Two-Reel Episodes Featuring Jack Dempsey)

Mar. 7—Fourth, Shanghaied.......................2
Feb. 29—Third, Wheels of Fate...................2
Feb. 22—Second, The Ball of Death...............2
Feb. 15—First, The Mysterious Bracelets.........3

AFTER THIRTY

(Six Two Reel Comedy Dramas Featuring Mrs. Sydney Drew and John Cumberland)

Feb. 22—The Charming Mrs. Chase.................2

ROLIN COMEDIES

Feb. 22—Raise the Rent (Snub Pollard)...........1
Feb. 15—Waltz Me Around (Snub Pollard)..........1
Feb. 8—Getting His Goat (Snub Pollard)..........1
Feb. 1—All Lit Up (Snub Pollard)................1
Jan. 25—The Dippy Dentist (Snub Pollard)........1
Jan. 18—Slippery Slickers (Snub Pollard)........1
Jan. 11—Why Go Home (Snub Pollard)..............1
Jan. 4—Red Hot Hottentots (Snub Pollard)........1
Dec. 28—The Floor Below (Snub Pollard)..........1
Dec. 21—Tough Luck (Pollard—Davis)..............1
Dec. 14—Looking tor Trouble (Snub Pollard)......1
Dec. 7—How Dry I Am (Pollard-Davis).............1

ROLIN TWO REELERS

Feb. 8—His Royal Slyness (Harold Lloyd—Mildred Davis).......2
Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis).......2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels).......2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels).......2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)......2
Oct. 12—Daddy Number Two (Baby Marie Osborne)..2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face...............2
July 20—Fourteenth, At the Pistol's Point.......2
July 13—Thirteenth, The False Idol..............2
July 6—Twelfth, The Two Amazons.................2

BLACKTON PRODUCTIONS

Feb. 15—Respectable by Proxy (Breamer—Gordon)....6
Jan. 4—My Husband's Other Wife (Breamer—Gordon).6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)......6
Oct. 19—The Moonshine Trail (Breamer-Gordon)......6

NEWS REELS

Sundays—Topics of the Day.......
Wednesdays—Pathe News...........................1
Saturdays—Pathe News............................1

PHILIPP (ADOLF) CORPORATION

The Midnight Girl (Adolf Philipp-Marie Tagano).......2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)......2
Oh, Louise (Adolf Philipp-Marie Tagano)..............2

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).......
Virtuous Sinners (Wanda Hawley).......
Sins of the Children (Alma Hanlon).......
Wives of Men (Florence Reed).......

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)..............7
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

The Fear Market (Alice Brady)...................5
Anne of Green Gables (Mary Miles Minter)........6
Erstwhile Susan (Constance Binney)..............5

REPUBLIC DIST. CORP.

Feb. Trilby (Clara Kimball Young)...............5
Jan. —The Blue Pearl (Edith Hallor).............6
Jan. —The Amazing Woman (Ruth Clifford).........5
Jan. —Twelve-Ten (Marie Doro)...................5
Nov. 24—The Steel King (Elvidge-Love)...........5
Nov. 17—You Never Know Your Luck................5

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Seeing it Through (ZaSu Pitts)..................5
The Luck of Geraldine Laird (Bessie Barriscale).....5
The Beggar Prince (Sessue Hayakawa).............5
The Third Generation (Brentwood)................5
Haunting Shadows (H. B. Warner).................5
Beckoning Roads (Bessie Barriscale).............5
The Tong Man (Sessue Hayakawa)..................5
Heart of Juanita (Beatriz Michelena)............5
A Fugitive from Matrimony (H. B. Warner)........5
The Blue Bandanna (William Desmond).............5
The Illustrious Prince (Sessue Hayakawa)........5

SPECIALS

The Beloved Cheater (Gasnier's).................5
The Broken Butterfly (Tourneur).................5

SUPREME COMEDIES

A Four Cylinder Frame-Up........................1
Mollie's Millions...............................1
Her Nearly Husband..............................1
Hearts and Diamonds.............................1
Their Little Wife...............................1
Pass the Apples, Eve............................1
Are Honeymoons Happy?...........................1
Struck Out......................................1
Good Night Judge................................1

MARTIN JOHNSON PICTURES

Marooned in the South Seas......................1
The City of Broken Old Men......................1
Recruiting in the Solomons......................1
Lonely South Pacific Missions...................1
Domesticating Wild Men..........................1
Cruising in the Solomons........................1
Saving Savages in the South Seas................1
The Home of the Hula Hula.......................1
Through the Isles of the New Hebrides...........1
Tulagi, A White Spot in a Black Land............1

ADVENTURE SCENICS

Sons of Salooskin...............................1
Sheep O' Leavenworth............................1
Flaming Ice.....................................1
The Last Resort.................................1
The Forbidden River.............................1
I and the Mountain..............................1
Just Over Yonder................................1

SELZNICK ENTERPRISES (LEWIS)

SELZNICK PICTURES

(Distributed through Select Exchanges)

The Woman God Sent (Zena Keefe).................5
His Wife's Money (Eugene O'Brien)...............5
Footlights and Shadows (Olive Thomas)...........5
The Imp (Elsie Janis............................5
Sooner or Later (Owen Moore)....................5
Greater Than Fame (Elaine Hammerstein)..........5
The Broken Melody (Eugene O'Brien)..............5
Out Yonder (Olive Thomas).......................5
A Regular Girl (Elsie Janis)....................5
Piccadilly Jim (Owen Moore).....................5
The Glorious Lady (Olive Thomas)................5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge).............6
The Last of His People (Mitchell Lewis).........5
The Undercurrent (Guy Empey)....................7
A Scream in the Night (Special Cast)............6
Faith of the Strong (Mitchell Lewis)............6
The Isle of Conquest (Norma Talmadge)...........6

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast)......................5
Just a Wife (Special Cast)......................5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Trilby (Reissue) Tourneur Production with Clara Kimball Young.......5
Girl of the Sea (Williamson Submarine Prod.)....6
The Amazing Woman (Ruth Clifford)...............5
The Blue Pearl (Edith Hallor)...................5
12:10 (Herbert Brenon Prod.), Marie Doro........5
Feb. —Dad's Girl (Jackie Saunders)..............5
Feb. —The Gift Supreme (Special Cast)...........5
Feb. —The Only Way Trail (Edithe Sterling).......5
Feb. —Mothers of Men (Special Cast).............5

KINOGRAMS

Every Tuesday and Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.......
Public Defender.......
Carmen of the Klondike.......
The Grain of Dust.......
Hearts of the World.......
The Crucible of Life.......
Nine-tenths of the Law.......

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married (Lew Cody—Rosemary Thebe)..
Reclaimed (Niles Welch—Juvenile Scott).......
Window Opposite (Leah Baird—James Morrison).....
Once to Every Man (Jack Sherrill).......

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur).......
The Profiteer (Jack Sherrill—Alma Hanlon).......
When the Desert Smiled (Neal Hart).......
Miss Arizona (Gertrude Bondhill).......
His Daughter Pays (Gertrude McCoy).......
Denny from Ireland (Shorty Hamilton)............5
Pen Vulture (Shorty Hamilton)...................5
The Snail (Shorty Hamilton).....................5
The Ranger (Shorty Hamilton)....................5

Release Information continued on page 1984

Advance Information on All Film Releases

(Continued from page 1983)

When Arizona Won (Shorty Hamilton)	5
Gale Henry Comedies (2 reels—one every two weeks	
Bull's Eye Comedies (2 reels—one every two weeks)	
Original Billy West Comedies (2 reels—one every two weeks)	
Neal Hart (2 reel dramas—one every two weeks)	
Al Jennings (2 reel dramas—one every two weeks)	
Napoleon and Sally (one reel comedies)	
Tom Mix (one reel dramas, re-issues)	
Ann Little (2 reel Western dramas, re-issues)	
Lightening Bryce (Fifteen Episode Serial)	
Dragon's Den	
The Neuse	
Perilous Trails	
Wolf Nights	
The Scarlet Moon	

TRIANGLE EXCHANGES

Feb. 15—Tiger Girl (Lillian Gish-Roszika Dolly)	5
Jan. 25—A Gamble in Souls (Dorothy Dalton)	5
Jan. 4—The Clodhopper (Charles Ray)	5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)	5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)	5

MACK SENNETT KEYSTONE COMEDIES

Feb. 8—The Dancing Master (Alice Lake)	2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith)	5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)	1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)	1
Jan. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)	1
Dec. 28—Fast Trains and Slow Women (Syd. Chaplin)	1

TRIANGLE COMEDIES

Feb. 22—The Love Riot	2
Feb. 1—His Baby Doll	1

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)	5
It Happened in Paris (Mme. Yorska)	5
Human Passions (Lottie Tilford)	5
Man and Woman (Betty Mason)	5
The Red Viper (Gareth Hughes)	6
Your Wife and Mine (Eve Dorington)	5
And the Children Pay (Gareth Hughes)	7
Dr. Brind's Wonders of Nature (One every week)	
Johnny Dooley Comedies (Johnny Dooley—one every month)	2

UNITED ARTISTS CORPORATION

Jan. 18—Pollyanna (Mary Pickford)	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)	6
Oct. 20—Broken Blossoms (D. W. Griffith)	6
Sept. 1—His Majesty the American (Douglas Fairbanks)	8

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed)	5
Mar. 28—The Iron Strain (Dustin Farnum) Recreated Triangle	5
Mar. 21—Women Men Forget (Mollie King)	5
Mar. 14—The Female of the Species (Dorothy Dalton) Recreated Triangle	5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle	5
Feb. 22—The Corsican Brothers (Dustin Farnum)	6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle	5

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston)	2

CISSY FITZGERALD COMEDIES

Cissy's Financial Flivver	2
Cissy's Sassy Stockings	2

KEYSTONE COMEDIES

Mar. 7—The Worst of Enemies (Weber-Fields)	2
Feb. 22—Bombs and Brides (Murray-Thurman)	2

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Peddler of Lies (Mayo Carew)	5
The Prince of Avenue A(James Corbett)	5
Rouge and Riches (Mary MacLaren)	5
Marked Men (Harry Carey)	5
The Phantom Melody (Monroe Salisbury)	5
The Triflers (Edith Roberts)	5
The Day She Paid (Francelia Bilington)	5
The Pointing Finger (Mary MacLaren)	5
A Gun Fightin' Gentleman (Harry Carey)	5
Lasca (Edith Roberts-Frank Mayo)	5
Under Suspicion (Ora Carew-Forrest Stanley)	5
His Divorced Wife (Monroe Salisbury)	5

JEWEL PRODUCTIONS, INC.

Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)	6
Nov. 17—Blind Husbands (Eric Van Stroheim)	6
Oct. 13—The Right to Happiness (Dorothy Phillips)	8
Sept. 1—Forbidden (Mildred Harris)	6
Sept. 1—Paid in Advance (Dorothy Phillips)	6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)	1

CENTURY COMEDIES

Feb. 23—Tiger Rose and Dandy Lions (Century Lions)	2
Feb. 11—Good Little Brownie (Century Wonder Dog)	2
Jan. 28—Brownie's Busy Day (Century Wonder Dog)	2
Jan. 14—Naughty Lions and Wild Men (Century Lions)	2
Dec. 22—Weak Minds and Wild Lians (Adams-Nelson-Engel and Lions)	2
Dec. 8—A Lucky Dog's Day (Century Wonder Dog)	2

STAR COMEDIES

Mar. 1—Officer Call a Cop (Lyons-Moran)	1
Feb. 23—The Latest in Pants (Lyons-Moran)	1
Feb. 16—Old Clothes for New (Lyons-Moran)	1
Feb. 9—Non-Skid Love (Lyons-Moran)	1
Feb. 2—Ain't Nature Wonderful (Lyons-Moran)	1
Jan. 26—Bungled Bungalows (Lyons-Moran)	1
Jan. 19—The Sweet Dry and Dry (Lyons-Moran)	1
Jan. 12—Some Shimmiers (Lyons-Moran)	1
Jan. 5—Sweet Patootie (Lyons-Moran)	1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)	1
Dec. 29—Seeing Things (Neal Burns)	1
Dec. 15—His Lucky Blunder (George Ovey)	1
Dec. 1—Tailor Maid (Neve Gerber)	1
Nov. 17—Babies Is Babies (Neal Burns)	1
Nov. 3—Bill's Anniversary (Ben Wilson)	1

RAINBOW COMEDIES

Mar. 3—A Red Hot Finish (Warwick-Harmon)	2
Feb. 18—The Bull Thrower (Gregory-Engel)	2
Feb. 4—Over the Ocean Wave (Charlie of the Orient)	2
Jan. 5—Adam and Eve a la Mode (Bathing Beauties)	2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 1—His Woman (Julia Arthur)	2
Feb. 16—The Madonna of the Slums (Blinn-Eagles)	2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)	2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)	2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jimmy Adams)	2
Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)	2
Dec. 22—She's Everywhere (Enid Markey-Montague Love)	2
Dec. 15—The Good Ship Rock 'N Rye (Mrs. Jow Martin-Jimmy Adams)	2
Dec. 8—The Mite of Love (Mabel Taliaferro-Robt. Edeson)	2

WESTERN AND RAILROAD DRAMAS

Mar. 6—Hair Trigger Stuff (Gibson-Moore)	2
Feb. 28—The Sheriff's Oath (Gibson-Hill)	2
Feb. 21—A Sagebrush Gentleman (Burns-Merriam)	2
Feb. 14—Kaintuck's Ward (Burns-O'Dare)	2
Feb. 7—The Prospector's Vengeance (Field-Moore)	2
Jan. 30—Blind Chance (Bob Burns-Peggy O'Dare	2
Jan. 17—West Is Best (Hoot Gibson-Josephine Hill)	2
Jan. 10—The Jay Bird (Hoot Gibson-Josephine Hill)	2
Jan. 3—The Line Runners (Arnold Gregg-Helen Howard)	2
Dec. 27—The Counterfeit Trail (Magda Lane-Ed Hennessey)	2

MAJOR ALLEN'S ANIMAL HUNTS

Mar. 1—The Story of the Jaguar	1

THE MIDNIGHT MAN

Dec. 29—Eighteenth, A Wild Finish	2
Dec. 22—Seventeenth, The Cave of Destruction	2
Dec. 15—Sixteenth, Hurled from the Heights	2
Dec. 8—Fifteenth, The Wheel of Terror	2
Dec. 1—Fourteenth, Flames of Fury	2
Nov. 24—Thirteenth, A Figh tto a Finish	2
Nov. 17—Twelfth, The Tunnel of Terror	2

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames	2
Feb. 2—Seventeenth, The Wheels of Death	2
Jan. 26—Sixteenth, Over the Cataract	2
Jan. 19—Fifteenth, The Faming Arrow	2
Jan. 12—Fourteenth, Hemmed In	2
Jan. 5—Thirteenth, The Scalding Pit	2
Dec. 29—Twelfth, Shackled	2
Dec. 22—Eleventh, Perils of Doom	2
Dec. 15—Tenth, Creeping Flames	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Mar. 1—Tenth, A Perilous Plunge	2
Feb. 23—Ninth, Sold Into Slavery	2
Feb. 16—Eighth, The Dungeon of Despair	2
Feb. 9—Seventh, Doomed	2
Feb. 2—Sixth, In the House of Horrors	2
Jan. 26—Fifth, In the Lion's Den	2
Jan. 19—Fourth, A Devilish Device	2
Jan. 12—Third, The Kidnappers	2
Jan. 5—Second, The Rope of Death	2
Dec. 29—First, The Flames of Hate	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Mar.—1—Fourth, The Flames of Death	2
Feb. 23—Third, The Life Line	2
Feb. 16—Second, The Racing Death	2
Feb. 9—First, the Wreck of the Santiam	2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)	1
Wednesdays—International News	1
Fridays —Current Events (International)	1
Fridays —New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

Deadline at Eleven (Corinne Griffith)	5
The Juggernaut (Anita Stewart)	5
The Birth of a Soul (Harry T. Morey)	6
Human Collateral (Corinne Griffith)	6
The Midnight Bride (Gladys Leslie)	6
The Sins of the Mother (Anita Stewart)	6
When a Man Loves (Earle Williams)	6
Pegeen (Bessie Love)	6
The Golden Shower (Gladys Leslie)	5
The Combat (Anita Stewart)	5
The Black Gate (Earle Williams)	5

VITAGRAPH SPECIALS

The Fortune Hunter (Earle Williams)	7
Slaves of Pride (Alice Joyce)	6
The Vengeance of Durand (Alice Joyce)	7
The Climbers (Corinne Griffith)	6
The Wolf (Earle Williams)	6

BIG V SPECIAL COMEDIES

Maids and Muslin (Jimmy Aubrey)	2
Knights and Knighties (Montgomery and Rock)	2
Pipe Dreams and Prizes (Harry Mann)	2
Dames and Dentists (James Aubrey)	2
Throbs and Thrills (Montgomery and Rock)	2

LARRY SEMON COMEDIES

The Grocery Clerk	2
The Head Waiter	2
Dew Drop Inn	2
Dull Care	2
The Simple Life	2
His Home Sweet Home	2

O. HENRY (TWO REELERS)

A Philistine in Bohemia (Edna Murphy)	2
The Call Loan (Jay Morley)	2
The Dream (Alice Calhoun)	2
Telemachus, Friend (Kate Price)	2
While the Auto Waits (Ethel Fleming-Regan Stewart)	2
The Church With an Overshot Wheel (Ethel Fleming)	2
The Roads We Take (Jay Morley)	2
The Day Resurgent. (Campbell-O'Brien)	2
The Friendly Call (Walter Miller-Julia Gordon)	2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)	2
The Trials of Texas Thompson (Nell Shipman)	2
Switches and Sweeties (James Aubrey)	2
Rubes and Robbers (Montgomery and Rock)	2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

First, Setting the Snare	2
Second, T N T	2
Third, Winged Death	2
Fourth, Gassed	2
Fifth, Dodging Disaster	2
Sixth, The Closing Jaws	2
Seventh, The Submarine Cave	2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)

Fifteenth, The Human Chain	2
Fourteenth, Trapped Like Rats	2
Thirteenth, The Deadfall	2
Twelfth, Explosive Bullets	2
Eleventh, The Den of Deviltry	2
Tenth, Overpowered	2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict	2
Fourteenth, The Hut of Disaster	2
Thirteenth, The River of Dread	2
Twelfth, The Rushing Horror	2
Eleventh, In the Ocean's Grip	2
Tenth, The Flaming Sacrifice	2
Ninth, Prisoner of the Deep	2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)	7
Everybody's Business (Richmond-Calhoun)	6
Mickey (Mabel Normand)	7
Satan's Pawn (Bessie Barriscale)	5
The Straight Road (Bessie Barriscale)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5
The Superman (Sansonia)	5
Custer's Last Fight (J. Barney Sherry)	3
The Bargain (Wm. S. Hart)	6
Tillie's Punctured Romance (Dressler)	6
The Mystery of 13 (Ford-Theby) 15 Episode Serial	
The Hawk's Trail (King Baggot) 15 Episode Serial	

ONE AND TWO REELERS

W. S. Hart Dramas	2
Shorty Hamilton Comedy Dramas	2
Keystone Comedies (Liberty Brand)	1
Kay Bee Dramas (Union Brand)	2
Kay Bee Dramas (Cloumbia Brand)	2
Arbuckle Comedies	1
Chaplin Comedies	1 & 2
Sennett Keystone Comedies	2
Some Nerve (Charlie Chaplin)	1
Lord Helpus (Charlie Chaplin)	1
Keystone and Arbuckle Comedies	1 & 2
Keystone Kid Comedies	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity	5
The Trap	5
A Woman Alone	5
Darkest Russia	5
The Dancer's Peril	5
A Gilded Cage	5
La Boheme	5
The Rack	5
The Divorce Game	5
Spurs of Sybil	5
Miss Petticoats	5
Self-Made Widow	5
The Hungry Heart	5

ROBERT WARWICK FEATURES

Man of the Hour	5
Stolen Voice	5
Friday the 13th	5
Human Driftwood	5
The Man Who Forgot	5
Family Honor	5
Face in the Moonlight	5
All Man	5
A Girl's Folly	5
Sudden Riches	5
False Friends	5

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BOOKS AND MAGAZINE STORIES RECENTLY BOUGHT FOR THE SCREEN

THE BARTLETT MYSTERY and thirteen others by Louis Tracy; Gibralter.
Nothing But the Truth, by Edgar Franklin; Universal.
Luck, by John Frederick; Universal.
Trilby, by George Du Maurier; Equity Pictures.
The Heart of a Child, by Frank Danby; Metro.
Lahoma, by J. Breckinridge Ellis; Edgar Lewis.
The Marriage of William Asche, by Mrs. Humphrey Ward; Metro.
Nothing a Year, by Charles Belmont Davis; Jans Pictures.
The Christian, by Hall Caine; Goldwyn.
Torchy and six others, by Sewell Ford; Master Films.
The Courage of Madge O'Doone, by James Oliver Curwood; Vitagraph.
The Memento, by O. Henry; Vitagraph.
The Slim Princess, by George Ade; Goldwyn.
A Fool and His Money, by George Barr McCutcheon; Selznick.
The Palace of Darkened Windows, by Mary Hastings Bradley; Selznick.
The Proof of the Pudding, by Meredith Nicholson.
The Curious Case of Marie Dupont, by Adele Luehrman; United Pictures.
Earth Bound, by Basil King; Famous Players-Lasky.
Molly and I, by Frank R. Adams; Fox.
Scratch My Back, by Rupert Hughes; Goldwyn.
The Great Accident, by Ben Ames Williams; Goldwyn.
The Shadow of Rosalie Byrne, by Grace Sartwell Mason; Selznick.

Outside the Law

By Stuart Rivers

Character of Story: Melodrama.

Theme: Crime and romance.

Characters: Frances Tucker, a girl of Greenwich Village; Henry Ballin, attorney; Jane Ballin, his sister, leader of society and of band of crooks; Judge Crane, friend of Henry Ballin; Jack Morrison, society man; Red Larkin, a gangster; Mrs. Darrow, Crane's housekeeper; Annie, a girl of the underworld; Mother Sarah, an old woman; Laura Willis, stenographer; Tracy and Burke, chauffeurs; gangsters, police, etc.

The Plot: Frances Tucker, a girl who has been earning her living selling candy in a tea room in Greenwich Village, finds a pocketbook on the floor with one hundred dollars in it. On this she takes a vacation in the country. Returning on the train, she sees a man slip a string of pearls into the pocket of Henry Ballin. Shortly after he is arrested by a detective on the train and Frances gets him clear by telling what she has seen and pointing out Red Larkin, the real culprit. Ballin invites Frances to lunch with him and there they meet Ballin's sister, Jane. Frances sees in the restaurant several of the crooks who have been in the habit of frequenting the tea room where she formerly worked, including a woman named Sussie—who is really Jane in disguise and the leader of a gang of counterfeiters and general crooks. From this time on Frances and Ballin are pursued by the crooks, who endeavor to make away with them and very nearly succeed in a number of instances. Frances is stabbed and Ballin is arrested charged with the assault. He is cleared by Judge Crane. Crane and Frances are abducted and taken to a country house up the river. The Judge manages to reach a telephone and telephones his house just as Ballin goes there in search of information. Ballin and his chauffeur rescue them. Exciting and mysterious event in Crane's house lead to the discovery of a secret passage to the house next door, where evidence is found that the housekeeper of Crane's house has been hidden away. This is the residence of Morrison, a society man in league with the crooks. The gang, by mistake, murder a stenographer, Laura Willis, under the impression that it is Frances. Crane and Ballin give out the information that Frances has been murdered and she disguises herself as a crook from Chicago and in this character works herself into the confidence of Jane in her character of Sussie, leader of the gang. Ballin pretends also to be a crook named Burns and in disguise mingles with the members of the gang. He is suspected and trapped in a cellar. Frances is also made a prisoner, but stands off the gang with Ballin's revolver. By telephone she reaches Burke, a friend of Ballin's chauffeur and also a chauffeur. This man brings help and entices Jane and one of her confederates, Morrison, to accompany him to the den where Frances and Ballin are held. Jane, upon being discovered and realizing that the game is up, leaps through a trap door into the clutches of a death-dealing machine below the floor of the den. Morrison confesses that the gang have been after Frances because they thought her a private detective and determined to get rid of Bailin because he had discovered counterfeit plates belonging to them. He explains that Jane became involved in the affairs of the gang through doing settlement work and this same work afterward served as a shield for her real occupation.

Locale: New York.

Picture High Lights: Many thrilling scenes. Good crook melodrama.

The Strong Hours

By Maud Diver

Character of Story: Sociological novel.

Theme: Character.

Characters: Evan Blount, son of Lord Avonleigh; Derek Blount, his brother; Lord Avonleigh; Lady Avonleigh; Gabrielle de Vigne; Jack Burlton; Marion Blount; Schonberg, a naturalized German; Karl Schonberg, his son.

The Plot: Of the two sons of Lord Avonleigh, Evan of "Van" is the older and the heir. He is the favorite son of both father and mother and enough of a natural born diplomat to make events serve his turn. Evan is easy going, pleasure loving, smooth spoken and hates responsibility. Derek is a serious minded young man who is devoted to his ideals, blunt in manner and more or less diffident. He will sacrifice himself for a principle. Lord Avonleigh receives a call to act as Governor of a province in India. His wife a rather shallow person of small imagination and a great love of comfort hates the idea of leaving her home. The older son must be left in charge of the estate and the younger has made up his mind to try his luck in Australia, so Lord Avonleigh goes to India accompanied by a sister. In Australia Derek gains some experience with the world and then goes to Canada where he roughs it as a lumberman. Purely out of pity he marries a very pretty and undereducated young woman of the lumber country who has been stricken with consumption and who is in love with him. The war breaks out in Europe and he is unable to go. This galls him. The little wife learning of this endeavors to find her way to the home of some friends thinking that if she is out of the way he can go to fight. She dies from the effects of her effort. Derek returns to England and enters the army. He finds that his brother has made great friends with Schonberg, a German-Englishman, and has appointed Karl Schonberg manager of the family estates. Schonberg the elder establishes a hospital in the Hall. Derek warns his brother without avail. Evan falls into debt to Schonberg and decides to recoup his fortunes by marrying Gabrielle de Vigne. Karl is also in love with her but as his father has been responsible for the financial ruin of her father, dares not approach her. Evan gets on fairly well with his suit but when he finds she has adopted a Belgian baby he makes such a fuss that she gets a new light on his character. Evan is in a Government department. Word finally reaches Lord Avonleigh in India that things are not going well at home and that there is much scandal being talked of the hospital at his estate, owing to the public knowledge of the fact that the emoney for it was furnished by a German and that it has been a practice of the Germans to seek information of military value through putting German or supposedly neutral nurses into hospitals in enemy countries. There are rumors of a wireless established in one of the outlying houses belonging to the estate. Lord Avonleigh breaks the relations between his son and the German. Karl renounces his German name and joins the army. Derek marries Gabrielle.

Locale: England and Canada.

Picture High Lights: There is more dramatic atmosphere than dramatic opportunity in this. The book has achieved considerable vogue in England and here.

A Letter of Discredit

By Garret Smith

Character of Story: Romance.

Theme: Regeneration.

Characters: George Bradwell, an ex-convict; Amos Warren, an attorney; Bruiser, an ex-convict; J. B. Matthews; Guthrie, Sanford & Pierson, attorneys; Deacon Ward; Judge Thurston, Agnes Thurston; Yates, Vice-President of the Great Lakes Marine Insurance Company.

The Plot: George Bradwell, raised in luxury by his father and permitted to draw checks at will against his father's bank account, is left, at the death of his father, penniless. He works for a lawyer named Amos Warren and draws a check to which he signs Warren's name. This is for one thousand dollars. He is arrested and sent to prison for a year. As he is leaving he is warned by Bruiser, another ex-convict, that there is no chance for him to "go straight" since his experience will follow him wherever he goes. Bradwell does not believe this and applies to Warren for his old position. Warren refuses him this. Bradwell then goes to him and asks him for a letter of discredit—a letter stating the worst than can be said of him. This he intends to present wherever he goes so that the worst will be known at once and he will not be in fear of exposure. He then goes to Buffalo where he has some trouble landing a position but finally gets work with a lawyer named Matthews who, in discussing the case at a club has bet $100.00 that he would hire such a man. He is not well treated in this place and is finally discharged accused of stealing cigars which he knows were stolen by the office boy. He gets a position with Guthrie, Sanford & Pierson. He soon discovers that they are scuttling ships to get the insurance and they learn of his discovery. They frame up a deal to charge him with forging a check for $500.00 and threaten to send him to jail again. He bluffs them into letting him go by stating that he will tell all that he knows. He gets a job on a steamer and this is sunk in a storm. He finds that the cargo is fake. For two years he is a tramp. Then he comes to a village where he meets Judge Thurston who makes a hobby of helping men who are down and out. He gets a position with Deacon Ward. He has made the Judge promise to tell his story to everyone but the Judge does not do it, thinking to wait until George is well established. A rumor reaches the town and Ward discharges Bradwell. Bradwell starts to leave town and is followed by Agnes Thurston, daughter of the Judge, who loves him and whom he has hoped to marry. He brings her home and she and her father insist that he stay with them. Yates of the Great Lakes Marine Insurance Company comes to town looking for Bradwell and he expects that he is to be arrested for the alleged forgery in Buffalo but finds that evidence has been secured by Yates' men that the forgery was a frame-up. The insurance people are after evidence against Guthrie, Sanford & Pierson and this Bradwell is now able to furnish. On the strength of this his citizenship is restored and he is given a position with the Great Lakes Insurance Company and all ends well.

Locale: Northern New York.

Picture High Lights: Good picture material of melodramatic type but would be improved if the first forgery were not so flimsily explained.

Mermaid

By Grant M. Overton

Character of Story: Drama.

Theme: Heritage.

Characters: Captain John Smiley; Mrs. Smiley; Mermaid, their daughter; Kenturah Hand, his sister; Hoesa Hand; Richard Hand; Dick Hand, Richard's son; Guy Vanton; Captain Buel Vanton, formerly Captain King; Tommy Lupton.

The Plot: Mermaid is washed ashore from a wreck and taken to live with Captain John Smiley, in charge of the coast guard. She is without a history so far as is known. She remembers nothing before the ship on which she was when the wreck occurred. She grows up in the village of Blue Port on Long Island and plays with Tommy Lupton, Dick Hand and Guy Vanton. The latter is the son of a peculiar retired sea captain who is rich but very diffident and unsocial. Guy has spent a part of his life in Paris and is different from the other boys. They regard him more or less as a "sissy" but when forced to fight he is more than able to defend himself. All three of the boys are in love with Mermaid as she blossoms into womanhood but Guy Vanton is always her favorite. Eventually she learns the history of Captain Vanton who shoots himself. He was Captain King, once a mate on board a ship in the command of Smiley's uncle. King fell in love with Mrs. Hawkins—Kenturah Hawkins—and spoke to her in such a manner that he was trussed up by the thumbs and whipped before the ship's crew. From this time on he could think of nothing but his love for her and his desire for vengeance on her husband. He met them only once thereafter and on that occasion was beaten by Hawkins. At length, driven more or less crazy by his brooding, he conspired with Richard Hand to have a man lure away the wife of Captain Smiley, taking with her her baby daughter—the baby who afterward grew up to be Mermaid of the story. After years Mrs. Smiley was drowned and a change came over King, or Vanton as he now called himself. He felt that he must atone so far as possible for what he had done, so he came to the town of Blue Port intending to set all right in regard to the girl. Not being certain as to whether or not Guy was his own son—the mother being a woman long since dead—he tried to insure the boy against falling into his own manner of life by telling him something of his own early history. This had the effect of making Guy feel that he was in some way accursed. After the death of Vanton Mermaid married Guy in spite of his protests that he should not take such a chance with the possibility that he might be Vanton's son and grow to resemble him. After the wife has born him three children he suddenly gives way to a craving for the sea, provides for them and disappears. By this time Mermaid begins to return the love of Dick Hand and when another wreck washes in the body of Guy Vanton, she is free to reward in Dick the years of devotion which he has shown her.

Locale: A village on Long Island.

Picture High Lights: Good melodramatic situations but story needs more cheerful atmosphere and happier ending.

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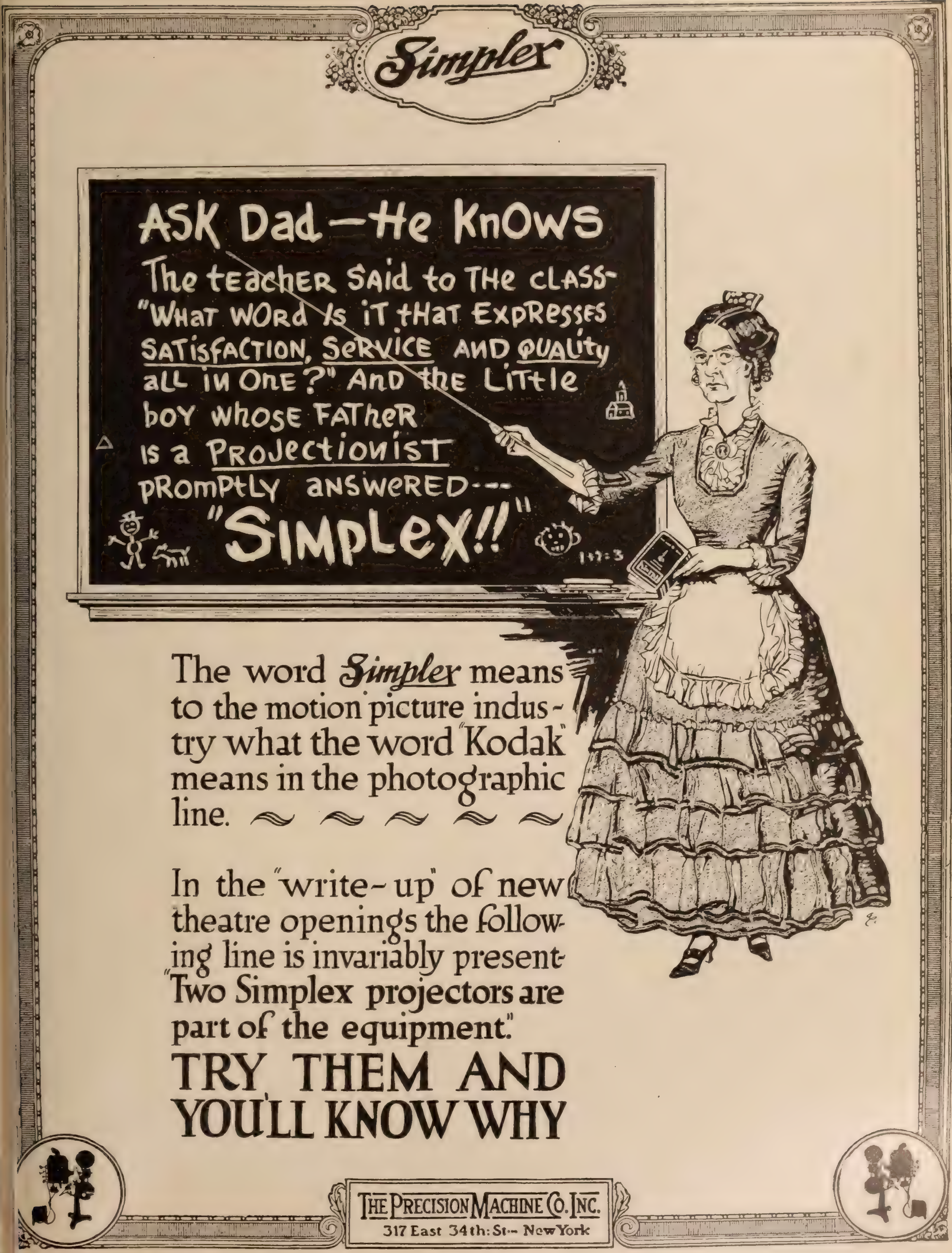

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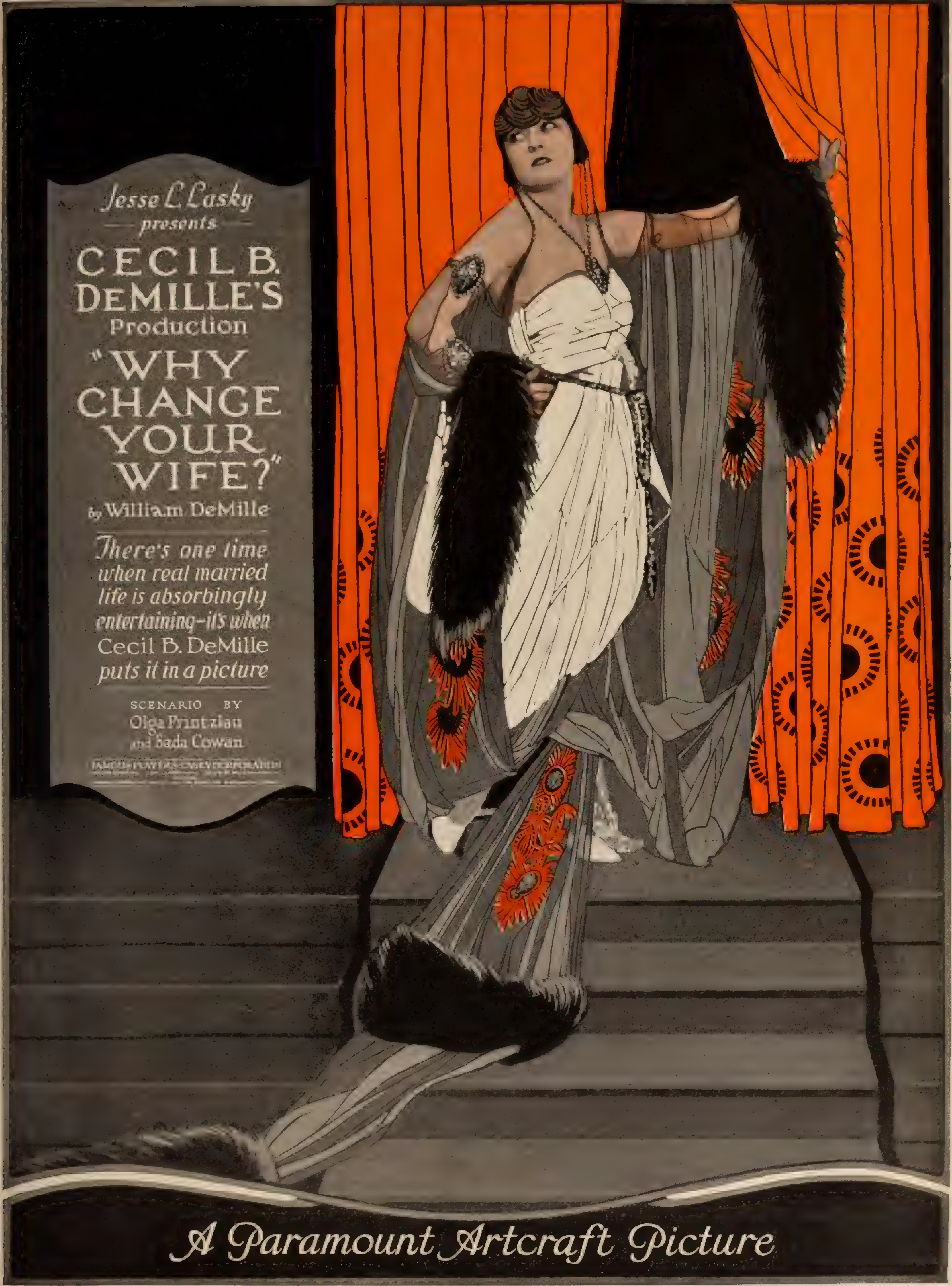

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"WHY CHANGE YOUR WIFE?"

by William DeMille

There's one time when real married life is absorbingly entertaining—it's when Cecil B. DeMille *puts it in a picture*

SCENARIO BY
Olga Printzlau
and Sada Cowan

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Artcraft Picture

THOMAS H. INCE *Presents*
His Specially Supervised Production

"DANGEROUS HOURS"

BY C GARDNER SULLIVAN

A Paramount Artcraft Picture

As up-to-date as tomorrow's newspaper!

The Wolves Have Broken In!

Human wolves! Ranting at law, sneering at virtue, scattering red poison in the name of "humanity"!

"Dangerous Hours" is the startling, burning record of their deeds.

A picture built on the biggest thing that now faces the world. Therefore built for the crowds.

Vivid—human—spectacular. Lighted up with a romance of love.

PLAYED BY AN ALL-STAR CAST

Adapted from The Saturday Evening Post story, "A Prodigal in Utopia," by Donn Byrne.

Directed by FRED NIBLO
Photographed by GEORGE BARNES

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

ADOLPH ZUKOR *presents*

Elsie Ferguson

in

"HIS HOUSE IN ORDER"

A

Paramount Artcraft Picture

AN INTIMATE, real-life story of a "second wife." One who was always measured by the perfections of the first—always found wanting—driven to fight for a place in her own family, until in desperation—

Sir Arthur Wing Pinero's wonderful play.

Directed by Hugh Ford, who has surpassed even his splendid work in "The Woman Thou Gavest Me."

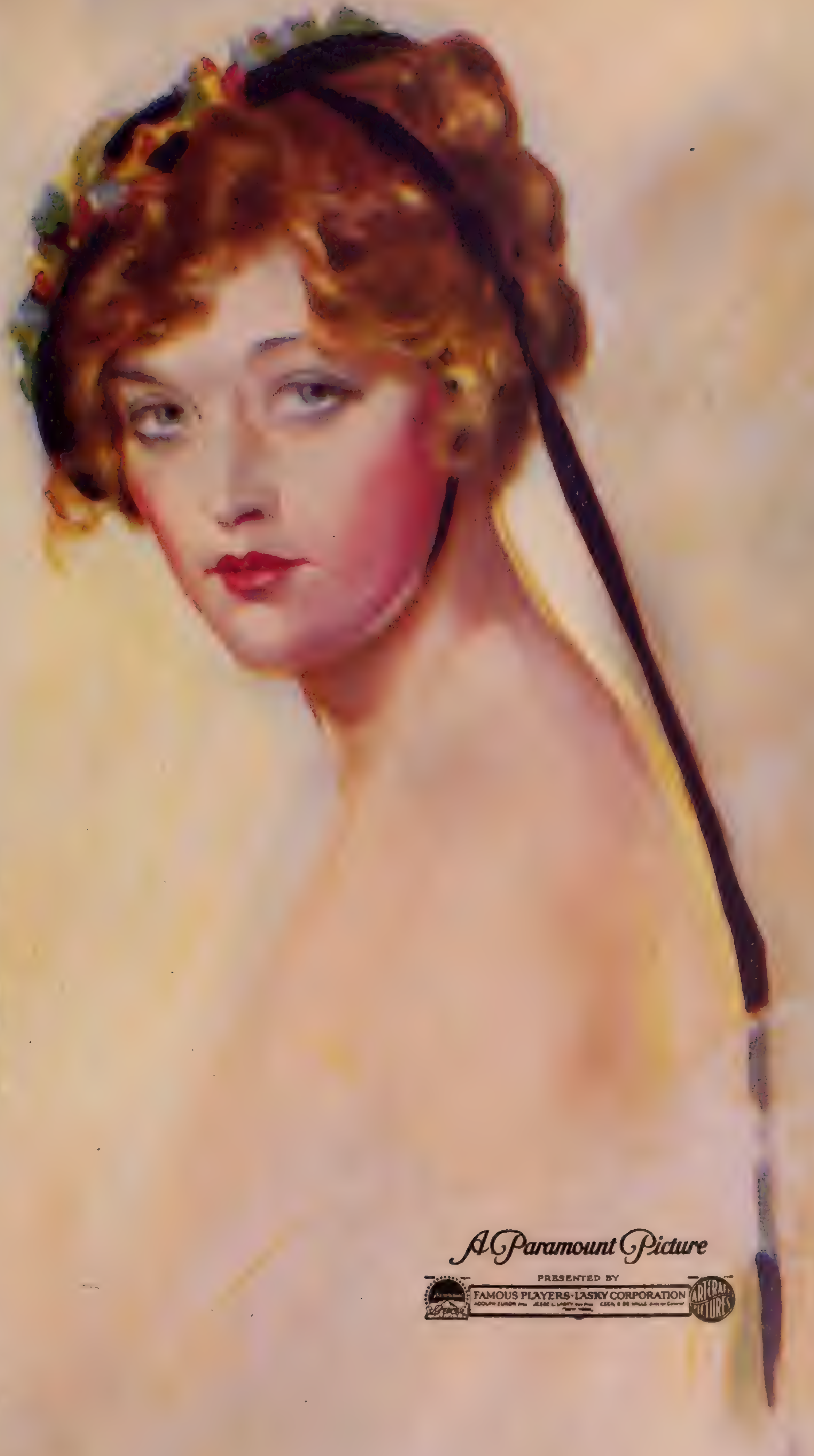
And Elsie Ferguson as the second wife who loved the gay life of Paris!

A picture for all women, and all men who marry them. That means a picture for *your* theatre.

By Sir Arthur Pinero

Direction and Scenario by
HUGH FORD

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA
STOCKLEY

Cosmopolitan Productions

A Paramount Picture

PRESENTED BY

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA STOCKLEY

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan Productions

PERTINENT POINTS

A picture filled with surprises, delightful romance and lively adventure.

A star, loved the country over, in the most bewitching part of her career.

From a directorial standpoint the name of Robert Z. Leonard guarantees the artistic and mechanical perfection of the production.

Adrian Johnson, prolific writer of screen stories whose successes are legion, made the adaptation from Cynthia Stockley's famous Cosmopolitan Magazine story.

It will be backed by the greatest advertising campaign in the history of pictures.

APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA STOCKLEY

A Paramount Picture

COSMOPOLITAN PRODUCTIONS

APRIL FOLLY

WITH

MARION DAVIES

BY

CYNTHIA STOCKLEY

Cosmopolitan Productions

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

A masque ball is hardly the place one expects to encounter serious adventure but the heroine in this story does. It leads her across the ocean into a most amazing and unexpected series of happenings where only her wit and ingenuity save her from disastrous consequences. Situation builds upon situation, each one consistently climbing to the most startling and fascinating climax ever written into a photoplay. There is romance in abundance, plenty of comedy, a dash of melodrama and a touch of pathos all so cleverly intermingled that every one of the emotions are played upon.

As a story it made a host of new friends for the Cosmopolitan Magazine.

As a picture it will increase the clientele of every exhibitor showing it.

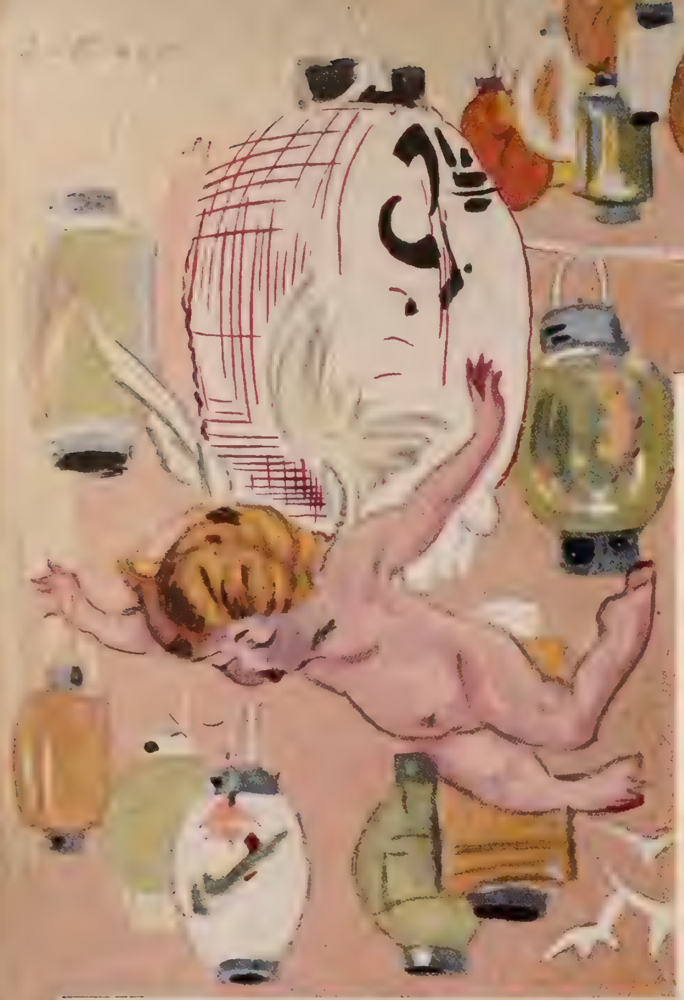
It's the kind of a production that everybody in the country will want to see.

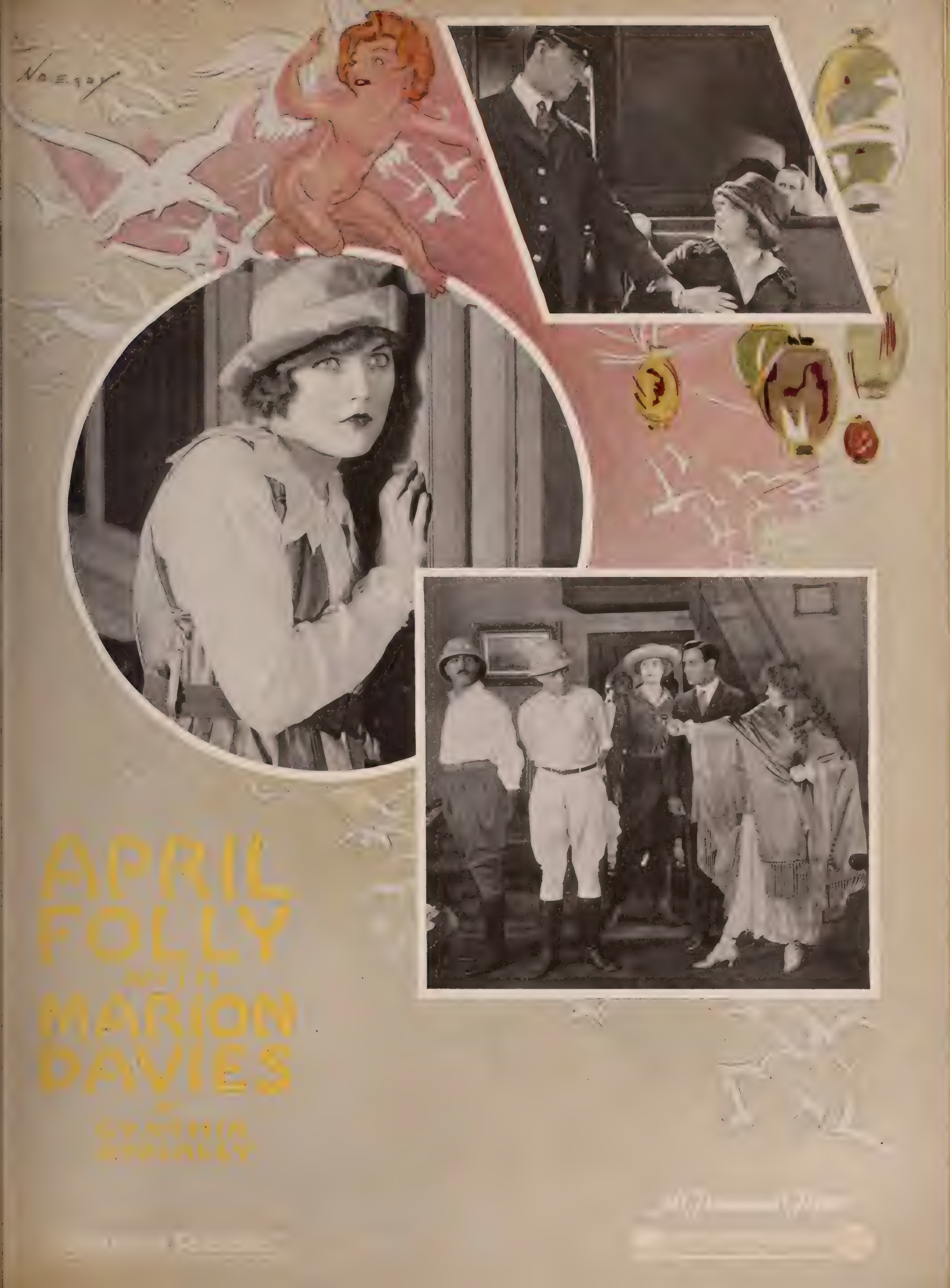
Cosmopolitan Productions

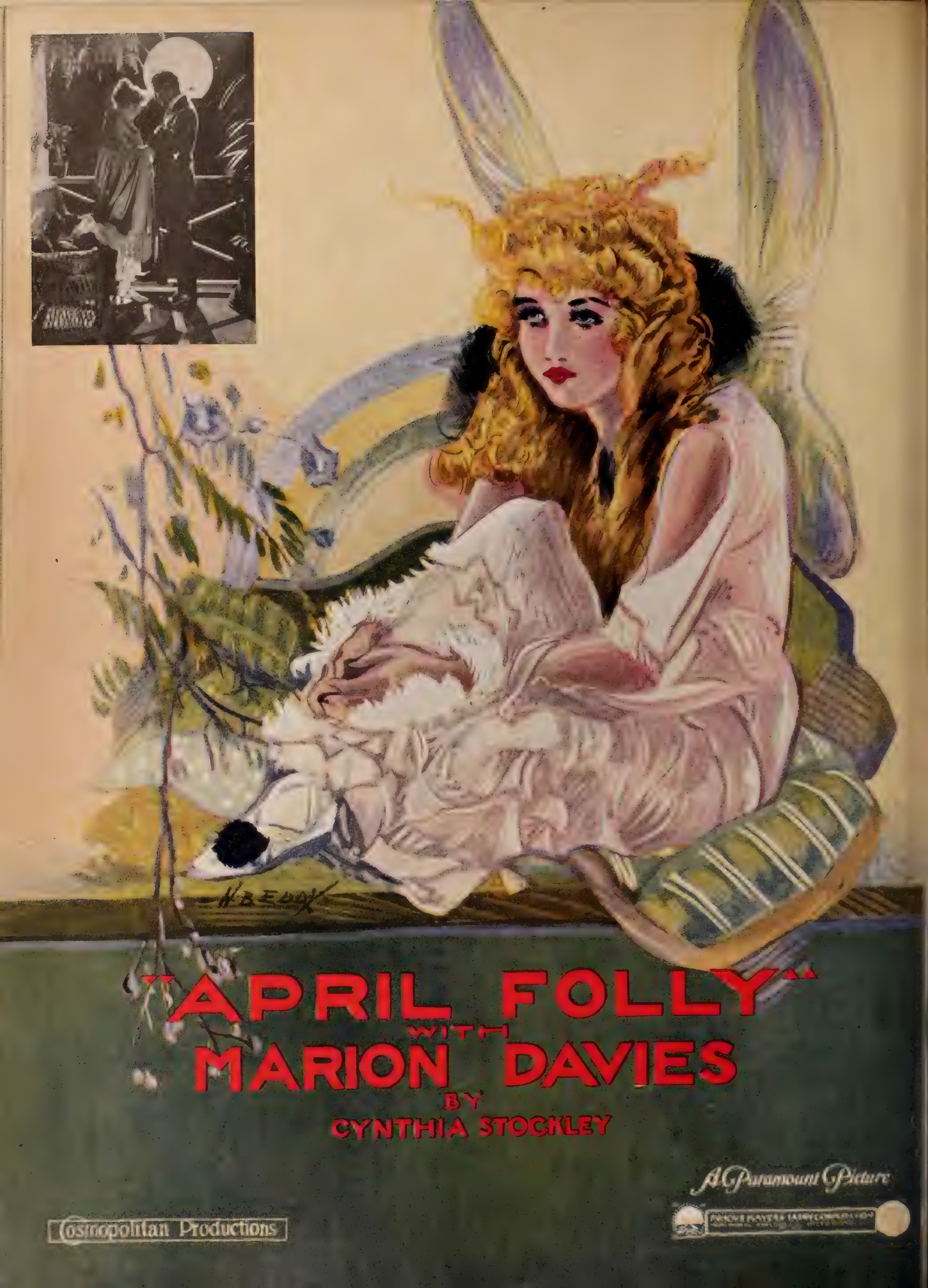
A Paramount Picture

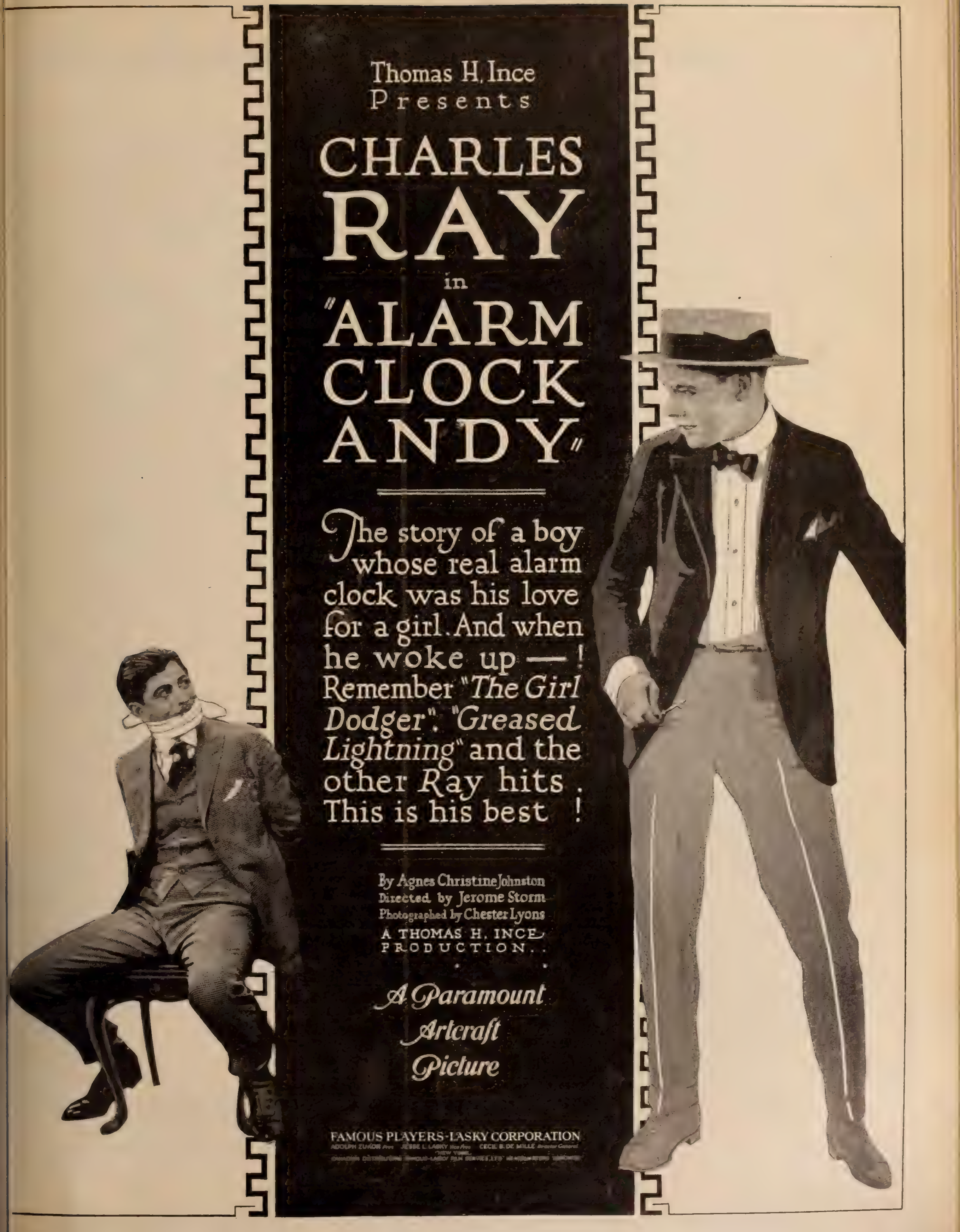
FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES




APRIL
FOLLY
with
MARION
DAVIES
by
CYNTHIA
STOCKLEY
A Paramount Picture


"APRIL FOLLY"
WITH
MARION DAVIES
BY
CYNTHIA STOCKLEY
A Paramount Picture
Cosmopolitan Productions
H.B.EDDY



Thomas H. Ince
Presents

CHARLES RAY

in

"ALARM CLOCK ANDY"

The story of a boy whose real alarm clock was his love for a girl. And when he woke up —! Remember "*The Girl Dodger*", "*Greased Lightning*" and the other *Ray* hits. This is his best!

By Agnes Christine Johnston
Directed by Jerome Storm
Photographed by Chester Lyons
A THOMAS H. INCE PRODUCTION . .

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
CANADIAN DISTRIBUTORS: FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

"You say you want good pictures"

"'THE COPPERHEAD' is one instance where you get what you want." So says Mae Tinee in the Chicago Tribune.

"Lionel Barrymore's interpretation for the screen," she adds, "is a masterpiece. May the mouthing, posturing screen heroes witness his achievement in repression and learn a lesson thereby! There are a number of reasons why you should see 'The Copperhead.' It has a good story. It has patriotic appeal. It has heart interest. It is splendidly staged. It is splendidly acted. *It is to be numbered among the big photoplays of the day.*"

The Chicago Evening Post says: "Here is a truly great picture, one of the finest photoplays ever made. It measures up to every standard of excellence. In nobility of purpose, in fineness of acting, in simplicity and power of story, in skill and dramatic force of presentation *it has seldom been equaled and never has it been surpassed.* I wish that everyone might see it. It is a production which makes one proud of motion pictures. It redeems one's faith in the power of the screen."

The Chicago Journal: "'The Copperhead' is an achievement. It comes nearer creating for the screen an art like the best of the stage than anything that has gone before. Photodramas like this are lamentably few. They should be seen by everyone. Don't deprive yourself of seeing 'The Copperhead.'"

The Chicago Herald-Examiner says: "Where you and I surge after this and that new style of picture, there is nothing to do but go and go again to a photo story that deals in nothing but fine, sound sincerity, — honest, inherently American, written out of the one life that our country has given to the ages."

The Chicago Daily News: "*'The Copperhead' is a great picture.* In it the silent drama has an offering to which it can point with pride as a shining example of its art."

The Chicago Examiner: "The biggest Paramount-Artcraft picture to make its appearance so far this year is 'The Copperhead.' No praise is too florid in reviewing Lionel Barrymore's work. He sets a high mark for other actors to aim at in forthcoming productions."

. . . WITH . . .
LIONEL
BARRYMORE

Presented by
Adolph Zukor

Adapted and
Directed by
Charles Maigne.

"THE COPPERHEAD"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

"The Copperhead is truly great."

A PICTURE for the whole United States. North, south, east, west—its appeal is for every American with a heart and soul.

Shown at the State Confederate Home in Austin, Texas, it brought forth this message from Superintendent J. C. Leggins: "'The Copperhead' brings out the great love and faith of one man for another and is a great moral force to us of the older generation and to the youths as well. Am sure more good comment will come from this picture among the old boys than from any other modern topic of the times for many days to come. It brought back to us many incidents so realistic that some of us believed we were actually in ranks again."

And this from Superintendent S. J. Thomas of the State Confederate Women's Home in Austin, Texas: "We the members of the State Confederate Women's Home, wish to urge every citizen of the South, when the opportunity is presented, to see 'The Copperhead.' Although we of the South suffered painfully, all of us could see the heroic spirit revealed in this picture. The ideals of patriotism are sounded from start to finish."

Justice Hawkins of the Supreme Court of the State of Texas says: "'The Copperhead' is both interesting and instructive. The South, as the supreme court, will look upon it in this light."

And the mayor of this typical southern city says: "One of the best pictures I have ever seen. Don't be afraid to show it anywhere in the United States. It will go."

Founded on the play of the same name by Augustus Thomas, from a story by Frederick Landis

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

COMING

Not One Dissenting Voice Among the New York Critics

NEW YORK MORNING WORLD

"The audience was absorbed in the wonderful story of her history and education."

NEW YORK SUN

"It was all interesting." Technique is excellent.

NEW YORK TIMES

"A succession of WONDERS . . . Its success is remarkable."

N. Y. AMERICAN

"The picture is alive with romance . . . Splendidly and almost faultlessly done."

N. Y. TRIBUNE

"One of the most remarkable pieces of acting we have ever seen."

HARRIETT UNDERHILL.

NEW YORK HERALD

"Spectators were fascinated."

N. Y. EVENING TELEGRAM

"Strikes a new note in motion pictures."

Mr George Kleine PRESENTS

The 8th Wonder of the World

HELEN

KELLER

in the Photo Play Beautiful

DELIVERANCE

DIRECT FROM HER GREAT TRIUMPH
AT THE LYRIC THEATRE
NEW YORK CITY

Directed By GEORGE FOSTER PLATT

NEW YORK EVENING MAIL

"A picture that will live long after photoplays of twenty years hence have passed and are forgotten."

BURNS MANTLE.

NEW YORK EVENING WORLD

"The audience expected a wonderful performance . . . The screen showing outdistanced all claims made for it."

NEW YORK EVENING SUN

"'Deliverance' cannot be praised too highly."

NEW YORK GLOBE

"Far more absorbing than any love story."

N. Y. MORNING TELEGRAPH

"One of the most remarkable stories ever told upon the screen."

NEW YORK REVIEW

"Not only was nothing like it ever seen before, but no such ever can be made again."

MOTION PICTURE NEWS

"She conquered her first night audience. Rounds of applause greeted each act as it ended."

SELZNICK
PICTURES

Lewis J. Selznick
presents

OLIVE THOMAS
in Bradley King's
"FOOTLIGHTS and SHADOWS"
DIRECTION-JOHN W. NOBLE
Scenario by R. Cecil Smith

◆

EUGENE O'BRIEN
in May Tully and DuVernet Rabbell's
"HIS WIFE'S MONEY"
RALPH INCE PRODUCTION
Scenario by R. Cecil Smith

◆

ELAINE HAMMERSTEIN
in Frank Dazey and Leighton Osmun's
"THE WOMAN GAME"
Scenario by G. Marion Burton
DIRECTION-WILLIAM P.S. EARLE

◆

OWEN MOORE
in Lewis Allen Browne's
"SOONER or LATER"
Scenario by R. Cecil Smith
DIRECTION-WESLEY RUGGLES

◆

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
DIRECTION-ROBERT ELLIS

Distributed by Select

Olive Thomas

Eugene O'Brien

Elaine Hammerstein

Owen Moore

Elsie Janis

Elaine Hammerstein

Eugene O'Brien

Olive Thomas

Owen Moore

Elsie Janis

SELZNICK PICTURES

Create Happy Hours

All America Loves The Beautiful

QUALITY impresses you on every hand in the stately mansion of George Washington at Mount Vernon.

Americans are quick to recognize quality, now as in the days of Washington.

To gain the respect of the American public through quality alone has always been the single aim of Selznick Pictures.

That is why they are to be found at theatres of highest standards.

That is why you feel as if you had been associating with a charming and intelligent friend, as you leave the heatre where Selznick Pictures create happy hours.

Lewis J Selznick

AT THEATRES WHERE QUALITY RULES

Advertising that pays You

SELZNICK PICTURES

Advertising for the Exhibitor

In the media listed below virtually every native white family in the United States is being told *regularly*, that Selznick Pictures "Create Happy Hours."

- *Saturday Evening Post*
- *Ladies' Home Journal*
- *Country Gentleman*
- *Red Book*
- *Blue Book*
- *Green Book*
- *Photoplay*
- *Picture-Play*
- *Motion Picture*
- *Electric Signs*
- *Painted Boards*
- *24-sheet Boards*

On the opposite page is a two-color reproduction of the full page advertisement that appears in the February Ladies' Home Journal, the February 21st Saturday Evening Post and Country Gentleman; February Blue Book and February Green Book.

The combined circulation of those publications is more than 5,400,000, which means that this one advertisement reaches about 25,000,000 individuals.

And the advertisement reproduced is only *one detail* of Selznick Pictures tremendous National Advertising Campaign—a campaign that is drawing millions of patrons to theatres that present—and advertise—Selznick Pictures.

Get Your Share of Increased Patronage—

Book Selznick Pictures Now

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play
by Eugene Walter

Direction-Howard Hickman
Scenario by Katherine Reed

NATIONAL PICTURE THEATRES INC.

Lewis J. Selznick
President

Distributed by Select

CLARA KIMBALL YOUNG'S SCREEN TRIUMPH

REPUBLIC RP PICTURES

CLARA KIMBALL YOUNG
in
"TRILBY"
from the book by
GEORGE DU MAURIER
directed by
MAURICE TOURNEUR

NOW BOOKING

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director **BRITON N. BUSCH, President**
Executive Offices, 130 W. 46th St., N. Y. C. **Exchanges Everywhere**

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

Ten Consecutive Weeks at Tremont Temple, Boston.

Four Weeks at Clune's Auditorium, Los Angeles.

Four Weeks at the Wizard Theatre, Baltimore.

Two Weeks at The Rivoli and The Rialto, New York

and a host of other houses, playing it for one, two and three weeks engagements.

Mary Pickford in "Pollyanna"

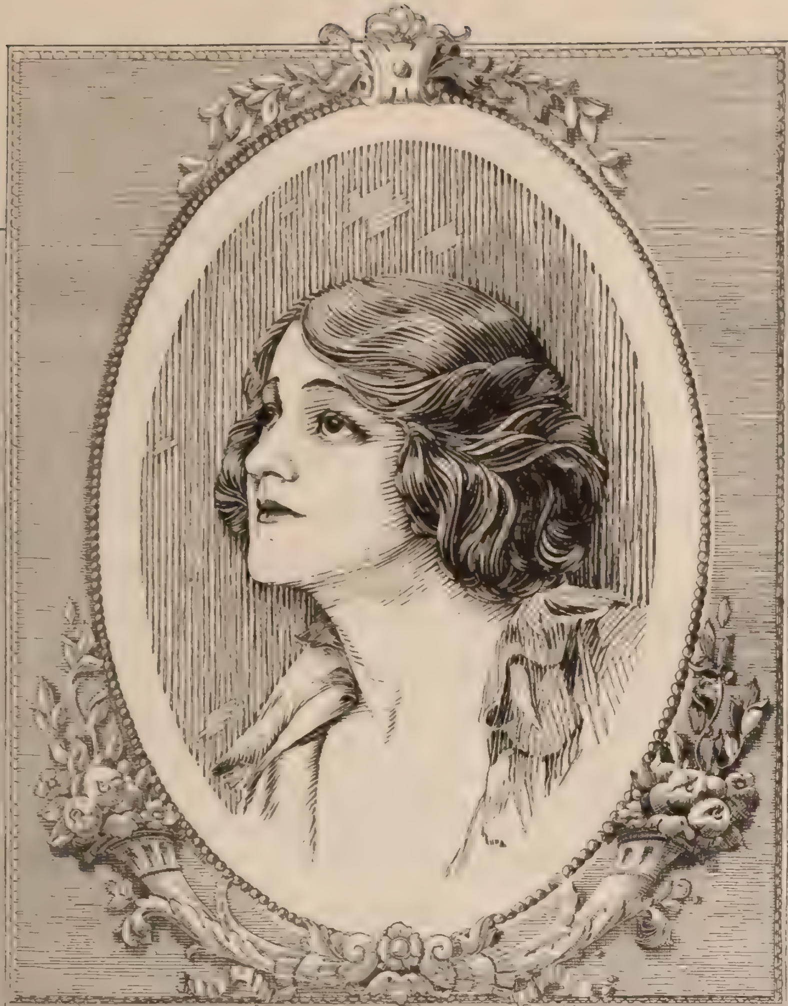
From Eleanor H. Porter's Famous Novel,
"Pollyanna," published by the Page Company
And the Four Act Comedy by
Catherine Chisholm Cushing
Screen Adaptation by Frances Marion.
Photographed by Charles Rosher.

"Nothing quite so delicate has ever been done. It stands a production with which no comparisons can be made, the supreme effort of a true artist."
—*Motion Picture News.*

"Must be ranked as a gem and entitled to a place of honor among the classics of the screen."
—*Moving Picture World.*

"Mary Pickford rises to a new high level in 'Pollyanna'; it is a photoplay that will live while memory lasts."
—*Exhibitors Trade Review.*

"In the annals of filmdom, 'Pollyanna' will doubtless go down as the big picture of 1920."
—*Exhibitors Herald.*



UNITED ARTISTS CORPORATION
ANNOUNCES
ITS FORTHCOMING PRODUCTION

Miss Doris Keane
in
"Romance"

From the Celebrated Play
by EDWARD SHELDON

Directed by Chet Withey

A Great Play is Brought to the Screen

"Romance," one of the outstanding dramatic successes of the past decade, is coming to the screen.

Its remarkable record on the stage—nearly three years in London, a year in Chicago, a phenomenal season in New York, a special engagement of eight weeks in Boston—made it the object of the keenest bidding among motion picture producers.

United Artists Corporation is fortunate, not only in having acquired the play for picture presentation, but likewise in having Miss Keane herself appear in the role that she has made one of the most vivid figures of the modern stage.

"Romance" has won its way into the hearts of drama-lovers, because it tells an unusual, remarkable story and because of the rare talent and artistry that Miss Keane brought to it.

And so the play bespeaks an unusual picture—a picture of powerful and lasting appeal.

UNITED ARTISTS CORPORATION

Mary Pickford	Charlie Chaplin
Douglas Fairbanks	D. W. Griffith

PUBLIC NOTICE TO

Hereafter when you try to induce artists under contract with the Universal to break their contracts, I shall call you by name. I shall dangle you up before the eyes of the exhibitors of the world and show that these dishonest practices of yours are the direct cause of the frightful increase in the cost of making pictures.

Some of you are now trying to get Mr. Erich von Stroheim because his picture "Blind Husbands" proves that he is the greatest discovery in years in the matter of directors; and because you have heard that his second picture "The Devil's Passkey" is even a greater triumph. Unfortunately for you, von Stroheim comes of good old stock and your money and your wiles cannot tempt him from the path of honor.

When Mr. von Stroheim was untried and unknown as a director, why didn't you gamble on him, as the Universal did? Why didn't you have vision enough to see that he had the makings of a great director? Failing to do this, why do you now hang over him like vultures seeking to grab him by hook or crook, with the accent on the crook?

Have you no sense of decency or honor? Don't you know that any profit you might make by causing another man to violate his written word of honor is polluted profit, tainted money which is unfit to spend on your wives and your children? Don't you know that star-stealing or even attempted star-stealing is a specie of pimping which is loathsome in the eyes of civilized men and women?

I serve notice on you here and now that Erich von Stroheim is under contract with the Universal for years to come. And so is Priscilla Dean, whose great production soon to be released will make your smirking mouths water with desire to smash her contract. And so is Harry Carey. And so are Eddie Lyons, Lee Moran, Marie Walcamp, Eddie Polo, Edith Roberts, Frank Mayo, Tod Browning, Rollin Sturgeon, Jack Ford, Allen Holubar, Dorothy Phillips and Robert Andersen.

Do you imagine that by hiding behind "agents" and fake corporations you can still violate all principle and all honor and continue to get away with it unharmed?

Do you imagine that because the Universal has been long-suffering in the past and has never considered any star worth fighting for when

CROOKED PRODUCERS:

that star developed a sense of dishonor, that we will continue to let you pick our pockets hereafter?

Let this sink into your consciousness:—The Universal has engaged counsel at both coasts to prosecute to the fullest limit of the law any one of you who hereafter befouls the moving picture business by trying to continue your rotten dealings of the past. We intend to exercise our rights at any cost and without a let-up. We will not confine ourselves to enforcing contracts with individuals but we will punish, as much as the law permits, any crooked agent or corporation who tries to induce any artist to jump a contract with us.

You, and the exhibitors who support you, are directly to blame for the present frightful costs of making pictures. Drunk with easy money you have tried to use the power of that money to corrupt or dissatisfy artist after artist who had none but honorable intentions and the best of good faith until you came along with your almost irresistible bribes.

You are not going to get away with it any longer. I am going to turn the spotlight on your activities every time those activities are crooked. I am going to frizzle you on the grill of redhot public opinion. I am going to use the one weapon that you are afraid of—The Truth!

This is my final warning. I will not write you any more polite private letters asking you to let our artists alone. As fast as I get the goods on you I will address you publicly and fight the matter out before the eyes of the exhibitors as well as before the courts.

I have tried working with you in National Associations and have found they are not worth a tinker's damn. I have tried every way I can think of to induce you to play the game with the cards on the table. But you don't know how. You used marked cards and you deal from the bottom of the deck!

Crooks of the world, which one of you will be first to take me on!

UNIVERSAL FILM MFG. COMPANY

Carl Laemmle

PRESIDENT

REALART PICTURES

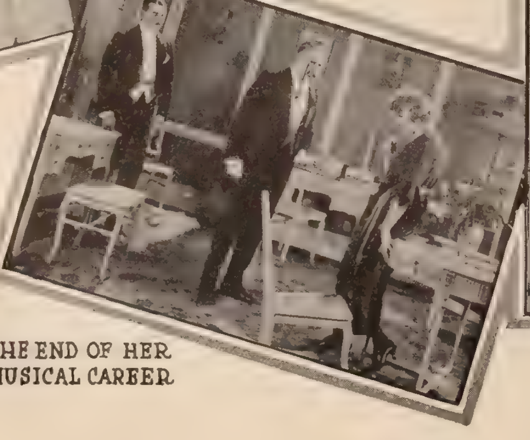
"YOUALL'S SPILLIN' YOUAH LUCK"

HE CANT BELIEVE IT!

NEITHER CAN SHE

THEY HEAR HE'S RICH

THE ADVANTAGE OF BEING ON THE LEVEL



THE END OF HER MUSICAL CAREER

A SLIGHT INTERRUPTION

VENICE PEACEF
SOMETIME

This Tells Why Realart Believes You Can Make Money With

"The Luck of the Irish"

an ALLAN DWAN Production

HERE is the reason for our faith: *"The Luck of the Irish" has been put through the hardest practical box office tests we have been able to devise and has come out triumphant*; in fact, has far exceeded expectations.

Every Realart Picture thus far marketed has had a pre-release test. We do not accept the opinion of any man, or group of men, that a picture is "great."

Realart recognizes but one judge of pictures—*the public!* What we *think* isn't worth a picayune to you as against what your Box Office *says*. We try to provide good pictures, but we are not infallible.

The Public is!

And so Realart puts its pictures up to the public before it puts them up to you.

We have done this *twice* in the case of "The Luck of the Irish." We first showed it for a week in Sid Grauman's million dollar Los Angeles theatre. Mr. Grauman assures us, and you, that it went over with a bang. He says it is a picture that will make money for any exhibitor.

Since then we have brought the picture to New York and have shown it for a week in the big new Capitol Theatre. And it has repeated its Los Angeles success!

"The Luck of the Irish" has been a success in two of the biggest and best motion picture theatres in America. It has satisfactorily met two very differently exacting tests. Bourgeois Broadway, in the East, and aristocratic Broadway, in the West, both have endorsed it. It is of the people and of the elect!

Realart has done its part. The tests have confirmed its judgment. It therefore now offers, not its own opinion, or Dwan's opinion, or Mayflower's opinion, but the verdict of the people, as one reason why you should book "The Luck of the Irish."

Realart Pictures Are Box Office Tested!

REALART
PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

PALS

A SCOUNDREL CORNERED

THE CAT AND THE MOUSE

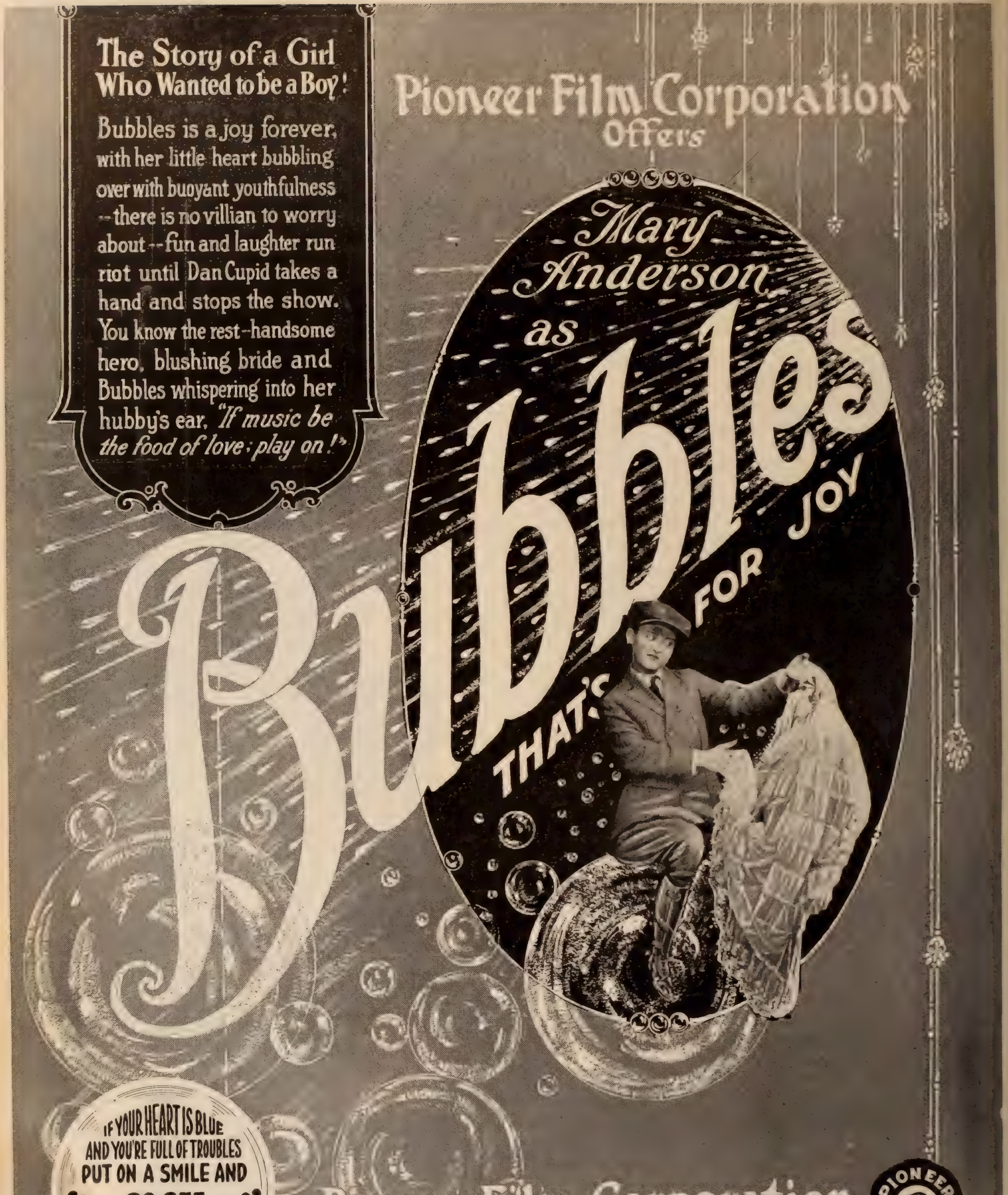
IN THE HYENA'S DEN

HOPE ABANDONED

CRAZED BY FEAR

IF HE HAD KNOWN!

A NEAR-TRAGEDY IN SINGAPORE



The Story of a Girl Who Wanted to be a Boy!

Bubbles is a joy forever, with her little heart bubbling over with buoyant youthfulness --there is no villian to worry about--fun and laughter run riot until Dan Cupid takes a hand and stops the show. You know the rest--handsome hero, blushing bride and Bubbles whispering into her hubby's ear, *"If music be the food of love; play on!"*

Pioneer Film Corporation
Offers

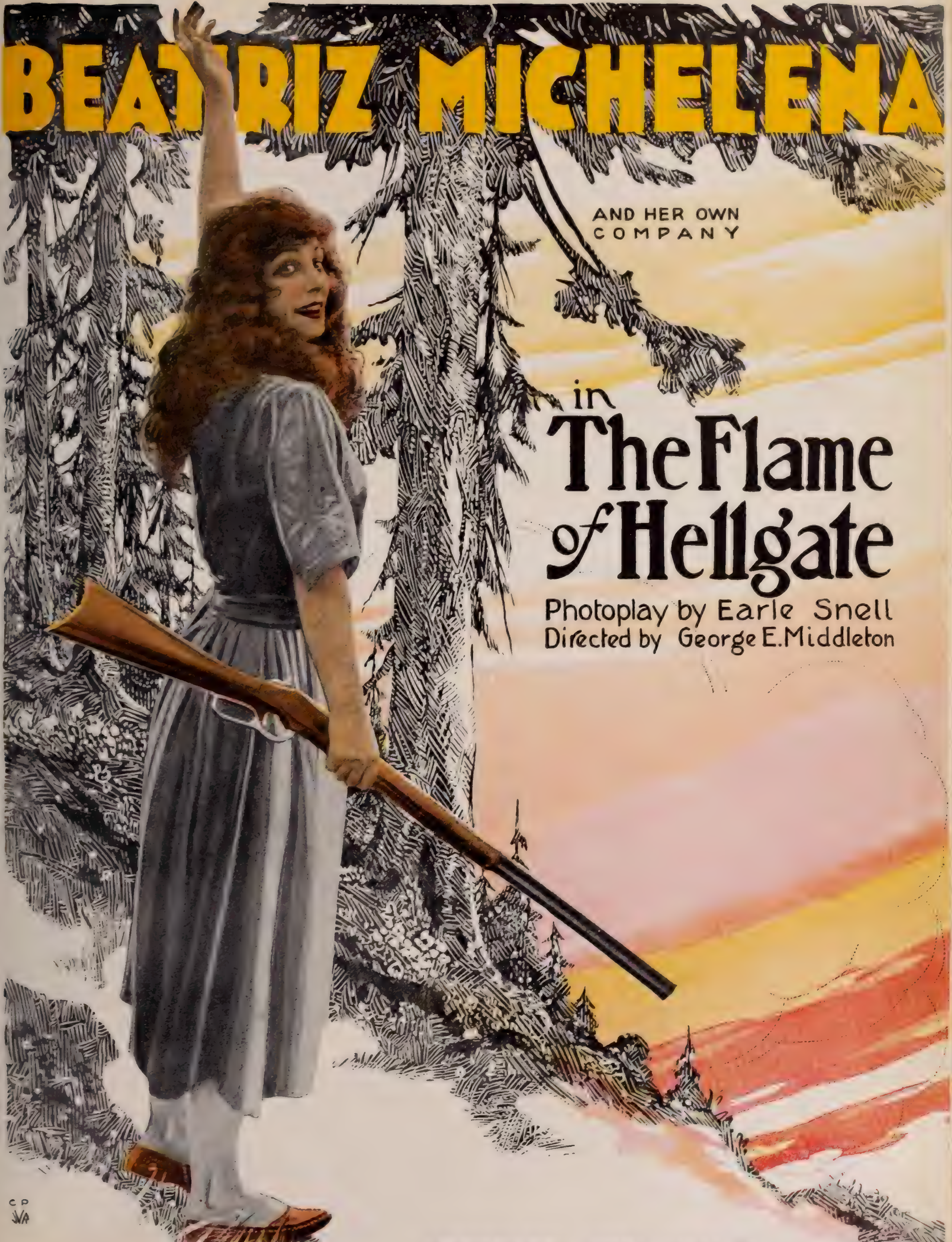
Mary Anderson
as

Bubbles

THAT'S FOR JOY

IF YOUR HEART IS BLUE
AND YOU'RE FULL OF TROUBLES
PUT ON A SMILE AND
GO SEE
"BUBBLES"

Pioneer Film Corporation
126 W. 46TH St. New York



BEATRIZ MICHELENA

AND HER OWN
COMPANY

in

The Flame of Hellgate

Photoplay by Earle Snell
Directed by George E. Middleton

ROBERTSON-COLE

SESSUE HAYAKAWA

in

The Brand of Lopez

Produced by HAWORTH
Directed by Joseph De Grasse

WITH the public still breathless from the dramatic intensity of *"The Tongman,"* Sessue Hayakawa introduces us to still greater thrills in this super sensation.

ROBERTSON-COLE

Coming-

The

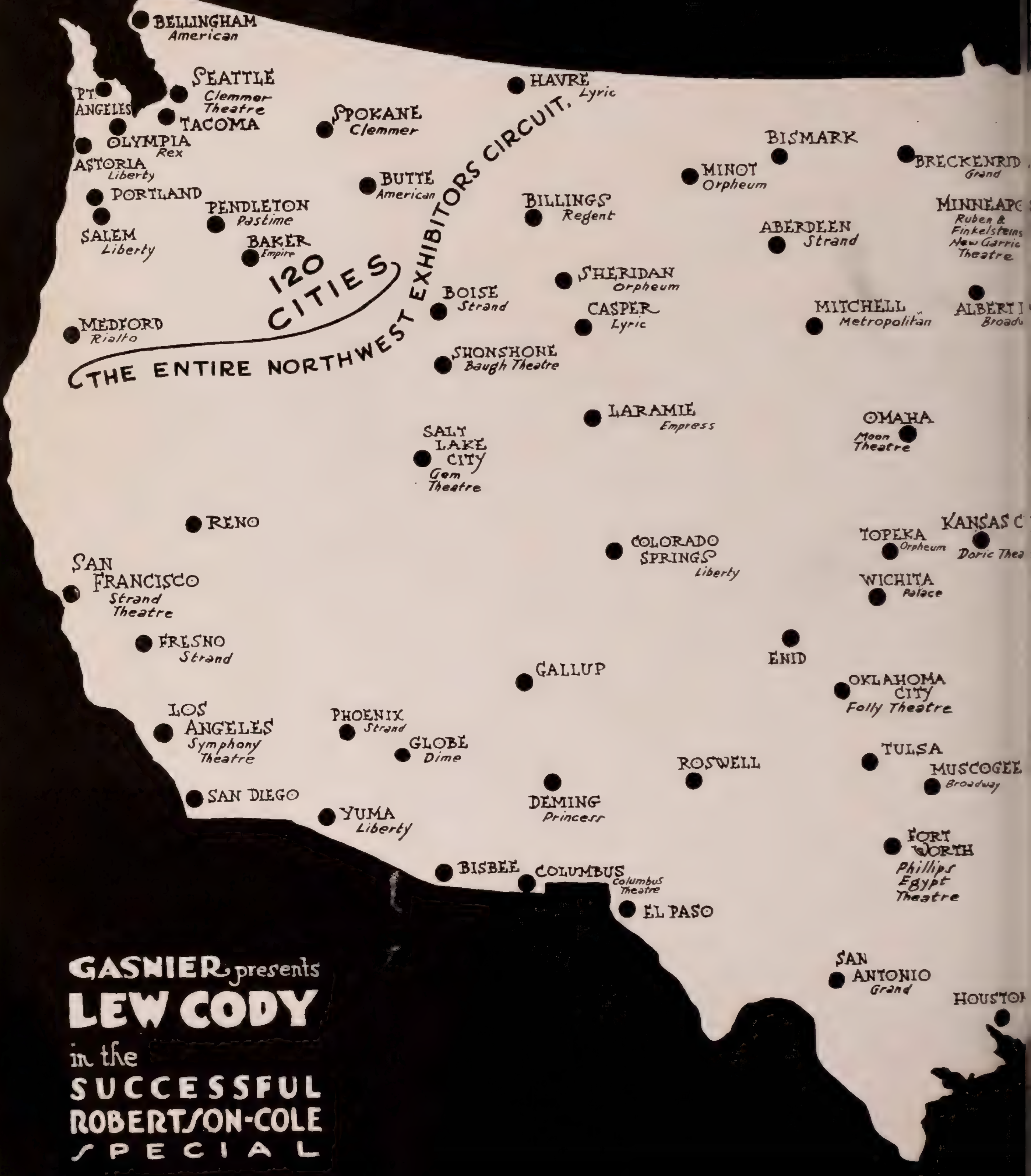
WHITE

DOVE

ROBERTSON-COLE

SPECIAL

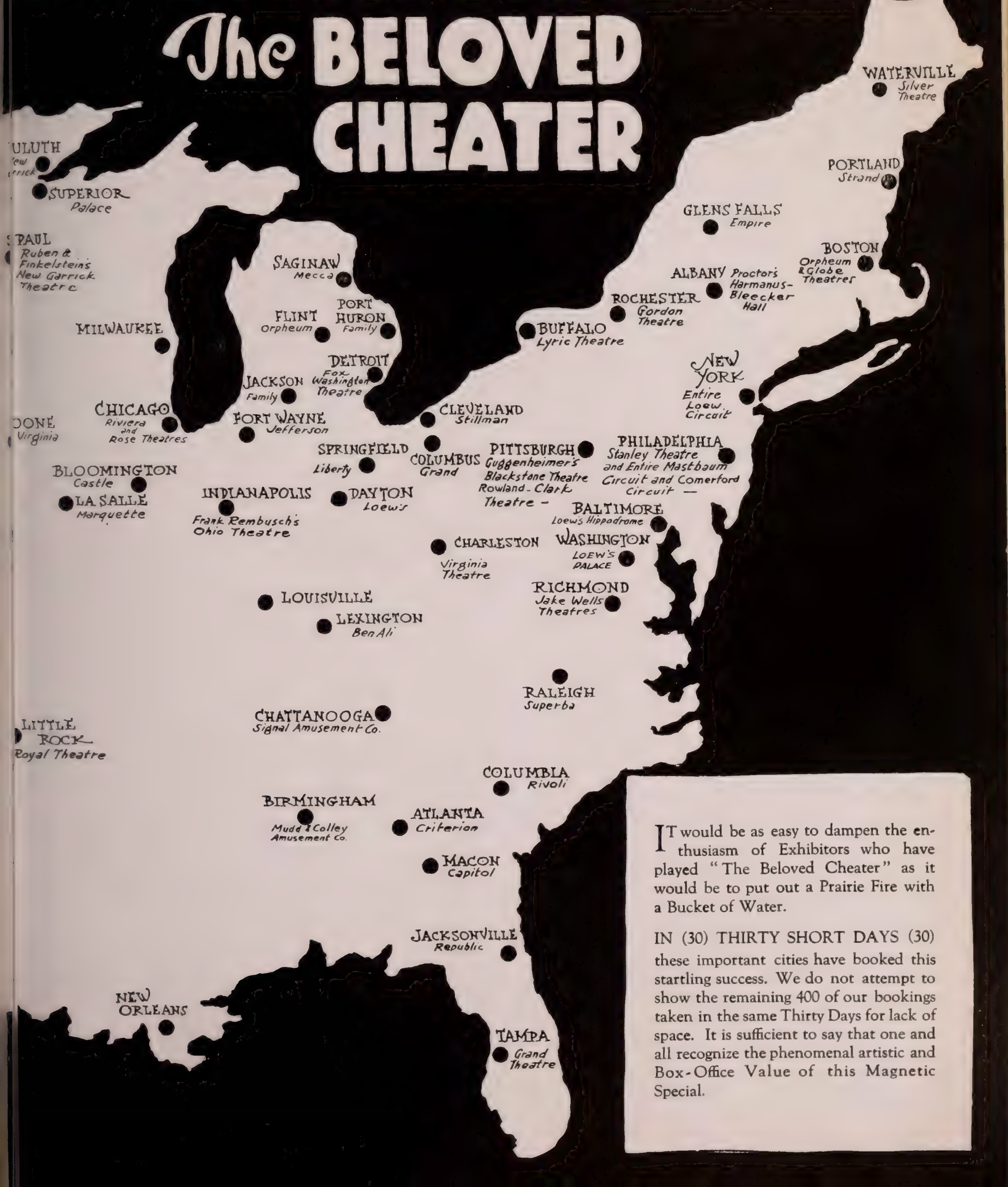
FROM COAST TO BORDER TO BORDER


BELLINGHAM American
PT. ANGELES
SEATTLE Clemmer Theatre
TACOMA
OLYMPIA Rex
ASTORIA Liberty
PORTLAND
SALEM Liberty
PENDLETON Pastime
BAKER Empire
SPOKANE Clemmer
BUTTE American
HAVRE Lyric
THE ENTIRE NORTHWEST EXHIBITORS CIRCUIT.
120 CITIES
MEDFORD Rialto
BOISE Strand
SHONSHONE Baugh Theatre
BILLINGS Regent
SHERIDAN Orpheum
CASPER Lyric
MINOT Orpheum
BISMARK
ABERDEEN Strand
MITCHELL Metropolitan
BRECKENRID Grand
MINNEAPO Ruben & Finkelsteins New Garric Theatre
ALBERT Broadw
LARAMIE Empress
SALT LAKE CITY Gem Theatre
OMAHA Moon Theatre
RENO
SAN FRANCISCO Strand Theatre
COLORADO SPRINGS Liberty
TOPEKA Orpheum
KANSAS C Doric Thea
WICHITA Palace
FRESNO Strand
ENID
GALLUP
OKLAHOMA CITY Folly Theatre
LOS ANGELES Symphony Theatre
PHOENIX Strand
GLOBE Dime
ROSWELL
TULSA
MUSCOGEE Broadway
SAN DIEGO
YUMA Liberty
DEMING Princess
FORT WORTH Phillips Egypt Theatre
BISBEE
COLUMBUS Columbus Theatre
EL PASO
SAN ANTONIO Grand
HOUSTON

GASNIER presents
LEW CODY
in the
SUCCESSFUL
ROBERTSON-COLE
SPECIAL

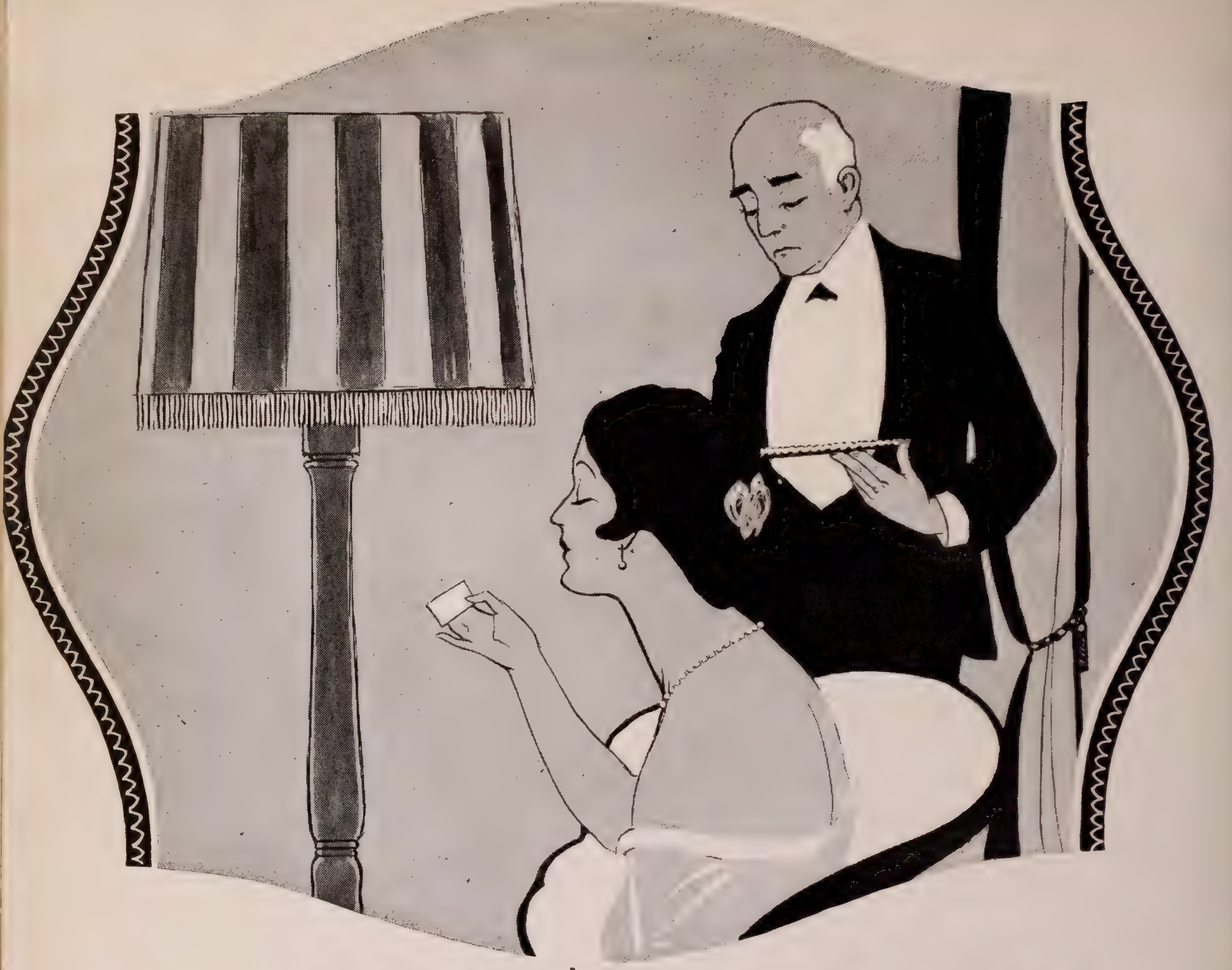
COAST AND FROM
IN THIRTY DAYS

The BELOVED CHEATER


ULUTH
ew
rrick
SUPERIOR
Palace
PAUL
Ruben & Finkelsteins New Garrick Theatre
MILWAUKEE
SAGINAW
Mecca
FLINT
Orpheum
PORT HURON
Family
DETROIT
Fox Washington Theatre
JACKSON
Family
CHICAGO
Riviera and Rose Theatres
OONE
Virginia
FORT WAYNE
Jefferson
BLOOMINGTON
Castle
LA SALLE
Marquette
SPRINGFIELD
Liberty
INDIANAPOLIS
Frank Rembusch's Ohio Theatre
DAYTON
Loew's
CLEVELAND
Stillman
COLUMBUS
Grand
PITTSBURGH
Guggenheimer's Blackstone Theatre Rowland-Clark Theatre —
BUFFALO
Lyric Theatre
ROCHESTER
Gordon Theatre
ALBANY
Proctor's Harmanus-Bleecker Hall
GLENS FALLS
Empire
WATERVILLE
Silver Theatre
PORTLAND
Strand
BOSTON
Orpheum & Globe Theatres
NEW YORK
Entire Loew Circuit
PHILADELPHIA
Stanley Theatre and Entire Mastbaum Circuit and Comerford Circuit —
BALTIMORE
Loew's Hippodrome
WASHINGTON
LOEW'S PALACE
CHARLESTON
Virginia Theatre
RICHMOND
Jake Wells Theatres
LOUISVILLE
LEXINGTON
Ben Ali
RALEIGH
Superba
CHATTANOOGA
Signal Amusement Co.
LITTLE ROCK
Royal Theatre
COLUMBIA
Rivoli
BIRMINGHAM
Mudd & Colley Amusement Co.
ATLANTA
Criterion
MACON
Capitol
JACKSONVILLE
Republic
NEW ORLEANS
TAMPA
Grand Theatre

IT would be as easy to dampen the enthusiasm of Exhibitors who have played "The Beloved Cheater" as it would be to put out a Prairie Fire with a Bucket of Water.

IN (30) THIRTY SHORT DAYS (30) these important cities have booked this startling success. We do not attempt to show the remaining 400 of our bookings taken in the same Thirty Days for lack of space. It is sufficient to say that one and all recognize the phenomenal artistic and Box-Office Value of this Magnetic Special.



WHO'S YOUR SERVANT?

YOU can count on your fingers the number of sensationally successful features released in a year.

Perhaps you were fortunate in showing them and shared in the clean-up.

You know – you worked hard to put them over—racked your brain for the exploitation angle—and *deserved your success.*

Who's Your Servant has even greater possibilities AND—your exploitation angles and accessories come to you ready to use.

GET IN FOR A SHARE OF THE GREATER PROFITS

ROBERTSON~COLE
SPECIAL

Seeing it Through

WITH ZA SU PITTS
and a distinguished
BRENTWOOD cast

NO one knows why everyone — even the modern cave dwellers of the tenements who never have known the old fashioned home—all love these homely, heart pictures for which Brentwood is famous.

AND THE BOX-OFFICE PROVES IT!

ROBERTSON-COLE

THE THIRD WOMAN

WITH A SUPERIOR CAST

Story by RAYMOND L. SCHROCK
Directed by CHARLES SWICKARD

ROBERTSON-COLE

LOVE is at once the most fragile and the most enduring thing in life.

"THE THIRD WOMAN"
pulsates with the eternal struggle of man to find his mate.

At first you wonder—then like an avalanche, the mighty rush of the story grips you and you are carried breathless to the end.

A picture they'll talk about when leaving your theatre.

Samuel S. Hutchinson, President
AMERICAN FILM CO. INC., *Presents*

MARGARITA FISHER

in

"The Dangerous Talent"

A typical "Jim the Penman" type of story with a girl as the central character. It is a tense drama brimming over with action, thrills and romance. Directed by George Cox. One famous critic said of it: "Here is a picture that stands out like a cameo from the ordinary run of attractions!"

See American Film Company representative at your nearest Pathe Exchange for more detailed information

AMERICAN PICTURES

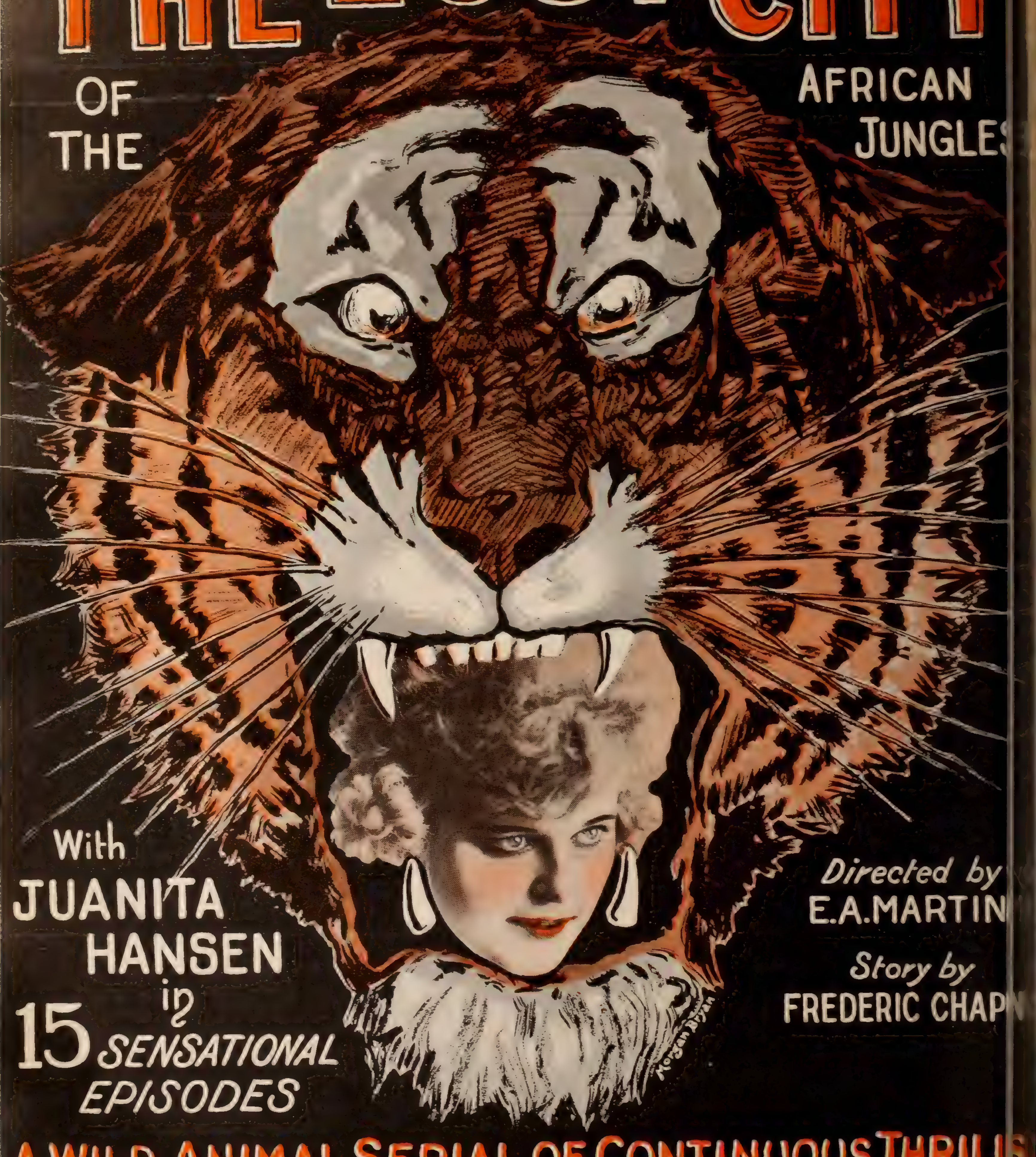
Produced by
AMERICAN FILM CO., INC.

Distributed by
PATHE

WARNER BROS. *Present*

"THE LOST CITY"

OF THE AFRICAN JUNGLES



With

JUANITA HANSEN

in

15 *SENSATIONAL EPISODES*

Directed by
E.A.MARTIN

Story by
FREDERIC CHAP

A WILD ANIMAL SERIAL OF CONTINUOUS THRILLS

Morgan Bryan

METRO PICTURES

1321 VINE STREET
PHILADELPHIA, PA.

THE LOST CITY

OF THE

AFRICAN JUNGLES

WITH

JUANITA HANSEN

IN

FIFTEEN SENSATIONAL EPISODES

MR. EXHIBITOR: HERE'S YOUR CHANCE TO CASH IN FOR FIFTEEN CONSECUTIVE WEEKS BY BOOKING THIS WONDERFUL SERIAL

DISTRIBUTION RIGHTS for Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, West Virginia

The Lost City

THE MILLION DOLLAR
SENSATIONAL WILD ANIMAL SERIAL

CANADIAN RIGHTS

CONTROLLED BY

CROWN FEATURES

CHAS. L. STEPHENSON, GEN. MGR.
34 VICTORIA STREET
TORONTO, CAN.

CHAS. L. STEPHENSON

Known throughout the trade as a shrewd showman. He bought "The Whip" and "Mickey" after it was offered and refused by nearly every exchange in Canada. Canadians are still talking of the record crowds that both pictures drew.

He knows a box office attraction when he sees it, and that is the reason he has the Canadian rights of

The Lost City

WE OWN AND CONTROL

THE LOST CITY

THE GREATEST OF ALL SERIALS FOR THE ENTIRE

NEW ENGLAND STATES

WID'S REVIEW SAYS

"GRAB IT

BEFORE OTHERS GET AHEAD OF YOU"

Many of New England's Leading Exhibitors who have never before offered a serial as an attraction, have booked it, because it is a sure winner. Take Wid's advice—GRAB IT!

Our Release Date, March 15th
Play Dates Now Booking Over Entire
New England States

JOSEPH L. ROTH, General Manager

Telephone, Beach 1196

ARROW FILM CO.

OF NEW ENGLAND

48-50 Piedmont Street - - - - BOSTON, MASS.

ATTENTION,

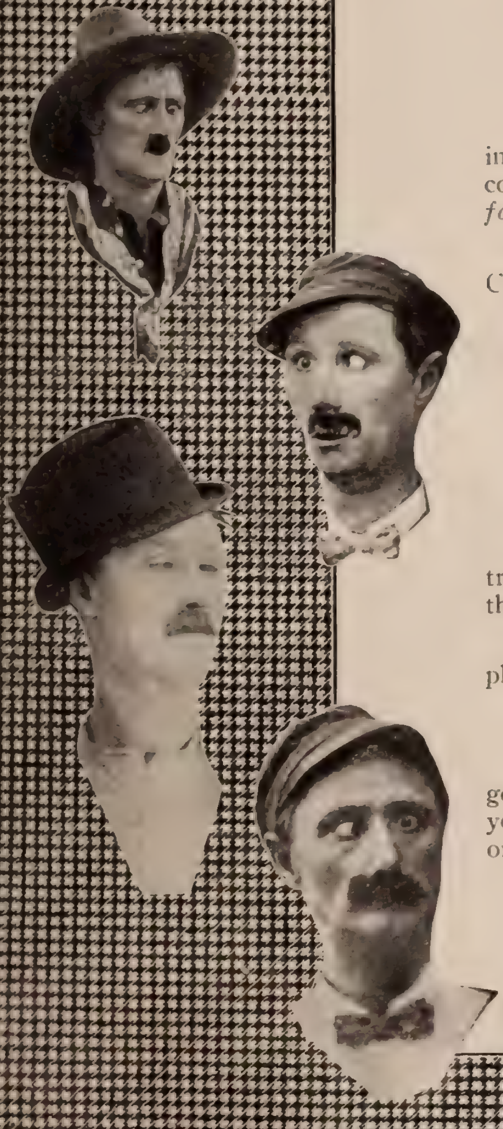
STATE RIGHTS BUYERS

Six Comedies

FEATURING THE WORLD'S GREATEST ECCENTRIC COMEDIAN

Ben Turpin

Star of "Uncle Tom Without a Cabin"



STATE RIGHTS MEN: Here's your opportunity! Six smashing, rousing comedies featuring the famous star of Mack Sennett comedies—BEN TURPIN. Everyone a knock-out! *Wire us quick for territory!*

We now offer, for the first time, rights for the United States and Canada to these six big money makers:—

The Harem (adapted from "Poultry A la Mode")	**two reels**
A Cheerful Liar (adapted from "His Bogus Boast")	**two reels**
He Looked Crooked (adapted from "Why Ben Bolted")	**two reels**
The Leading Man (adapted from "Hired and Fired")	**one reel**
The Landlubber (adapted from "A Deep Sea Liar")	**one reel**
The Plumber (adapted from "His Blowout")	**one reel**

Every exhibitor in America knows the value of this great eccentric comedian. Never was he starred to better advantage than in these knock-out mirth provokers.

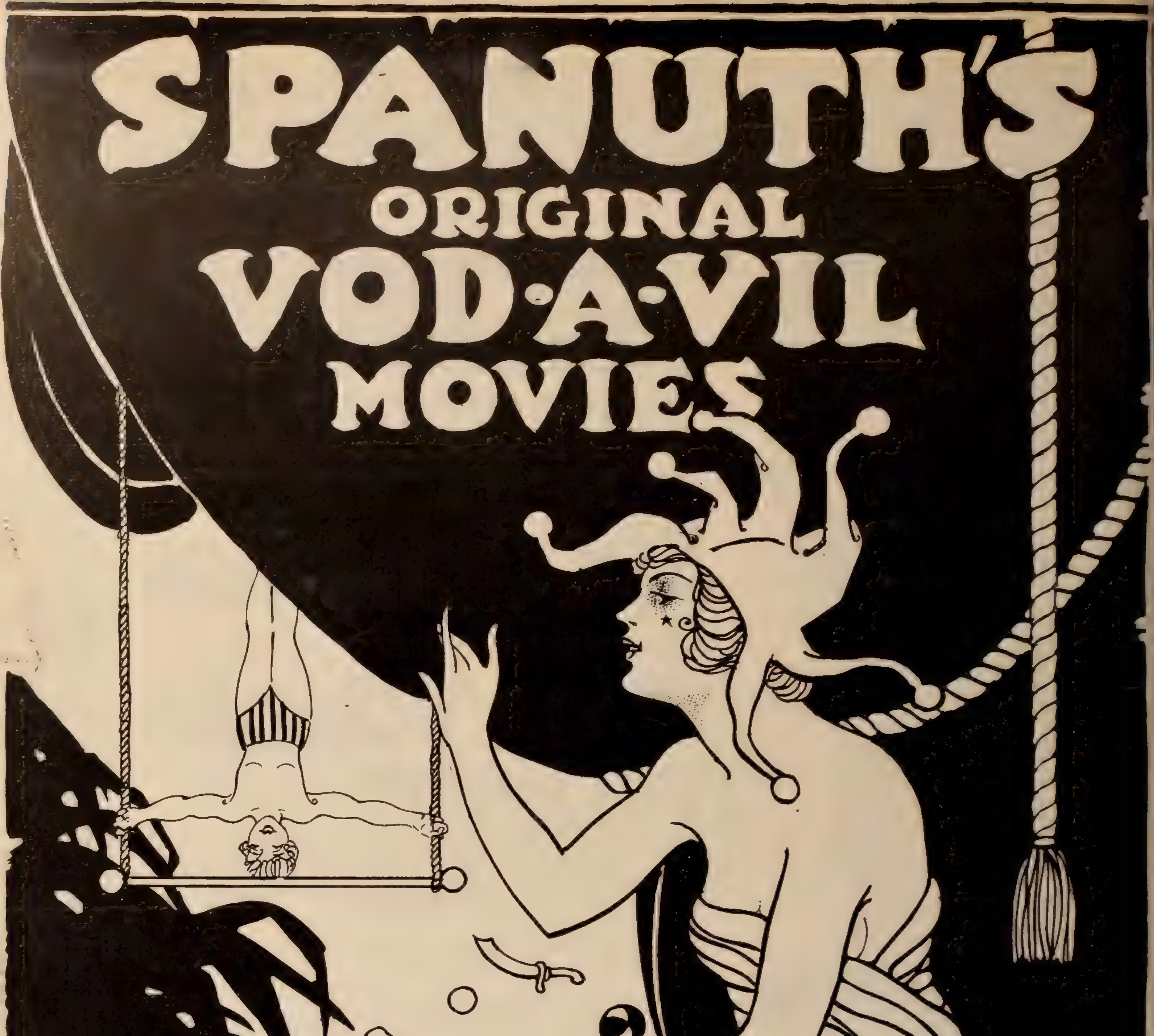
You must see these subjects! Attractive posters and lobby displays—for BIG business.

A Sensational Money-making Opportunity!

WIRE FOR TERRITORY! Somebody in your territory will get these six feature comedies. Will it be you? Wire us territory you are interested in. Applications will be given attention in the order received. Get in *first!* *WIRE US for details.*

Cameo Film Company

64 W. Randolph St. **Chicago, Ill.**


SPANUTH'S
ORIGINAL
VOD-A-VIL
MOVIES
WEM

Several Choice Territories Still Open

H. A. Spanuth, Pres.

Commonwealth Pictures Corp.

220 S. State St., Chicago

NUMA PICTURES CORPORATION
PRESENTS

"THE RETURN OF TARZAN"

"THE RETURN OF TARZAN"

The latest of the Edgar Rice Burroughs' stories of the mighty ape-man has been made into screen lore by Numa Pictures Corporation.

The publishers of the books cannot keep editions in stock vast enough to meet the demand. There is no need to blaze Tarzan in electrics—that advertising has been done. Tarzan's selling worth is gold-pure-unalloyed.

The gayety of Parisian society, the dizzy whirl of that city's famous underworld, the drama of sunfrought Algerian deserts, the conflict of men of might aboard a huge ocean-liner, the savagery, mystery and thrilling romance of the African jungle, all mingled into the playground of this story.

A cast of recognized players headed by Gene Pollar includes Walter Miller, Karla Schramm, Armond Cortez, George Romain, Estelle Taylor, Donna Ramirez, Peggy Hannon, many jungle actors.

The direction by Harry Revier and supervision by George M. Merrick, combine the artistic, technical and dramatic judgment of these well-known masters of their craft.

John K. Holbrook and James C. Hutchinson, the camera-staff have contributed distinctive photographic effects as their share.

"The Return of Tarzan" by virtue of its story vogue, remarkable production, selected cast superb direction and notable photography is the greatest attraction in screen circles today.

It is the 1920 epoch.

NUMA PICTURES CORPORATION
1476 BROADWAY, NEW YORK
PHONE BRYANT 4416.

A production that holds an appeal for all who love youth and romance -

WILLIAM FOX
presents

William Farnum

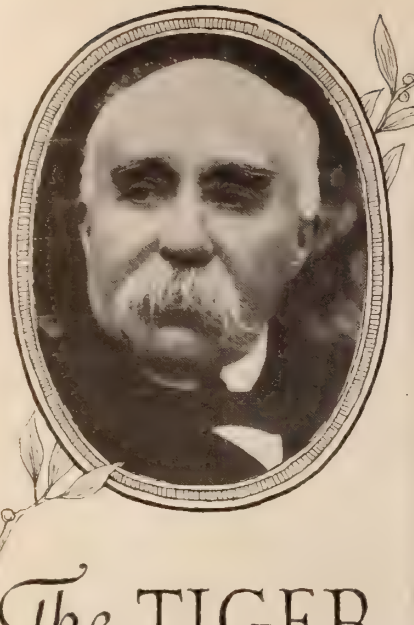
in

The Adventurer

By E. Lloyd Sheldon

Staged by
J. Gordon
Edwards

FOX
ENTERTAINMENTS



The TIGER
OF FRANCE
the outstanding
figure of all
the world - has
been advertised
in the news-
columns of all
newspapers for
four consecu-
tive years -

CLEMENCEAU's The STRONGEST

A mighty picture by
a mighty man for
mighty profits at
your theatre -

Directed by
R·A·WALSH·

FOX
ENTERTAINMENTS

WILLIAM FOX *presents*

GEORGE WALSH

in the production without a single lapse of time -

A MANHATTAN KNIGHT

Adapted from the
GELETT BURGESS
story FIND THE WOMAN

Directed by
GEORGE-A-BERANGER

FOX
ENTERTAINMENTS

Read & Reap

So great

and so absolutely successful
are
WILLIAM FARNUM *in*
A TALE OF TWO CITIES
and
LES MISERABLES
and
the spectacular triumphs
SALOME · CLEOPATRA ·
A DAUGHTER *of the* GODS ·
THE HONOR SYSTEM ·

$4,000,

OF MOTION

that

they are now being booked
as first run attractions by the
big theatres

Big showmen
like
big profits !

Be a big showman
yourself and begin
today .

FOX
ENTERTAINMENTS

000 WORTH
PICTURES

It covers all
the world in
motion pictures
and covers it
first.

It is the one of
all that has definite
class and a
real personality.

It will pay you
to buy the best
even if the best
costs a little bit
more.

fox

See what this
world contains

News

FOX
ENTERTAINMENTS

Merely mentioning

CHECKERS

The biggest success
of the season -

If you have'nt booked it

Book it NOW

If you've booked it

Repeat for a
clean up —

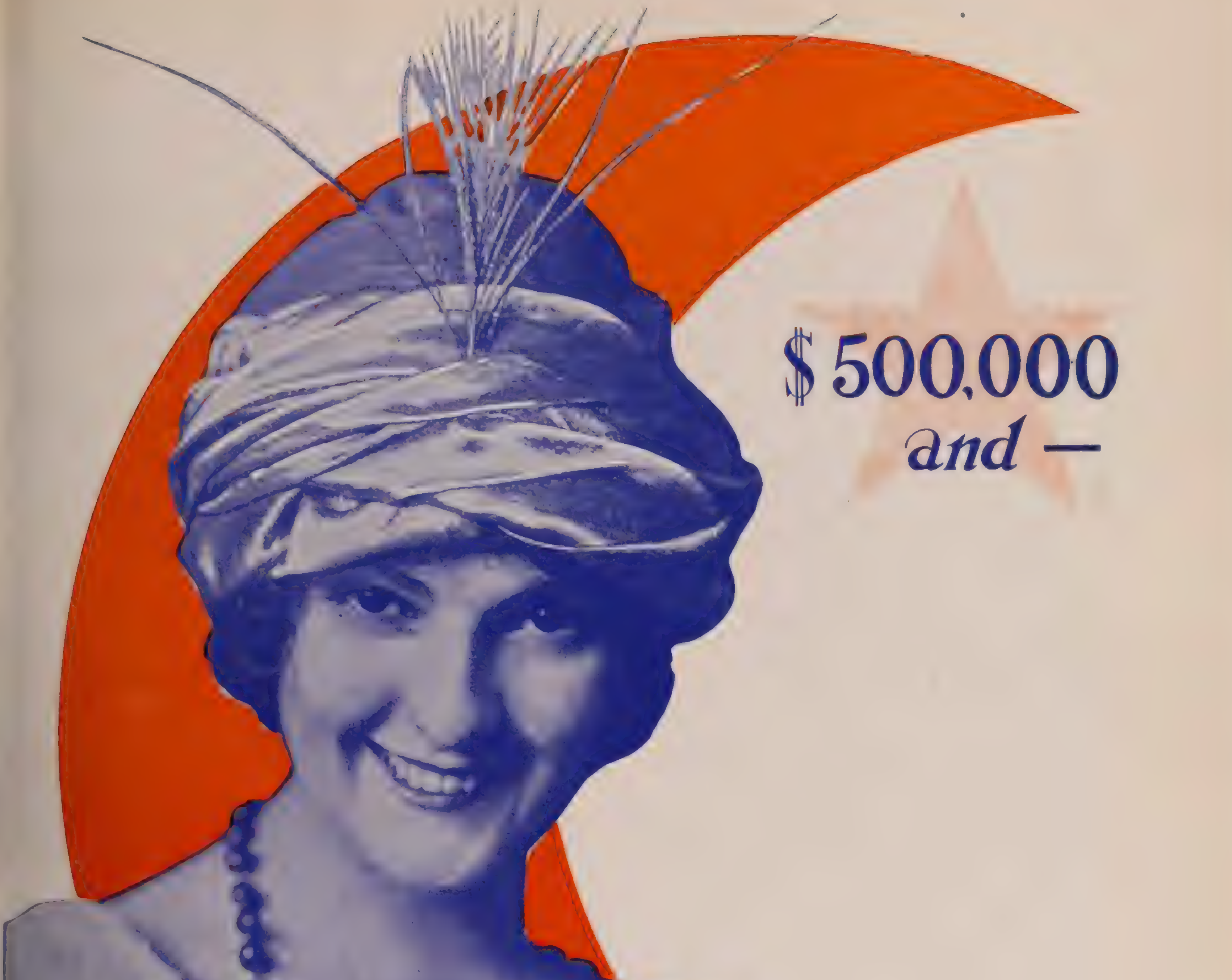
and

Don't forget its success partners

Should a husband forgive & *Longfellow's* **Evangeline**

that bring prestige as well
as money to your house -

FOX ENTERTAINMENTS



$500,000
and —

PRISCILLA DEAN

The VIRGIN of ST

THE STAR

YOU know it as well as we—there are only a bare half-dozen *real* screen stars. Only a half-dozen who really reach out across the street and *pull* people into your theatre. Priscilla Dean, as you know, is one of these marvelous six—because of her flashing beauty, enormous personal magnetism and stirring individuality. Such an actress means more to you in net dollars and cents than you can easily estimate because her coming is a genuine event in the amusement life of your people. So—get ready now for a picture in which every bit of this talent, this personality, this bright-eyed beauty is utilized to the uttermost. Get ready for the screen's most meteoric actress in "THE VIRGIN OF STAMBOUL."

THE STORY

IT gets away from the usual plot—it gets away from the usual scenes—it lifts you out of your too-familiar surroundings—it stirs your blood—it fires your imagination. A beautiful beggar girl of Constantinople—a dashing young American soldier-of-fortune — an all-powerful Sheik of the Desert—these are your chief figures. The scenes? The Golden Horn, the howling streets of the most cosmopolitan city on earth, the shuttered harems—all the dramatic terrors and beauties of the land of the Sultan—then the great burning wastes of the Arabian desert and a rushing climax of action that lifts you out of your seat with its realism and power—that gives you a huge human drama whose pictures and emotions will live in your mind for years to come.

UNIVERSAL-JEWEL PRODUCTI

Carl Laemmle
announces the early presentation of

PRISCILLA DEAN

in a

$500,000

Universal-Jewel
Master Production

MBOUL"

Directed by
TOD BROWNING

THE PRODUCTION

A HUGE sum of money was spent on "THE VIRGIN OF STAMBOUL"—but every cent of it *shows* in the production. Advertise it as the year's most costly roduction—your statement will be true. But lso advertise it as the one in which you get the *nost for your money.* It is not possible to show n this single advertising insert the scenes, the ets, the staging, the locations which make this ne of America's greatest pictures—we only ask ou to accept our statement that "THE VIRGIN F STAMBOUL," as a production, has been qualled by very few pictures in the history of he art. When we say it *fills the eye,* you will ave an idea of its sumptuousness—its marvelous letail. Get ready—as we said before—for a real vent in the picture story of your theatre.

DE LUXE

PRISCILLA DEAN

"THE VIRGIN OF STAMBOUL"

Utterly different from any other picture now on the market by reason of the striking personality of the star—the bigness and the realism of its human story—the mighty sweep and scope of its tremendous scenes. A Booklet, with the proofs on every page, will soon be in your hands—but we urge, wherever possible, the earliest pre-release screening of this remarkable picture than can be arranged. Speak to your Universal-Jewel manager today.

UNIVERSAL-JEWEL
$ 500,000
PRODUCTION

Albert Capellani Productions INC. *presents*

JUNE CAPRICE

in

IN WALKED MARY

From the story by Oliver D. Bailey
Directed by George Archainbaud

From "the land of cinnamon seed and sandy bottom" she came to New York, alone and friendless Then she walked in upon a man whom she had met but once or twice and told him that she needed a home and would he please give her one? Your audiences are going to like June Caprice as little Southern Mary

Pathé
Distributors

AN

Edgar Lewis PRODUCTION

OTHER

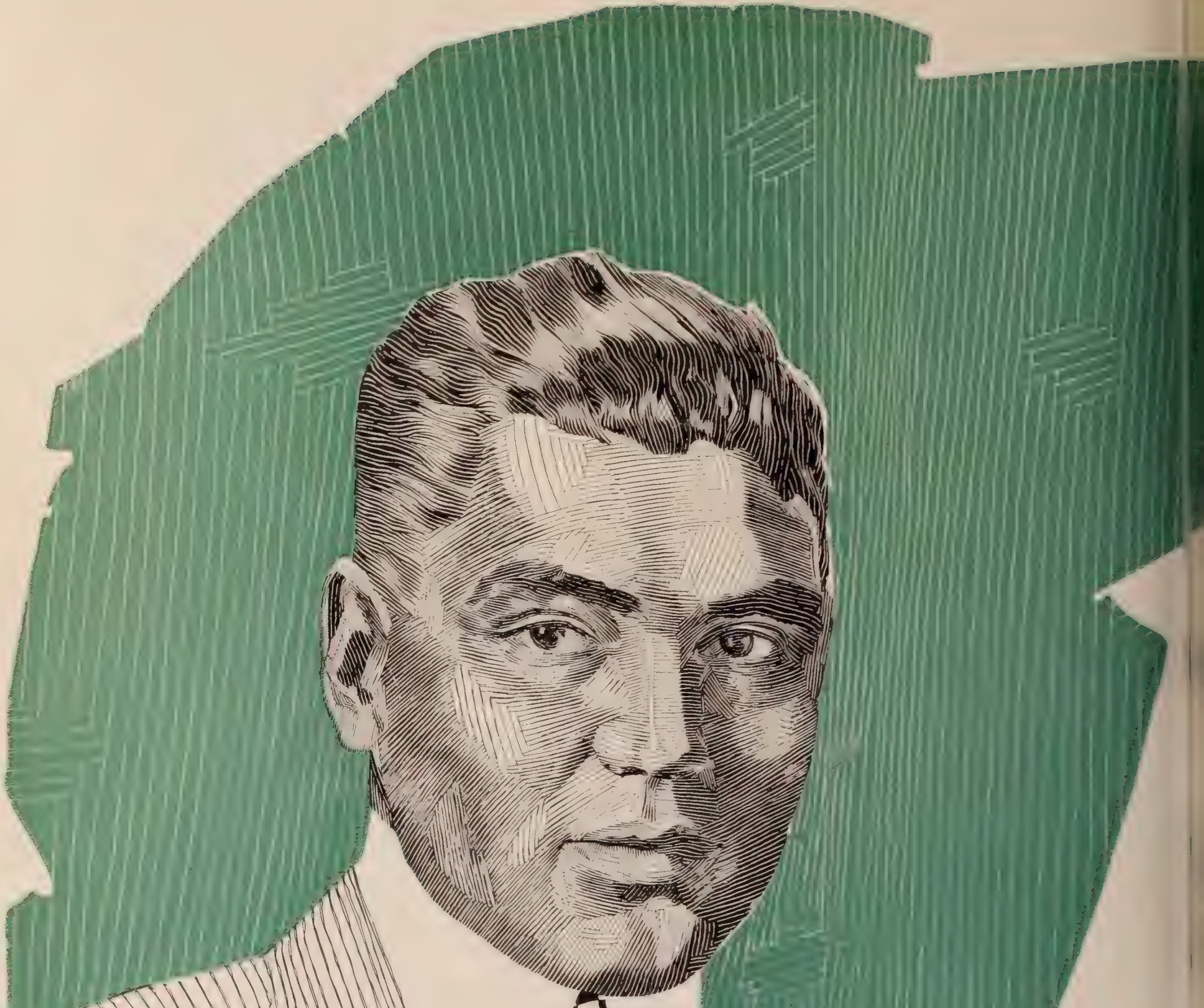
Pathé
Distributors

MEN'S SHOES

Adapted from Andrew Soutar's famous story. A gem of a picture, with a gem's beauty and brilliance. Edgar Lewis directed "The Barrier," "The Great Divide," "The Bar Sinister," "The Plunderer," "Northern Lights" and "Hiawatha." You remember those pictures and that they were the means of his being declared one of the greatest of all directors. You remember how successful they were. Edgar Lewis never made a better picture than "Other Men's Shoes."

Wa

Pathé
Distributors



Produced
by
Robert Brunton

Pathé
Distributors

JACK DEMPSEY

the best known man in the world
in the million dollar Pathé serial

DAREDEVIL JACK

We can hear some one say "I'll admit that Dempsey is a superlative box office attraction, **but is the serial itself good?"**

Listen, Mr. Man; the Pathe film committee looks at so many pictures that it is "fed up", it's hardboiled. It takes a ring dinger of a picture to get a good rating from that crowd. Weeks ago the first episodes of "Daredevil Jack" were shown all together to the committee, a hard test. There were fourteen present; thirteen gave the serial the highest possible rating and the fourteenth the next highest!

If we know serial audiences they'll just eat this serial up. Dempsey as a star **is there** and Robert Brunton has given true feature production.

BOOK IT—NOW!

Pathé
Distributors

Never, in this business
booked to more, or more

Harold Lloyd

Here is a partial list of the first runs only

Nashville, Tenn.	Crescent Amusement Co.
Nashville, Tenn.	Signal Amusement Co.
Birmingham, Ala.	Colonial
Jacksonville, Fla.	Republic
Macon, Ga.	Capitol
Knoxville, Tenn.	Signal Amusement Co.
Dallas, Tex.	Old Mill
Amarillo, Tex.	Mission
San Antonio, Tex	Empire
Houston, Tex.	Prince
Ft. Worth, Tex	Palace
Ranger, Tex.	Lone Star
Wichita Falls, Tex	Majestic
Chicago, Ill.	Lubliner and Trinz Circuit
Chicago, Ill.	Riviera
Rockford, Ill.	Palm
Ft. Wayne, Ind.	Colonial
So. Bend, Ind.	Auditorium
Chicago, Ill.	Rose
Peoria, Ill.	Empress
Decatur, Ill.	Lincoln Sq.
Indiana Harbor, Ind.	Auditorium
Dubuque, Ia.	Princess
Davenport, Ia.	Family
Moline, Ill.	American
Aberdeen, S. D	Princess
Minot, S. D	Orpheum
Sioux Falls, S. D	Jewel
New York City	Strand
New York City	Rialto
New York City	Marcus Loew Circuit
New York City	Proctor's Fifth Ave.
Brooklyn, N. Y	Strand
Brooklyn, N. Y	Keith's Prospect
Yonkers, N. Y	Hamilton
Richmond, S. I.	Palace
Waterbury, Conn.	Garden
New Haven, Conn.	Olympia
Bridgeport, Conn.	Plaza Palace
Boston, Mass	Modern and Beacon
Boston, Mass.	Washington
Malden, Mass.	Orpheum
Providence, R. I.	Strand
Lynn, Mass.	Waldorf
Lowell, Mass.	Owl and Royal
Springfield, Mass.	Capitol
Fall River, Mass.	Empire
New Bedford, Mass.	Casino
Lawrence, Mass.	Rialto
Portland, Me.	Strand
Waltham, Mass.	Waldorf
Worcester, Mass.	Poli's
Los Angeles, Cal.	California
Long Beach, Cal.	Hoyt's
Pasadena, Cal.	Strand
Springfield, Ill.	Gayety
St. Louis, Mo.	West End L
San Francisco, Cal.	Por
San Francisco, Cal.	Miss
San Francisco, Cal.	Fillm
Fresno, Cal.	Str
San Jose, Cal.	Lib
Reno, Nev.	Maje
Albany, N. Y.	Lel
Schenectady, N. Y.	Pal
Troy, N. Y.	Proct
Syracuse, N. Y.	
Pittsfield, Mass.	Union Sq
Pittsburg, Pa.	Blackst
East Liberty, Pa.	Cameraph
Erie, Pa.	Colun
Altoona, Pa.	Str
Wheeling, W. Va.	Lib
Cincinnati, O.	Str
Dayton, O.	Colun
Charleston, W. Va.	Virg
Columbus, O.	Colo
Springfield, O.	Prin
Louisville, Ky.	Al
Cleveland, O.	Strand and Orph
Warren, O.	Hippodr
Youngstown, O.	D
Akron, O.	Str
Akron, O.	B

Pathé
Distributors

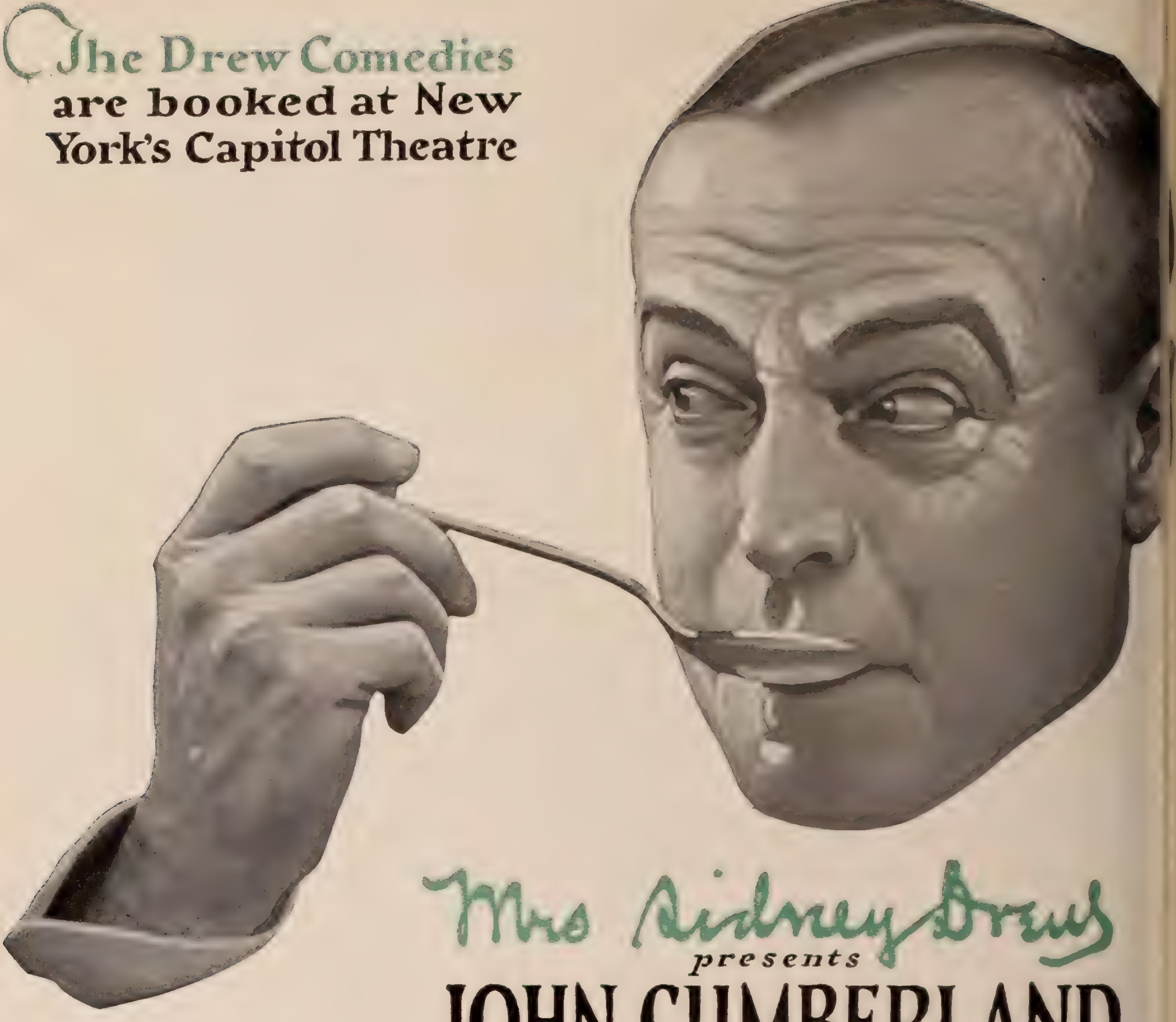
have there been comedies
epresentative houses than the
Special Two Reel Comedies

Tedo, O.	Alhambra
Tedo, O.	Empress
Cton, O.	Alhambra
La, O.	Faurot
Nvark, O.	Grand
Tsa, Okla.	Strand
Eton, Pa.	Third St.
Cester, Pa.	Wm. Penn
Bhlehem, Pa.	Lorenz
mington, Del.	Savoy
ding, Pa.	Lyric
Lcaster, Pa.	Hamilton
Santon, Pa.	Strand
kes Barre, Pa.	Savoy
entown, Pa.	Hippodrome
rrisburg, Pa.	Victoria
ladelphia, Pa.	Stanley Circuit
Tnton, N. J.	State St.
bile, Ala.	Dauphine
umont, Tex.	Jewell
shington, D. C.	Metropolitan
hmond, Va.	Colonial
folk, Va.	Wells
nsas City, Mo.	Liberty
chita, Kan.	Wichita
Jlin, Mo.	Electra
ver, Col.	America
per, Wyoming	Lyric
Trinidad, Colo.	Palace
Colorado Sp'gs, Colo	Liberty
Pueblo, Colo.	Rialto
Omaha, Neb.	Strand
Lincoln, Neb.	Colonial
Sioux City, Ia	Princess
Council Bluffs, Ia	Liberty
Seattle, Wash.	Clemmer
Tacoma, Wash.	Liberty
Ogden, Utah	Ogden
Pocatello, Idaho	Rex
Boise, Idaho	Pinney
Twin Falls, Idaho	Idaho
Indianapolis, Ind.	Circle
Marion, Ind	Luna Lite
Terre Haute, Ind	Liberty
Muncie, Ind	Wysor Grand
Lafayette, Ind.	Luna
Lansing, Mich.	Gladmer
Kalamazoo, Mich.	Majestic
Detroit, Mich.	Washington
Grand Rapids, Mich	Majestic Garden
Saginaw, Mich.	Franklin
Battle Creek, Mich	Regent
Flint, Mich.	Garden
Dodge, Ia.	Strand
Iowa City, Ia	Pastime
Newark, N. J	Newark
Newark, N. J	Proctor's
Elizabeth, N. J	Capital
Paterson, N. J	Lyric
Raleigh, N. C	Superba
Columbia, S. C	Rivoli
Charlotte, N. C	Broadway
Winston Salem, N. C	Amuzu
Ithaca, N. Y	Strand
Buffalo, N. Y	Strand
Buffalo, N. Y	Olympia
Rochester, N. Y	Victoria
Rochester, N. Y	Regent
Elmira, N. Y	Majestic
Milwaukee, Wis.	Strand
Beloit, Wis.	Majestic
Oshkosh, Wis.	Rex
Racine, Wis.	Rex
Spokane, Wash.	Liberty Amusement Co.
Walla Walla, Wash	Liberty
Great Falls, Mont	Imperial
Butte, Mont.	American
Billings, Mont.	Regent
Little Rock, Ark	Gem Amusement Co.
Ft. Smith, Ark	Victory
Portland, Ore.	Liberty
Salem, Ore.	Oregon

Produced by Hal Roach

Pathé
Distributors

The Drew Comedies
are booked at New York's Capitol Theatre



Mrs Sidney Drew
presents

JOHN CUMBERLAND

in

THE CHARMING MRS. CHASE

a two reel comedy

Adapted from one of the well known "After Thirty" stories by Julian Street, this picture sounds a new note in motion picture comedy. ~ ~ ~
It is human; natural; true to life; full of subtle touches that provoke a smile or arouse a laugh. Produced with a care and an atmosphere that will appeal to the most particular audiences.

Pathé
Distributors

A Real, Bloodthirsty, Lynching Mob—Before The Camera!

The sensational, exclusive and surprising scenes of the storming by the mob of the court-house in Lexington, Ky., in an effort to lynch a prisoner, in issue No. 14 of

Pathé News

are typical; they aptly illustrate the tremendous interest and unique timeliness of the "only one reel feature." Before the eye of the camera the mob breaks through the thin line of soldiers; shots are fired; and then the dead are carried away.

It is the latest of many notable achievements of the Pathe News. Advertise it—big!

You See It First and Best in the Pathe News

MORRIS R. SCHLANK
offers
THE INIMITABLE

HANK MANN

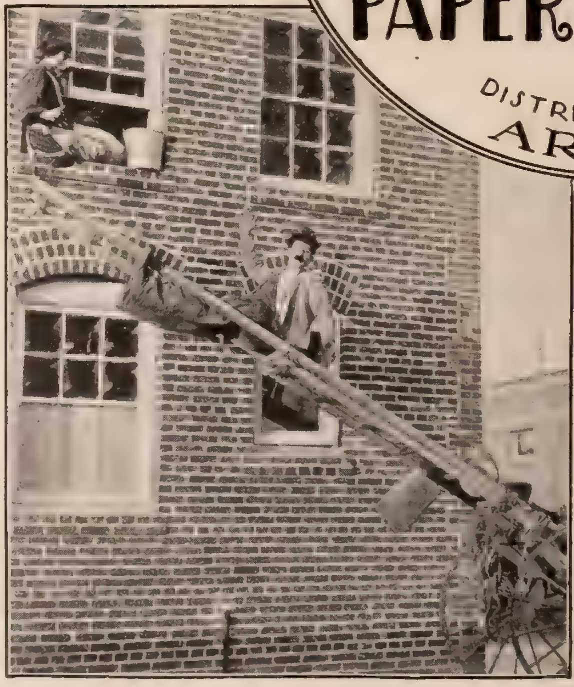
(HIMSELF)

in "The PAPERHANGER"

DISTRIBUTED BY
ARROW

NOW BOOKING
AT
LEADING
INDEPENDENT
EXCHANGES

THE
SECOND
HANK MANN
2 REEL
RELEASE



America's "Big Ones" Book It

Lesser-Gore Kinema, Los Angeles
Moore's Theatres, Washington
Jake Wells' Virginia Theatres
The Minerva Theatre, Pittsburg
Strand Theatre, San Francisco
Talbot's America Theatre, Denver
Tammen's America, Colo. Springs
The Casino Theatre, Jacksonville
Liberty Theatre, Sacramento, Cal.
Beatty's Liberty, Fresno, Calif.

At every point big, quick-thinking first run exhibitor factors have in most cases cleaned out other picturers of lesser power to make immediate room for

Benjamin B. Hampton
presents

The SAGEBRUSHER

With an all-star cast:
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton – Great Authors Production

The real secret of the great popularity of "The Sagebrusher" is its tremendous *heart story*; its hold upon the emotions. It is a story of genuine throb and appeal, that attracts audiences everywhere.

This production is made by masters. Months were devoted to its production. It bears the stamp of an able organization and Emerson Hough autographs it with his approval.

W. W. HODKINSON CORPORATION
527 Fifth Avenue. New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor: J. Frank Brockliss, Inc. 729-7th Ave.

All of you remember J. Warren Kerrigan in "The Best Man!" Electric thrills, zest, action and dash.

Here is another romantic melodrama; livelier; more thrilling; filled with action and excitement and carrying in addition all of the splendid Robert Brunton production facilities.

Pre-released beginning Feb. 29.

At the price schedules set for his pictures J. Warren Kerrigan is the best *"star buy"* that an exhibitor can make for his theatre.

Robert Brunton
presents

J. WARREN
KERRIGAN

and his own company in

$ 30,000

By H.B. Daniel Directed by Ernest C. Warde

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

4 KERRIGAN WINNERS

A White Man's Chance

Handsome Donald Joseph Blenhorn, fighting every inch of the way, battles with bandits, sticks by his friends and smites his enemies. He looks death in the eyes, reveals the character of a plotting fiance and marries the girl his heart selects *BOOK IT*

The Joyous Liar

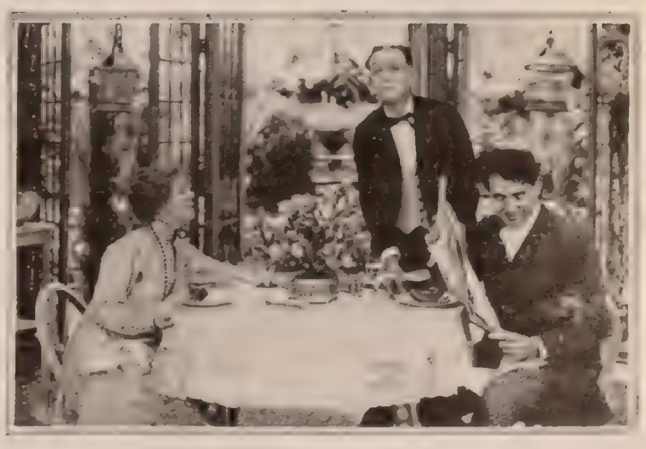
Picture Kerrigan as a burglar, as a road agent; as desperate, hunted, always-in-danger; loving and loved by a girl who stuck tight, despite everything only to find—There's the secret for your audiences. *BOOK IT.*

The Lord Loves the Irish

A story of success in America—every one loves Success. A picture for all kinds of audiences. A highly successful title. Figure *now* what you can do with this for the full week in which St. Patrick's Day falls. *BOOK IT.*

Live Sparks

A slashing, modern story of the oil fields and a wide-awake hero who knows how to block a band of plotters. Now actively playing the first run theatres throughout the nation. *BOOK IT.*



W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange Incorporated

JOSEPH LEVERING
presents

HIS TEMPORARY WIFE

By Robert Ames Bennet
Directed by Joseph Levering

With an all-star cast

RUBYE De REMER
EDMUND BREESE
MARY BOLAND
EUGENE STRONG
W. T. CARLETON

Booked instantly by Tom Moore for his Washington *Strand;* booked on the circuits of New York and a dozen large cities for immediate play dates. It catches public attention with five all-star cast names.

Exhibitors are taking quick advantage of the chances for exploitation, guessing contests, teaser copy in programs and special folders—all suggested by making a play on the title itself—"His Temporary Wife."

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful

in

THE CAPITOL

From the notable stage success by
AUGUSTUS THOMAS
Directed by GEORGE IRVING

Day by day, week by week, "The Capitol" is leading in sales and is leading in importance of the new first runs booked any previous Leah Baird production ever made.

This is understandable, and was *expected* by its distributors, because "The Capitol" is stronger, abler, more vivid, more dramatic and more compelling than the previous Augustus Thomas plays in which Miss Baird has starred.

Have *you* booked "The Capitol"?

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc 729-7th Ave

THERE'S A

Here the First Three
of the New Series

"THE TURNING POINT"
"The Picture Beautiful"
By Robert W. Chambers

"THE GUEST OF HERCULES"
By C. N. and A. M. Williamson

"THE NOTORIOUS MISS LISLE'
By Mrs. Bailey Reynolds

All Stirring Dramas of Love and Intrigue
with the Most Beautiful Star of the Screen

Katherine MacDonald

The American Beauty

Begins New Series of Pictures for First National, which differ from others in the high standard of perfection attained. Made possible by a tremendous financial backing.

None But—

Best Stories
Best Plays
Best Authors
Best Playwrights
Best Directors
Best Supporting Casts
Best Locations
Best Settings
Best Photography

DIFFERENCE

Produced by
ATHERINE MacDONALD Pictures
Corporation
AM E. RORK, President and Gen'l Manager
By arrangement with
TTRACTIONS DISTRIBUTING CORP'N
. P. FINEMAN, President

A "First National" Attraction

What if it does

CONSTANCE TALMADGE

"In Search of A Sinner"

A tale of wild men and wild women in a wild city. And it'll give your patrons the laugh of their lives.

By Charlotte Thompson
A JOHN EMERSON-ANITA LOOS Production

Presented by Joseph M. Schenck—Directed by David Kirkland
Photographed by Oliver Marsh—Tech. Director, Willard Reineck

a Knoc

We don't often say this

make 'em blush

your theatre is dark

"Ye Gods! The old
fossil thinks
he's a sinner"

A "First National" Attraction

hout

but when we do, we mean it!

YOU CAN'T A
UNTIL YOU

Watch the business it does at first release houses

Scenario by MARION FAIRFAX
Photography by Henry Cronjager and Sam Landers
Art Director, Ben Carre
Electrical effects by Howard Ewing

PRECIATE IT
SEE IT

Marshall Neilan's

initial picture from his own
studios for First National

"The River's End"

By

James Oliver Curwood

Our exchanges will be delighted to show it to you

A "FIRST NATIONAL" ATTRACTION

Arthur S. Kane presents:

CHARLES RAY

has now commenced production of

This first of the Charles Ray—First National series—marks a new epoch in the star's career—Finer vehicles, famous stories and plays, lavish production—the things that will enhance his popularity and box office value—are what exhibitors may anticipate.

45 MINUTES *from* BROADWAY

George M. Cohan's unique comedy-drama

A FIRST NATIONAL
ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Bye and Bye You'll Buy

A First National Franchise for your Theatre

That is YOU or someone in your town will be the lucky man

The Exhibitor who owns a Franchise will no longer have to Buy and Buy and be boosted and boosted in film rentals every month in the year

A Franchise is a Sweet Buy to Buy

Write for our booklet
"A FRANCHISE TO INDEPENDENCE"

Address Exhibitors Defense Committee
Care First National Exhibitors Circuit, Inc.
6 West 48th St., New York, N. Y.

7 x 3 = 21 The farmer obtains
51
14
20
Freddie Littlefield
TEACHERS PET.
farmer obtains 94½¢ a week
3.76
+2
3.78 a mon
21/4
17
84

EDGAR AND THE TEACHER'S PET

First of the Edgar Stories

Two reels of breathless fun packed with the kind of comedy that tickles the universal funny-bone of humanity!

A series of delightful flashes reveals the fascinating interior of Edgar's mind --- his idea of his friends, his relatives and himself. From that point on, the picture is uproarious farce, distinguished by the warm, glowing humor that has made Booth Tarkington beloved of millions

SAMUEL GOLDWYN **PRESENTS**

BOOTH TARKINGTON'S

The Adventures and Emotions of Edgar Pomeroy

EDGAR AND THE TEACHER'S PET

DIRECTED BY E. MASON HOPPER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

DREAMS THAT CAME TRUE

He dreamed of manhood and of the sunny-haired girl with laughing eyes who had captured his heart. He dreamed of a home and the right to call himself by the proudest name in Kentucky. And his dreams all came true!

Crowds packed the New York Strand all week to see Jack Pickford triumph in his first picture for Goldwyn.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

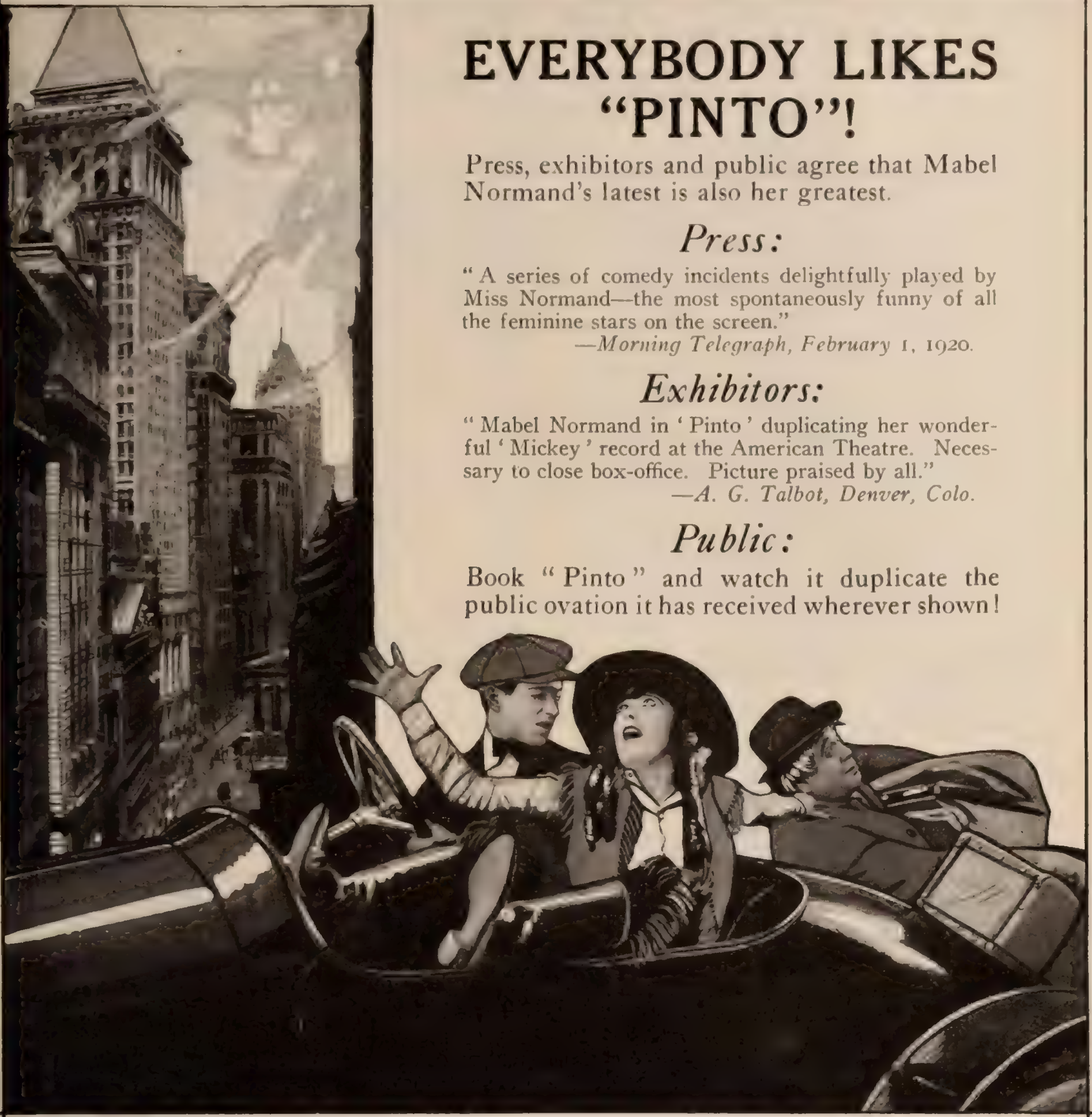
THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*



EVERYBODY LIKES "PINTO"!

Press, exhibitors and public agree that Mabel Normand's latest is also her greatest.

Press:

"A series of comedy incidents delightfully played by Miss Normand—the most spontaneously funny of all the feminine stars on the screen."

—*Morning Telegraph, February 1, 1920.*

Exhibitors:

"Mabel Normand in 'Pinto' duplicating her wonderful 'Mickey' record at the American Theatre. Necessary to close box-office. Picture praised by all."

—*A. G. Talbot, Denver, Colo.*

Public:

Book "Pinto" and watch it duplicate the public ovation it has received wherever shown!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

HERE ARE GOLDWYN PICTU

Exhibitors who plan ahead should study this list carefully -- should weigh the box-office possibilities of every play in this Goldwyn galaxy of great stars, great productions and great entertainments. One triumphant stage and book success follows another in this towering list of what Goldwyn holds in store for you.

MABEL NORMAND

in

Pinto

Written and directed by Victor Schertzinger

Now in preparation

The Slim Princess

JACK PICKFORD

in

The Little Shepherd of Kingdom Come

By John Fox Jr., Directed by Wallace Worsley

Now in preparation

The Double-Dyed Deceiver

Officer 666

The Man Who Had Everything

PAULINE FREDERICK

in

The Paliser Case

By Edgar Saltus Directed by William Parke

The Woman In Room 13

By Max Marcin and Samuel Shipman

Directed by Frank Lloyd

Now in preparation

Roads of Destiny

Madame X

WILL ROGERS

in

Water, Water Everywhere

By W. R. Leighton, Directed by Clarence Badger

The Strange Boarder

By Will Payne, Directed by Clarence Badger

Now In preparation

Jes Call Me Jim

MADGE KENNEDY

in

The Blooming Angel

By Wallace Irwin Directed by Victor Schertzinger

Two Cents Worth of Humaneness

By Octavius Roy Cohen

Directed by Harry Beaumont

Now in preparation

Trimmed With Red

The Truth (by Clyde Fitch)

TOM MOORE

in

Duds

By Henry C. Rowland

Directed by Tom Mills

Now in preparation

Stop Thief

The Great Accident

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

RES PRESENT AND FUTURE

GERALDINE FARRAR

Now in preparation
The Woman and The Puppet
By Pierre Louys and Pierre Frondais
Directed by Reginald Barker

REX BEACH

The Silver Horde
Directed by Frank Lloyd
Now in preparation
Going Some

BOOTH TARKINGTON

Edgar Stories
(Two Reel Comedies)
Directed by E. Mason Hopper

MARY ROBERTS RINEHART

Dangerous Days
Directed by Reginald Barker

GOUVERNEUR MORRIS

Now in preparation
The Penalty
Directed by Wallace Worsley

LEROY SCOTT

Partners of the Night
Directed by Paul Scardon

RUPERT HUGHES

The Cup of Fury
Directed by T. Hayes Hunter
Now in preparation
Scratch My Back

BASIL KING

The Street Called Straight
Directed by Wallace Worsley
Now in preparation
Earthbound

ALL-STAR

Now in preparation
The Great Lover
Milestones
The Christian
The Branding Iron
The Tailor-Made Man
Bunty Pulls The Strings
Black Pawl

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN President

A Triumph of Timeliness!

From the depths of space, mysterious marconigrams have been received. Scientists wonder if the people of Mars are trying to signal the Earth.

A daring aviator has offered to seal himself in a torpedo and be shot to the planet.

An American professor is perfecting a rocket that can be sent whistling to the moon.

The Sperry Searchlight firm is preparing to signal Mars with powerful projectors—AND—

THE BRAY ONE REEL RELEASES—

"A TRIP TO THE MOON"

and

"HELLO MARS"

were released in the middle of this tremendous outburst of publicity!

Result: a sensation wherever shown—bookings over the entire Stanley Circuit—applause and excitement in the New York Strand—remarkable press comment all over the country.

BOOK THEM NOW AND CASH IN!

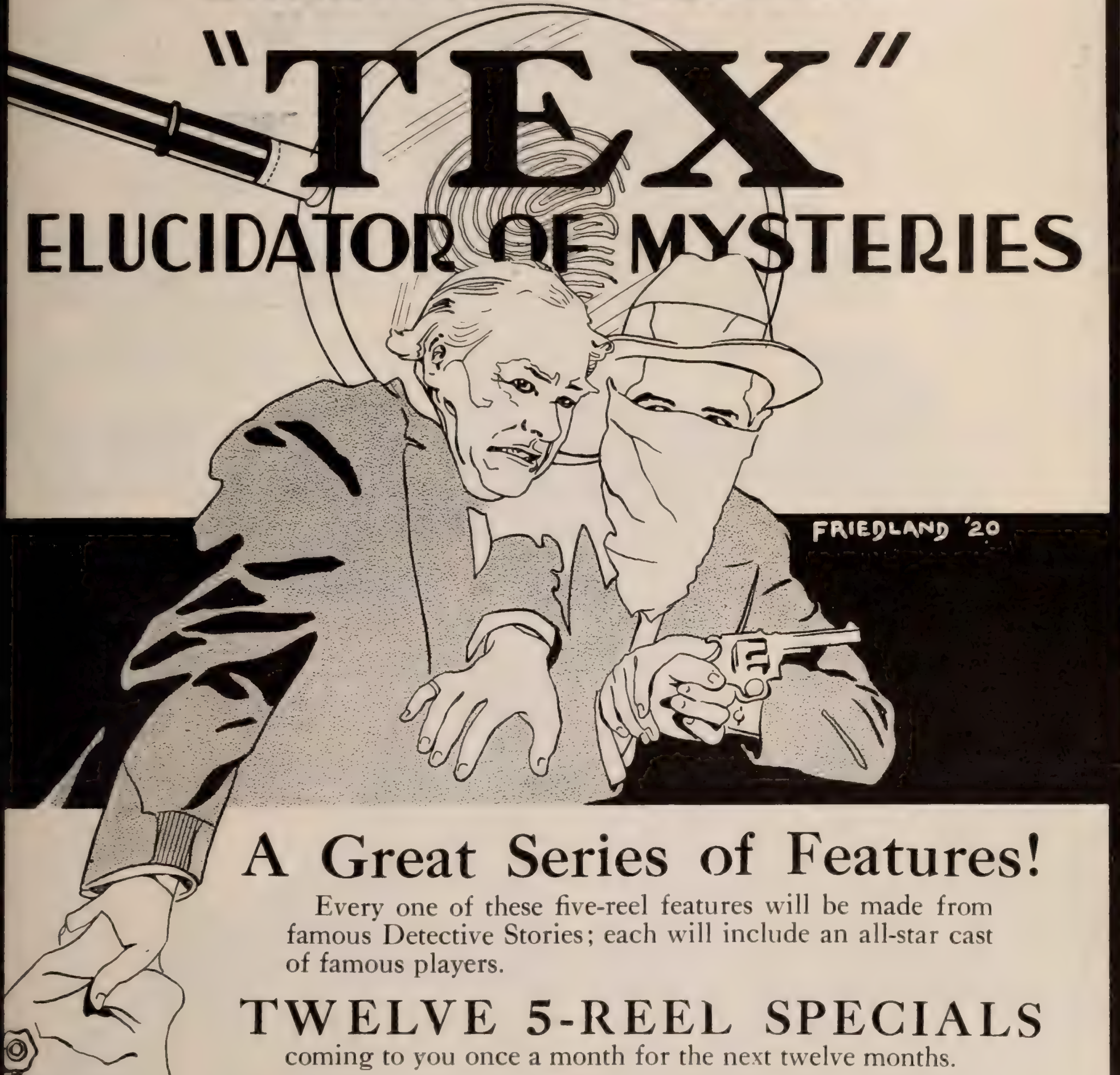
GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

Another Arrow Success!

"TEX"

ELUCIDATOR OF MYSTERIES



A Great Series of Features!

Every one of these five-reel features will be made from famous Detective Stories; each will include an all-star cast of famous players.

TWELVE 5-REEL SPECIALS

coming to you once a month for the next twelve months.

State Rights Now Selling

(and selling fast)

ARROW FILM CORPORATION

W. E. Shallenberger, *President*

220 West 42nd Street, New York City

SCHOMER-ROSS PRODUCTIONS, INC. are now selling

STATE RIGHTS

—on "THE SACRED FLAME," unquestionably one of the greatest independent releases ever screened, the photo drama that has already made good in the hardest competitive territory in the world . . . the drama that will still be "getting the money" when many of biggest so called "super-pictures" will have been gone and forgotten—the drama that presents a tremendous human interest story with one of the most brilliant and best known Stars of the picture industry,—

EMILY STEVENS

IN

"THE SACRED FLAME"

WRITTEN AND DIRECTED BY

ABRAHAM S. SCHOMER

whose past successes are still the talk of the trade and who has brought thousands of dollars to the coffers of exhibitors in every part of the world, with such Box Office Winners as—"Today"—"The Inner Man"—"The Yellow Passport"—"Ruling Passions" and others.

Box Office Power

"THE SACRED FLAME" has unique and extraordinary Box Office powers in that every detail connected with this great play APPEALS with trip hammer force to every man, woman and child. It is THE play that enables a much longer run, because every person who sees this play goes away talking like a walking 24 sheet. With such a well known Star as EMILY STEVENS; with picked supporting cast "THE SACRED FLAME" brings you a money getter way above par.

Exploitation

WE have prepared a wonderful advertising and publicity campaign book that is *COMPLETE*. It shows HOW to put "THE SACRED FLAME" across with a wallop. Everything is ready—Ads, publicity, wonderful Posters, stunts, ideas galore so written and executed to make exploitation easy and powerful. We want every exhibitor to have a copy of this great book. Send for YOUR COPY today. Note to Exhibitors in the New York and Northern New Jersey territory—Book "THE SACRED FLAME" through Commonwealth Pictures Corp., 1600 B'way. Write and we will tell you where to book "THE SACRED FLAME" in your territory. DO IT TODAY.

SCHOMER-ROSS PRODUCTIONS, INC.

126 W. 46th STREET, NEW YORK

E. S. MANHEIMER
General Manager

A. EGAN COBB
State Rights Sales Mgr.

CE/MILLARD

Another Smashing

"Christie two-reel comedies are the highest class entertainment for the best theatres"

Trailing the bridegroom's dress suit--

Christie Special

latest release

HER BRIDAL NIGHT--MARE

Featuring

COLLEEN MOORE

-EDDIE BARRY
EARL RODNEY
HELEN DARLING
GENE COREY

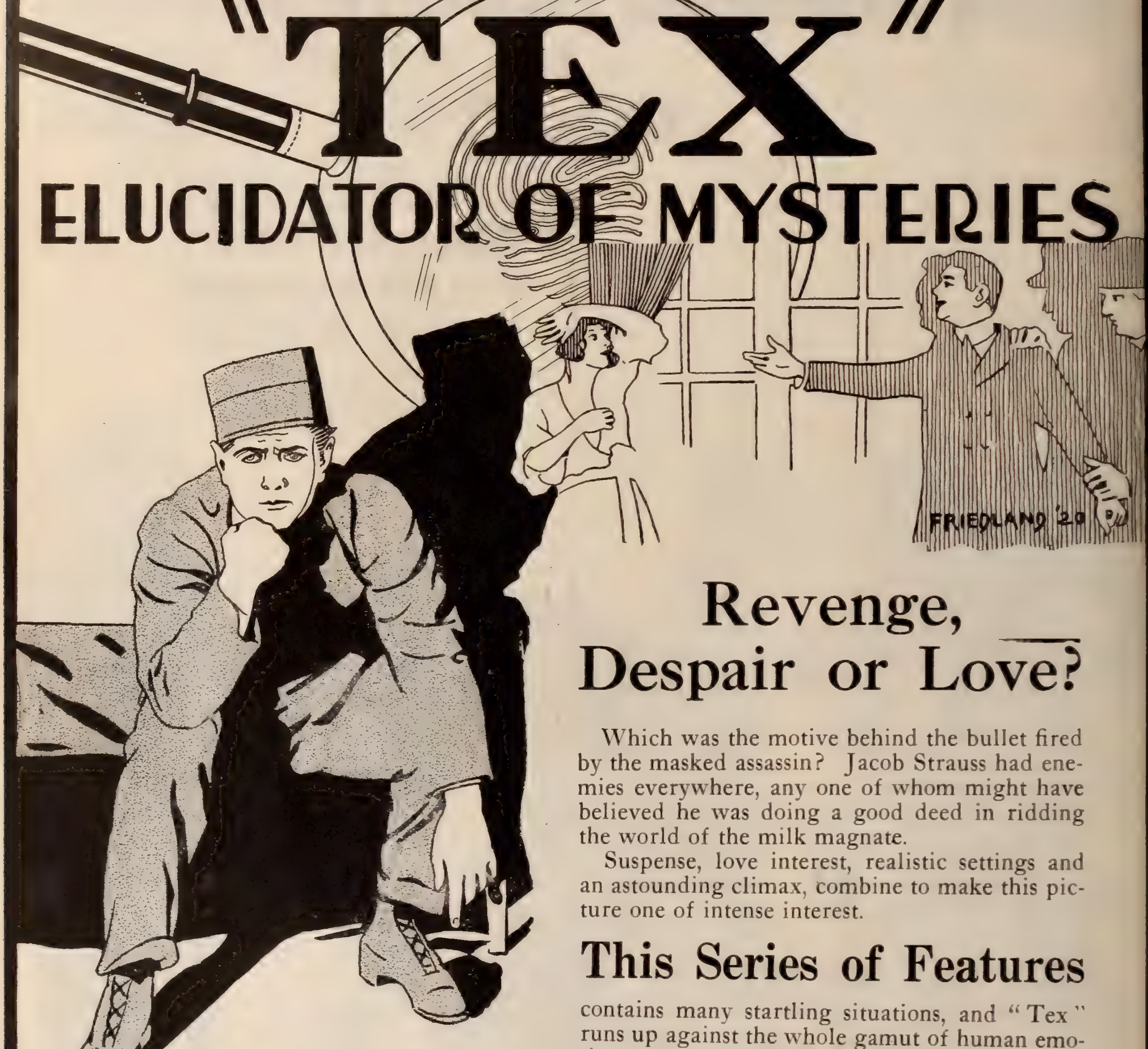
Directed by
Al E. Christie

it's a scream in "Her Bridal Night--Mare"

Another Arrow Success!

"TEX"

ELUCIDATOR OF MYSTERIES



Revenge, Despair or Love?

Which was the motive behind the bullet fired by the masked assassin? Jacob Strauss had enemies everywhere, any one of whom might have believed he was doing a good deed in ridding the world of the milk magnate.

Suspense, love interest, realistic settings and an astounding climax, combine to make this picture one of intense interest.

This Series of Features

contains many startling situations, and "Tex" runs up against the whole gamut of human emotions when he seeks to unravel the mystery surrounding the shooting of Jacob Strauss in the third picture of this great detective series.

STATE RIGHTS NOW SELLING

ARROW FILM CORPORATION

W. E. Shallenberger, *President*

220 West 42nd Street, New York City

VIVIAN MARTIN

in

"Husbands and Wives"

FROM THE FAMOUS NOVEL
MAKING HER HIS WIFE
by CORRA HARRIS

Gaumont

We are closing States Right Territories very rapidly

The Screen's Most

"One of the best pictures the Capitol Theatre has presented"

That's what the New York Evening Sun says about "The Lone Wolf's Daughter" Louise Glaum's second J Parker Read Jr. Production.

By her vibrantly popular performances in "SAHARA" and "The LONE WOLF'S DAUGHTER," This Magnetic Emotional Star has been ESTABLISHED as a Screen Attraction of Extraordinary magnitude. J. Parker Read Jr. will soon present

Miss Louise Glaum in "SEX"

a powerful and supremely artistic cinedrama, that can be looked forward to as the sensation of the year.

"SAHARA"

"Elaborate beyond the power of description . . . a photoplay with a new story . . . rarest of the film species."
New York Evening Mail.

"An enchanting picture. Louise Glaum gives a wonderful performance."
—Chicago Evening Post.

"A Masterpiece. Miss Glaum superb."
Guy Price in Los Angeles Herald.

"THE LONE WOLF'S DAUGHTER"

"That rarest of rare things, a plot intensified and sharpened by transition into screen form."
—N. Y. Globe.

"NEITHER GRIFFITH NOR DE MILLE ARE ACCOMPLISHING MORE THAN THIS PRODUCER (J. PARKER READ JR.)."
—Chicago Herald-Examiner.

"Best work Miss Glaum has ever done."
—H. E. Dougherty in L. A. Express.

J. PARKER
PRODUC
Thos. H. Ince Studios,

Striking Personalities

TIONS

I take pleasure in announcing the stellar acquisition of MR. HOBART BOSWORTH, whose performance as "THE SEA WOLF," by Jack London, will never be forgotten and which has been equalled, if not surpassed, in his latest vehicle, "BEHIND THE DOOR."

I will announce, shortly, the title of my first production with Mr. Bosworth, filming of which already is under way

J Parker Read Jr

"A Triumphant Artist"

Grace Bartlett in Los Angeles Examiner

WHAT THE CRITICS THINK OF BOSWORTH

"A star whose ability in his chosen line cannot be surpassed."

—Cedric Weller in N. Y. Review.

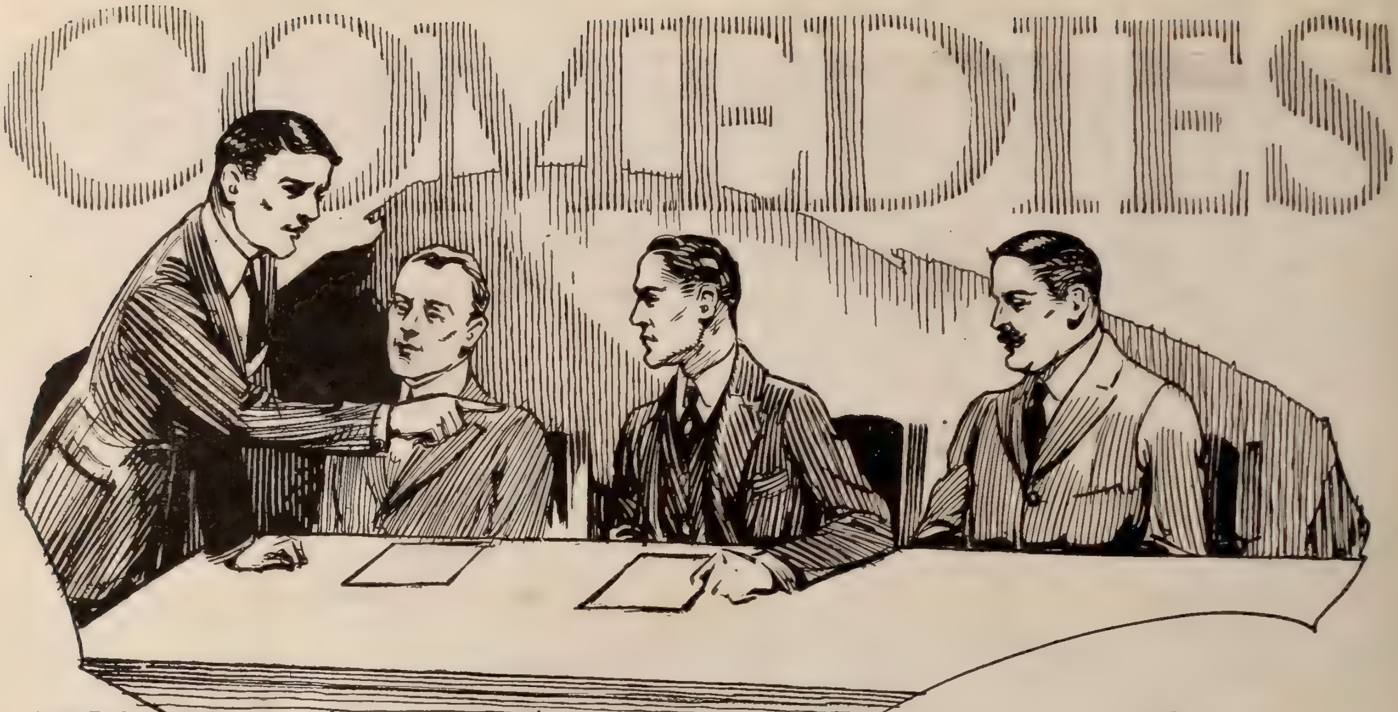
"Hobart Bosworth's art has reached perfection."

—Marion Russell in Billboard.

"That big human being, Hobart Bosworth."

—N. Y. Times.

READ JR.
TIONS
Culver City, Cal.



We had to show them

BACK OF THE SPECIAL PICTURES CORPORATION is the Aronson Co., controlled by the Hellman group of bankers—men who are in the front rank of finance in Western America.

THESE MEN LIVE in the very capital of the film world. They can't afford to guess. They know! They know—as few men do—the factors that count for success in the production and marketing of motion pictures.

SO BEFORE WE could even hope to interest them in our plan of concentration on the producing and marketing of short subjects we had to show them.

WE SHOWED THEM that the big idea back of these films is essentially practical.

WE SHOWED THEM the peculiar genius of our producing heads.

WE SHOWED THEM that, despite the great amount of footage being turned out today, there is an overwhelming demand on the part of film fans for just such comedy-features.

WE SHOWED THEM that no other film on the market could hope to compete with these releases.

AND, WE PROVED our case so thoroughly that their money is back of us today. That in itself is significant. It means that we're bound to win. For their record shows that they have not picked one loser in the past five years. They've investigated for a year and now they're back of Special Pictures Corporation from the tap of the gong.

OUR OWN BRANCHES

are being opened in every exchange center. Our own service on our own productions guarantees satisfaction. Our own sales representatives are being appointed. Names and addresses will be announced immediately.

(Our franchise will prove valuable to you—write today)

Special Pictures Corporation
H. W. HELLMAN BUILDING
LOS ANGELES, CALIFORNIA

COMEDIES
A COMEDYART PRODUCTION

Now let's show you

OUR RELEASE WILL be ready for your use starting March 8th. No million-dollar picture palace can offer a more completely satisfying show that you can offer by combining the regular features with our two reel "COMEDYART" Productions, released one each week.

1400 feet—of comedy - - - - -	*the grouch cure.*
200 feet—of surprises - - - - -	*the fool cure.*
400 feet—of art-color scenic - - -	*the soul cure.*
2000 feet—Total of "COMEDYART" —	*the box office cure.*

HERE'S THE IDEA—

NO LONGER WILL the particular exhibitor—the real showman—have to buy five or six short subjects in order to make up 2000 feet of speed and action. He will not have to buy a thousand foot scenic in order to get the four hundred feet he wants, nor will he have to buy a topical picture to secure a snappy little, educational, or what-not. We are giving him, in this two thousand feet all he desires. This two reeler with a feature production will give that finesse and smoothness that is now only obtainable in the better first run houses.

A NEW SENSATION IN ART COLOR SCENIC

(THE HANDSCHIEGL COLOR PROCESS)

WORDS ARE WEAK — only seeing can make you appreciate that this new wonder-film is actually miles ahead of any other color process in the world. Obtainable only in this two reel "COMEDYART" production.

(Our franchise will prove valuable to you—write today)

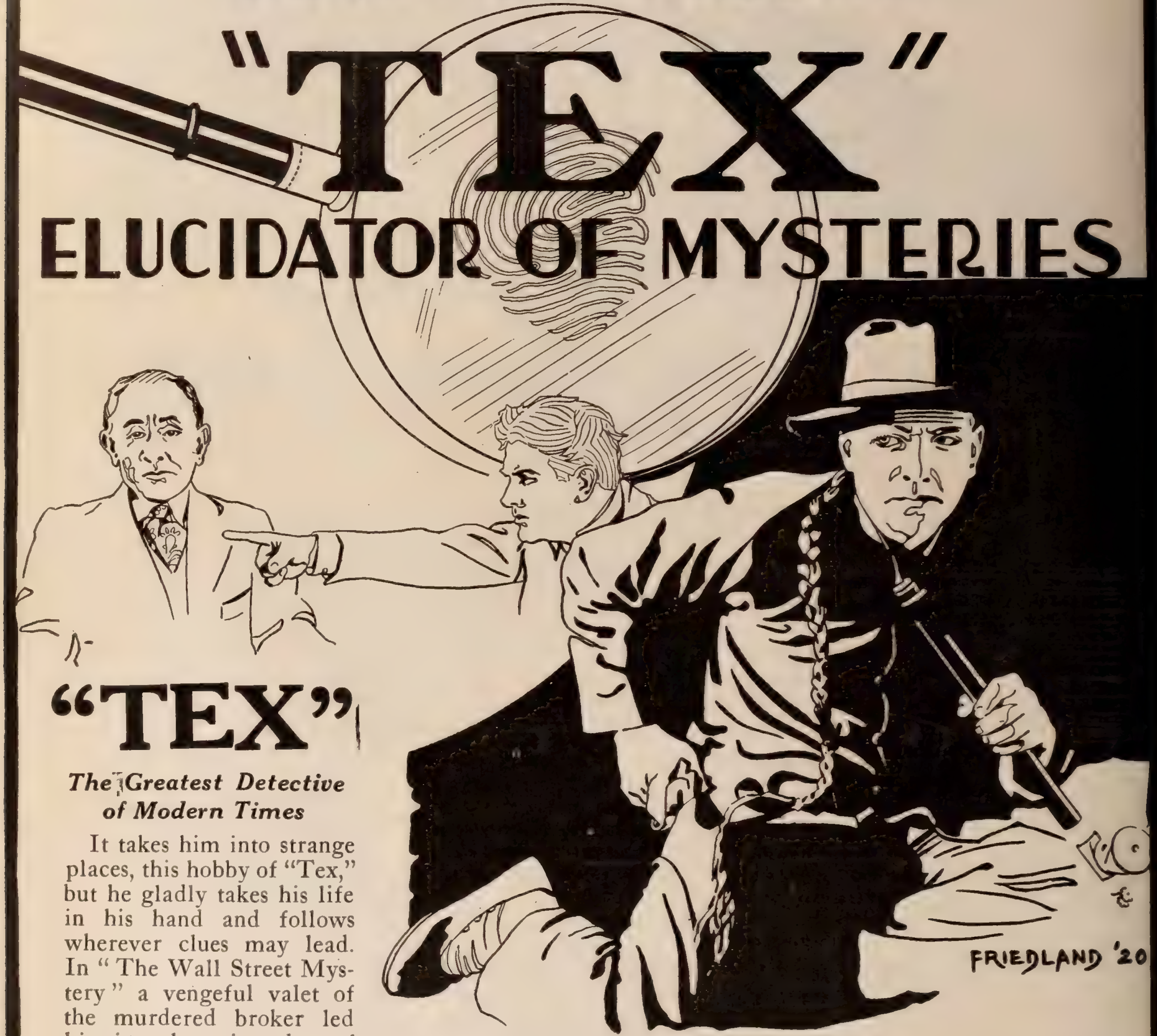
Special Pictures Corporation

H. W. HELLMAN BUILDING
LOS ANGELES, CALIFORNIA

Another Arrow Success!

"TEX"

ELUCIDATOR OF MYSTERIES



"TEX"

The Greatest Detective of Modern Times

It takes him into strange places, this hobby of "Tex," but he gladly takes his life in his hand and follows wherever clues may lead. In "The Wall Street Mystery" a vengeful valet of the murdered broker led him into the opium dens of Chinatown, and among these derelicts he had to fight for his life.

Don't Miss Booking These Thrilling Detective Features

A great Series of twelve five-reel pictures featuring "Tex" and an all-star cast of players.

STATE RIGHTS NOW SELLING

ARROW FILM CORPORATION

W. E. Shallenberger, *President*

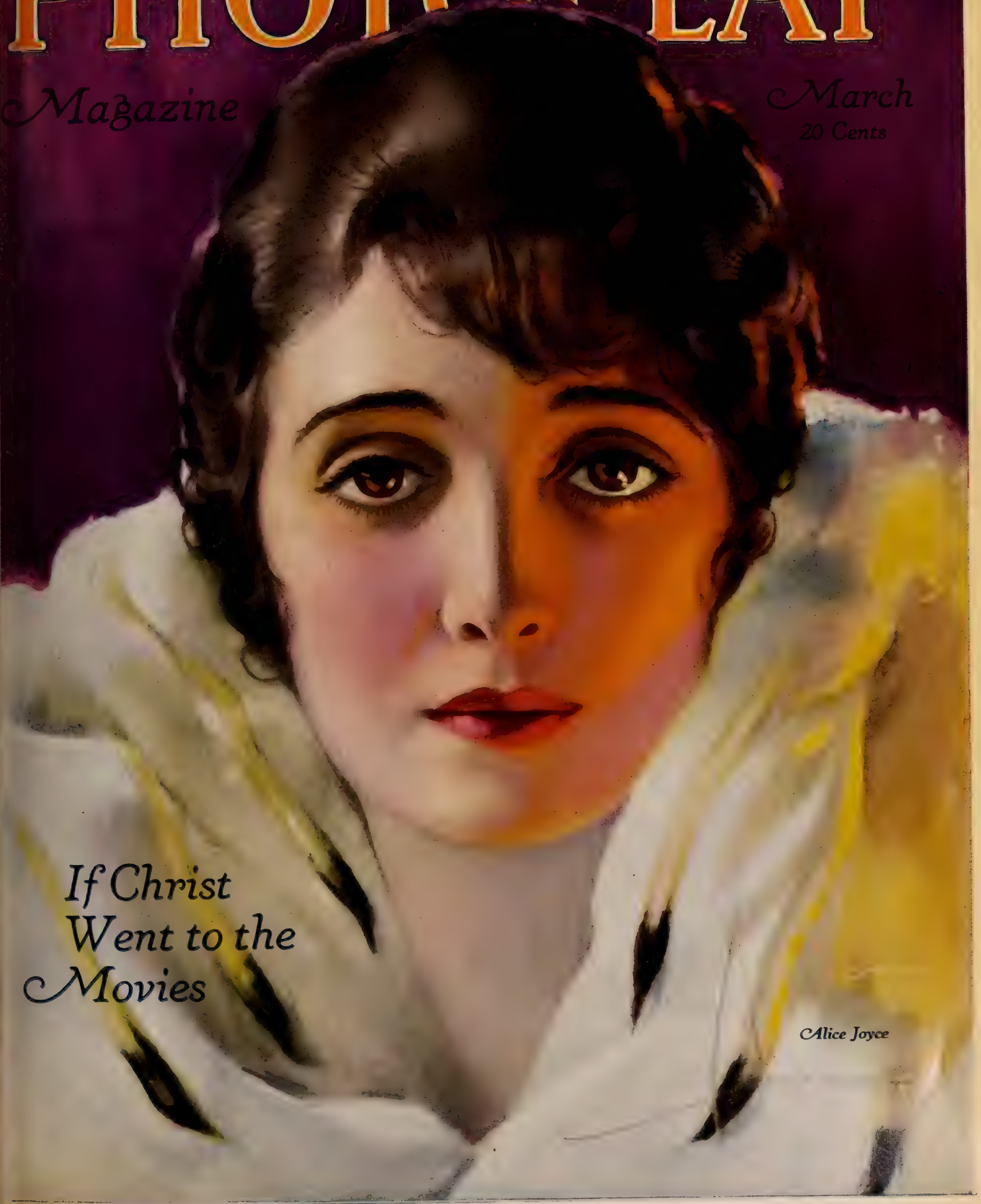
220 West 42nd Street, New York

The World's Leading Moving Picture Magazine

PHOTOPLAY

Magazine

March
20 Cents



If Christ
Went to the
Movies

Alice Joyce

A Significant Announcement

WITH the current (March) issue **Photoplay Magazine** presents Mr. Burns Mantle to its readers as head of its department of criticism and review known as The Shadow Stage. His soundness of judgment, brilliancy of style, and clarity of expression have earned for him an enviable and distinctive place in the ranks of American dramatic critics, and his opinions and comments on matters theatrical have made him not only a metropolitan but a national figure.

To the screen, in addition to his vast lore of theatrical knowledge, he brings a broad vision of the possibilities of the photoplay; its mission as America's greatest recreation; its responsibilities and potentialities as the supreme moulder of public opinion; and withal a sympathetic understanding of the difficulties which beset producers in their effort toward perfection in a still adolescent art form.

Mr. Mantle's reviews and those of his associates in his department, editors of **Photoplay Magazine**, are written for the guidance of the intelligent devotees of the screen and constitute a real service to millions in conserving their motion picture time and money.

While making no effort to review pictures from a strictly exhibitor viewpoint, exhibitors who realize that after all it is the public that renders the ultimate verdict of success or failure, might follow his department with profit.

James R. Quirk
Editor

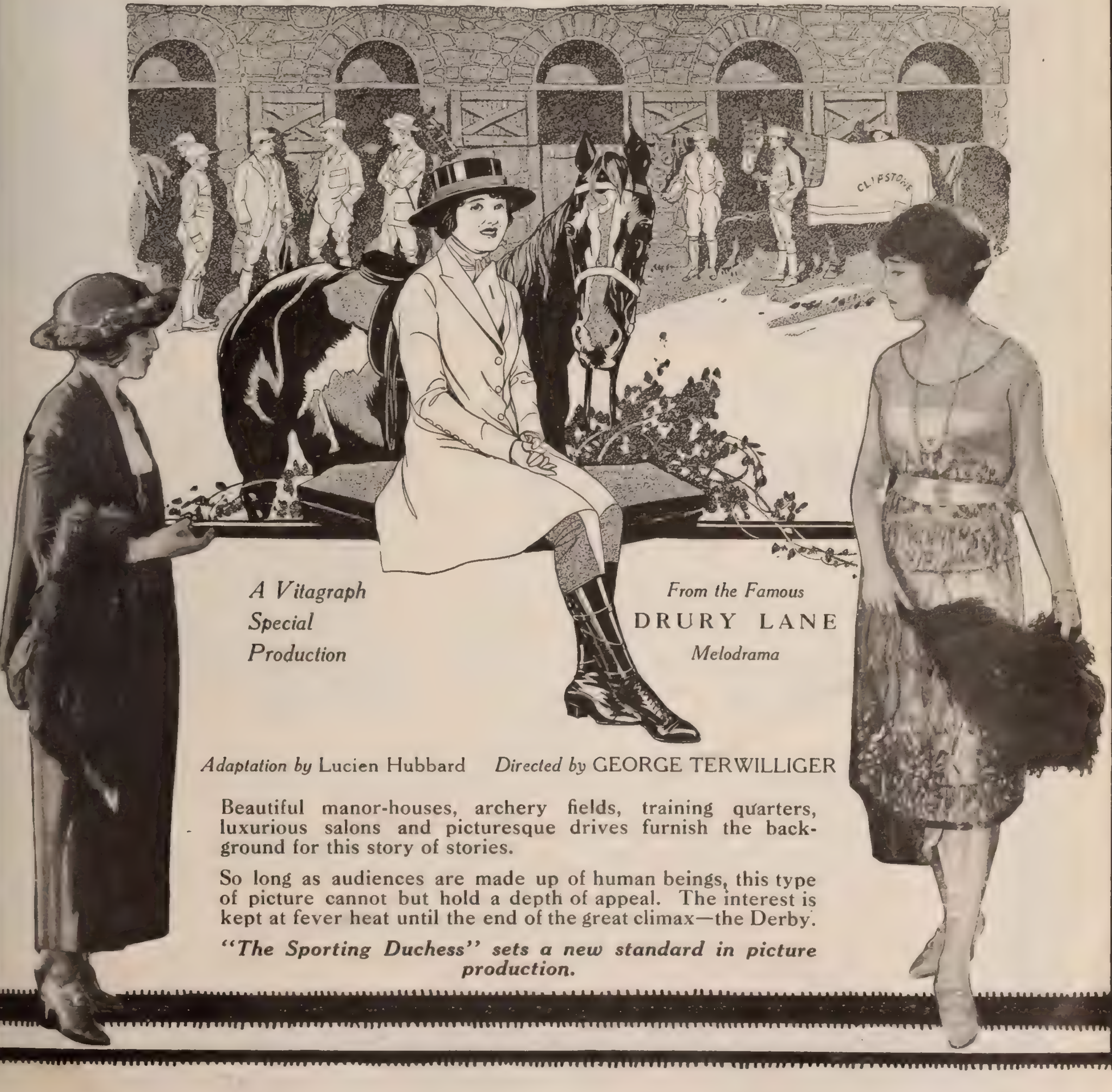
OF the March issue 554,000 copies of Photoplay were distributed throughout the country, in every city and hamlet, going right into the homes where it is regarded as the authoritative voice of the silent drama, moulding the opinions of millions, and acting as their guide and friendly counsellor in the selection of pictures.

Albert E. Smith presents

ALICE JOYCE

in

"THE SPORTING DUCHESS"



A Vitagraph
Special
Production

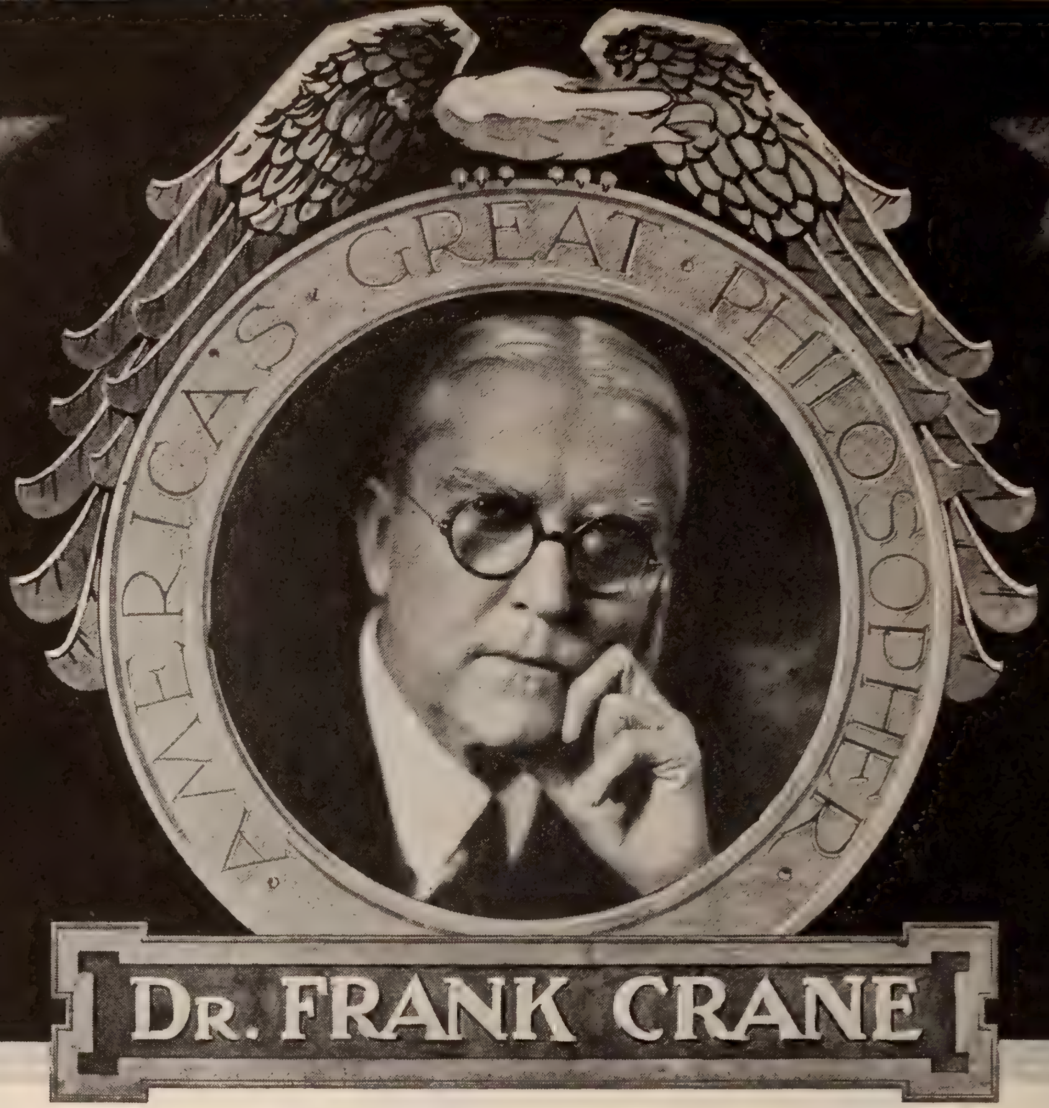
From the Famous
DRURY LANE
Melodrama

Adaptation by Lucien Hubbard *Directed by* GEORGE TERWILLIGER

Beautiful manor-houses, archery fields, training quarters, luxurious salons and picturesque drives furnish the background for this story of stories.

So long as audiences are made up of human beings, this type of picture cannot but hold a depth of appeal. The interest is kept at fever heat until the end of the great climax—the Derby.

"The Sporting Duchess" sets a new standard in picture production.



The producers of

"EMPTY ARMS"

have the privilege to announce

that they have contracted with one of the most distinguished literary men of the world to write a big feature picture of timely and universal interest. The man with whom the engagement has been made is perhaps the most read writer in America. His daily editorials and gentle philosophical treatises are followed religiously by over Twenty Million Readers in the foremost cities of the country. Those who know him virtually worship him. Hence it is a distinguished privilege to announce that the producers of "Empty Arms" have made arrangements with DR. FRANK CRANE in collaboration with CHARLES D. ISAACSON, Dr. Crane's colleague on the "New York Globe," for the famous philosopher and teacher to tell in story form his grand conception of

"DEMOCRACY"

A Super Feature will result. We have already read the script of the story, and we are able to announce at this time that it is one of the most extraordinary dramatic tales ever conceived for motion picture development!

"DEMOCRACY" will unquestionably be the biggest Feature Picture made since the "*Birth of a Nation*" and "*Cabiria*."

No expense will be spared in the filming of the story. The foremost actors and actresses are engaged, and the picture will be made with the co-operation of Dr. Frank Crane, by FRANK REICHER.

Options on "DEMOCRACY" for territorial rights may be secured at once. Preference will be shown, naturally, to buyers of "EMPTY ARMS."

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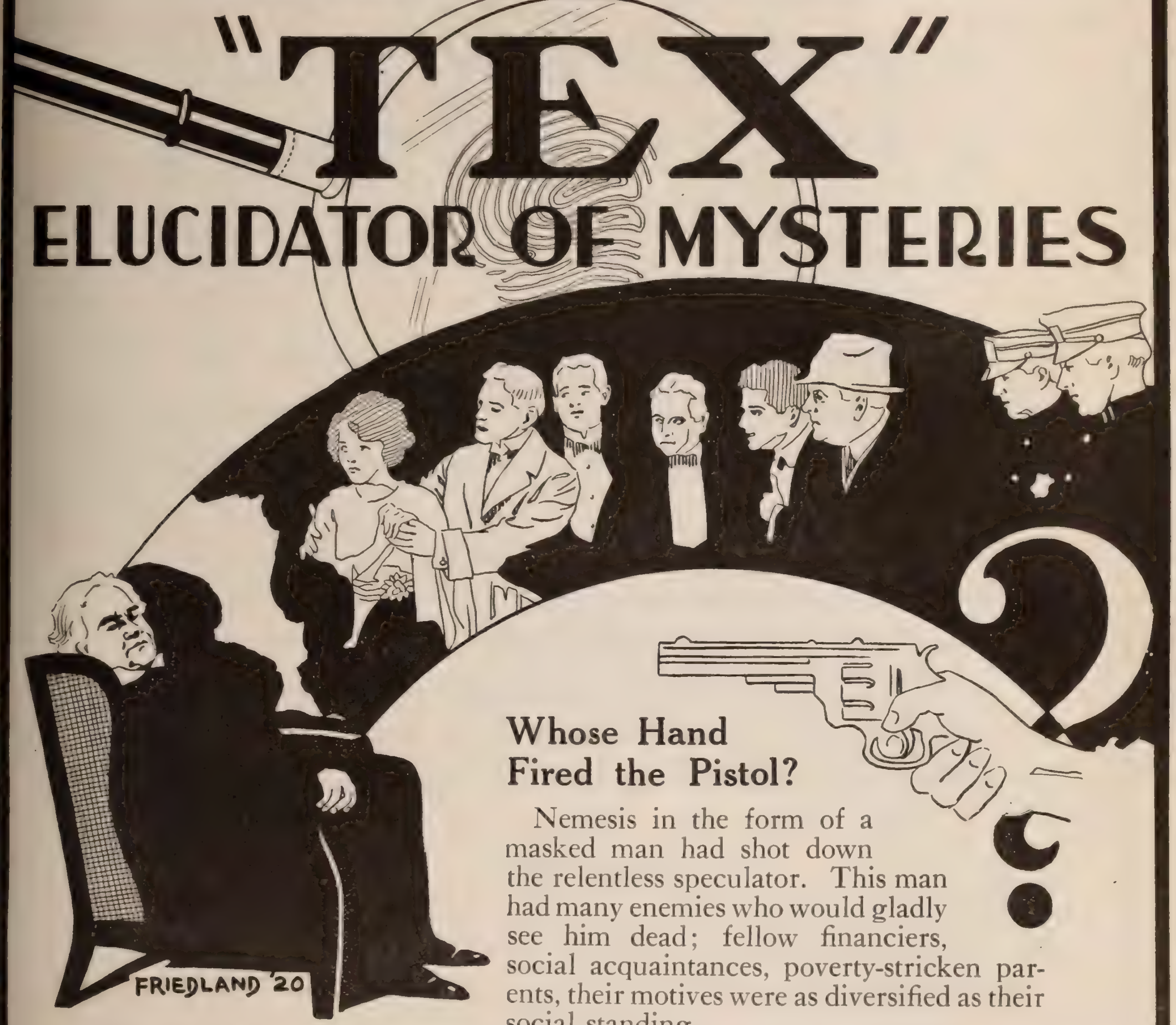
ELUCIDATOR OF MYSTERIES



Whose Hand Fired the Pistol?

Nemesis in the form of a masked man had shot down the relentless speculator. This man had many enemies who would gladly see him dead; fellow financiers, social acquaintances, poverty-stricken parents, their motives were as diversified as their social standing.

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W. E. Shallenberger, *President*

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729 7th AVENUE NEW YORK, N.Y

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IT is therefore a worthwhile service to point out to anyone how failure may be avoided and success attained. Our constant effort has been to show the exhibitor how he can attain the maximum of success through the display of posters that will fill his auditorium with patrons—and his box-office with the price of their admissions.

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VOLUME XXI
NUMBER 10

Motion Picture News

FEBRUARY 28
1920

The Film Story of the Future

¶ Of all the phases of production in Los Angeles today, the matter of the story for the picture is of deepest significance.

Said a man prominent and experienced in picture entertainment: "We won't make many mistakes in production this year. Our pictures will vary in strength according to their themes."

And another put the same thought this way: "It is the story, today, that determines the box-office receipts."

While a third producer, when I called to his attention the many big, new theatres and the heavy demand they will make upon pictures, said: "Where will we get the story material?"

The story situation is developing rapidly.

Much progress has been made during the past two years in the story created expressly for the screen.

On the other hand, the supply of books and plays has been combed, and spirited bidding has raised prices to a point where such a picture starts with a heavy cost handicap.

Already there are two well-defined classes of producers here: those who create their stories for the screen and those who buy and adapt the stage and book or magazine story success.

Thomas H. Ince has practically confined his production to screen stories. Cecil DeMille has scored most of his notable successes with screen-created stories. Lois Weber has done excellent work. Allen Holubar's two recent pictures, both outstanding successes, were made from original scripts. Fairbanks and Hart create expressly for the screen, and, moreover, believe ardently in this type of vehicle. Chaplin, of course, is a distinctive figure in this respect; so is Sennett. The list is a long one. We only mention these names as they quickly occur to us.

On the other hand, practically all the big producing companies go in heavily for the adapted book and play. Neilan, Dwan, Tucker have confined their work to this kind of vehicle; so have Pickford, Stewart, Young and other prominent stars. Ray announces a list of book and stage successes.

Goldwyn is bridging the gap and developing a new and most important phase of the situation in having a group of best-seller authors create directly for the picture.

Out of the whole situation it is quite evident that the screen-made story, the story originated solely and directly for the technique of the picture, will develop until eventually it predominates.

The picture was never meant to borrow from other modes of expression. It has had to borrow, and will continue to borrow.

Just the same, the picture must have—and can have—its own story.

We know that, because the best-seller incapable of adaptation makes a poor picture. And we know that the screen-made story, minus the well-known author or author's work, minus a star or any other such advertising advantage, may make a good picture and a big success.

We have got to, and we will, take the picture and its possibilities more seriously.

It should present its own themes—and it will.

But it demands the very best themes.

On the one hand, no author or playwright today is great enough to create successfully for the picture unless he first—and thoroughly—knows the technique of the picture. And, furthermore, this same creator of the theme will have to, also, make his own adaptation; in other words, write his own continuity.

On the other hand, the producer of pictures will have to realize that the theme is supreme, that no mere "movie" theme will do, that he, with his picture, will have to compete successfully with the best themes created and adapted to the stage and the printed word.

Our new theatres are going to demand this sort of photoplay.

WM. A. JOHNSTON.

Preparing for the Utica Conventio

While Primarily a Function for Exhibitors of the State of New York, Other Phases of the Industry Are to Be Represented Also

PLANS for the assembling of the New York State Exhibitors' Convention at Utica next month are going forward rapidly, according to the reports received. Important legislation at present under consideration; regulations already in force that may merit modification; and measures, especially of a censorship nature, whose agitation in the near future is anticipated by prominent exhibitors—all will be submitted for the judgment and action of the assembled forces in convention. Pleasure, while coming after business, is not to be wholly neglected, according to the recent advices received. The special feature of the entertainment program being arranged for the event, is the monster ball which will be held on Wednesday evening, March 10th. Many well-known stars and directors are expected to participate in the Convention's activities.

Topics to Be Considered

When the exhibitors assemble for their State Convention at the Hotel Utica on March 9th and 10th, they will be invited to give their views on some of the most important motion-picture bills ever proposed in the legislature.

The one subject which will enlist the attention of every exhibitor and on which definite action will be taken before the Convention adjourns, is the "Children's Bill" (as it is called). This bill repeals that section of the Penal Code which makes it a misdemeanor to admit minors, actually or apparently under the age of 16, into a motion-picture theatre. The phraseology of the law "actually or apparently" under 16 years of age, has been a source of harrassing experiences to motion picture theatre owners throughout the State and especially in the City of New York, where it is enforced with drastic severity. The committee which has charge of the subject expects to be able to make a satisfactory report to the Convention. This hope is based on an effort of the committee to use ideas expressed by the late Justice Gaynor in a decision in which that jurist defines the word "guardian" in a more liberal sense than the strictly legal one, when applied to the man or woman who accompanies a minor into a theatre. It is said that the Gerry Society is not averse to a substantial modification of the present law.

In addition to the "Children's Bill" action will be taken on hostile legislation now pending or about to be introduced. One of these bills, said to be advocated by a very conspicuous reformer, provides for intermissions of one hour each between every performance in the motion picture theatre. These questions will provide ample material for serious consideration and action of the Convention, but they do not by any means constitute the entire program. Plans to defeat any censorship legislation will also be discussed.

It will interest every exhibitor to know that the big film men and exchange officials will be at Utica, assurances to that effect having been received both by President Cohen and Treasurer Linton. The idea is to have exhibitors meet these men personally and get acquainted, with a view to the establishment of more friendly relations. A good many annoying wrinkles will be ironed out in this way on the 9th and 10th of March in Utica.

The exchangemen propose to establish a large headquarters in the Hotel Utica, each producer to be represented separately by booths and boxes of their own. The F. I. L. M. Club is going to be represented in a body. They are taking a very gratifying interest in this feature of the convention and are confident that mutual good will result.

As to the lighter side of the Convention, there is talk that the Utica newspapers will arrange a popular contest and that the young man and young woman heading the poll will be assured of enacting a scene from a popular play under the direction of a well known director, the picture thus made to be flashed on the screen the night of the movie ball after some interesting initial ceremonies. Various news weeklies have displayed considerable interest in the Convention and arrangements are being made to have motion pictures taken of all important events of the Convention and of the exhibitors who will attend.

Mr. Linton, the state treasurer, who is on the ground, his home being in the Convention City, reports an extraordinary interest in the coming Convention and says that his circularization campaign promises to produce the most gratifying results.

MARCUS LOEW BUYS BIG TRACT FOR METRO

JOE ENGLE and Marcus Loew have purchased for Metro a fifty-six acre tract in the foothills of North Hollywood for exterior location work. Metro has also purchased five acres adjoining its studio property, thus enlarging its plant to three complete blocks. The exterior tract just purchased can be reached within ten minutes from the studio.

THE CAPITOL HAS NOT BEEN SOLD, NOR IS IT ON THE MARKET

A REPORT, given publication recently, that one of the large film manufacturing corporations had secured control, through purchase, of the Capitol theatre, following in the wake of persistent rumors that have kept Broadway on tip-toe for the last month, has brought from the Capitol theatre management an absolute and categorical denial. The Capitol theatre has not been sold; nor is the Capitol theatre on the market.

Messmore Kendall, the president of the Moredall Reality Corporation, owners and operators of the Capitol theatre, is responsible for the unequivocal statement.

"The report that the Capitol theatre has been sold is absolutely untrue," said Mr. Kendall. "Not one particular interest, but many, have sought to buy the property, both before and during the sixteen weeks that the Capitol theatre has been in operation, but no offer has been considered. This, for the simple reason that the Capitol theatre was not built for speculative purposes, but with a definite purpose in view. It has not been for sale at any time. It is not for sale now."

First Nat'l Engages Ruffne

Well-known Exploitation Manager of Northwest Joins Publicity Forces

RALPH "RUFF STUFF" RUFFNER, known to exhibitors throughout the country for his advertising and exploitation campaigns as manager of several of representative theatres in the Pacific Northwest, has accepted a position in the publicity and advertising department of First National Exhibitors' Circuit.

Mr. Ruffner took up his new work this week. As a theatre manager with ideas which lifted his efforts above the ordinary and made his copy and "stunts" the subjects of duplication by many exhibitors, Mr. Ruffner has written many trade journal articles on various phases of theatre operation and exploitation. A prepared autobiography written in characteristic style, sets forth his own recollection of events which led him to New York:

"Entered the motion picture exhibiting field from the railroad service via the piano stool route in the summer of 1909. Substituted for a player who was ill, and never returned to railroad work. Tail clicks wouldn't harmonize. Assumed the management of a two hundred and forty seat house in Vancouver, Washington, in 1911; fought a trust for the town supremacy, winning out hands down only to have momentary ambitions to become a magnate wrecked—last lingering phase of R. R. days—on the rocks of finance, via uncharted shoals of superior competition by a big new theatre which swept all possible revenue away via the free ticket route.

"Managed the American Theatre, Butte, Mont., Liberty Theatre, Spokane, Wash., wrote advertising and publicity for Jensen and Van Herberg's Liberty and Columbia Theatres in Portland, and managed the Columbia. Was transferred to Butte, Mont., as manager of the Rialto, succeeding Mr. C. S. Jensen, who moved to Portland. Resigned that position because the climate did not agree with Mrs. Ruffner, and went to San Francisco and from there to New York. Habits—composer, ad writer, publicity. Features, trained in every d partment of theatre work from cu to back wall. Record, fifty-fifty b tween Columbia and Victor. Speci decorations, use of midnight matine for motion pictures as early as 19 and 1915. Scientific accomplishmen the inauguration of audience sing without 'plants.'"

Thomas Ince to Lectur to College Students

Thos. H. Ince, who arrives in Ne York February 21, has been invited b the faculty of Columbia University t address the Photoplay Class next Mor day evening.

It is expected that its advantages t students of photoplay technique will b of the greatest value, as they will hea every angle of the scenario questio discussed by a veteran producer. Th subject of Mr. Ince's talk will be th Great Opportunity Confronting Scree Authors.

Mr. Ince purposes to tell precisel what the writer must furnish to pleas the public, and wherein the origina story, if it answers the requirement of the producer, answers more satis factorily the question of what the pub lic wants than the picturization of novel or stage play. He will stress th difficulty of obtaining original storie and will submit facts—and figures—t encourage the students to strive fo the larger rewards eventually due th screen writer.

Lecturer Uses Special Screen in Capitol

In the lecture of Lowell Thomas or Monday at Washington, D. C., a Surbrite Crystal Cinematograph screer was especially installed at Shubert's Garrick theatre for the occasion. Mr. Thomas spoke on "With Allenby in Palestine." His lectures were illustrated with many scenes, and the new screen was used in order that they might be shown to best advantage.

Exhibitors Form New Organization

New Association, Which Embraces Exhibitors of the New York Exchange District, Protest the Percentage Booking Plan on "Pollyanna"

A STRONG exhibitors' organization has been formed in New York under the title of Theatre Owners' Chamber of Commerce. Its membership at present is composed of exhibitors booking from the New York Exchange district. The official headquarters of the new organization at present is at the Astor Hotel, where meetings are held every Tuesday, but a club house is expected to displace this as soon as practicable.

The organization has at present only temporary officers, the offices being filled temporarily so as to give both new and old members an opportunity to vote on their candidates. It is said that each member upon entering the combine was required to pay $100.00 for each theatre he owned and to be sponsored by a member. Then his candidacy was voted on.

Present List of Officers

The temporary officers are: William Brandt, Chairman; Samuel Kramer, Secretary; Samuel Bock, Treasurer; Adolph Stockhammer, Sgt. at Arms.

The board of directors were elected for a term of one year. They are A. H. Swartz, David Picker, Louis Blumenthal, Samuel Bock, Rudolph Sanders, John Manheimer, H. Anderson, and William Brandt.

The most important action taken by the new organization so far is to condemn percentage booking. It is said all members stood for action against percentage system of distribution.

"'Pollyanna,'" said one of the officers, speaking for the organization, "came in for a special amount of criticism because of the booking methods it was released under. It was looked upon by many of our members as a production which was being used as an entering wedge for the furtherance of percentage distribution. All our members who had not as yet booked the feature declared they would not do so, and those who had already booked it sought to cancel, but were refused. Most of the members believe that the next United Artists picture, which is released on that basis, will find almost every exhibitor in the country refusing to book it."

The organization sent the following wire to Mary Pickford:

"Miss Mary Pickford,
"Hollywood, Cal.

"Theatre Owners' Chamber of Commerce, representing 300 booking days in Greater New York, in executive session, respectfully bring to your notice the following facts: By reason of the present percentage distribution of 'Pollyanna', the exhibitor is deprived of presenting same to public without entering into decidedly unreasonable and inequitable contract. We regret after all these years of constantly featuring you that your managers have seen fit to adopt this unreasonable method. We are desirous of knowing your personal attitude in this matter and would appreciate a reply before our meeting next Tuesday.

(Signed) Theatre Owners' Chamber
of Commerce."

Miss Pickford's attorney, Dennis F.

(Continued on page 2098)

" WIRE BRIEFS " FROM THE COAST

ROTHACKER has recently purchased two and one-half acres in Los Angeles, for a laboratory, and will begin construction on the new building on March 1. The plant will have a capacity of 900,000 feet negative and one million feet positive weekly and will cost $150,000. Mr. Rothacker will leave for the east on Wednesday to complete negotiations for a new laboratory in Long Island City which he will build there at once. Technical expert A. P. Miller, of the Rothacker organization, will supervise the plans.

Grauman's theatre of Los Angeles has increased its prices of admission from fifteen, twenty-five and thirty cents to thirty-six and forty-five cents. This makes the admission for evenings forty and fifty cents, including war-tax. Matinee prices under the new scale will be twenty and forty cents, including war-tax. Other theatres are considering an increase to take effect on Monday. The attendance at Grauman's has not been affected by the rise in prices.

Meeting Discusses Posters

Both Sides of Pertinent Problem Are Presented; Committee to Act on Issue

A MEETING of motion-picture exhibitors in Greater New York was ld on Friday, February 13th, in ooms A, B, C, of the Hotel Astor. little more than 200 motion picture eatre owners representing every orough of the Greater City were esent. The discussion centered rgely around the refusal of certain xchanges to sell unmounted paper to poster companies from which exbitors are now renting mounted sters.

Charles L. O'Reilly stated that he uld not understand the big minds presented in the National Association othering themselves with such petty tails as 6 sheets and 1 sheets, etc. he mounted poster was an absolute cessity for the small exhibitor who idn't have the time to mount the paper nself and therefore had come to depend on the men who made a business of mounting posters. The exchanges having declined to furnish posters to the men, who had heretofore mounted and sold them, the exhibitor was in a serious predicament. It meant really the discouragement of proper and necessary advertising.

Mr. Raynor of the F. I. L. M. Club replied that under present conditions the poster departments are losing money because the men who bought paper for mounting purposes naturally decreased the quantity of sales from the exchange to the exhibitor.

When the discussion had ended a committee was appointed to meet later at the office of the Pathe Exchange to consider this question. Full power was conferred on the committee to act for the exhibitors.

Exposition Will Use Screen

Films Will Take Message of American Manufacturers to South American Cities

MOTION pictures will be an important part of the Industrial Exosition of United States Manufacturrs in Buenos Aires next November. merican manufacturers will not stop exhibiting their products at the exition. They will supplement their play of wares upon South America's unter with films showing where and ust how those products were made.

The Rothacker Film Manufacturing mpany has just been appointed offi inematographers of the exposion Some firms will be able to use ms which the Rothacker Company as made in the past; other manufacurers will have new pictures produced.

Watterson R. Rothacker, president f the film company, expects to send ameramen to shoot the exposition at Buenos Aires and also a similar exosition which will be held in Rio de Janeiro in the spring of 1921. These ictures will be for two purposes: to how the people here at home what Uncle Sam's commercial missionaries re accomplishing in South America, and for use in South American cities other than Rio Janeiro and Buenos Aires.

"American manufacturers are awakening to the possibilities of using motion pictures to open the way for the United States Merchant Marine," said Mr. Rothacker. "British manufacturers this spring are starting a collection of industrial pictures on a tour of the world. These pictures will show buyers in other lands what England's industries have to offer.

"The decisive battle for the South American trade probably will be fought within the next two years—maybe sooner. The year 1922 will unquestionably see some nation the acknowledged victor in that sector of the 'war after the war.' Leading manufacturers of this country are determined that American shall be the victor. The right kind of industrial films can accomplish a great deal toward turning the decision in Uncle Sam's favor. The Rothacker Company is at the disposal of American manufacturers."

COVERING THE FIELD

FOLLOWING is a letter received from Geo. W. Rankin of College City, Cal.:

" You certainly deserve all the money you are asking for the NEWS and more too, and any time my subscription is due please notify me and I shall send you a check by return mail for two or three years, if it is necessary, as I would not be without the NEWS for twice the amount you are asking for it.

" As far as me making any suggestions, or trying to, would be a very foolish piece of business, as you certainly have a staff of men in your employ that would be hard to duplicate, as everything in the NEWS is perfect and right to the minute, and there is not a page in the book but what is a study. I have a stack of your books almost six feet high and would not let one go out under any consideration."

Wm. A. Johnston Guest of Honor at Dinner

The annual jinx dinner of members of the Los Angeles Film Exchange Board of Trade was given Thursday evening, February 5th, at one of the leading down town cafes where private dining room and dancing afforded the members and their friends relaxation. The dinner was attended by about 100, and William A. Johnston of Motion Picture News was the guest of honor. President Morris Wolfe presided as toast master and Henry Massey of Realart was master of ceremonies.

Industrial Lecture Aided by Film

Before more than 300 members and guests of the Connecticut Valley Club of Printing House Craftsmen at Cooley's Hotel, Springfield, Mass., Feb. 14, F. C. Clarke, of the American Writing Paper Company, lectured on "Research in Paper Making," illustrating it with a film taken at the factory of the corporation and showing all phases of the manufacture of paper

Northcliffe Representative's Missio

A CONSIDERABLE number of those who go to make up filmdom in New York including several of the big men of the industry, were guests of Arthur Levey, film exporter and importer, at a luncheon held at the Hotel Astor Tuesday, February 17, in honor of M. G. Faulkner, personal representative of the British editor, Lord Northcliffe. Mr. Faulkner is here on a mission whose aim is the effecting a closer relationship between the two great English speaking nations.

Melville E. Stone, head of the Associated Press, presided as toastmaster, and introduced the several speakers, who claimed the attention of the guests after the repast.

Mr. Faulkner was the first speaker. He read a letter from Lord Northcliffe which explained fully the reason for sending a representative to America and expressed the belief that from such a mission was to come a great deal of good that would have a lasting effect on both the film industry and the public of the two nations. After reading this letter Mr. Faulkner spoke at some length, explaining more fully his mission and giving out some rather interesting facts concerning the motion picture industry in England. His statement that 90 per cent. of the films shown in Great Britain were American-made, for instance, was rather a surprise to even those intimately connected with the business. Mr. Faulkner lauded a number of American made productions, among which was Mr. Griffith's "Birth of a Nation," and the current Selznick release, "The Land of Opportunity."

He also gave out interesting information relative to what the English press is doing in the way of publishing film news. According to Mr. Falkner, London papers devote on an average of thirty thousand words weekly to the pictures current and coming at London theatres. This is in a way a revelation to America, where not as yet do the newspapers view the motion picture as entitled to so much except in the way of publicity.

Mr. Faulkner was followed by William A. Brady who assured the distinguished visitor the good will of America, and expressed the belief that his mission would be a satisfactory one from every angle. The speaker was Louis T. Tracy, an lishman himself and author of well known novels as "The Win the Morning" and others.

Walter W. Irwin followed Tracy. Mr. Irwin's words a other things contained a prophec that he predicted that one of the events in the opportunity of the to solidify a universal peace woul the production of a picture w would be backed by and produced the League of Nations.

Several men who were schedule be present were unable to attend telegraphed regrets. Among t were D. W. Griffith, Frank Vand and Herbert Kaufman.

Exhibitors Organize

(*Continued from page* 2097)

O'Brien, is reported to have replied as follows:

"Theatre Owners' Chamber of Commerce,

"Astor Hotel, New York, N. Y.

"Miss Pickford believes that you will find Mr. Abrams progressively fair in his negotiations with you regarding contracts for 'Pollyanna.' Last year she decided to market her pictures individually because of constant complaints on part of exhibitors that they were obliged to make contracts for less desirable pictures in order to get her pictures. It seems to me that because you can't conclude contracts for 'Pollyanna' as you wish that you have combined to defeat the very principles of individual dealing that formerly exhibitors were seeking, and that your efforts in combining are unfair and inequitable.

"Theatrical business has been built up, grown and prospered on percentage basis, and to her way of thinking it is the only fair basis providing the amount of percentage is equitable for the exhibitor to get his fair share of receipts and the producer to get his fair share of receipts, which the attraction and not the exhibitor produces. Please understand that Miss Pickford thinks the exhibitor is very essential, but she doesn't agree with your telegram that you have consistently featured her except that because you knew that by so doing your receipts would be increased.

"She is against any combination or combined effort on the part of any faction in the motion picture business because she believes such combined efforts will only trend to hurt business, and the public will go to see attractions of merit no matter where that attraction is exhibited. Miss Pickford has the fullest confidence in Mr. Abrams and leaves this matter with him. Kindly convey Miss Pickford's good wishes to the members of your organization.

"Dennis F. O'Brien,
"Attorney for Miss Pickford."

Forms New Exchange System

Educational Films Says Organizing of New Offices is Progressing Rapidly

VICE-PRESIDENT E. W. Hammons of the Educational Films Corporation of America, announces that the plans for the organization of the new system of "Educational" exchanges are going forward rapidly and that the end of the week is to see a good start made towards the establishment of the chain of twenty offices that will be in operation by mid-summer.

Joseph Lee, whom Mr. Hammons has selected to open the new offices, left Saturday for New Orleans, and is to make a three-weeks' tour of the exchange cities of the south and west before returning to New York. Mr. Lee is the department head directly responsible for the operation of the new offices and he is picking his men carefully, with the idea of securing the best type of exchange manager and salesman. Future "Educational" subjects, now in preparation, are to have something new in the line of exploitation,' and an organization is being built up to handle this novel development.

Henry Ginsberg, also of the "Educational" staff, and assistant to Mr. Hammons, is in Kansas City and St. Louis this week, visiting the offices in those cities, and making arrangements that will lead to the completion of the new general plan. Both Mr. Lee and Mr. Ginsberg will be engaged in the inauguration of new offices, and re-organization in cities where "Educational" has been represented, for several months to come.

Mr. Hammons leaves next Monday for Chicago and the West, also on business connected with the distributing policy, and expects to be out of town for a week or more.

Links Picture Up with Home

Abundant Exploitation Possibilities Are Claimed for "Who's Your Servant?"

THAT the servant problem is one of the most dangerous confronting the American public at the present time is the opinion of one of the best known police officials in the United States today, according to Robertson-Cole.

This man who knows the underworld like a book, after viewing "Who's Your Servant?" the Robertson-Cole special written by Julian Johnson, is said to have declared the production to be true to life and to expose the evil condition that exists in the hiring of servants.

That there is no end to the hundreds of advertising possibilities of this big special is the assertion of the Robertson-Cole Company. Booklets telling in detail how to handle the servant problem have been sent broadcast, and in every city in the United States, the servant problem can be linked with the coming of the Robertson-Cole special.

In speaking of proposed exploitation "stunts," Robertson-Cole states: "Millions of paper bags to be used in the grocery stores throughout the country will be distributed. On these bags "Who's Your Servant?" will be printed in red ink, and exhibitors who have learned of the plan declare it to be a sure box office winner.

Producers' Association Elects Officers

At the annual meeting of Motion Picture Producer's Association held February 5th, the following officers were elected for the year of 1920:

Abraham Lehr, President; W. S. Smith, 1st Vice President; T. H. Ince, 2nd Vice President; C. H. Christie, 3rd Vice President; Frank A. Garbutt, Treasurer; W. J. Reynolds, Secretary.

Frank A. Garbutt has been treasurer of the organization since it came into being, almost three years ago.

To Print "Who's W in Motion Pictures'

If plans recently outlined by I edict M. Greene before the Associ Motion Picture Advertisers are summated the Fifth Industry is to dignified by the publication of an nual "Who's Who In Motion tures." In outlining his plan Greene, who is managing editor of International Press, Ltd., said it his belief that the motion picture dustry is of all industries the one m dependent on its personalities, and that belief it is intended to base proposed volume on accurate, fi hand information, from promin characters and personalities in the tion picture field.

Capitol to Show Fo Artcraft Pictures

Managing Director Bowes, of Capitol Theatre, New York, has book Paramount Artcraft pictures solid four successive weeks, starti March 7.

Leading off the Paramount Artcr month is Dorothy Dalton in h Thomas H. Ince production, "Bla Is White," which was directed Charles Giblyn, and is based on a sto by George Barr McCutcheon. T week of March 14 Ethel Clayton "Young Mrs. Winthrop" will be t attraction. This is an adaptation the play by Bronson Howard, T Maurice Tourneur production, "M Lady's Garter," based upon the famo novel by Jacques Futrelle, and the Co mopolitan Production, "April Foll with Marion Davies, will be present during the two succeeding weeks.

To Plan Distribution c Associated Producers

Thomas H. Ince, Mack Sennett, Parker Reid, Jr., his personal repr sentative, and Alan Dwan planned t leave for New York last week on short business trip which is suppose to be relative to the distribution pla of the Associated Producers, but owin to Mr. Ince becoming ill, the trip ha been postponed.

Survey of Film Industry in England

ARRANGEMENTS ARE GOING FORWARD FOR M. P. D. A. BALL, MARCH 20TH

A GRAND BALL, under the auspices of the Motion Picture Directors' Association, will be held at the Hotel Biltmore, on March 20th.

In 1918 the first ball given by the New York Lodge of M. P. D. A. was the most brilliant affair of the season. It would have been established as an annual function, but in 1919, on account of the many members in and directly connected with Government service, it was suspended for that year.

Double enthusiasm, therefore, is now being evidenced in connection with the coming event, and expense is said to be no object. Two orchestras, supplied by Orlando, profuse floral decorations, and an elaborate supper have been arranged for, and the entertainment committee is said to be planning a number of unique surprises to occur alternately between groups of dances.

Each day marks the increasing demand for invitations and the committee handling the lists of applications are the busiest men about the Lodge just at this time.

The Motion Picture Directors' Association Ball for 1920 is anticipated with great pleasure and predicted to bring together for the first time in two years the famous stars, producers and directors identified with the motion picture industry in a social engagement which will reflect the extreme importance of this organization. Each member has pledged himself to do his utmost to make the affair the most enjoyable ever given, both for their friends and associates, as well as themselves.

Depreciation in Exchange May Lead to Barter Methods; No New Theatres Are Being Built, and Film Supply Exceeds the Demand

COL. H. A. BROWNE, Chairman of the Walturdaw Company, Ltd., London, the English supply house for many years distributors of Power's Projectors in the United Kingdom, is in New York and has furnished information about trade and general conditions in his country. Col. Browne has been Chairman of the Walturdaw Company, Ltd., since 1910, and as this position corresponds with the presidency of an American corporation, his comments are particularly interesting. Col. Browne stated that his firm has been in business for over twenty-two years and was the pioneer in certain important departments of the film industry.

Col. Browne spoke of the natural bond of brotherhood that existed between the two great English-speaking nations and expressed the hope that strong commercial relations might be established which would be of lasting benefit to both nations, without doing injustice to any of the other great countries.

Exchange Problem Is Grave

Just at the present time the depreciation in exchange is seriously interfering with export trade, and if not soon controlled may temporarily halt purchases of all American goods except those which were vitally necessary. Col. Browne referred to the possibility of commercial relations between the United States and European countries becoming a matter of actual barter. Put in an American way, this would be a matter of swapping goods for goods, but such a condition could not last long if the various countries interested use energetic measures to correct the present unfortunate conditions.

Regarding the sale of American films in England, Col. Browne says that the market is glutted at the present time, and then he explained the reasons for this condition. No new cinemas have been built for over five years and none can be built for two years more, as they are classified as "luxury buildings." The shortage of homes is worse in England than in the United States, and in a practical effort to overcome this serious condition all construction not regarded as vitally important is forbidden by law until the necessary number of dwellings have been erected. There are less than four thousand cinemas in England as against something like sixteen thousand in the United States. Every week there are between twenty-five and thirty films released in England comprising films made in England, Italy, France, Denmark and the United States. It is obvious that all these productions cannot prove profitable under the circumstances. Good films are successful and bring fair prices, but of course competition is very keen.

Continuing Col Browne said, "Although no new cinemas are being constructed, one of my objects in coming to the United States is to arrange for an increased supply of projectors, and the order actually placed is, I believe, one of the largest ever given to a manufacturer of projectors. Power's machines have a splendid reputation in

(*Continued on page* 2100)

Trailers Ready for Drive

Hon. Franklin K. Lane Prepares Trailers for Americanization Movement

Hon. Franklin K. Lane, Secretary the Interior and Chairman of the nericanization Committee of the Mo- n Picture Industry, has just com- eted the writing of the trailers that e to be used in connection with the mpaign against Bolshevism.

The trailers are all quotations from ncoln and Secretary Lane asks that e exhibitors of the country use them their screen immediately.

The trailers that are being made will furnished to the various exchange nters and will be attached to feature ctures. Harry M. Crandall, Chair- an of the Exhibitors' Branch of the neral Committee, says: "There is reason why a large majority of the hibitors cannot begin immediately e using of these Lincoln's quotations. ides can be made without much uble and should be shown immediately. In all of these slides it is suggested that we use a fac simile of Lincoln's handwriting. This can be found in any Abraham Lincoln book. He usually signed his name 'A. Lincoln.' It is very essential that each individual exhibitor take upon himself the responsibility of using these quotations either as trailers or as slides.

"They have been selected after much study by Secretary Lane, and we owe it to our Government to get behind this great movement and to make it a success. We have had a good start and the eyes of the whole country are watching us. We cannot fall down at this time if every exhibitor will do his share."

Secretary Lane declared that he was much pleased at the manner in which the campaign opened on Lincoln's Birthday.

Special Pictures' Statement

Corporation's Sales Manager Touring Country to Establish Branch Offices

MR. H. J. ROBERTS, general sales manager of the Special Pictures orporation, visited the city during the st week, establishing his sales or- nization here. Mr. Roberts is on a neral swing around the country and iile in New York appointed Mr. D. . Thomas as eastern sales manager, ving supervision over the business of e Special Pictures Corporation in eir New York, Boston, Buffalo, iiladelphia and Washington territor- . Mr. Thomas has until recently en district manager for the United ieatres with headquarters in Cincin- ti.

Offices are being opened, it is stated, all exchange centers throughout the nited States, and an elaborate sales mpaign is promised on the output of the Special Pictures Corporation which will be confined exclusively to short reel subjects. The first pictures to be released will be a two-reel production issued once a week starting March 15th and known as Comedyart Pictures. According to the statement of the new corporation, the Comedyart two-reelers will be composed of 1,400 feet of comedy, 400 feet of a new patented color film process and 200 feet of novelties, making altogether 2,000 feet designed to balance and complete a performance in combination with a feature film.

A single-reel release issued on a weekly basis will be inaugurated April 15th.

The Special Pictures Corporation is a Los Angeles company of which Louis W. Thompson is President.

ouis W. Thompson is President.

Al. Kaufman, who has paid $150,000 for a studio site

Chicago Film Exchanges Seek New Quarters

After months of rumors as to where the Chicago film exchanges were to be located after May 1, when the Chicago fire ordnances require their removal from the "Loop" district, the first definite step has been taken, the First National, Metro, Robertson-Cole, Select, Republic, and National exchanges have practically completed arrangements for space in the building at Eighth street and Wabash avenue. This leaves room for one more exchange in the building and the chances are that either Celebrated, Vitagraph, Pathe, or Universal, will sign up. Exchanges in the Malleris and Consumers buildings have received notice to vacate by May 1, but Film Exchange Building tenants may be allowed to remain. The film interests have taken option on the building between Ninth and Tenth streets on Wabash avenue and several exchanges are expected to obtain quarters there.

English Conditions

(Continued from page 2099)

England, and I believe I am safe in stating that fifty per cent. of the cinemas in the United Kingdom have installed Power's machines.

"The popularity of films has increased in England four or five hundred per cent. during the past few years, and the houses operating will have to replace much of their equipment. As in America, motion pictures are no longer looked upon as a cheap diversion for the masses and are patronized by members of the royal family and leaders in every branch of the social and industrial world in England.

During the war, Power's machines were used by the British Army and Navy, the Air Force, the Y. M. C. A., and Red Cross. On every front, India, Palestine, Mesopotania, Salonica, Egypt and France, Power's machines were with the troops and gave splendid results under trying conditions We are the oldest and largest cinema supply house in England, and we look upon our connection with the Nicholas Power Company with great satisfaction. It is just this kind of confidence and loyal business relations that can be established in England at the present time, and American and British firms who are able to overcome the existing abnormal conditions will have won a mutual good will that money cannot purchase when the financial ship again rides on an even keel.

In regard to English films, they are as yet perhaps technically inferior to American films, but possess certain natural qualities of their own, and some day I hope to see them more popular in the United States. The film industry in England was shut down during the period of the war, and in those four years American films made such strides that they undoubtedly have captured the film market. Apart from their technical merit, American films are extremely popular in England because they so frequently depict scenes which have a life and vigor that make a strong appeal to English people, especially of the younger generation. In view of the fact, however, that English romances have been so popular in the United States, it seems to me that these plays enacted in their natural surroundings possess an atmosphere which cannot be duplicated by mere technique or stage craft

Creswell to Represent Lasky in Chicago

Fred F. Creswell has been appointed Special Representative of the Famous Players-Lasky Corporation for the 5th district with headquarters in Chicago. This district comprises the states of Illinois, Indiana, Wisconsin, Minnesota, North Dakota and South Dakota, also part of Iowa with exchange at Chicago, Minneapolis and Indianapolis. The Indianapolis exchange is new and will be opened immediately.

At the death of John W. Allen, special representative in charge of the fifth district, the natural choice of the company was Mr. Creswell. The new representative started with the Famous Players-Lasky Corporation a little over four years ago as a salesman in Atlanta, Georgia. He is popular among the exhibitors and his selection meets with the general approval.

Maeterlinck Greeted Royally

Trans-Continental Trip of Belgian Poet Marked by Ovations Everywhere

WELCOMED by reception committees comprising the city officials and other leading citizens of the cities visited, the guest of honor at banquets and luncheons arranged wherever the itinerary of the trip permits, Maurice Maeterlinck is being given a royal ovation on his journey from New York to the Goldwyn Studios at Culver City where he is going to study the technique of photoplay construction preparatory to writing one original story a year for production by Goldwyn.

The Maeterlinck party which includes Mme. Maeterlinck, Henry Russell and Mrs. Russell and others closely associated with the Belgian poet and philosopher, is travelling in the private car, "The Mayflower".

The last report was dated Kansas City where the Maeterlinck program covered the entire day, starting with the greetings of the reception committee headed by the mayor.

M. Maeterlinck was entertained at luncheon at the Woman's City Club at 12.30 o'clock and at 1.30 went to the Men's City Club where he was received by Governor Gardner, Irvin Cobb, Dr. Burris Jenkins and other celebrities.

In Chicago, Cleveland, Detroit and stress is laid upon the exterior scenes, other cities visited, the welcome accorded the famous Belgian was no less cordial. The first stop of "The Mayflower" after leaving New York was Rochester, N. Y., where the Mayor of Rochester and a delegation of Camp Fire Girls and Boy Scouts were at the station. All of the Rochester newspapers devoted considerable front page space to the distinguished visitors.

Cosmopolitan Aids Exhibitor

In Report Just Issued Cosmopolitan Points Out Ad Services It Renders

COSMOPOLITAN Productions, which is making features for release as Paramount-Artcraft Pictures, is one producing unit which its sponsors maintain, believes that its interest does not cease with the selling of its pictures to the exhibitor, but rather that it just about begins there.

Commenting on this phase of its activities, Cosmopolitan Productions says: "A concrete example of Cosmopolitan's co-operation with its exhibitors is the daily advertisement it runs in ten newspapers in eight key cities tying up the advertising of the picture with the exhibitor showing it. Every exhibitor in these eight key cities has his name and address and the date of showing run in this advertisement several days before the showing. In this way he comes in for a great deal of valuable advertising without the cost of a penny to him.

"Cosmopolitan's idea of co-operation has received the commendation of exhibitors everywhere. In addition to the exhibitors' own extensive advertising, it gives him additional space of great benefit to him. It has also proven of considerable assistance to the fans who upon turning to the amusement pages of these key newspapers found without any trouble the nearest theatre which showed 'The Dark Star,' 'The Miracle of Love,' or 'The Cinema Murder.' Cosmopolitan's first three productions."

"Baby Doll" Lead Is Passing

Universal Director Says Public Now Demand Brains as Well as Good Looks

ACCORDING to Harry Franklin, the Universal director, who is soon to produce a new photodrama for Edith Roberts, the tastes of the motion picture audiences are undergoing a decided change, and in no direction is this more apparent than in the gradual passing of the "baby doll" type of screen leading woman.

"The public has come to demand more than mere good looks from an actress on the screen," says Mr. Franklin. "They now demand a real woman instead of a baby doll. Age has nothing to do with the distinction between the two. A girl of seventeen, with the right sort of brains and mentality, may answer the description of a real woman, while some women of thirty, with nothing to recommend them but blonde curls and pretty features, remain baby dolls so long as the camera fails to reveal their years.

"The change I have noticed, I believe, is due to the fact that the backbone of the motion picture audience is comprised of married women and men old enough to know that the baby doll can have no idea of life as she depicts it on the screen, under the actual guidance of a director.

"But gradually the baby dolls are being eliminated from the leading roles and the stellar ranks, and in their place are young women who possess good looks, but also the talent to act, and with brains to back up their titles to screen supremacy."

Teachers' Pay Increase Featured by Pathe

The Literary Digest, through its screen version, "Topics of the Day," released by Pathe, has hit upon a novel scheme for promoting public interest in its fight for better pay for school teachers.

A weekly prize of $50 will be offered each week to the school teacher sending in the best fifty word reason why school teachers' pay should be increased. The winning item will be given wide publicity in the columns of The Literary Digest, in over three hundred newspapers and will also be shown in connection with "Topics of the Day" in 2,500 theatres in the United States.

A. M. P. A. Takes S ps on Americanizati

The Associated Motion Pictu vertisers, at its weekly lunche February 11, voted unanimously operate actively with Secretary Interior Franklin K. Lane i Americanization Campaign. Th decided upon after C. C. Pe had outlined the situation with to motion pictures and Americ tion.

After the vote to enter activel the Americanization campaign been taken, Chairman Paul Guli nounced that a Committee con of members of the A. M. P. A. meet at the Claridge to discuss tl pointment of a special A. M. Committee on Americanizatio handle all trailers and other n picture propaganda for Americ

Allan Dwan Arriv from Los Angele

Allan Dwan arrived in New from Los Angeles early this bringing with him "A Splendid ard," "In the Heart of a Fool "The Scoffer," three big produ which he recently finished.

Dwan is in the "Big Town" tend the conferences of the Asso Producers and also to outline Isaac Wolper, president of the flower Photoplay Corporation, ploitation campaigns for the thre features.

The producer stated that some entirely novel could be expected i way of exploitation.

Burston Returns fro the West Coast

The New York office of Bu Films Inc., Longacre Building, comed its president, Mr. Louis Bu last week, upon his return from west coast studio at Hollywood, where he has recently released his serial thriller, "The Hawk's Trail

Producer Burston's fourth s which is nearing completion he p ises will startle even shock-proof dom with its unusualness, though even the title has been revealed.

Charles T. Dazey, author of "Trailed Three," the Beck serial to be released Pathe

ews from the Correspondents

DETROIT

Michigan towns are closed because influenza epidemic. In Detroit the s has been slightly affected, but be- the newspapers have buried the seri- spect of the situation, there has been nic. As a matter of fact the influenza mic this year is larger than last, and have been many more cases and

Castle theatre on Hastings street be enlarged from 400 to 1,400 seats. to be completed by March 15.

A. Ross, Detroit manager for Para- t-Artcraft, is in St. Petersburg, Fla., g his family who have been spending winter there.

m Moule, manager of the Madison and theatres, and Hal Smith, manager Ferry Field theatre, have both been sly ill with influenza.

T. Snowden has been appointed man- t publicity for the Robertson-Cole ex- ge here.

ed Young has resigned as Hallmark ger in Detroit to become manager of Robertson-Cole exchange in Kansas

quity Pictures, a State rights corpora- n, announces that its first release, "Eyes Youth," will be shown at the Adams the- the week of February 29. At the same "The Confession," also owned by n., will be offered at the Washington. e Regent and Orpheum theatres have ked second and third runs on both ures.

hen Shirley Mason in "Her Elephant ." is offered at the Washington, a street parade with a clown band of musicians is one of the "stunts" nded.

rank W. Gebhardt has become business nager of the Michigan Motion Picture hibitors' League. Wally Baker continues state organizer. The organization ex- s to have permanent quarters in Detroit tly.

dney C. Haskford has been appointed stant manager of the Universal exchange.

dependent Master Films Inc. have ned a Detroit office in the Film building W. B. Seifert in charge.

lliam F. Klatt has taken over the Du- x theatre on the Boulevard at Woodward nue.

A number of new theatres are announced the state. E. W. Beardsley, of Royal k, is promoting a 1,200 seat house. Paul hlossman, of Muskegon, plans two new eatres. Marcus Loew, it is rumored, will ild a house in Flint. Detroit will have at st 12 new and big houses in 1920 if all se announced are actually built.

Sid Lawrence, new manager of the Wash- gton theatre for William Fox, has made merous changes around this playhouse and e Washington is now playing to the best siness in its entire career.

BUFFALO

The theatre building boom goes merrily in Buffalo. Plans are completed for the w Shea Metropolitan, work on which will gin May 1; the new Loew house will be der way on about the same date; the apitol is expected to open early in the ring in the South Park district. On pril 1, the Rivoli will open its doors to e residents in the vicinity of the Broadway arket. Now comes the news of two more cal houses and another big one at Niagara alls.

Construction will be started May 1 of a otion-picture palace on Broadway, between etroit and Townsend streets, by Jacob osing and Sons. The ground floor of the w house, according to the plans, will have seating capacity of 2,500. The house will st upwards of $250,000, according to an nouncement by Jacob Rosing. Henry F. pann, of this city, is the architect. A glass me, 50 feet in diameter, will be a feature the interior decorations.

There is a report current that Famous layers-Lasky will build a new house here. he Buffalo Express published a story Sun- ay, Feb. 1, that H. B. Kelly, of the F. P.- corporation, has been in Buffalo in con- ultation with the company's local attorney n the progress of the project.

Plans for the construction of a mammoth theatre and business block in Niagara Falls on the site of the Prospect Park Hotel, between the Cataract theatre building and Croy's drug store, have been accepted by A. C. Hayman and Joseph A. Schuchert, of the Cataract Theatre Company. The whole theatre and business block enterprise will cost more than $500,000. The plans call for the erection of a four-story business block in Falls street, and the construction of a theatre with a seating capacity of 2,600. The entrance to the theatre will be from Falls street.

The interior of the new house will be beautiful in design. Auto loges, the latest thing in seating, will take the place of the boxes. They will be located at the sides and rear of the house. The theatre will have the latest heating, ventilating and refrigerating system, and will be cooled by the ammonia cooling system. A mezzanine floor will occupy the space between the lower floor and the balcony.

The stage will be equipped with an electric controlled scenic dock, which will handle all scenery automatically. The Cataract policy will be vaudeville and exclusive high class pictures. The Cataract Theatre Company, it is announced, has signed up with the Associated Exhibitors.

NEW ORLEANS

Louis Collier, who for some time has been manager of the American Film Company in the New Orleans territory, has resigned to become head salesman for the Robertson-Cole Company in the same territory. The American Film Company releases through the Pathe exchange.

J. J. Shimkowitz, proprietor of the Trymore theatre in Mobile, has bought the Queen theatre on Tulane avenue, in New Orleans, and is remodeling it. It is reported he also acquired the lot adjoining the Queen building and later will put up a large suburban house.

The Sugar theatre in Monroe, which was recently closed by city and state authorities on account of its unsafe condition, has been purchased by a New Orleans amusement firm which, instead of making only such repairs as will meet the official demands, will spend $75,000 in enlarging and improving it.

Guy Empey is filming a number of exteriors for his special production, "Oil," in the newly developed oil fields around Shreveport, La.

Motion pictures seem to be a popular form of entertainment among the lumbermen of Beaumont, Texas. The old generation of lumbermen is disappearing and is succeeded by a class of workmen who demand more entertainment; it seems that the movies are in the greatest demand.

D. L. Hapgood, independent exhibitor of Pensacola, Fla., has sold his two theatres, Liberty and Pastime. The name of the buyer has not been divulged.

PROVIDENCE, R. I.

The Rialto during the week of Feb. 2 put on an all comedy programme which included "The Walk-offs," "Three Black Eyes" and the Sunshine comedy, "Sheriff Nell's Comeback." The press agent dwelt in every advertisement on the fact that it was an all-comedy bill, and in so doing made no mistake, as the box office receipts showed at the end of the week.

The Keith interests in this city are planning to make extensive alterations on the Bijou theatre in Pawtucket. The nature in the change on the moving picture house has not yet been announced.

Managers of moving picture theatres here are chuckling at having not been obliged to raise pay of firemen in their theatres. A law passed last year jumping the men $1 a day has been found unconstitutional. Firemen receive $2 per day and what extra they pick up by overtime work. Most of them are retired firemen or policemen who are receiving half pay from the city.

The bill now being considered by the State Legislature permitting moving picture shows on Sunday provides that the license fee for such entertainments shall not be more than $100 for any single performance. Should the license fee be placed at $100, many moving picture exhibitors in the State say that about all the surplus profit will go into the treasury of the cities or towns, as it specifies the fee shall cover each individual show. The performances may start after 2 p. m., according to the bill, and continue the rest of the day. The bill is meeting with considerable opposition, and moving picture men are lining up their forces for the final fight at a hearing to occur soon.

"Broken Blossoms" played the Modern theatre the week of Feb. 2, and capacity audiences were the results. Manager Braunig used a special series of advertising for the picture, during the week of the showing and a few days previous to the opening.

"Give children what they want, not what someone, who has forgotten he was ever young, thinks they ought to have," said Orrin G. Cox, of New York, in an address upon "Moving Pictures for Children," here on February 2.

Touching upon the wonderful appeal of the "movies," Mr. Cox quoted statistics showing that in Hartford one-sixth of the entire population attended every day; and in New York one-seventh; adding, "thus, in the course of a week, a mass of people equal to the entire population of that great city visits the moving pictures. There must be something worth while or it would not go."

He claimed that plays with "something going on all the time," vital, live stories, staged outside, had rarely in them anything harmful to children; some things to which adults might object they would fail to detect, being absorbed with the thrill movement and action.

CANADA

Plans are proceeding for the opening of the brand new Allen theatre in Vancouver, B. C. It is expected that the big house will be ready for use in May and building operations are proceeding steadily, because the mild weather of the Pacific Coast does not hinder the work. Announcement is made that Will M. Elliott, formerly of the Regent theatre, Toronto, will take charge of the Vancouver house.

The highly important announcement has been made at Toronto, Ontario, that the order-in-council passed by the new Ontario Government to provide for the censorship of all moving picture advertising in newspapers and otherwise will not be enforced for the present.

A number of exhibitors have been officially advised that no further action will be taken in the way of censuring newspaper copy, but it is believed that the subject will come before the Provincial Legislature in the spring. It is anticipated that newspaper advertising will be exempted from the provisions of the new bill that may be brought before the Legislature at that time.

The offices of the various moving picture exchanges in Vancouver, B. C., were entered on a recent Sunday and sums of money varying from forty cents to $13 were taken by the intruder. All of the local exchanges are located in one large building and the thief apparently found it comparatively easy to gain access to the various branches. No clue was discovered.

Canada has a lady film exchange manager. The person in question is Miss Trixie Svenciski of Vancouver, B. C., who was placed in charge of the local branch of the Exhibitors' Distributing Corporation following the resignation of Mr. Ben Soskin. The latter has become associated with the Sterling Films, Limited, of Toronto, and he will be the manager of the new branch of that company to be opened in Vancouver.

J. E. Archer, formerly in charge of the First National exchange at Vancouver, has accepted the position of manager of the Vancouver office of Regal Films, Limited, which was made vacant by the resignation of Mr. C. I. Nathanson.

The announcement was made at Toronto, Ontario, a few days ago that Mrs. Lucy Macgregor, president of the Women's Labor League, had been elected by the league as a member of the Ontario Board of Moving Picture Censors. This news came from league sources and the intimation is that two women will now serve as moving picture censors for Ontario in addition to the male examiners now engaged in the work.

The first run in Ontario of the Dempsey-Willard fight pictures took place in Loew's theatre, Toronto, during the first half of the week of February 9, when the scrap views were presented at special midnight performances under the auspices of the local war veterans. Prices up to $1 were charged for the performances. The views are also scheduled to be presented at Loew's theatre, Hamilton, Ontario, and will be shown in other large centres throughout the province for the benefit of returned soldiers and the dependents of the fallen.

The Ontario Government issued a special sanction for the presentation of the heavyweight fight views in the Province providing the proceeds were turned over for the benefit of the veterans and dependents. Permission has also been given for the public presentation of the Beckett-Carpentier pictures in Ontario under the same conditions. The owners of the prints readily agreed to the arrangement, it is declared, because there was no chance to show them otherwise.

Canadian moving pictures were received with enthusiasm at an entertainment of the Community Club of Britannia, a suburb of Ottawa, Ontario, when the films presented consisted of a number of Canadian Government scenics and educationals which have been produced by the Exhibits and Publicity Branch of the Department of Trade and Commerce.

What was considered one of the best programs ever presented at the Imperial theatre, Ottawa, Ontario, was that seen during the week of February 9. This consisted of ten reels of pictures, including a Paramount-Artcraft feature, "The Invisible Bond," starring Mrs. Irene Castle a Mack Sennett comedy, "Salome vs. Shenando"; Pathe Review; a Universal comedy, "Bungling Bungalows," starring Lyons and Moran, and the Gaumont Weekly. The program made up a happy combination and one which brought out big crowds.

Kingston, Ontario, is due to have two large new theatres, the combined cost of which is $750,000, it is announced. One of the houses will be erected by the Famous Players Canadian Corporation, while the other will be erected by Jule and J. J. Allen of Toronto. Both of these interests have many moving picture theatres across the Dominion.

James T. Moxley, manager of the Regent and Russell theatres, Ottawa, Ontario, provided six of the twelve prizes for a fancy dress carnival which was held at the Ottawa East rink on February 10, with an attendance of upwards of 700 people.

Several exhibitors of Ottawa, Ontario, have fallen in line with the suggestion that they arrange various features that will harmonize with "Automobile Week," which is to be conducted by local automobile dealers during the first week in March.

ST. LOUIS

It is rumored that the Koplar circuit of theatres have been taken over by the Paramount Film Company. The rumor was not confirmed.

Famous Players Lasky took an option on a $1,250,000 site for a $2,500,000 building. The erection of a new combination moving picture theatre and office-building at the northwest corner of Seventh and Locust streets by the Famous Players Lasky Co. was closed with the First National Bank. A cash payment of $10,000 was made for the option, the agreed purchase price being $1,250,000.

F. L. Cornwell, local counsel for the Famous Players Co., said it was the present plan of the company to erect a building 15 to 18 stories high, at a cost of $2,500,000. The ground floor would be given over to one of the largest and finest moving picture theatres in the United States, while the remainder of the building would be of the office type building.

John Winston, Paramount exploitation man, will be connected with the local Paramount office.

The "King" and "Pershing" theatres are being completely remodeled and decorated. Large orchestras of 25 men will be installed over the present arrangement. The prices will also be increased to 35 and 55c. All Paramount special productions will be shown exclusively at these theatres. Super-special productions of merit will also be run produced by other film companies.

Elmer Briant, the manager of the West End and Lyric has been sick for over a week with the "flu."

Theatres, running continuous performances, were closed for a half-hour each day by orders of the Board of Health on account of the "flu."

George McKeon, the local Fox Manager, is doing a good business for his company, it is stated.

Barney Fagan has joined the ranks of the local newspaper department. His work will consist of educational topics.

Fred Keller, Cole Robertson representative, has been confined to his home with a disease of the eye.

Bill Goldman visited the Newman theatre in Kansas City. He is planning many new innovations for his chain of theatres.

Robertson-Cole's Export Trade

Plans to Double the Output During the Present Year

"ROBERTSON-COLE productions are now playing in every country in the world today." This announcement was made by the foreign department of Robertson-Cole, after statistics were compiled showing the export of films during the year 1919. Although this record is a good one, plans are being made to double the output of Robertson-Cole films in foreign lands during the present year.

As an added incentive for foreign buyers to purchase Robertson-Cole films, the foreign department this week announces that plans are being arranged to conduct a world wide advertising publicity and exploitation campaign in conjunction with the releasing of Robertson-Cole features throughout the universe. It is believed that this plan will be the largest ever attempted by a motion picture concern in foreign territory. A staff of specially trained advertising writers versed in the conditions of the various countries are now planning this campaign.

Robertson-Cole has inaugurated a policy by which foreign buyers of merit who handle their films will continue to do so indefinitely. The home office will not attempt to arrange exchanges outside of the United States. In this manner it is contended that the foreign purchaser, who makes good with Robertson-Cole will, in the future, reap the benefits of his trade.

The special campaign for Robertson-Cole productions has been arranged for Japan, India, Dutch East Indies, Australia, Mexico, Africa, Spain, Germany, Argentine, West Indies, Scandinavia, France, Chile, Italy and Brazil. The various trade journals dealing with foreign purchases will be used in advertising exploitation and publicity. It is the aim of Robertson-Cole to have their trade mark as well known as any manufacturer sending the necessities of life to various parts of the world.

"The popularity of Robertson-Cole productions is best exemplified by the manner in which every country in the world has received them," said the head of Robertson-Cole's export department. "It is a known fact that the world looks to the United States for present-day film, and it has been the good fortune of Robertson-Cole to have productions that please every nation and race under the heavens.

"In spite of the rush for American productions, buyers for foreign countries are indeed very particular as to the quality of productions sent broadcast. Prior to the war, foreign motion picture fans were educated to accept any kind of film as long as it was amusing. Now they have turned with the tide and want only the best."

Metro to Produce in East Again

M. P. Staulcup, supervisor o
interiors for Screen Classics, In
on his way from Los Angel
New York, where he will pr
Metro's Sixty-first street studios
number of big productions to be
there, starting with "The Four H
men of the Apocalypse."

Metro has not used its Eastern
for more than a year. Late in the
of 1918, because of the exigenci
the war—chiefly on account of th
strictions placed on the use of c
the company transferred its entire
ducing activities to the Pacafic C
after having maintained two studi
simultaneous operation. Since
other companies have from tim
time made use of the Sixty-first s
studios as sub-leases.

The coming to New York of
Staulcup is in line with the recent
nouncement by Richard A. Rowl
Metro president, that the comp
would resume dual production o
ations with the advent of Spring.

Preparations for the early prod
tion, with an all-star cast, of "
Four Horsemen of the Apocalyp
the book by Vicente Blasco Ibar
the Spanish writer who has been
claimed as the world's foremost no
ist, have been under way for seve
weeks. June Mathis, head of
Metro scenario department, has ab
completed her scenario from the bo
an endeavor in which she received
personal co-operation of Senor Ibar
himself.

"Guerin System" Will Eliminate Ushers

Elimination of ushers in non-reserved seat theatres is one of the advantages claimed for an invention of W. L. Guerin, 1303 North Rampart street, New Orleans. The Guerin System, as he calls it, consists of a board showing with small lights the position of every seat in the house, placed in the lobby and connected with every seat by electric wires. Each seat is equipped with a spring which raises it when not occupied, and when in a raised position electrical connection is made and the light on the board in the lobby is lighted.

Mr. Guerin claims from $7,000 to $10,000 a year can be saved by each theatre using his system. This is in addition to time and labor. He figures this way: In large theatres approximately 12 ushers are employed. They receive an average of $12 a week, an annual total of about $7,500. The system eliminates these ushers.

Pathe Review Booked by Riesenfeld

After what is described as a spirited competition among the leading Broadway exhibitors, Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, was successful in booking the Pathe Review for an indefinite period. Mr. Riesenfeld was most anxious to obtain the Pathe Review, because of the wide variety of subjects it contains weekly, it is said.

Plans First Showing of "The Confession"

Preparations are being made in Los Angeles for the first showing in that city of "The Confession," the National Film Corporation of America feature, starring Henry Walthall. "The Confession" will be shown at the Kinema theatre, first run house of the First National Exhibitors circuit.

Latest photograph of Mildred Harris Chaplin, whose new picture, "The Inferior Sex," will be distributed by First National

Press Book for "The Kentucky Colonel"

"How to Put It Over" is the title of a new idea press and exploitation manual, now being prepared by the National Film Corporation of America for "The Kentucky Colonel," the National's first 1920 feature, which will be ready for the market a few days prior to March first.

Waxman Becomes "Legit" Publicity Agent

A. P. Waxman has left Passaic after having placed his charge, The Rialto, on a flourishing basis. Mr. Waxman has returned to the "legit" and is at present engaged as publicity representative for Kitty Gordon in her new musical comedy, "Lady Kitty Inc."

"The Beloved Cheater Has Wide Showing

"From Coast to Coast and fr
Border to Border in thirty days,"
the record claimed for "The Belov
Cheater," the Robertson-Cole spec
starring Lew Cody. In announci
this record, A. S. Kirkpatrick, vic
president and general manager of t
Robertson-Cole Distributing Corpo
ation, declares that in this short tim
the Gasnier production played
capacity houses in almost five hundr
of the best motion picture temples i
the United States.

Volunteers Censorship on "Bandit Films"

A telegram received from Okl
homa City advises of a resolutio
adopted at the annual convention o
the Theatre Managers' and Owner
Association of Oklahoma, in whic
the members have pledged themselve
to a voluntary censorship against so
called "Bandit Films," in which ar
depicted the careers or alleged career
of ex-convicts and outlaws. Th
members express their opposition t
any legislation by Congress on thi
subject lest it will seriously affect th
freedom of the screen.

A telegram was also sent to Senato
T. P. More and Congressman Harrel
who have introduced the bill on th
subject to Congress, requesting
withdrawal of the pending legislatio
and pledging the motion-picture ex
hibitors of the state to carry out th
remedial measures proposed in th
bill.

Chicago and the Mid-West

By L. H. Mason

Manager Eschman of Pathe, is great- pleased with the results already obined by his recently organized squad- on of salesmen who specialize in spe- als. "Other Men's Shoes," the first the Pathe features to be handled by is group of expert salesmen is going rong and was booked for the week pening February 15th at the Alcazar the Chicago loop and by the Play- ouse for the week opening February 2nd. The Woodlawn and Pantheon so have been signed for the big pro- uction as well as the entire Lubliner Trinz circuit. Among the theatres nearby key cities which already have ooked their production are the Jeffer- n. Fort Wayne, Indiana; Liberty atre, Davenport, Iowa; Colonial eatre, Rockford, Illinois; La Salle, South Bend, Ind.; and Avoy The- tre at Moline, Illinois.

A. G. Spencer, formerly with Metro, d who recently sold his interest in e Playhouse, the popular Michigan oulevard Theatre, to H. M. Smith, is e latest recruit to Manager Esch- man's group of special feature sales- men.

Moving pictures are to play an im- ortant part in Mayor Thompson's illion-dollar-a-year advertising cam- aign to make Chicago the best known ity in the world, which was launched n February 12th at a meeting of 400 Chicago business men in the city council chamber. The plan in brief is to aise by subscription one million dol- ars a year for four years, to be spent n advertising Chicago in moving pic- ures, magazines, newspapers, and in very way that the city's advantages an be put before the country and the orld. At the close of the organiza- ion meeting, it was anounced that two undred thousand dollars of the 1920 uota had already been subscribed for. William D. McJunkin has been selected o handle the nation-wide publicity nd advertising campaign and will be ssisted by a board of twelve Chicago dvertising men.

E. A. Klar, well known Chicago ex- loitation and picture salesman, has oined the sales staff of United and ill cover an important territory reach- ng from Iowa through the central part f Illinois to Indiana.

Nat Deverich, director for the Dodge ilm Company, who is cutting the egative of "Witch's Gold" at the othacker Chicago laboratory, offers his idea to exhibitors for what it is orth:

"I see in the London Bioscope that nglish exhibitors are debating wheth- r to apply for liquor licenses so as to un bars in connection with their movie heatres. I believe bars run in connec- on with the American theatres would ake in lots of money. Yep! I believe he receipts of the side attraction would almost equal the box offices' returns."

Bars? We have heard there used to be such things.

The Beehive Exchanges, Chicago, Milwaukee and Indianapolis are meeting with pronounced success with the Charlie Chaplin pictures, the "Champion," "Work," "The Jitney Elopement" and "By the Sea." Their feature picture, "The Red Viper," which carries the endorsement of the American Legion, is bringing in daily, according to reports from Illinois, Indiana and Wisconsin exhibitors, big business.

R. C. Cropper, president of the Cropper Distributing Corporation, reports that "Pointed Paragraphs" are going big from coast to coast. Reports received daily from selling forces in the field, indicate pleased audiences gratifying to the exhibitor.

The coming of Vitagraph's great special production, "The Courage of Marge O'Doone," Chicago and surrounding territory will be heralded, according to Manager Fred Aiken, by the biggest 30-day billboard advertising campaign ever attempted in this district. In Chicago itself, "24 sheets" posted on 126 regular boards and 30 special boards will proclaim the news that movie fans will have the opportunity of seeing James Oliver Curwood's powerful story of the northwest, on the screens of their theatres. In the territory immediately adjacent to Chicago, 232 more billboards will be used and Milwaukee will be informed that "The Courage of Marge O'Doone" is to be seen there, by 100 billboards.

Manager Graumont of Metro, has added two men to his sales staff during the past week. They are James Guest, formerly with Triangle, and S. R. Moses, recently with Hallmark. Both will cover Chicago city territory.

The appointment of Al Skates, formerly with the World Film Corporation, as his assistant, is announced by Manager O'Toole of the United Picture Theatres, Inc.

An exhibitors' showing of the "Corsican Brothers," featuring Dustin Farnum, was given at the Playhouse last week with full orchestral accompaniment by the Playhouse orchestra. The Michigan Boulevard theatre was well filled, and judging by the praise bestowed upon the picture by showmen in the audience, it will have heavy booking in the Chicago territory. "The Corsican Brothers" is assured of unusual good exploitation by the tie-up with the 400 United Cigar Stores of Chicago, which, beginning February 23, will display in their windows and salesrooms, a 12 x 19" poster, showing Farnum as he appears in the six-part super feature. The first showing of "The Corsican Brothers" will be at the Rose, the week of the 22nd. Another United picture, "Between Men" will be shown in the loop during that week on the Castle screen.

The Princess theatre at Monticello, Illinois, will be redecorated and operated as a moving picture house.

A Springfield syndicate is planning on the erection of a vaudeville and picture house at Havana, Illinois, and already have obtained an option on a site for the proposed theatre.

Work of remodeling the Princess theatre at Springfield, Illinois, is to start shortly and the seating capacity of the house will be enlarged to approximately 1,300.

"The Right of Way," with Bert Lyttel as star, which made a decided hit on its showing at the Orpheum theatre, in the loop, will be released to Chicago suburban houses on February 22, and heavy bookings are reported.

An event of unusual interest to Chicago moving picture showmen will be the opening of a school for salesmen in the Chicago Exchange of Famous Players-Lasky Corporation by special representative Fred F. Cresswell, preparatory to making effective the ambitous sales plans of his organization.

The Chicago territory has been divided into twenty zones by Mr. Cresswell, and his idea is to have a salesman for each zone who will be responsible for, not only the sale of the picture, but its success as a drawing card to the public. With this end in view, he will select twenty young men, preferably those who have had no film experience, but who are salesmen desirous of entering the film business. The men selected will be given a two weeks' course, not only in salesmanship, but in exploitation of pictures, advertising and publicity methods, thus making them not only salesmen but exploitation men capable of being of real assistance to the exhibitor from the time the picture is sold to him up to the time of showing.

Bloomington, Illinois, is making a fight for Sunday moving picture shows. 2,481 votes are needed to put the proposition over and petitions containing names of 4,090 voters who have pledged their support to the proposition have been secured, which makes it look as though there will be Sunday shows in Bloomington soon.

Carl J. Mueller, owner of the Colonial Theatre and Spencer Square at Rock Island, the Harper Hotel, and a dozen other interests in that city, has been ordered by his physician to take a complete rest in the south and will go to Hot Springs shortly.

B. A. Warmold of the Marquette Theatre, La Salle, Illinois, announces that their theatre will be enlarged to accommodate a thousand more spectators. The designs for the new house are modeled on the new Irwin Theatre in Bloomington and the State-Lake Theatre in Chicago.

J. W. Edwards of the Edwards Theatre, Edwardsville, Illinois, has given up his lease on that theatre and announces that he will erect a new house in Edwardsville.

February 4th was a red-letter day in th life of R. C. Meeker, who is on the sales staff of the Atlas Educational Film Company, Chicago, in the Commercial Department. Mr. Meeker, who recently returned from France to take a position with the Atlas Company, landed his first contract, which by the way was a big one, and a few hours later his wife presented him with a bouncing baby boy. Meeker can thank the war for securing his Parisian wife, for he met her in France and brought her back to this country with him. To assure the new baby a good start, Meeker's associates in the Atlas office presented him with a substantial bank account.

C. Eddy Eckels, the popular general manager of the Capital Film Company, was forced to go to the hospital last Saturday and undergo a minor operation and his friends are all cheered up by the report that he is rapidly recovering and expects to be back at his desk in a few days.

T. W. Weiss, who for 15 years has been selling organs and has been connected with the leading musical concerns of the United States, has joined the sales force of the Bartola Musical Instrument Company and is selling the new 18-carat Barton Pipe Organ and Bartolas. Sales Manager Abrams left this week for a trip through Ohio and Pennsylvania in the interest of the Company.

Balaban & Katz have brought Lawson Reid, an eminent eastern organist who has been featured as a soloist in many of the large theatres of New York and adjacent states, to Chicago to play the new Barton pipe organ at the Central Park Theatre.

Joe Swartz of the Koscieusko Theatre, Milwaukee, has recently leased the Liberty Theatre and is making extensive alterations to that house which will make it one of the finest theatres on Milwaukee's north side.

Joe Baban, owner of the Washington Theatre, Monroe, Wisconsin, is adding 40 feet to the building and making many alterations, redecorating, etc., so that the Washington soon will be a first-class photoplay house in every respect.

Maurice Fleckels, vice-president of Universal, stopped off in Chicago last week for a few days on his way to New York from the Coast, after spending six months at Universal City as Mr. Laemmle's personal representative. Mr. Fleckels reports that the west coast studios never were busier in their history and are turning out some wonderful pictures. "The Virgin of Stamboul," Universal's first great feature starring Priscilla Dean, according to Fleckels, is the most elaborate and costly production in the history of the organization, $515,000 having been expended already and before "The Virgin of Stamboul" appears on the first moving picture theatre screen, it will represent an outlay of $625,000 including exploitation and advertising.

Harry Rice is back in Chicago and has taken up his duties at the Universal office from where he will direct the publicity for the territory from Cleveland west. Although offered strong inducements to stay in New York where he was general director of publicity for Universal, Harry just couldn't stay away from Chicago and is very happy at returning to the home town. He is wasting no time in getting down to business and already has arranged some big exploitation stunts for "The Great Air Robbery," the picture featuring Lieut. Locklear. He has engaged a squadron of aeroplanes to bomb Chicago with free tickets for the Band Box where "The Great Air Robbery" is to open and arranged for the planes to carry Mayor Thompson and several of the feature writers on the Chicago newspapers over the city during their bombing trips. One of the interesting features of this exploitation campaign is that the film will be delivered to theatres in the nearby towns, such as Aurora, Wheaton, Hammond and Gary and many others, by planes. The boy scouts, school pupils and youngsters in general also are to be given a chance to compete in aeroplane model contests and the results of their work will be displayed in schools, stores, theatre lobbies, etc.

Banks Winter, who has been sitting in as publicity man at the Universal Chicago office, has been assigned to a southern territory with Charlotte, North Carolina as his headquarters and departed Sunday to take over his new duties. Chicago moving picture and theatrical circles regretted the departure of this veteran actor and publicity man as he had hundreds of friends here and during his connection with Universal made many more.

Lee Herz has purchased the rights to "Human Passions" for the states of Illinois and Indiana. This is in line with his new policy for having the Silee Film Exchange release two big features a month.

E. Edwards and Sam Keeley, representing the Edwards Amusement Company in this territory have taken offices on the sixth floor of the Film Exchange building and are putting out a feature which is causing considerable interest, showing how the movies used to be about ten years ago. The novelty includes a reel showing one of Mary Pickford's first pictures, some of the old fashioned illustrated songs, a lecture, some old slides and an early day slap bang comedy.

M. J. Mintz has joined the staff of the Chicago office of Hallmark Pictures Corporation as manager of serials.

The California Motion Picture Enterprises is the latest exchange to join the independent ranks in Chicago and has opened an office in the Consumers Building. "Alma Where Do You Live?" is being handled by the new exchange and the office is in charge of Ernest G. Gagnon, who will exploit the picture in the states of Illinois, Indiana and Michigan.

Samuel A. Block has joined the Fox Film Corporation, Chicago office, to organize a non-theatrical department to promote the sale of films to churches, schools and for institutional work. Mr. Block recently resigned from the Chicago censorship board.

Phil Solomon again is on the staff of George Kleine after being connected with other moving picture organizations for several years.

H. A. Spanuth, president of Commonwealth Pictures Corporation is now directing the Billy Whiskers pictures himself and claims he can make Billy, who by the way is a goat, do everything but talk.

A merry party of film folks gathered at Ben Beadell's home Saturday night, February 7th, to pay a Birthday homage to the genial manager of the Chicago Select Office. To say they had the time of their lives, would be putting it mildly.

And then — Oh Boy! A luncheon was served. It thrilled the eyes—it electrified the most jaded appetite—in fact, some of the boys still get that far away look in their eyes when someone says, "Let's go to lunch". And then, when all the doors were locked, and the blinds pulled down, the cellar reserves were brought in. What damage was done to the cellar, only Mr. Beadell knows.

It was 5:30 A. M. when the taxi's drew up at the door to take the merrymakers to their homes, and everybody has marked the date of Mr. Beadell's next birthday in their note books.

Among those present were: Eddie Silverman, Paul Bush, Al Gallas, Julius Alcock, Lee Woodyatt, Percy Barr, L. R. Nelson, Ed Barbour, Art Schwartz, Louis Schutt and Joe Zilligan.

While on the Coast in February Watterson R. Rothacker planned to run up to Frisco to personally say "Thanks!" to N. S. Brower, of the Turner & Dahnken Film Exchange. The concluding paragraph of a recent letter from Mr. Brower to Mr. Rothacker follows:

"Considering the amount of work that you do and the numerous prints that you make for First National we think that it is truly remarkable that the quality of your work remains the same at all times. You also give the smallest replacement order the same careful attention that you would give for an order of a hundred prints. You can put us down for a Rothacker booster at all times."

"WHY CHANGE YOUR WIFE"

Reviewed at Cleveland by Elsie Loeb

"WHY change your Wife" is a comedy of every day lif with one tense scene. The charm of the play is that might apply to almost everybody who sees it; and a everyone likes to inject himself into an entertainmen it is certain of success.

Robert Gordon, wealthy New Yorker, likes the froth of lif including jazz music, daring gowns, bull dogs and cigars. Mr Gordon's tastes are of an opposite character. His wife's refus to wear a wardrobe of ultra-modern design to a Follies show lead to his departure for the function alone. Complications arise, an divorce follows.

In course of time, Bob marries again; this time Sally Clark the pretty mannequin who had sold him the wardrobe, become his wife. Bob soon finds out that his new wife has the same dis likes as the first, and regret follows. A trip to a nearby resor brings all the parties concerned together again. Events happe "fast and furious," and in the end Bob and his first love ar happily reunited in wedlock—only this time masculine proclivi ties for jazz music, bull dogs and black cigars are given complet toleration.

Men will enjoy the production; women will learn a lot o pointers on how to keep their husbands in love with them.

CAST: Robert Gordon, Thomas Meighan; Beth Gordon, his wife No. 1; Sally Clark, Bebe Daniels, his wife No. 2; Radinoff Theodore Kosloff. Length, five reels.

Another View of Percentage

TOM SAXE, exhibitor and distributor, is right!

The producer, whose claw-like left hand reaches out for percentages while his right is pocketing his rental profits, whining at the same time that "Percentages Mean Equity" and "that percentages give the producer a square deal," is—to use Mr. Saxe's own words—"killing the goose that lays the golden egg."

How any set of men could summon up the monumental nerve, could for one minute conceive that exhibitors as a class are so devoid of ordinary intelligence as to swallow the bunk that they have been handed, is more than we can understand.

How do they expect us to believe that they are not getting a fair return on their films, when we daily read of the dividends declared? How one big picture released only about three months has already netted over a million in rentals.

Good pictures will always get enough money in rentals to show a big profit. The bad ones probably will, too, as long as producers can manage to sandwich them in with the good.

Percentages will never come—we hate to be disagreeable. There may be a few weak exhibitors that will fall for this propaganda, but not many. Percentages will not come for the reason that there are not as many "hicks" and "easy marks" in this business as some people think.

For once the producers of motion pictures have found something good about the legitimate show. They have found in it a good example to hold up before exhibitors in the matter of percentage bookings, that is, it is a good argument to peddle out to those who know nothing of the "legit."

The purpose of the manager of the "legit" show in ninety cases out of one hundred is this: to provide a house for the attraction to play, have the stage crew ready, conduct the seat sale and provide the orchestra. For this service he gets from 20 to 30 per cent. of the "take."

The advertising, exploitation, and house policy during any particular engagement is handled by the attraction's representative. This is the way the combination house is operated and has always been operated. result is that the "Manager" of houses in every town from 2 down has some other business w occupies his time.

He takes no trade papers in w to learn how to better his busines up to the agents to do that. Opera House is his "side line." other words, the attraction is ev thing—the theatre, to all intents purposes, nothing.

Now let us look at the motion ture business. It has develope class of business men who are exp in exploitation. There are thous scattered throughout the U States They have made it their c business. Ninety per cent. of the atre managers give their theatres personal attention. Thousands trade journals and advance expl tion ideas are shipped them we and are eagerly read so that new i can be secured. They are a clas men who join Rotary Clubs, Bo of Commerce, Retailers Associati and other civic associations. have made the picture a business

These men, in the great majorit instances, if on a salary, would worth $75.00 to $300.00 a week to theatre. But the producers wan put them in the class of the "legit" men and give them a 20 cent. or 25 per cent. split on a b ness which they have worked year establish, with their own persona

No, percentage will not come. the first place, the wide awake hibitor will not let another "put o his show for him, he wants the pl ure of doing that himself. In the ond place, he will not give away profits to a concern who had no h in establishing his theatre—who the presumption to ask him for a tal and then a percentage on top that—a concern that takes no risk the presentation whatsoever, stands to lose nothing and to gain

Further than this, if the exhibi allow the producers to get away their percentage game, it will dest the business.

Stanley Chambers, Manager.
Palace Theatre Co.,
Wichita, Kansa

Exhibitors Service Bureau

The Press Book by the Men Who Use Them

A Series of Articles Secured by C. L. Yearsley, Director of Publicity and Advertising for the First National Exhibitors Circuit

DOWN at Atlanta, Georgia, there lives a red headed young chap by the name of C. A. Carroll, whose job is motion picture editor of the Atlanta-Georgian *American*. He is the contributor this week to our series of articles on the press books. He asks four questions. Four very ent questions. Three of these questions a lot of people, exhibitors, reviewers, publicity men, etc., ve been asking themselves without arriving at a conclusion. All of which hasn't a great deal to do h this special article, but will serve to editorially introduce the writer in what we call one of the t stories yet to be published on the subject of what the men who use the press book think of them.

C. A. Carroll, motion picture editor of the Atlanta Georgian "American"

By C. A. CARROLL

Picture Editor, Atlanta-Georgian American

HAVE been looking for a long, long time for the uy who edits the average press sheet of the ion picture producers. There are several crows ant to pick with him.

There are a few questions I want to put to him. , to wit, as follows:

For what purpose do you write a press sheet?

For whom do you write it?

Why all the decorations and scare heads?

Did you ever hear that there are motion picture uses in small towns, or that large cities run a ture for more than two days?

If so, what provision have you made for them?

And if he answered these satisfactorily, I would oot a few more at him in kind and not very ndly.

A real press agent—and that, in sum, is what a ss book is supposed to be to the average exitor—is the fellow who writes first for the city ditor, second for the men who employs him, and ird for the subject under discussion.

A man may write the finest story in the world, ull of pep, snap and sales arguments; a story, in ne, that would make five thousand people fall ver one another's neck on Monday to get the first ok at the show; but if this story fails to get by e gink on the desk who wields the blue pencil, is not worth half a stick written by the cub porter who has just been sent out on his first signment.

First and foremost, then, the editor must be considered. The man in front of a typewriter should ver take his eye off the gent with the ugly copy radicator. He must write to him.

What does the editor want? First, if he is itally interested in motion pictures and in the welare of the exhibitors of his city (and he is a oor movie editor if he isn't), he wants a story hat gives an excuse for being printed. He wants t to stimulate real news as much as possible. He vants all personal advertising left out. He hates, n fact, to cut stuff. It makes him sore as the nischief to get a piece of copy that is trying to 'put something over" every second line.

He also wants the facts of the picture, including he plot, the stars, the theatre, brought out clearly nd concisely. He wants his readers to be able to rasp easily and quickly what they may expect to ee when they pay down their two bits for a punk eat. He does NOT want the name of the camera nan, nor the office boy, nor the copy chaser, nor a description of the furniture in the lobby of the producer's office building, nor any of the cheap junk that is thrown in to get the name of the producer's organization before the public as many times as possible.

If he is editing a paper that gives readers on the basis of paid advertising, he wants to find in the press sheet a story that will fit any size ad. If there is a three inch ad being run, and the basis of reader to ad is 50-100, he wants to be able to clip a paragraph that sums up completely the high spots of the production. If there is a fifty inch ad, he wants a newsy article in special feature style that will not omit clear, condensed statements of the main points somewhere near the beginning. If there are six daily three-inch ads, he wants six shorts, all different, to fit in.

The place for personal stuff is in the movie magazines. Every movie fan that is interested in personalities takes these magazines. There is little room in a newspaper, if the theatre is to secure its proper share of publicity, for long stories about the wonderful scenery that the star encountered when she set sail on a mountain burro for the land of the clouds. It doesn't help the exhibitor in the slightest.

And here we come to the second consideration. The press agent must have the best interests of the exhibitor in mind next to the editor. He has sold his services to the exhibitor every time he gets out a press book, no matter from whom his pay check comes every Saturday. A press book that is not written for the exhibitor had better be chucked in the waste basket before it gets into type.

I have a press sheet in mind, sent out by one of the big corporations that does a fine display advertising in the trade journals as is being done by any concern. This press sheet is made up of a long harangue on how to play the picture—two columns—the synopsis of the plot, at full length—one column; a series of teaser ads that never vary; a history of the infancy of the principal star; and two short stories about the scenery in the neighborhood of the location where the picture was filmed. In all the time I have been looking for something to clip from this particular sheet, I have never been able to paste up a paragraph.

The best interests of the exhibitor are served by telling the story of the picture in such a way that the people who read will want to see the film. It is not necessary to tickle the vanity of the manager by beginning: "Manager ——— of the ——— Theatre is delighted to announce that he has, by paying thousands of dollars been able to procure for the picture public of ———." That don't get anywhere. The average manager is not selling himself, he's interested only in getting the picture over.

Individual house advertising must be left to the local exhibitor for inclusion, but the story must not advertise the producer rather than the film.

One of the most delightful press sheets I ever handled was that on "Daddy Long Legs." This picture had a first, second and third run in my city, and each time the circumstances of its presentation were a little different. But on each of the three occasions, I found plenty of the right dope to clip for the right place.

Of especial commendation were the advertising layouts. These were in line drawings—as most layouts should be. They were in many sizes and a variety of appeals. When the leading theatre of the city played it first run, one of the layouts was carried bodily into the fine advertising of this exhibitor, who always has his ads specially drawn by an expert artist. On the next occasion, still another layout was available; and when it got down to the cheap third run house—which, by the way, ran the picture for a week on a daily change program—still another layout was ready to appeal exactly to the patronage of this house.

Any city newspaper these days prefers to reproduce a line drawing in zinc to botching up its columns with mats or the average plate that is furnished by the service department of the exchanges. And line drawings, after all, are best calculated to hit the public in the eye.

Having got this much off my chest, I am going to resume my search for the guy who edits the average press sheet. There are several more crows I want to pick with him—for he certainly is an onery cuss.

his Majest
American
Douglas
Fairbanks

A parade was one of the features of the "His Majesty" showing at the Clemmer

Novel Exploitation Gets Big Business and Makes Entertaining Story

ANIMATING a novel incident in a special feature attraction as the basic thought for an exploitation campaign, C. E. Jeffress, manager of the Old Mill theatre at Dallas, Texas, has given exhibitors a new line of procedure in mapping out promotion campaigns.

"The Mule and the Girl" is a phrase that became little short of a trade-mark in the exploitation campaign launched by Mr. Jeffress. The opportunity was featured by the scene in which Mary Pickford leaves for the lowlands astride a donkey in "Heart of the Hills."

By using the picture of Miss Pickford astride the donkey in newspaper display advertising, in the lobby and all exploitation material, Mr. Jeffress was able to accomplish his purpose. Utilizing the newspaper display—with "the mule and the girl trade-mark" as a blind, Mr. Jeffress prepared an expensive lobby of the same design, i. e., that of Miss Pickford riding the mule, with shot-gun, blanket and lantern dangling from the burro. The lobby cut-out measured seven feet across the base and reached a height of eight feet at its top point.

To further exploit the idea of "The Mule and the Girl," the Old Mill advertised through the columns of the daily papers that a young lady was wanted to ride a donkey around the business section of the city. It was, at first, thought highly improbable that any girl would take the position. But one Miss Ruth Yelton, 17, proudly applied, purchased a wig and a gingham apron and mounted the burro in front of the Old Mill theatre at 2 p. m. Sunday, the first day of the picture's showing. With utter disregard to traffic ordinances, parking laws and traffic officers, the sleepy mule would cross streets in the middle of the block, park on the car-tracks, and balk in the most inopportune places and at the special inconvenience of traffic officers.

A special reporter for each of the five daily papers trailed after the donkey day after day, waiting for it to be hit by a street car. No such event happened, however. The worst that occurred was a disagreement between the mule and his rider. Diplomatic relations were severed and the mule—not used to be bossed—stepped upon the curb, dethroned his passenger and walked democratically along the sidewalk for nearly half a block. Nearby policemen, hearing the noise and bustle of pedestrians at being thus annoyed, awoke from their beats and scurried to the scene of action, whence the hot-headed mule was pushed from the sidewalk with a great amount of physical exertion on the part of the officers, and to the accompaniment of taunts and jeers from the crowd.

Feature writers of the newspapers left their typewriters to get a glance at the spectacle and turned in jazzy feature stories on the novel method of exploitation used by Jeffress.

A farmer from Waxahachie, Texas, a town 35 miles from Dallas, who had by some means or other gotten hold of the newspaper advertisement in which Jeffress stated that a mule was wanted, came into town with a choice variety of yellow, red, brown and black mules. One of the more tame members of the stock was selected and rented for a week in place of the wild-eyed burro who had run away with "Mary."

In speaking of his scheme and its results, Mr. Jeffress said:

"It's the steady flow of business that counts in the motion picture game. Of course, we would probably have done fair business with 'Heart of the Hills' for two or three days without any special exploitation. But the idea is to hit the people when they're in the mood for it. You can't tell them anything. The most you can do is to suggest it. You can't make a man believe anything until he already knows it.

"It's the same way with the exhibitor. A certain percentage of theatregoers would have seen the picture whether we pulled the stunt or not. But we would not have rolled up the big success. Our scheme only stimulated the already-good business and kept the thing fresh, which should be the aim of all well-directed exploitation campaigns."

Boy Scouts Honor "Doug

BOY Scouts in all sections are looking
"Doug" Fairbanks as their favorite
can, and many exhibitors are making capit
of the fact.

In Seattle, at the Clemmer theatre, th
Scouts of the town turned en-masse for h
ture, "His Majesty, the American." A
Saturday morning performance was given f
boys, and prior to the beginning of the per
ance they paraded throughout the town, ca
banners and singing songs, attracting wide
attention and making the stunt a worth-whi
for the management of the theatre.

For this occasion the theatre was especially
rated and the manager, the leader of the S
and other prominent officials gave short add
to the boys on clean living, athletic work an
many things that were real American, and
are exemplified in the works and actions an
ings of "Doug" himself.

Newman Theatre Holds Spe "Pollyanna" Showing fo Kiddies

HERE is a little story from the news pag
the Kansas City Star which tells the
tale of how Milton H. Feld, manager of the
man theatre of Kansas City did a good deed,
ered into his theatre some extra shekels be
of that good deed and its attendant publicit

Almost a thousand girls and boys who have
more or less unfortunate in the human lotter
going to be given the primer lesson in opti
to-morrow, seeing "Pollyanna" at the New
theatre as guests of the theatre and a godf
of unfortunate children.

Another thousand will have the same le
Tuesday, another thousand Wednesday, and s
until all have seen and learned.

Milton H. Feld, manager of the Newman the
saw a lesson in the play for those of lesser fort
Knowing of Mr. Birmingham's friendship for
less children and his personal acquaintance
every child in every institution, he sought a
ference with Birmingham. Birmingham leape
the chance, offering to round up the children,
vide special street cars for most of them
motor cars for those with frail bodies.

Swope Settlement, Institutional Church
Nursery, Linwood Presbyterian Children's H
and several Kansas Side institutions will be gu
to-morrow. A general invitation also is exten
for "Pollyannas" to come to the theatre, whet
in orphanages, institutions or not. Mr. Birmi
ham will meet the scattering ones at the the
door and take care of them. None will be tu
down, but the invitation is not expected to
abused by children who have worldly comf
and are able to provide their own entertainm

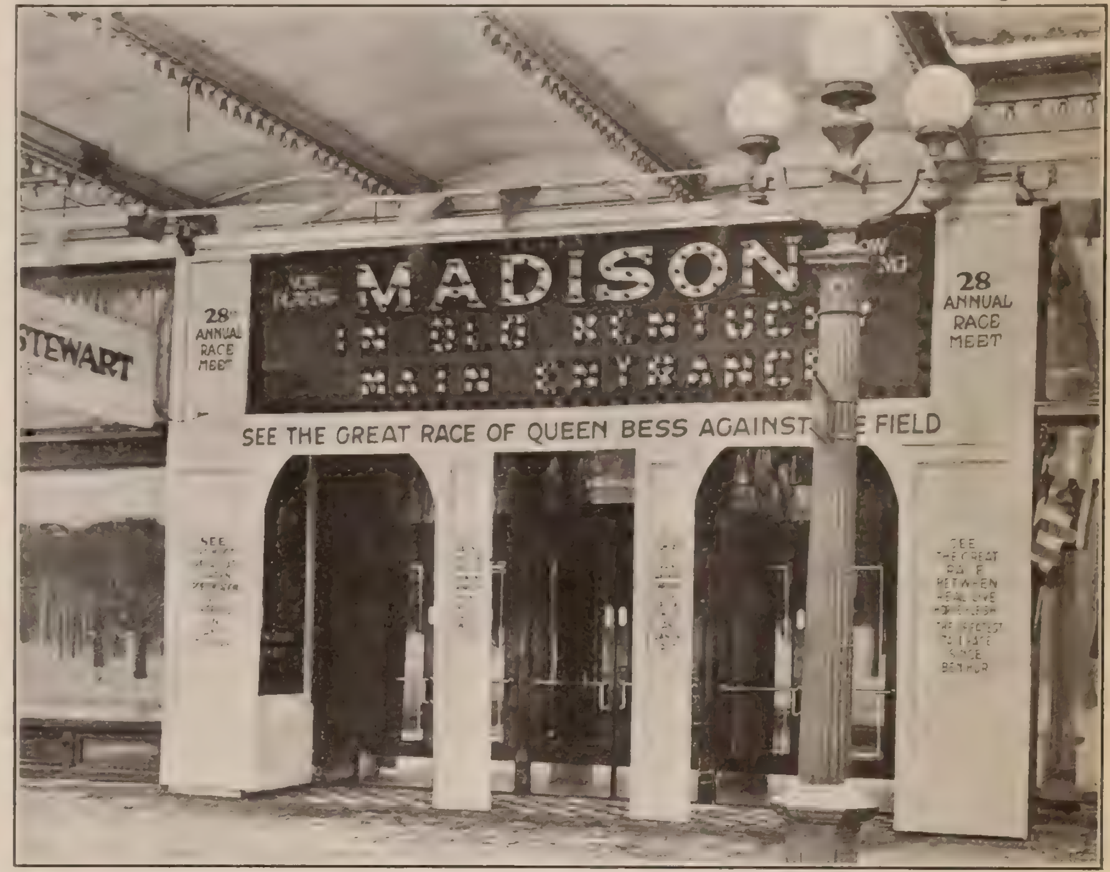
Motion pictures of the "Pollyannas" leav
their institutions, riding down on the street c
entering the theatre and watching the show
be taken and shown the following week.

Canadian Exhibitor Gets Resu with Children's Matinees

HARRY POMEROY, manager of the Stra
theatre in Ottawa, is making a decided
with a series of special Saturday morning perfo
ances for the children, and the kiddie photopl
programme is meeting with the hearty approval
the younger element and their parents. To furth
stimulate interest in the Saturday morning sho
Mr. Pomeroy has arranged, in conjunction wi
the Ottawa *Journal's* Photoplay Editor, a series
Gold Prize Essays for his little patrons. The f
of the essay competitions commenced with
screening of Little Baby Marie Osborne in "M
lady of the Beanstalk" on Saturday morning, Jan
ary 24th. A prize of five dollars in gold w
awarded for the best essay on the story of "M
lady of the Beanstalk" submitted by any kiddie
14 years of age or under.

Stages Bona Fide Horse Race as Interlude

Madison Theatre, Detroit, Gives "In Old Kentucky" Exploitation That Breaks All Records for Automobile City



The lobby display which the Madison theatre used for its showing of Anita Stewart's "In Old Kentucky"

MARKED by the cornering of every inch of available billboard space, the importing of y mechanical equipment from New York, the ging of a troup of artists for a prologue and sive advance and consistent publicity efforts, Madison theatre, Detroit, has just completed xploitation campaign that resulted in surpass- ny theatrical event in the history of the city. hough perhaps no more effective in the grand al of success than a number of other novelties luced in the promotion of "In Old Kentucky," flesh-and-blood horse race that took place on stage just at the time it was shown in the pic- e probably drew more attention and generated re word-of-mouth advertising than anything e used in the campaign.

To accomplish this horse race, George W. endle, manager of the Madison, was put to the nse of importing an expensive treatdmill New York. A decision to introduce the horse race ever seen on a Detroit stage per- accounts for the last-minute attempt to in- the success of the presentation by getting rained horses and jockeys from New York. At that moment in "In Old Kentucky," when the "they're off," is shouted, the orchestra switched a 6-8 agitato movement. As the race pro- sed the tempo of the music increased. And st as Anita Stewart astride Queen Bess was seen forge to the front and thunder neck-and-neck ngside the leading contestant.

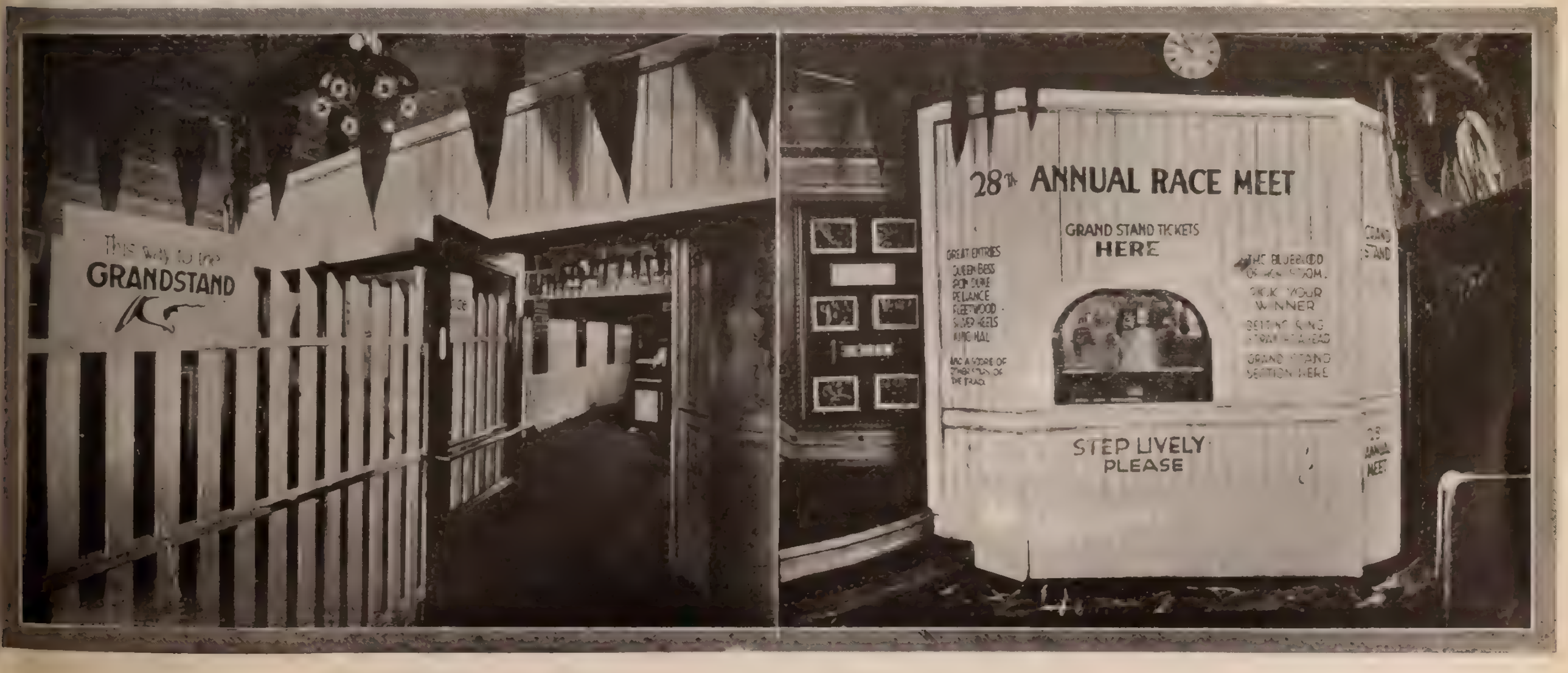
At this moment, like a flash the screen was isted and two horses could be seen apparently nning across the stage. By the means of a mov- g panorama it seemed that the horses were really aring across the stage. By means of the tread- ill, the horses' legs were going at the rate of 60 iles per hour, while the horse was not gaining an ch. At the proper time the screen was suddenly opped and the picture was resumed.

A novel idea in the building of a lobby display nsformed the front of the Madison theatre to resemblance of a miniature grand-stand, paddock d betting booths. By means of blackboards laced naturally in the upper lobby panels the fect of the slates seen about a race track was ined. A picket fence running through the lobby ve the effect of the paddock.

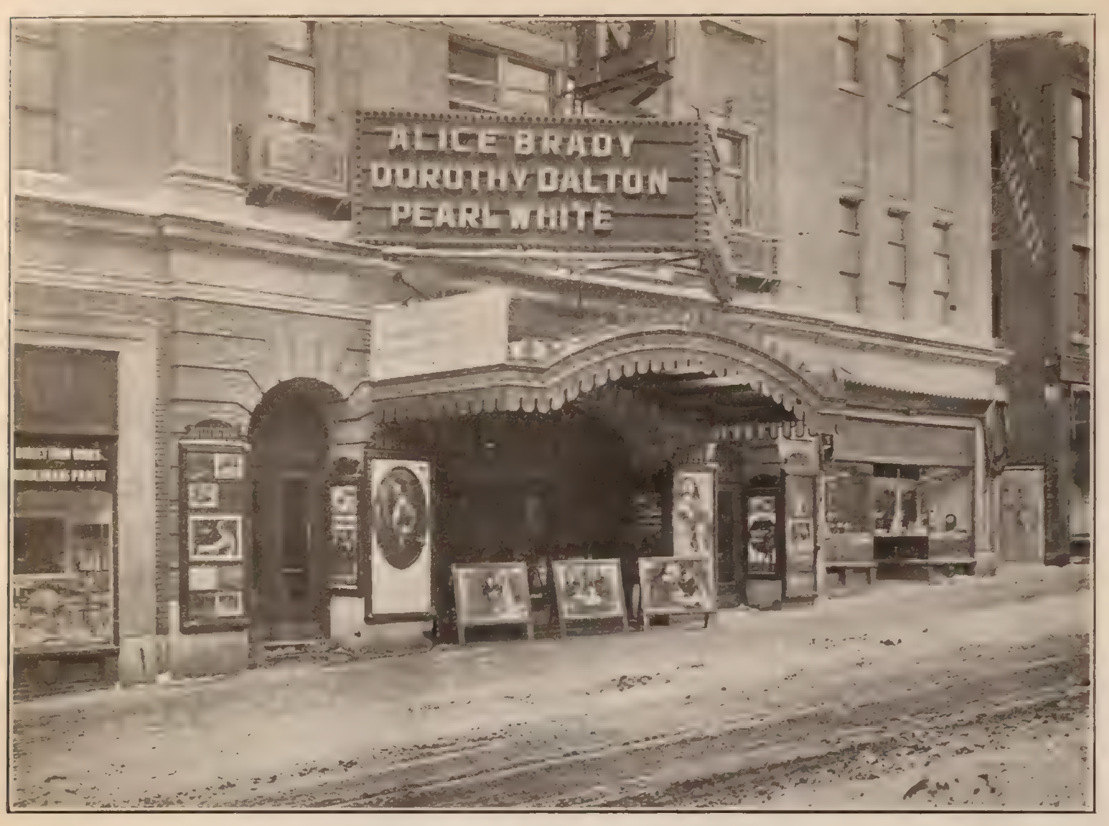
The exterior effect was gained by using poster- ard in shapes to represent the outside of the grand-stand. On various columns of the immitation grand-stand were printed statements such as: "See the Most Spectacular Screen Presentation Ever Offered In Any Theatre." "See For the First Time Real Live Plunging Horses In An Actual Race on the Stage." "See a Company of Trained Vaudeville Artists in a Special Singing and Dancing Act." "See the Great Race Between Real Live Horse Flesh and the Greatest Stage Race Since 'Ben Hur'!" This lobby was conceived and designed by Howard O. Pierce, director of publicity for the John H. Kunsky Enterprises which own the Madison and house manager Moule.

Mr. Moule used only a news weekly, and a prologue as the accompanying entertainment for "In Old Kentucky." However, the prologue was in itself a gem for wit and melody. A quartet of negro singers and dancers placed the audience into a most receptive mood for the attraction by the old

(*Continued on page* 2110)



Lobby display for "In Old Kentucky," used by the Madison theatre of Detroit



Sol Braunig, manager of the Modern theatre, Providence, R. I., believes in getting the names of stars upon the electric sign board. This display was used for the showing of "The Fear Market" as the first run attraction, the second run feature being a Dorothy Dalton picture and the Pearl White billing being for "The Adventures of Ruth"

Exhibitor's Daughter Advertises "The Brat" from Aeroplane

WHAT sets them talking in a big town may not always do it in the small city and vice versa. But when hundreds of circulars headed "The Brat Is Up Today and Will Be Down at the Crown theatre," fluttered down from a whirling airplane upon the town of Biloxi, Miss., the natives were more than aroused. An airplane is none too common a vehicle in that city and is downright spectacular when "The Brat" is riding in it.

"The Brat" in this instance was Miss Inez Bourdon, daughter of A. O. Bourdon, manager of the Crown and Gaiety theatres, part of the Saenger Amusement Company's circuit. She was dressed as Nazimova costumed as "The Brat." She let fly over 3,000 of the circulars, which had a paragraph reading:

"To the lucky person catching and bringing to the box-office of the Crown theatre a circular with the following sentence in red letters:

"Crown and Gaiety Theatres, High Class Photo Plays,

will be presented with two tickets for this attraction."

This exploitation stunt was the first of its kind pulled in the New Orleans territory, but last week was followed by a French opera singer who advertised a benefit in which he was to sing. He didn't wear a costume or make-up and probably fewer people knew of his "stunt" in New Orleans than there are in New Orleans who know of the stunt Mr. Bourdon over-filled his theatre with in a town a hundred miles from New Orleans.

This little lady displays considerable histrionic ability. She had the time of her life playing "The Brat"

She helped Dad put over "The Brat"

Here's what Mr. Bourdon says:

Another view of "The Brat" impersonato

"Inez, my daughter, went up in the plane tw
distributing over 3,000 of the 'heralds' over
city; and I am glad to say it did wonders for
box-office."

(Continued on page 2112)

Display Best Advertising Mediu
in Foreign Section House

MANAGER D. S. MARKOWITZ, of the Ver
theatre, San Francisco, put over the fi
episode of James J. Corbett's new serial "The Mi
night Man," at his theatre by giving the pictu
on the day of its first showing, the whole of
lobby display. In addition to this advertising in t
lobby, Mr. Markowitz conducted a teaser campai
and used one spread in an Italian paper. On t
whole the advertising cost him a little less than $
and as a result he is now assured of profits for t
eighteen weeks that the Corbett feature will
shown.

The Verdi is in San Francisco's famous La
quarter and 90 per cent of the patrons are Italia
but Manager Markowitz figured that regardless
birth or creed everyone would want to see J
Corbett if his picture was sufficiently brought
their attention. Hence, the hundred per cent Co
bett lobby.

The lobby campaign was a progressive one.
first he displayed a one-sheet which was follow
the next day by a three sheet. As the date of t
showing grew nearer the poster display was
creased, until three days before the actual sho
ing the lobby display contained one 24-sheet stru
across the wall of the lobby, 6 sheets on either si
framed colored stills, a three-sheet cutter in
center, and a cut-out clock over the box-office w
the hands pointing to midnight.

This display was intended to attract the att
tion of the passer-by. The regular patrons of
theatre were informed of the coming aerial by a
of attractive slides flashed during the perfor
ances. On the day before the opening an attract
spread was used in an Italian newspaper.

At ten in the morning, one hour before the op
ing of the theatre, the lobby of the Verdi was fil
with patrons. All day long the house did a
business.

Stages Circus for "Her Elephant Man"

St. Louis Exhibitor Borrows Municipal Elephant and Transformed Lobby Into the "Big Top"

WHEN Walter Shafer went to St Louis to take over the management of the Liberty heatre of that city, he carried along with him a esolve to show even the old timers in the show ame how to put over pictures. To what extent he has been successful is illustrated by an account what he did in the way of exploitation of Shirey Mason's "Her Elephant Man," which has just losed an engagement at the Liberty.

A week before the opening date for the picture, Shafer hired a clown and after dressing up in a audy costume and providing him with a toy elehant mounted on wheels started his employee out n the job of parading St. Louis streets.

On the elephant was a sign which read: "Shirley Mason in Her Elephant Man." At the same time Mr Shafer got busy with his publicity. The St. Louis papers fell for a story which said that the Liberty theatre's "clown," Sylvanus Story, by ame, was formerly a school teacher at a small own in Illinois and that having grown tired of ying to teach Young America how to shoot for ty dollars a month had gone clowning at the rate $120 per month. No name was attached to the tory to identify it as advertising, although the ticle did say that Story was working for a downwn theatre. Then one of the papers printed an terview with Story that could not have failed to widely read. The following is an extract:

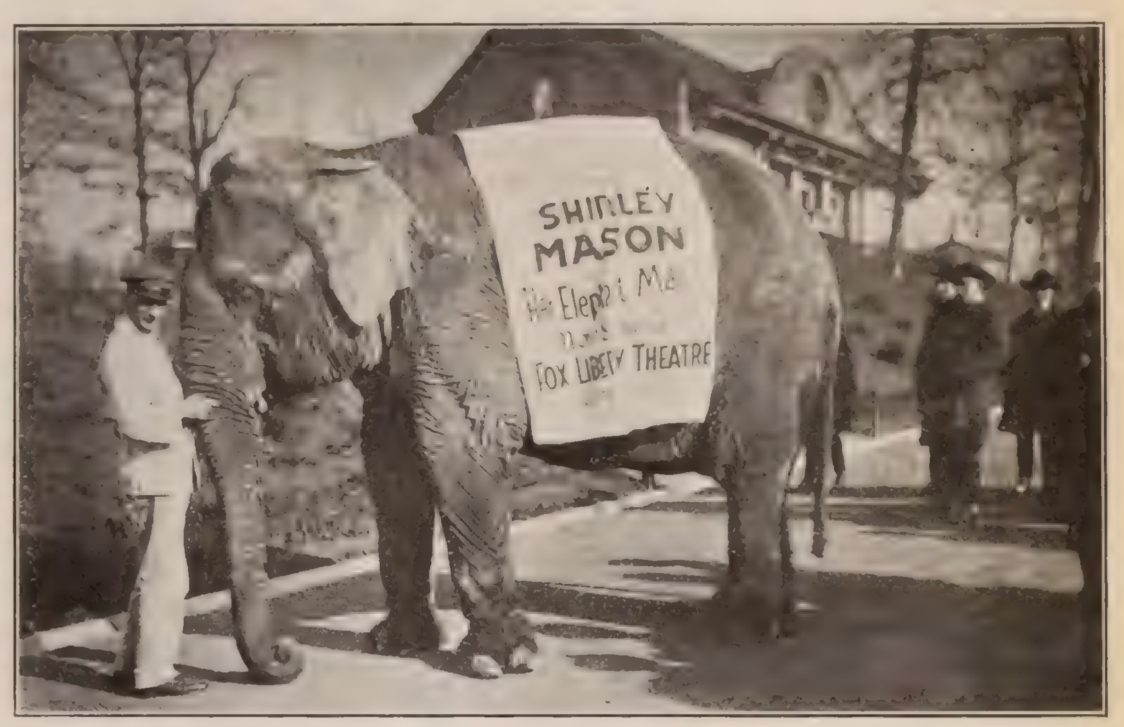
"Story said he 'likes clowning fine' because all he has to do is walk nonchalantly down the street nd look at people and they laugh, whereas when e taught school he had to contend with naughty oys and was forced to spend several hours a day istening to the country children drone their lessons in the schoolroom.

"I find it is much easier to make friends of naughty boys on the streets while I am clowning," Story said. "When they come near me I just do a ittle jig or grimace at them, and they are my friends for life. They trail me around faithfully.

"I don't know what people will think when they nd out I am now clowning and I don't care so ong as I like the job and am paid more. It has made me arrive at the conclusion that anything ays better than teaching school.

"Story said he had decided several months ago that he would never again teach school. He said everal offers of schools in the country had been made him, but all paid so poorly he could not aford to take them.

"He came to St. Louis several days ago and answered an advertisement for a man to wear a own suit, inserted in newspapers by Walter D. Shafer, manager of the theatre. Shafer said Story is developing rapidly as a clown and that he had turned down several professional clowns who applied for the job since Story has gone to work, in favor of the former school teacher."



"Jim" and his keeper ready to start advertising for "Her Elephant Man"

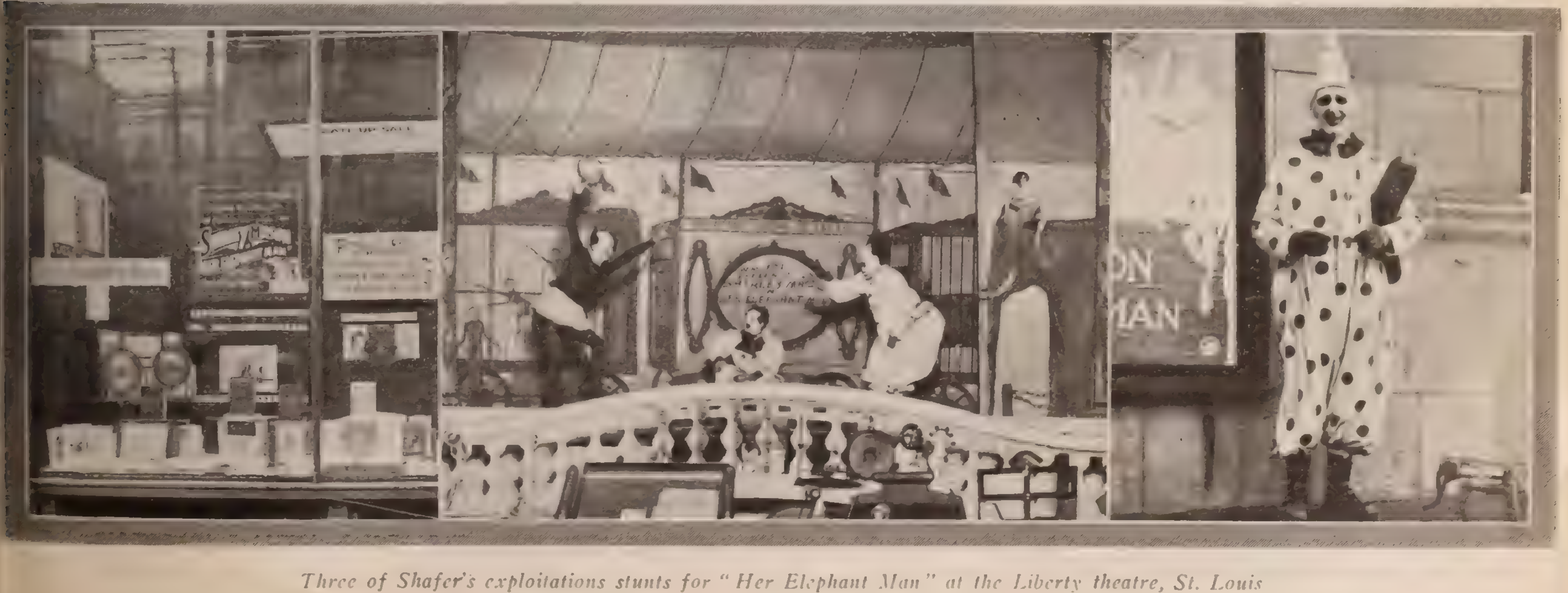
Teaser ads were run in newspapers and then the announcement of a circus coming to St. Louis in February when the chill breezes are yet blowing, aroused much comment. Then "Jim," the "papa" elephant of the St. Louis municipal zoo, was thought of as an addition to Shafer's exploitation campaign. Through some wire pulling in which the keeper of the zoo, Martin Angermeyer figured, "Jim" took a leading role in the publicity stunts pulled for the picture. With "Jim's" big leather sides covered with a sign telling all about the picture attraction at the Liberty, a parade was staged about St. Louis's streets.

All the youngsters who were within hearing distance of "Jim" from the time he started his tour until it was completed were soon tagging along behind the elephant and his keeper. Like a snow ball the farther the procession proceeded the larger it became and between "kids" and elephant Shafer's circus parade was a huge success. This stunt also was put over as a news item and again St. Louis heard about "Her Elephant Man" and the theatre at which it was showing.

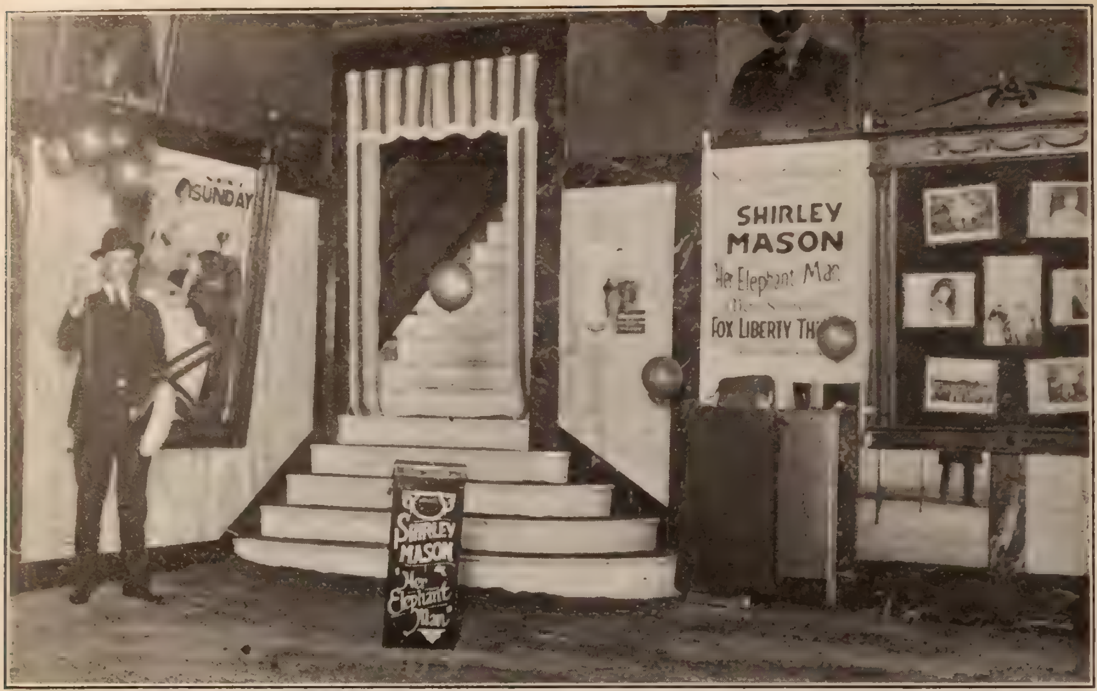
Not content with a street parade, Shafer made up his mind to carry the circus atmosphere still farther. The Liberty theatre, to use the words of a writer of a morning paper, resembled a three-ring circus.

The lobby was transformed into a vestibule of a sawdust arena. There was a big spread of canvas, pennants were flying and even the peanuts and red lemonade were provided. A brass band which could make just as much noise and more music than a circus organization was engaged. Nothing was left undone and by the time the first show was on crowds were gathering in the lobby

(*Continued on page 2110*)



Three of Shafer's exploitations stunts for "Her Elephant Man" at the Liberty theatre, St. Louis



The way Shafer dressed his lobby for "Her Elephant Man" engagement

in sizes which would have done justice to a real three-ring show.

In conjunction with the film presentation a clown act of twelve minutes, in which three clowns, formerly of the Wallace Hagenbeck shows, provided the circus mirth, was given. Hochman's Augmented Orchestra played circus music that kept the crowd's feet tapping the floor.

A circus drop provided an elephant for the stage and a cutout of Miss Mason was perched upon the elephant's head.

During the afternoons, toy balloons were released from the roof of the theatre and admission cards were attached to them. Just how successful the experiment proved was shown when, two hours after the first balloon went up, two small boys appeared with a muddy, bedraggled pass.

They said they had shot the balloon out of a tree in which it fell, about a mile north of the theatre.

"Had a heck of a time gettin' the pass after the balloon fell out of the tree," the boys said. "'Bout six other kids wuz there an' we had to scramble for it. That's why the pass is tore a little."

Another effective exploitation stunt was the tieing up with a book store located at a prominent street car transfer point for a window display in which not only the current attraction was given advertising space, but also the next bill, "A Tale of Two Cities," was given good billing along with the book version of the story.

Lobby Display Invading Even the Small Towns

THE lobby display as a medium for exploitation is invading the smaller towns and proving its worth there as in the cities.

The accompanying photograph will give you an idea of the "front" devised by the Liberty theatre of Wenatchee, Washington, for Dorothy Phillips' "Paid in Advance."

Manager W. W. Kofeldt of the Liberty designed the display and was one of the principals in carrying out the decorations, the results of which he says exceeded all expectations.

An ironic little touch which Mr. Kofeldt added to the scenic artist part of the display was the "grave" of "Jim Blood, the Cur."

This served as a curiosity arouser and caused a lot of talk in the little city of Wenatchee.

Mr. Kofeldt reports that the expense of this display was not large and that he is firmly convinced that it is one of the best forms of exploitation to be devised even when playing a picture for a day or two, as is the policy at the Liberty.

Stages Bonifide Race As Interlude

(*Continued from page* 2107)

southern songs they sang in addition to "In Old Kentucky." As the strains of an old-time southern air died out, the lights faded into the opening scenes of "In Old Kentucky."

The gaily bedecked Madison was easily seen for blocks away during the showing. Brightly-colored pennants with appropriate word matter fluttered on a wire one block in length and which was strung from the theatre front to Woodward avenue.

A week before the initial showing of the production a girl dressed as a jockey was stationed in the lobby of the Madison distributing heralds telling of the interesting spots in the feature. Also, two singers were engaged to sing "In Old Kentucky" at every performance the week in advance of the showing.

In addition to arranging for the use of every available billboard in Detroit, and this is quite a tremendous undertaking in a city the size of Detroit, Mr. Pierce arranged an assortment of newspaper press copy that has never been equalled in the history of his city. It is conservatively estimated that four times the usual amount of paper was used to further the interests of the attraction and the amount of display advertising space was also greatly increased. Half page, quarter page and other smaller ads were planned with infinite care in order to bring out every possible feature that could induce the sales of tickets. Special window cards and posters for local street cars were also designed by Mr. Pierce.

All local music stores co-operated in the plugging of the song "In Old Kentucky." Every 5-10 cent store in the city provided a window display that announced the picture and its place of showing. As an instance of the popularity of "In Old Kentucky," one music store reported the sale of approximately 1,200 copies of the song in one day.

Laugh If You Want to, But This Is Good Logic

NATHAN SCHAFFNER, of the First National Exhibitors' Exchange for Kentucky and Tennessee, had an unusual request recently.

A customer in a small town said to him:

"Whenever you sell me a picture at a big price send it C. O. D."

"Why so?" asked Schaffner.

"Why, you see, the people at the post office get to talking about the big price it cost and I get a lot of good advertising for giving the public expensive pictures."

When Ignorance Was Bliss It W
Folly for Wendland to Be Too
Wise

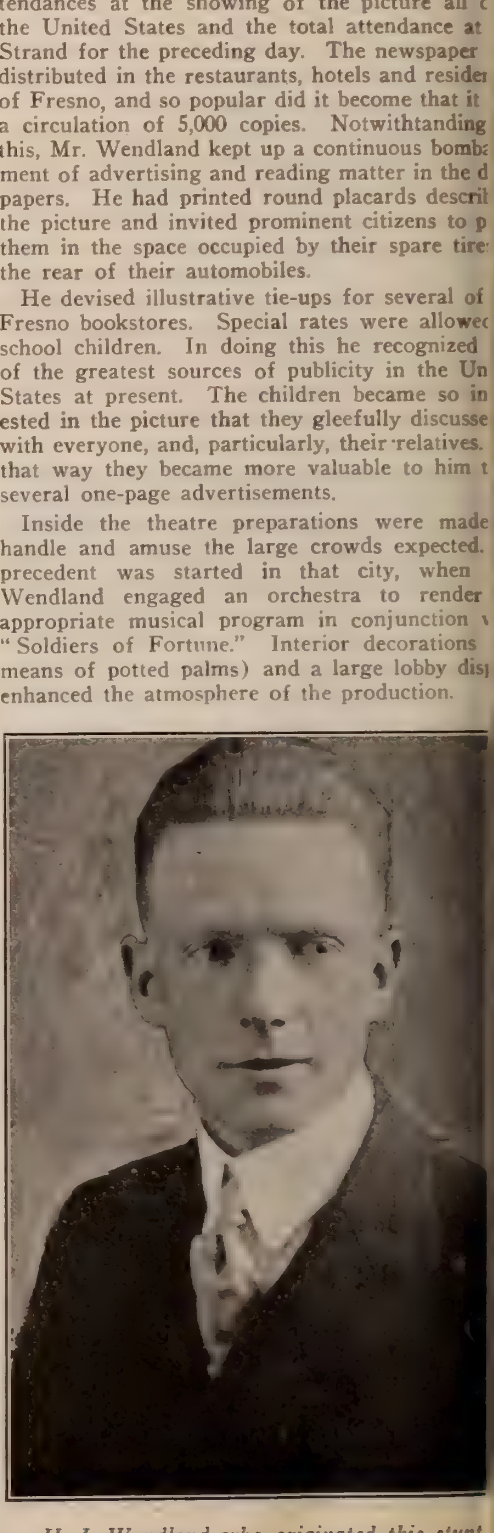
IGNORANCE is bliss says an old proverb, an
was especially true during the recent publi
campaign carried on by Harry J. Wendland, g
eral manager of Byrd's Strand theatre, Fre
California, for the first showing on the Pa
Coast of "Soldiers of Fortune."

Mr. Wendland unwittingly violated a federal
and a municipal ordinance when he sent over
telegrams over the mails and placarded the city
Fresno to advertise the picture. He was re
manded by the postmaster and the mayor, but
ing the week that the picture was shown at
Strand packed houses were in order. It was on
those instances when ignorance triumphed
sagacity.

Mr. Wendland experimented with sev
original and unique stunts during the engagem
of "Soldiers of Fortune." One of them was
issuing of a daily newspaper with reports of
tendances at the showing of the picture all
the United States and the total attendance at
Strand for the preceding day. The newspaper
distributed in the restaurants, hotels and reside
of Fresno, and so popular did it become that it
a circulation of 5,000 copies. Notwithtanding
this, Mr. Wendland kept up a continuous bomb
ment of advertising and reading matter in the d
papers. He had printed round placards descri
the picture and invited prominent citizens to p
them in the space occupied by their spare tire
the rear of their automobiles.

He devised illustrative tie-ups for several of
Fresno bookstores. Special rates were allowe
school children. In doing this he recognized
of the greatest sources of publicity in the Un
States at present. The children became so in
ested in the picture that they gleefully discusse
with everyone, and, particularly, their relatives.
that way they became more valuable to him
several one-page advertisements.

Inside the theatre preparations were made
handle and amuse the large crowds expected.
precedent was started in that city, when
Wendland engaged an orchestra to render
appropriate musical program in conjunction
"Soldiers of Fortune." Interior decorations
means of potted palms) and a large lobby dis
enhanced the atmosphere of the production.



H. J. Wendland who originated this stunt

Sugar Envelopes Advertise for Exhibitor

Pittsburgh Showman Takes Advantage of Sugar Shortage and Obtains Some Inexpensive Publicity

THE sugar shortage may be a matter of concern for most people, but for Pete Antonopo-ps, manager of the Olympic theatre in Pittsburgh, was productive of an advertising idea that helped pack his house for a week.

He had about 15,000 small envelopes, just large nough to hold an individual portion of sugar, rinted and distributed to the leading downtown estaurants. The owners were pleased to use the ervice and the small cost of the venture to An-nopolos was more than returned by a record eek at the box office.

The envelopes used were of manila about two by ree and a half inch in size, and on one side the llowing was printed:

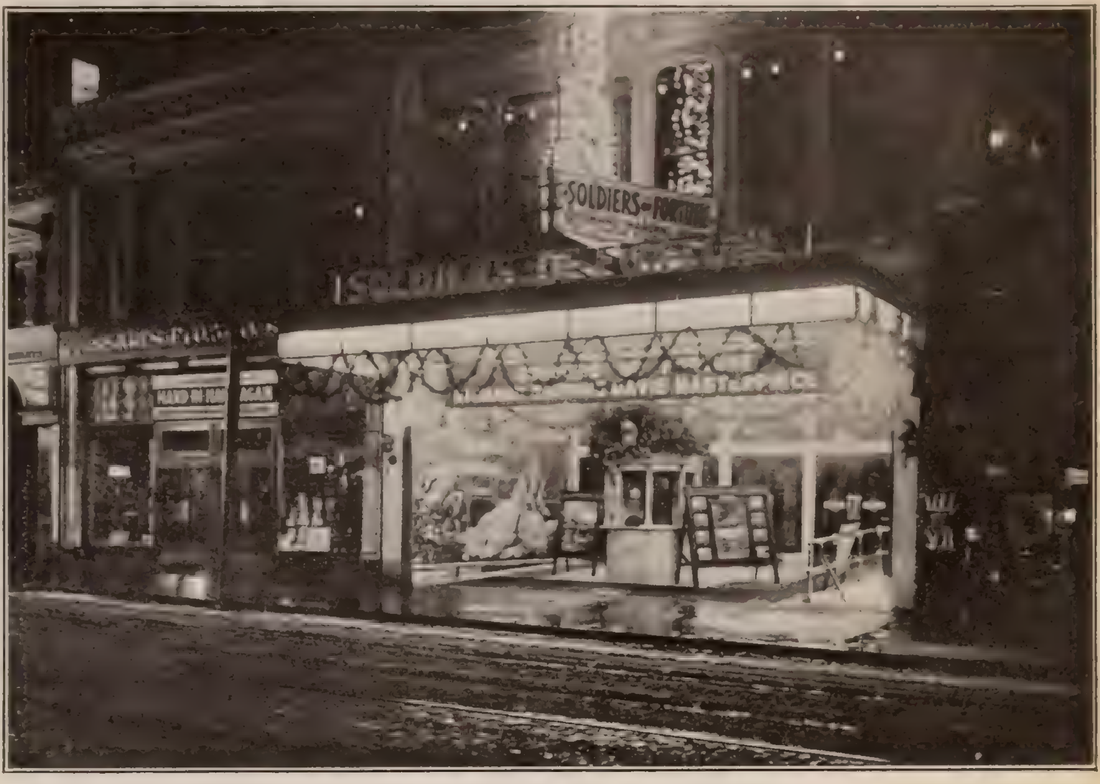
After Your Meal
See
"Soldiers of Fortune"
Richard Harding Davis' Masterpiece
At The
Olympic Theatre
Week Commencing January 5th

The real pinch of the sugar famine had passed y the time this novelty was used, but the price f sugar was so high that restaurant owners de-red to encourage conservation by their guests.

The Olympic theatre is situated on Fifth avenue, e principal thoroughfare of Pittsburgh. It has rong competition from several large downtown ouses. The Olympic seats 1,000 persons, all on e main floor, and as an indication of how the gar envelope idea pulled, it is cited that more an 1,800 persons were admitted to the theatre up 5 o'clock on the first afternoon of showing.

In addition to the sugar envelope stunt, Mr. An-nopolos arranged an attractive display for the llan Dwan production in his lobby. As Fifth enue in Pittsburgh with the possible exception State and Madison in Chicago, is the greatest nain drag" of any city in the country, the dis-ay had great advertising value.

It consisted of an ingenious composition of two the twenty-four sheets so that there was a wealth pictorial effect to catch the eye. The lobby was trimmed with wreaths and a large electric sign across the front announcing "Soldiers of Fortune," Richard Harding Davis' Masterpiece."

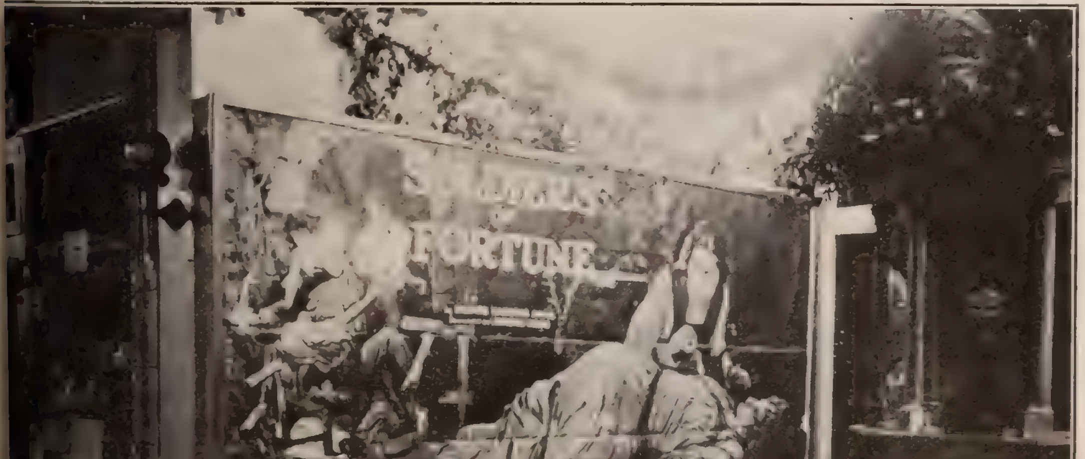


"Soldiers of Fortune" lobby display at the Olympia theatre, Pittsburgh

Several special newspaper advertisements were prepared by an artist for the management, and short feature stories were placed in the Pittsburgh *Dispatch* and the *Press*. Considerable space was obtained in the news columns and picture layouts in all the Sunday editions.

Tie-ups were also effected with merchants on the novel by Davis from which the Allan Dwan production was made. Kaufman's department store placed a sign in its book department and gave a reference to the production showing at the Olympic theatre.

The same tie-up was effected with Jones' bookstore. Volkwein's music store placed a sign in its window reading: "Out Soon—Soldiers of Fortune March by Arthur Pryor, Bandmaster of the Capitol in New York. See the photoplay and hear the march at the Olympic theatre."



The Olympia of Pittsburgh used a twenty-four-sheet in the lobby for the "Soldiers of Fortune" showing

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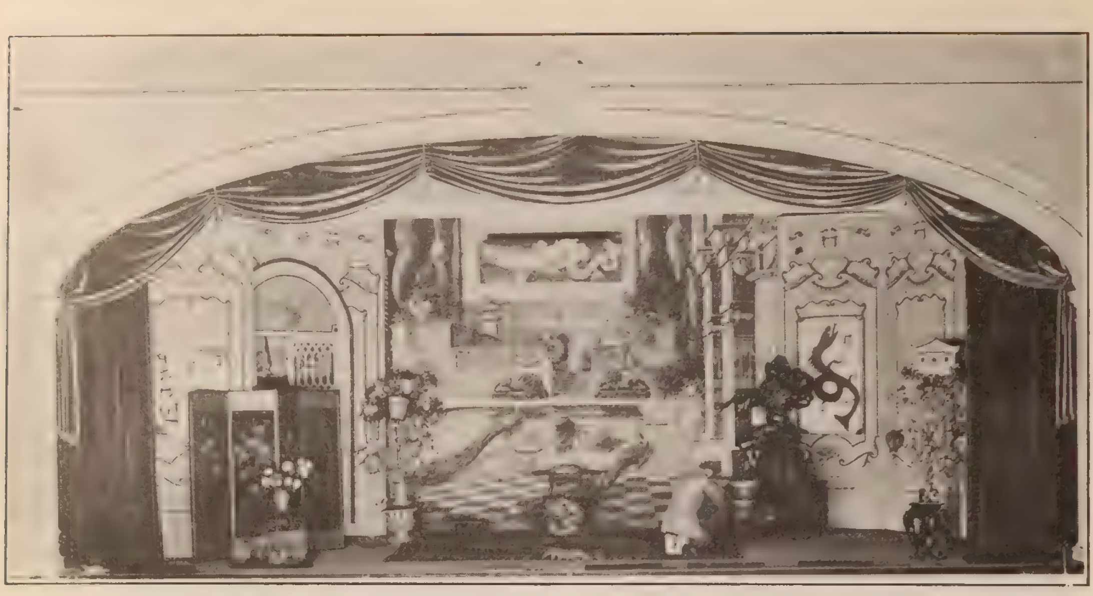
We Really Think This One Is New

WHEN you can tie the title of a picture up with an exploitation stunt the effectiveness of exploitation is doubled. Therefore this account of the idea originated by Manager Ely of the Hippodrome theatre, Portland, Ore., comes in for double commendation.

Besides an unusual amount of the more orthodox advertising for "The World Aflame" the Frank Keenan labor problem picture, Mr. Ely on the opening night by using "stage flares" from many places about the theatre roof succeeding in creating the appearance of the building being in flames.

The unusual sight attracted a great many people to the scene, and many came thinking that the theatre was really on fire. Crowds worked their way toward the house to witness the firemen's efforts to put out the blaze but remained to view the presentation of the picture.

Of course Mr. Ely had some preliminary work to do before he was at liberty to start "The World Aflame" idea. First he received permission to from the city officials to burn his red fire on the roof of the building. Next was to make sure that he did not endanger the property by starting a real blaze. Then came the procuring of the flame pots which, however, was not so hard, theatrical supply houses carrying them in stock. The expense of the proposition was not large considering the amount of attention it attracted, and in consequence throughout the entire run "The World Aflame" did a business which to Mr. Ely's mind was in a great measure due to his exploitation idea of "burning up the theatre."



Stage setting for "Broken Blossoms," built by the Strand theatre, Salina, Kan.

Kansas Exhibitor His Own Artist MakesSuccess with Exploitation Stunts

THE average exhibitor finds little or no time to spend outside his office in these days of keen competition, but it's always the exception that proves the rule. So the exception among successful exploitation exhibitors is to be found in the person of Herbert J. Thacher, Manager of the Strand theatre, of Salina, Kansas, who not only manages his house to the contentment of the great majority of his townsfolk, but is besides many other things, his own scenic artist, the workmanship of which studio, is always the one big attractive feature of the showing of his big productions.

"Broken Blossoms" was the last big production that afforded Manager Thacher an opportunity to extend himself, and the consensus of opinion in his community is that he presented a hundred per cent. performance. He personally painted a wonderfully artistic Japanese setting with unusual colorings and lighted it in a manner that would cause a Belasco to become envious.

But the setting wasn't all. He presented a monologue-prologue called "The Yellow Man" whose message was based on the theme, "Do not give blows for blows, the great Buddha says; what thou dost not want others to do to thee, do thou not to others." The Yellow Man spoke a glorious message of peace to his "barbarous" Anglo-Saxon friends, the sons of turmoil and strife.

For two weeks prior to the opening of the production Mr. Thacher did much exterior exploitation work in connection with the newspapers, department stores and local organizations. He covered his community with an extended bill-board campaign and the whole repaid him bountifully in large box-office returns.

The lower cut shows a picture of a stage setting used by Mr. Thatcher for "In Old Kentucky." Attention is called to the practical cabin with the flowers growing over the sides and the stage props furnished to set off the beauty of the scenic part of the work.

As a part of the program during "The Old Kentucky" showing a colored quartet rendering several selections from the good old darky melodies before the screening of the picture and a soloist appeared at the end of the picture in some songs which were somewhat more classical.

In a letter to the News concerning the success the Strand is having with the prologue and stage setting Mr. Thatcher states that it is his belief that no greater boon to the exhibitor in an advertising way has ever been devised than that which can be gained through the use of the prologue. He says that when he first thought of putting on such a number his associates scoffed at him for trying to emulate the big city's big theatres and preached that he was wasting his time and money. Mr. Thatcher himself was none too sure that the expenditure in time and effort and the expense involved would be justified, but determined to try the idea out. With his very first prologue staged, he became convinced that he was on the right track and went after other productions along the same lines. Soon he began to notice a new class of people coming in to the house, people he had never been able to get before. He listened to the remarks of the audience as they went out of the theatre and found that his innovation was the talk of the town. He finds that he has created a new patronage to be added to his list of steady patrons and in this has an added incentive to keep on building stage settings and staging prologues. He also promises us more photographs of his handiwork.

Exhibitor's Daughter Advertises Picture from Aeroplane

(*Continued from page* 2108)

Mr. Bourdon is more than a wide-awake picture theatre manager. He holds the record for catching the largest tarpon, the "locomotive of the deep," ever caught in Southern waters. He belongs to nearly all the fraternal orders in Biloxi except the Masons and organized the Elks Lodge of Biloxi, for which he was given a life membership.

Not How Much It Cost, But H
Good Is It, Measures Exploitation

AS a means of determining to his own satis
tion what productions and what stars have
greatest appeal to his patrons, Manager Han
of the Adams Theatre, at Creston, Ia., has
cluded a contest which cost him nothing excep
and several season passes to his theatre. On
other hand, the contest attracted considerable
tention, resulted in a great deal of free rea
matter in the newspapers, and in addition sup
him with the data he felt he wanted for boo
purposes.

The contest was identifying the portraits of
actors and actresses and the naming of product
in which they had appeared. Mr. Hanson f
two lobby wall cases with photographs, forty-
pictures in each one, and offered a prize of $5
a season pass to the person turning in the first
in which all the players were identified and a
son pass to all persons turning in a complete
The naming of productions in which each had
peared also made a necessary part of a co
answer.

The contest appealed to the newspaper ed
as a novelty story showing how deeply motion
tures had entered into the lives of the residen
Creston. Discussions appeared in the paper a
whether the "Movies" were merely regarded a
entertainment for idle hours or whether their
peal was wide enough so that particular stars
directors had rabid fans. All these discus
were linked up to the Adams Theatre contest

The first complete list was turned in just s
days after the photographs were first displ
The knowledge of pictures displayed by the
winner was a revelation even to Hanson, fo
some cases the production mentioned in conne
with the players had to be checked up befor
theatre attaches were certain of them. Other
plete lists came in, but slowly, so Mr. Hanso
fered individual passes for uncompleted lists
response to this offer he got hundreds of lists w
furnished valuable data for guidance in his
ing policy.

A surprising turn in the contest as expose
the answer was the wider knowledge of w
stars than of the men as displayed by the
testants, most of whom were women.

Mr. Hanson declares that the contest has
nished him with an absolute guide as to what
and class of productions are most interesting t
motion picture patrons of Creston, and that h
a standard by which to judge productions whic
offered him for use in the Adams Theatre.

Only one player appeared on every list
mitted; that of Charlie Chaplin, whose p
graph is shown, was, however, not in charact

Stage setting for "In Old Kentucky," designed by H. J. Thacher, manager of the Strand theat Salina, Kan.

Newspaper and Omaha Theatre Co-operate

"Kiddies" Special Matinee Arranged for Children When "Pollyanna" Played Sun Theatre

HE school children of Omaha, Neb., were the biggest boosters for the Sun theatre during engagement of "Pollyanna," Mary Pickford's United Artist production.

he management not only made the kiddies feel py by giving them a great party at special ning matinees, but offered prizes for those who e the best comments on the picture, the best about Mary Pickford, the best glad thought had ever had, and the best essay on "Polly- a."

he management of the theatre had the coop- on of the *World-Herald* newspaper during the re week, for the different schools were assigned rent days when they were to see the picture, when they were taken to and from the theatre he trolley cars, banners were strung on both of the cars, full length, telling of the party the *World-Herald* was giving at the theatre, what it was all about.

spite the extreme cold weather during the k's engagement the theatre did a "land-office" ess, and it is estimated that ninety per cent. he children in the town went to the theatre ng the week. The idea of having the children es given for separate schools on different days in accordance with the suggestion of the l supervisors, who deemed the time spent by children in the theatre to be wonderfully well t, when they could witness so interesting a luction. Ministers, lawyers, doctors, business- , in fact every type of person enthusiastically rsed the picture in that town and the Sun had of the greatest weeks it has ever experienced e it opened their doors.

on't overlook the children in your exploita- is the advice that the Sun publicity staff are g to preach from now on and when ever a re comes along which has an appeal for the dies" other "children's parts" will be staged.

Lining up for the special children's show at the Sun theatre, Omaha

n the soulless street car company added its share to giving the Omaha kiddies a good time at the special show at the Sun theatre

Stages Special Prologue for "The Copperhead" Presentation

JUST to get out of the beaten track Phil Gleichman, manager of the Broadway Strand theatre in Detroit, succeeded in staging a new form of prelude when he presented "The Copperhead" last week. Preludes heretofore, at least locally, have consisted wholly of big orchestrations, style shows, songs, dances and things of that nature. Mr. Gleichman, on the other hand, decided to give a taste of drama.

The Broadway Strand stage is so arranged that in the place occupied by the screen, above the heads of the orchestra on the regular stage, there is a second platform or stage. Here an interior setting was built and painted and furnished with chairs, table, lamp, phonograph and other objects familiar in every home. A local writer penned a sketch in keeping with the subject, with patriotism as its keynote, two actors were engaged, and when the curtains parted the audience found a Civil War veteran sitting in a rocking chair while on the other side, a boy in a modern army uniform was playing a phonograph.

Heroism and bravery was the subject of the playlet. The veteran of the Civil War first protested against a Johnny Reb tune. The boy protested that such ideas had been forgotten, that Southern boys have proved their valor in the world war and shown exceptional bravery. The old soldier declared that it might be brave to creep forward in a hurricane of lead, but real heroism was only displayed by such men at Milt Shanks (Lionel Barrymore's character in the play), who suffered being called a Copperhead to aid the union. In the finale the patriotism was the subject of the final speech.

The entire program also was in keeping with the feature photoplay. In fact Mr. Gleichman introduced a series of musical and vocal effects as well as his drama. A soloist, in hoopskirts, sang two medleys of old Southern airs. Through the picture the music was particularly appropriate. And at the close, when the old soldier dies, "The Battle Hymn of the Republic" was played and sung. The song was offered on a phonograph record, with Miss Granesch, the soloist, and the orchestra accompanying the same. The audience could not tell a phonograph was employed

(Continued on page 2115)

Exploitation Men's Minute Book

Gives Away a Ten Weeks Old "Baby"

TO use the current agitations or events as described in the newspapers is an old method of exploiting a stage or screen production, but to the public it is ever new and besides it rarely fails. The proof of this statement is shown in the manner in which a screen production was put over in Toledo, Ohio, recently, when the entire town was ripe for a stunt that in some way had to do with the giving away of a baby. The local newspapers had published several stories about mothers who were offering their babes for sale or giving them away in order that they could exist. The stories had been played up by the Toledo newspapers and when C. E. Carrier, Selznick-Select exploitation representative, arrived in Toledo to put over the "Greater Than Fame" production, he immediately took advantage of the most timely topic.

A week before the opening of the picture at the Temple theatre an ad was run in the Toledo papers announcing a contest on "What Is Greater Than Fame"? The winner of the contest was to receive a ten-week old baby. Tie-ups with the furniture stores of the town were made by having them display baby clothes and furniture along with an announcement of the contest.

The newspaper ad was repeated on Tuesday and by Wednesday the citizens of Toledo began to wonder what had happened to the management of the Temple theatre. The Children's Welfare League, the Catholic organizations, the humane officers and the clergy of the city all entered protests and the telephone in the box-office was busy answering calls inquiring as to the nature of the contest. Meanwhile the newspapers continued to carry the publicity gained and the theatre manager, Eddie Zorn, issued a statement that despite the protests he would go through with the contest and present the baby. By Saturday all Toledo was more than interested—in fact it seemed the intention of the entire population of the town to see "Greater Than Fame" and the award of the prize.

In addition to the newspaper publicity a truck drawn by four beautiful white horses was sent around the town. On the sides of the truck a banner was carried announcing the picture and the name of the theatre.

Sunday opened to a good business and on Monday the award was made. Police and humane officers were in the theatre ready to execute warrants, but when the winner was asked to step up on the stage and receive the baby, a squealing baby pig—not only the entire audience but all Toledo laughed.

"Greater Than Fame" then began to break attendance records.

Two Papers in Same Town Print Special Sections for "Everywoman"

IN the exploitation of "Everywoman" in Dallas, Texas, Leslie F. Whelan, exploitation representative for Famous Players-Lasky Corporation, attached to the S. A. Lynch Enterprises in Texas, decided to make his biggest play through the medium of newspaper publicity. So Mr. Whelan got in touch immediately with the editors and advertising managers of the Dallas *Journal, Times-Herald* and *Despatch*. As the feature of the *Journal* a six page section entirely devoted to the production and its various features, was put over. The front page carried an artistic layout of scenes from the picture, combined with art work by J. E. Leecroft, staff artist of the *Journal*. The rest of the page was devoted to special stories concerning the characters of "Everywoman," origin of the play, etc.

"EXPLOITATION MEN'S MINUTE BOOK—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

The inside pages carried advertisements of local firms, each advertisement featuring the title and carrying the words relative to the characteristics of "Everywoman," namely: "Beauty," "Youth," "Modesty." The back page was left for additional reading matter of human interest. The edition made such a sensation with *Journal* readers that it was sold out completely for that day. It was the first time in its history that the Dallas *Journal* had turned over its pages for any special publicity for entertainment.

A similar section, consisting of ten pages, led off by an eight column caption "Everywoman Everywhere Should Read This Interesting Section," was arranged in the Dallas *Times-Herald*. More than forty merchants in Dallas contributed special advertisements for the occasion which, incidentally, increased the circulation of the *Times-Herald*.

The stunt worked on the Dallas *Dispatch* was in the nature of a "character adaptability" contest. The *Dispatch* requested photographs of the young women in Dallas whose characteristics commended them to play the parts of "Youth," "Beauty," and "Modesty." More than one hundred photographs of the fairest of the fair in Texas were received, and, as a result, the judges, comprising three of the city's well known personages, had consider difficulty in selecting the winners. After the se tions had been made the honored ones were ta on a shopping tour throughout the city, *Dispatch* devoting two pages to this particular i dent, using advertisements of announcements just what merchants the young women had visi Brand new just-out-of-the-show-window auto biles were obtained from the local agencies to c vey the young women on their tour. The con ran for nine days, the *Dispatch* devoting its page to the announcement, conditions, photogra of the winners, and other material.

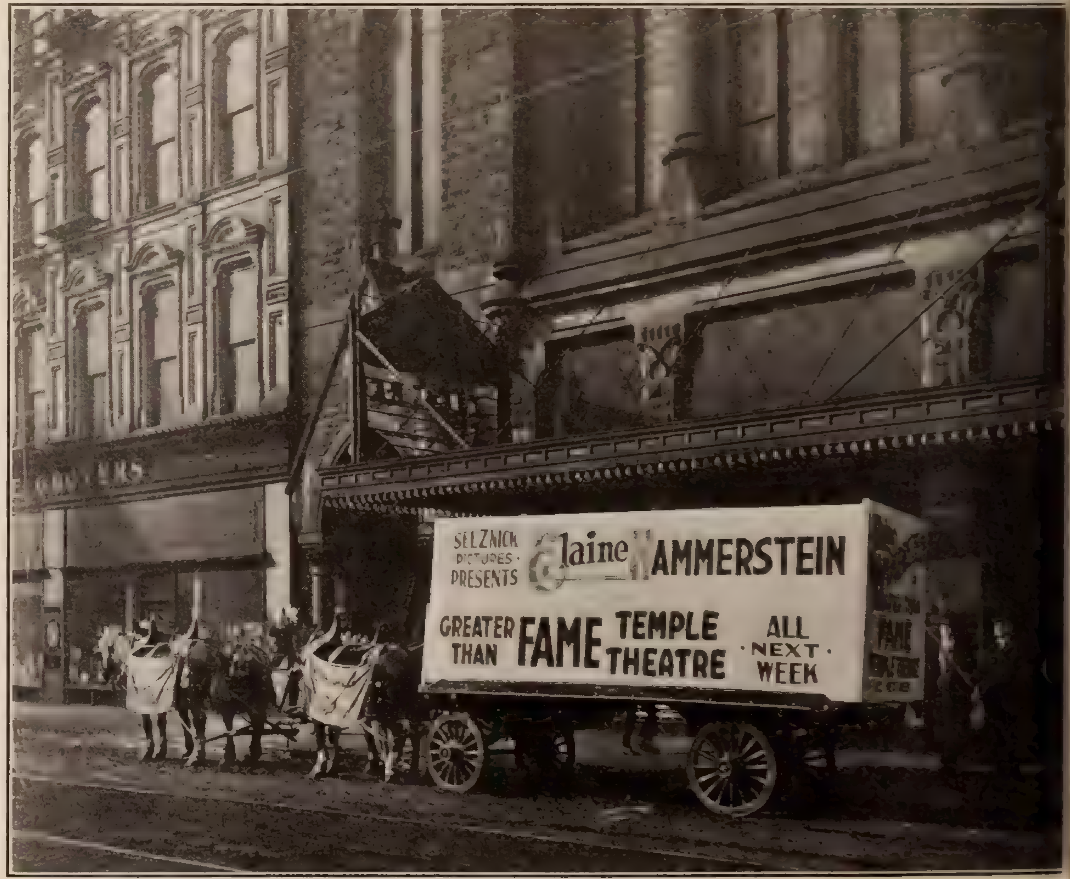
New Exploitation Idea for "E of Youth"

AN idea for exploitation of Clara Kim Young's "Eyes of Youth," which regis with us as sure-fire, was originated by T. J. Spadden, manager of the West and Colonial atres, Galesburg, Ill.

Mr. McSpadden called in a local photogra who possesses a motion picture camera and t rounded up ten pretty and well-known girls of city and had photographs taken of their eyes. Sl were made from the negatives of the girls "ey and the McSpadden theatres are using the slide connection with a guessing contest as to the o ers. The idea is getting the attention of Galesb and is not only creating a lot of interest in forthcoming engagement of "Eyes of Youth," is also pulling business before the showing, pe coming in to see if they can figure out who "eyes" belong to.

A substantial prize is being offered to the ners, which is in itself a business getter.

Mr. McSpadden suggests that the same could be used with cuts in the newspapers, bu only using the slides.



The way the Temple theatre of Toledo, Ohio, advertises "Greater Than Fame"

he Best Exploitation Stunt of the Week

ALITERAL "knockout" as an exploitation, so inexpensive that it is well within the means f any exhibitor, despite location or size of thetre, and which is without precedent in local news alue so great that advertising costs are reduced a very small amount, has just been tested with ord results by the Saenger Amusement Comny of New Orleans. The campaign resulted in—

Two column, front page stories every day for weeks, written by a star reporter assigned by New Orleans *Item* to "cover" the news phases what was originally planned by the Saenger usement Company as an advertising campaign.

Front page cartoons, by a staff artist, putting a mi-humorous phase on the exploitation.

A "no limit on space" order from the editors stories by Tom Dabney, the *Item's* star rerter, despite the pressure of columns of sensaonal news every day on the most hotly contested bernatorial race that Louisiana has ever known.

Applications from fifteen hundred men and omen who wanted to win one of the prizes for eeping all night alone, chained to a tombstone, a graveyard.

The selection of a young man and woman and gro who went through the ordeal with varying sequences, which made additional front page s stories in the *Item,* with two and three mn cartoon illustrations.

A local news value so great it made paid adver- unnecessary after the first two announceents of the prize offer.

The use of police reserves afternoon and night seven days, despite the heaviest and most se- rain storm of the winter, which continued out letup throughout the week, to control the wds that stormed the Strand theatre to see The Greatest Question," D. W. Griffith's feature traction released through First National Extors' Circuit.

Such sensational straight news publicity in the *em* that the daily stories by Tom Dabney were published by newspapers in practically every her city and town in the territory, which brought ndreds of letters of inquiry to the *Item* from t of town.

The campaign was conceived, originally, by C. Yearsley, director of publicity and advertising r First National, and incorporated by him in the ess sheet for "The Greatest Question." James yant, manager of the Circuit's exchange in New leans, Foster Olroyd, manager of the Strand eatre, L. H. Grandjean, chief of the Saenger nusement Company's publicity department, and on Harsh, Saenger Company press representae and ad man, voluntarily credited the entire ploitation to the First National press sheet.

In volume of space obtained as publicity, in terorial interest, and in effect on New Orleans theegoers, the campaign is without equal, according the men who made it a local success.

'It was nothing short of a sensation," reads a tement from Mr. Bryant, Mr. Olroyd, Mr. andjean and Mr. Harsh. "The expense was riulously small in comparison to the results. It a stunt that is an absolutely certain success in y community, and it can be directed by an exitor, alone and without material assistance, alst as well as it can be done with an experienced blicity department. It added hundreds of dols to the week's receipts at the Strand, despite tinuous rain and a heavy wind storm. It is a ly remarkable evidence of what showmanship accomplish, when real news value is injected o exploitation.

'The real secret of its publicity value is in the t that in each city or town it involves people o are known locally, and in some thing that is idedly unique and far away from the ordinary. has the added merit of being simple and direct, hout any involved features which make for del and unceasing effect. Once it is launched with a preliminary announcement ad, the public will provide the action until its conclusion.

Edna May Smith, who slept all night in a cemetery for "The Greatest Question" exploitation stunt pulled by the Saenger Amusement Company for the Strand showing

"Our first step was an advertisement in the Saengerette, the program for our leading New Orleans theatres. This has an exceptional weekly circulation. The ad invited application from people who had the courage to spend a night alone in a graveyard, chained to a tombstone, 'in the interests of science.' We promised that the selected applicants would be furnished with cots and blankets. The consideration was $25 for a white man, $50 for a negro, $75 for a white woman and $100 for a negress. That one ad brought several hundred applications within forty-eight hours.

"A similar ad was published in the *Item* the day after the week's issue of the Saengerette was distributed. Immediately news reporters were after our publicity department for a story. Then applications began to pour in by letter, telephone, personal calls and telegrams. The *Item* assigned Tom Dabney, its star reporter, to the story, and he obtained wonderfully interesting human interest statements from scores of the applicants. He dubbed the stunt 'the graveyard sleeping contest.' An *Item* cartoonist illustrated these stories, carrying out Mr. Dabney's very practical thought of treating the proposition in a serious way. This removed the stigma of the tragic or sacrilegeous, and made the matter as a half-comical experiment in the courage of human nature to face the unknown and the mysterious.

"The political fight over the election of a governor was at its height, but this had no limiting effect on the amount of space allowed Mr. Dabney by the *Item*.

"For the first week no effort was made to connect the offer with 'The Greatest Question.' A two column ad was used to tell the public that it would be impossible to supply every applicant with accommodations, but that if any person had any particular questions to ask the spirits, the questions would be given to the applicants finally selected, who would be asked to present them to any shadowy nocturnal visitors, should any appear. This ad was headed, 'What to you is the greatest question? What would you ask a spirit?' and was the first reference to the production. Single column teaser ads, containing the sentence, 'What to you is the greatest question?' were used on different pages of the *Item* a day later.

"Three persons were finally selected from the fifteen hundred applicants. They were a young white man, a young white woman and a negro. The risk of having a colored woman essay the feat was deemed too great. Then arrangements were made for the use of three different graveyards. The experiment was set for a Friday night, and in its afternoon edition for that day the *Item* carried a three column story with photographs of the successful applicants. The tremendous public interest aroused in the affair was shown by the fact that although there are a number of graveyards in New Orleans, and that the names of the three chosen for the exploitation were kept secret, hundreds of persons visited the various cemeteries during the early evening, while the slumberers were being properly chained and equipped. The rain storm began just before dark, but the applicants insisted that there be no postponement, so army pup tents, just big enough to provide a moderate covering for each cot, were obtained as protection from the storm.

"The following day Mr. Dabney wrote his greatest story of the campaign—the experiences of the three vigilists. The young white man had been given permission to keep a lighted lantern at the foot of his cot, where it was completely protected from the rain and wind. He reported that he fell into a doze about midnight, and awoke before one o'clock to find the lantern dark. He relighted it, and after another doze he discovered it had been put out, or gone out, again. This, he said, happened five times during the night, and he was certain that the wind could not have reached it, because it remained lighted so long as he was awake.

"The colored man declared that he saw something, he didn't know what, and that it remained at the foot of his pup tent, swaying back and forth in the wind, for more than an hour. It is safe to say that but for the chains he would not have won the money.

"The young white woman saw nothing and heard nothing but the eerie noise of the wind and rain in the trees, and the spattering of drops on the marble white tombstone to which she was fastened by one wrist, and she fell asleep about two o'clock. When she awoke at dawn there was a bouquet of flowers at the foot of her cot, water soaked and bearing evidence of having been removed from some newly decorated grave. We are certain that no one in our organization was responsible, and the watchmen at the various gates to the cemetery swore that no one had entered, and that they had not left their posts.

"These facts made a remarkably interesting story, and for that day the gubernatorial campaign was relegated to second place, instead of equal honors with the 'graveyard sleeping contest,' in the day's news.

"In the same edition of the *Item* which carried this big story by Mr. Dabney we published a display ad, definitely associating the stunt with 'The Greatest Question,' which was announced to open at the Strand the next day, Sunday.

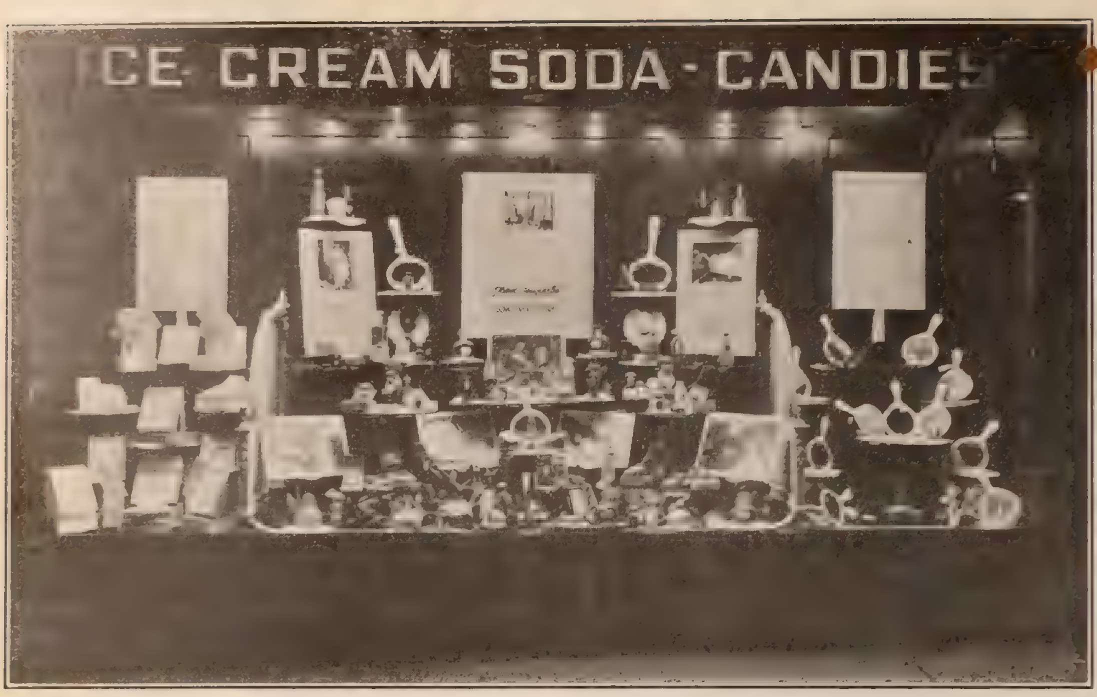
"From every angle it was a huge success, and it is going to be repeated in practically every city and town in the territory coincident with the showing of the Griffith attraction. It costs very little as an exhibitor expense, and the returns in receipts at the box-office are the greatest, in proportion to ad cost, of any exploitation in the history of motion pictures in this territory."

Newspaper and Omaha Theatre Cooperate

(*Continued from page* 2113)

In these final scenes, just before the close, there is considerable action in the Milt Shanks home, while outside a parade is going by, a parade of veterans. To coordinate the two it was arranged that the strings would play the same music during the interior scenes and the brass and drums the parade. It permitted the volume of music to rise and fall as the action required.

With the First Runs
Pages 2119, 2120, 2121



One of six drug store windows given over to the exploitation of "Male and Female" during the showing of that feature at the Strand, Cincinnati

Plays to Hundred Per Cent of Hi Audience

PLAYING to a total of eight hundred people i a town, the total population of which is b 836, is a record recently established by I. H. Tre cott, manager of the Pictureland theatre at Livoni N. Y.

"Intensive advertising" is the name he applie to the method he employed, which is one that it i possible for any exhibitor to use anywhere if h is in close touch with the field from which h patronage comes.

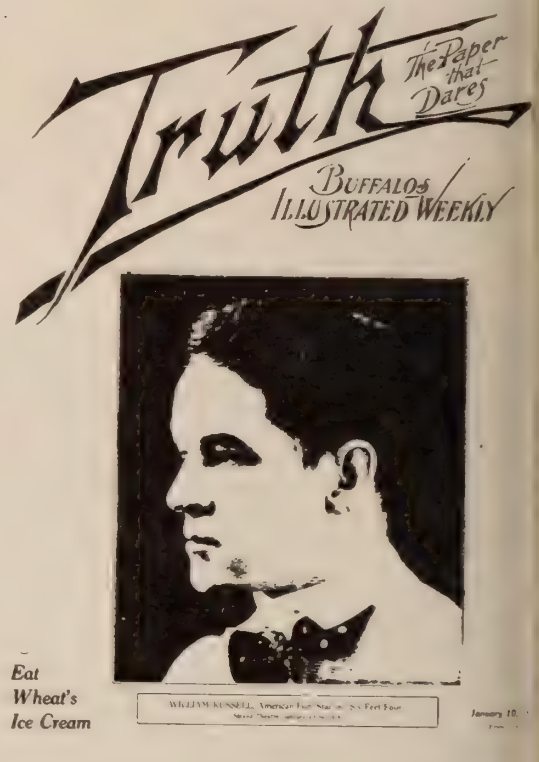
Mr. Trescott is known to practically everyone i Livonia. He has studied their tastes in picture and books every one of the larger features that h knows will appeal to his townsfolk. In establis ing the record of getting everyone out to the the tre except thirty-six inhabitants, he declares h acquired enough courage so that price will nev again be a reason for not showing a production the Pictureland.

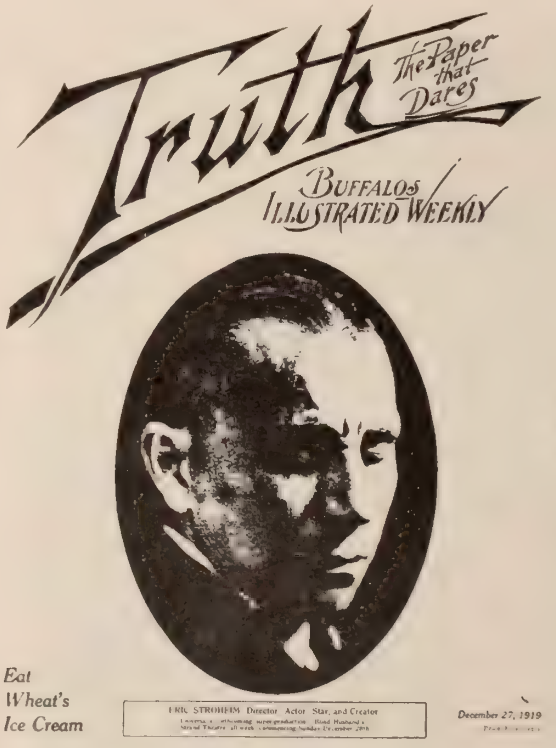
Mary Pickford in "The Hoodlum" is the pi ture which caused him to hang up the record. H saw it in Buffalo, but when told of the rental h would have to pay to show it in Livonia for tw days, he declares he was frankly doubtful as whether he could make a profit on it.

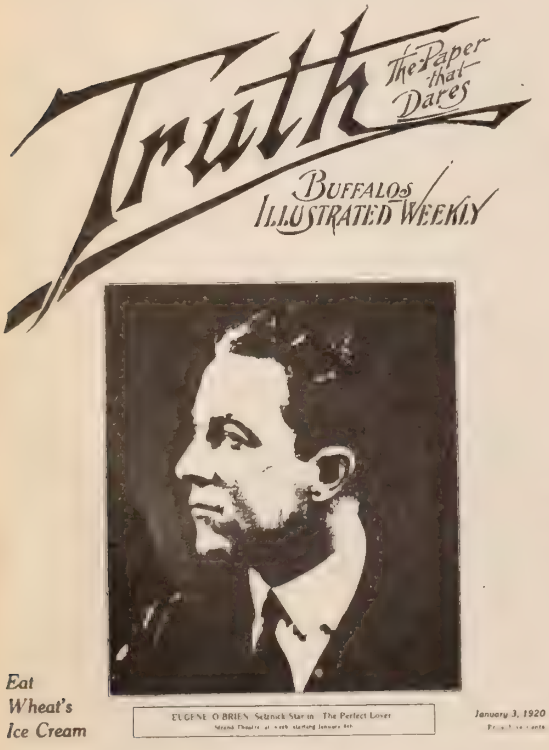
"I decided it was good enough to give to m people as a treat if enough of them didn't tur out to make it a financial success," said Mr. Tre cott, "but once I had booked it I resolved that n one in town would have the chance of saying th didn't know I was showing it."

Buffalo Magazine Uses Front Page Cover for Movie Star's Photograph

TO have a striking photo of the star who is appearing at your theatre adorn the front page of a widely circulated local magazine is a somewhat unusual bit of publicity, but Manager E. O. Weinberg of the Strand theatre, Buffalo, has made an arrangement whereby he is able to put over a photo on the cover page of *"Truth,"* Buffalo illustrated weekly, not for one week but for every week, and all he gives in return is to pay the cost of the cut and to run a slide on the screen calling attention to the fact that *Truth* is publishing the photo of Eugene O'Brien, Elaine Hammerstein or William Russell on its front page, that the photo is a new one and well worth framing. *Truth* in return decorates the local news stands with large cards reproducing the cover page, with readers calling attention to the coming of the star to the Strand. The cover itself also carries a box cut line under the photo, giving the name of the star, the attraction and the date of showing.




Truth
The Paper that Dares
Buffalo's Illustrated Weekly
Eat Wheat's Ice Cream
ERIC STROHEIM Director Actor Star, and Creator
December 27, 1919


Truth
The Paper that Dares
Buffalo's Illustrated Weekly
Eat Wheat's Ice Cream
EUGENE O'BRIEN Selznick Star in The Perfect Lover
January 3, 1920

The stunt has attracted much attention in Buffalo, primarily because of its originality. To date Mr. Weinberg has had published photos of Elaine Hammerstein, Eric von Stroheim, Eugene O'Brien and William Russell, and is preparing a striking photo of Mary Pickford in "Pollyanna" for a front page display. It is an easy matter to get photos of stars on the inside of magazines and newspapers, but it is a rather difficult matter to get them on page one, an few exhibitors would hope in their wildes dreams that they would be able to repeat th stunt every week. However, that is just what i being done in Buffalo, and the illustrations here with show some of the front pages reproduce by *Truth* for the Strand.

The magazine, when placed on the variou news stands throughout the city, also proves valuable bit of advertising for the Strand, reall taking the place of window cards in many in stances. It is also well worth while for th Strand, where the downtown newsboys made special display of the magazine on the day th publication comes out, which is done in severa instances. Mr. Weinberg has found the stun to be a very valuable one.

THEATER
STRAND

"Miracle Man" crowds at the Strand theatre, Seattle, during the three weeks the film was playing

Advertising Which Specializes to Arouse the Public's Curiosity

AN insight into the latest and most constructively different exploitation campaign, S. Barret McCormick, managing director of the Circle Theatre, Indianapolis, Ind., has launched in the last eight months enables exhibitors to sow the seeds of exploitation in uncultivated fields.

Technically, Mr. McCormick hinged his exploitation on the basic idea of the writers of "Two Weeks," that the great percenage of the general public is instinctively curious as to the routine and non-routine events in the life of a chorus girl.

The showman that made Indianapolis famous wasn't a bit reluctant about airing the personal affairs of an average show-girl. The exploitation campaign started several days before the first showing of the attraction when a new sort of McCormick ad good-naturedly piqued interest in the picture.

A four-column by sixteen inch ad was built on a fifty-fifty arangement. Half, the upper half, was devoted to an odd drawing that showed the figure of a girl attired in negligee and holding a candle in her hand. A light from somewhere outlined her figure against a fetching filmy nightie. Whether the girl was Constance Talmadge or someone else is unknown. It is established that she was pretty.

"Saucy Lillums," read the word matter. Then in smaller type more explanation followed: "She's a chorus girl, carries her bathing suit in a vanity case, is one of the principal reasons why they repealed the daylight saving law, naughty just so far —then zip, and on go the weed chains." This wasn't the end of the paragraph. But the interested reader probably took a look at the figure above and continued again:—

"Not a single Rolls-Royce to her name, yet the Maitre de Hotel bows low when she enters the Lobster Palace—but she washes out her own lace hose and hangs them on the radiator to dry—so now, suspicious reader, you know just what kind of a girl 'Saucy Lillums' is—nearly."

In type neither gaudy nor smashing but large enough to stand out sharply in contrast to the other type, "CONSTANCE TALMADGE in 'TWO WEEKS'" was displayed. And below the title of the play, was written:—

"—That's the title of the play which concerns the above described young lady and three women-hating bachelors who find themselves in the embarassing position of being caught unchaperoned with her for two whole weeks, fourteen days, 336 hours, 20,016 minutes—but why continue? She could only marry one of them—at a time."

On the opening Sunday of the attraction Mr. McCormick arranged for a two color display ad. On a light green background, the figure of Constance Talmadge was printed. She seemed to be resting on an assortment of pills and velvet coverings. She was not burdened with clothes. It was a photograph that might hang in any art gallery. Word matter practically the same as the announcement acompanied the advertisement.

During the week of the showing, ads ranging from a column by two inches to two columns by four inches were used. A cartoon of Miss Talmadge was supplemented by a brief reference as to what might be expected to happen when a chorus girl is "stranded for two whole weeks at the country estate of three bachelors."

Probably the most characteristic play in the campaign was made on the human interest that naturally surrounds the showgirl. No chance was omitted for stating that Lillums was a Broadway chorus girl. The idea of patronizing high-priced cafes and wringing out her own stockings and such thoughts that make novels about chorus girls interesting were capitalized for all they were worth by Mr. McCormick.

From the standpoint of exhibitor benefit, Mr. McCormick's campaign is unquestionably the most noteworthy. Just as he stressed a point of interest that appeals to eighty-five per cent of all theatre patrons this same idea can be used to good effect. Doubtless, the personal life of a chorus girl holds as much or more charm as the life of any person. But it is further likely that the life of a shopgirl, shoe-salesman, telephone operator or any other person featured can be gracefully exploited in a campaign for a feature attraction.

Perhaps the "O. Henry" touch which Mr. McCormick applied to his explanation of the spicy events in the lives of showgirls accounted to a great extent for the popularity of "Two Weeks." The manner in which an idea is carried out is of course a great factor in that idea's success.

Another Mechanical Window Display Story

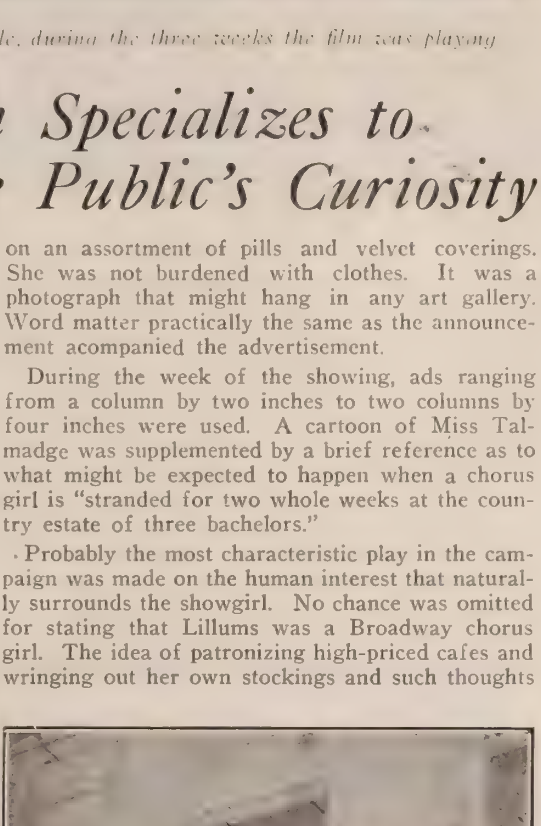
SOMETIME ago we published a story of a canny Scotchman who, in a town of some 600 used mechanical window displays of his own invention. Fortunately for us we didn't claim it was new, having had some experience in chronicling this "first to pull it stuff" nor did we claim for Mr. MacKenzie that he had any copyright on the idea which is just as well, since our good friend A. C. Raleigh, with the Jensen and Von Herberg people out at the Columbia theatre, Portland, and one of our own advisory board comes through with ample proof that he pulled the same stuff when he was located at the Rialto, Butte, Montana. Instead of using a cut-out from a twenty-four sheet however, Raleigh enlarged the design on upson board and blocked in the colors in shades and shadows. For power, Mr. Raleigh used a variable speed motor and a set of gears connected with arms of wood transfering it to the various parts of the contraption devised for the particular display which was being used. Mr. Raleigh sends in some photographs to prove that the West Coast is two years ahead of Missouri, perhaps having in mind that the Atlanta (Missouri) exhibitor may have some of the characteristics generally ascribed to one of the race his name suggests, and also those which his state implies, in having to be shown.

We are using one of these photos for a cut with the explanation of how the invention worked, not that we think any exhibitor will again play this picture now history so far as films are concerned, but with the idea that it may be used for some other picture having the sea as the locale of its plot, like "The Shark" or "Behind the Door."

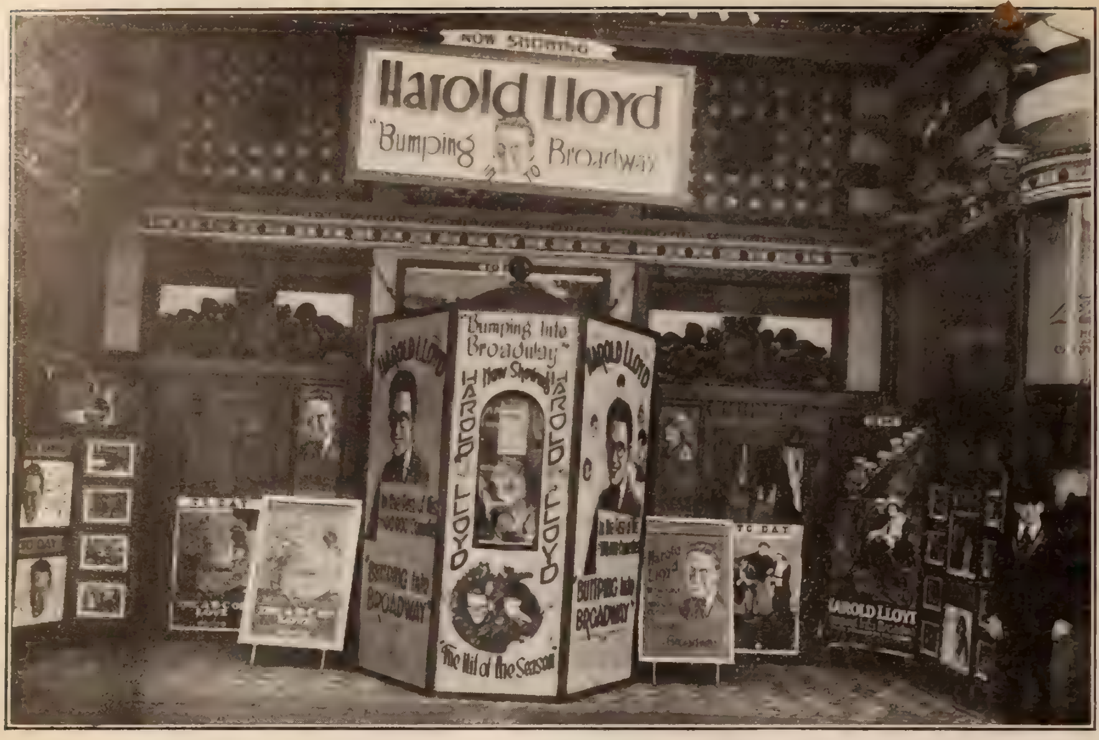
The center "wave" you will see in the illustration moved up and down, while the "ship" had a staggering motion which closely imitated the roll of a vessel on a stormy sea. We sort of imagine that our friend Raleigh only wanted to warn us never to go on record as calling anything "new" in his letter, explaining how he worked the mechanical device and others of a similar nature, since his letter was largely personal and perhaps did not see there was an exploitation story in it from several angles. First, the stunts he pulled with his mechanical "toys" were instrumental in attracting a lot of extra business just as Mr. McKenzie's did. Second, it will remind exhibitors again that here is a novel exploitation idea that is a sure fire business getter. Third, the particular stunt we have described in a general way one of four Mr. Raleigh pulled, is just as good on other pictures as it was on "The Sea Master."

To forestall any more comebacks we will say that Raleigh himself doesn't claim that he is the only man who ever pulled this stunt, although like Mr. MacKenzie he did originate his particular machine, which is the same thing.

We might add that if there is any other exhibitor who can come through with a "mechanical window display we will be glad to give space to the story of his "invention."



Raleigh's mechanical novelty for advertising a picture



Here is the lobby display which is credited with having been a big business getter

Following the Trail of Brown's Whang Doodle Band

NOT so long ago we told the NEWS readers about the "Whangdoodle band" which Phil Brown, an old "trouper," had gathered together for a tour of the Indiana cities in connection with the showing of "In Old Kentucky." The "Whangdoodle" outfit is now entour, and from being just a band that could play some music and make more noise it has grown to almost a full fledged minstrel show.

The band operated as a sort of black-face comedy combination. The daily street parade took place at 2 p.m. through the main streets in whatever city the picture was showing. Realizing the full drawing power and publicity value of a negro brass band, which can always make three times as much noise and was known as the "Kentucky ballyhoo," Brown provided for the band to line up in front of the theatre between performances and play such well-known typical airs as "Swanee River," "Dixie," "On the Henry Clay" and "The Memphis Blues." The ballyhoo turned out to be as great a success as had been the street parade and was from that day on a part of the Whangdoodle band's daily routine.

Determined to keep the colored musicians busy and out of trouble, Mr. Brown was not satisfied in allowing them merely to make a street parade and four or five ballyhoos a day. His theatrical training led him to produce a black-face act, lasting about fifteen minutes, in which dancing, music, singing and comedy chatter was introduced. The turn, which was used during the intermission of every performance during the day, was known as "A Day in Dixie," and succeeded in drawing more and more showgoers to the ticket windows.

To give the minstrel act, "A Day in Dixie," a more professional appearance—a thing which Mr. Brown realized was essential to the success of the performance—the musicians are provided with costumes depicting the old negro cotton-picker, mostly consisting of overalls, gingham shirts, tattered hats and shoes. A banjo, played by one of the Whangdoodle members who can fortunately "Double," is used to great effect during the act in giving the affair the required local color of the old plantation.

After a four-day showing at the Star theatre in Muncie, the film production accompanied by the band traveled to Anderson, Ind., for the remainder of the week, where they found themselves enveloped in another blinding snow storm. Thoughts of record-breaking crowds vanished as the snow continued to fall. But, much to the surprise of the management of the Grand Opera House at Anderson, where the picture was showing, records proved that the film had broken box-office records for the theatre, due to the interest caused by the unlooked for Whangdoodle band as well as "A Day in Dixie."

IN OLD KENTUCKY

This is the minstrel troupe which Browne is sending over Indiana with "In Old Kentucky"

Illustrating What a "Feature Really Is

AN illustration of how times change and it the methods of advertising pictures what constitutes the "feature" is contained glance at the accompanying photograph of lobby display used by the Liberty theatre of C cil Bluffs, Iowa, for Harold Lloyd's "Bun into Broadway."

The Liberty played up the comedy portio the bill in every bit of advertising used fo whole program during the period "Bun Into Broadway" was playing. One of the effective parts of this campaign was the lobby play. To build it, the Liberty did not hav draw heavily on the bank account. All that required was some compo board, a few strip wood, three cut-outs from one sheets, four h and a sign painter's time for perhaps an Probably the whole cost did not exceed ten dc but what was the result? People who w otherwise pass the Liberty theatre with nev glance to see what pictures were being shown attracted by the unusual sight and noted that old Lloyd in a certain comedy was advertised attracting the attention of the public is first to selling them tickets for your show.

There may be those who argue that billi two-reel comedy above the so-called featu poor showmanship. On that point we will argue since it is our province here to tell what others do but for these doubters we ap the opinion of manager Ben Harding who st "I have come to the conclusion that the fe on a bill is that which the most of my pa consider worth seeing. It might be a one-reel might be strip from a news weekly, it mig something else but whatever it is I am goin advertise it. I thought the Lloyd Comedy w more interest to my public than the five-reel ture so I played it up and I have no reason the result to change my mind."

With First Run Theatres

LOS ANGELES

rauman's Theatre—

erture—Selections from " Martha."

rrent Events—Pathe News and Gaumont Graphic.

isical—Jesse Crawford at the organ playing "Hand in Hand Again" and "Dardanella" with word slides.

ucational—Topics of the Day — Pathe.

ncing—An aesthetic dancing number under the title of "The Spirit of the Fire" with a stage setting showing a woodland pool.

rtoon—Under the Big Top—Paramount Magazine.

isical—An Arabian ten piece orchestra in native costumes and with native instruments give a concert within an Oriental setting.

ature—" Alarm Clock Andy "—Charles Ray.

ew Week—"His House in Order"—Elsie Ferguson.

alto Theatre—

cond week of "Huckleberry Finn" and complete program as given last week.

alifornia Theatre—

erture—Selections from " Martha." During the rendition a tenor solo "Oh So Fair" is given.

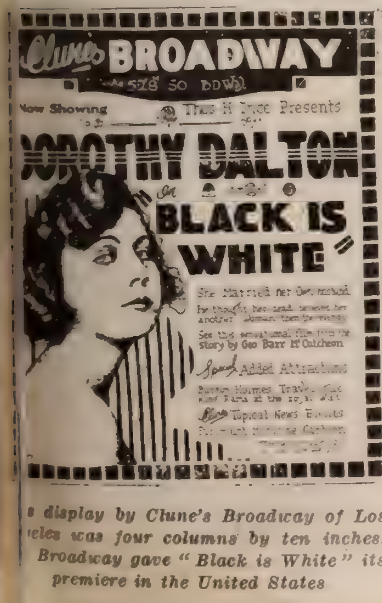
rrent Events—Special number compiled from Pathe, Kinograms and Fox weeklies.

cal—A Dream. Tenor solo within an interior placed at center stage.

enic—The Big Guns of the Navy—Prizma.

ecial—Three girls give a dancing number, "Dance of the Hour", within a woodland cyclorama encircling the full stage, with lighting effects to represent morning, noon and night.

ature—"The Street Called Straight" —Goldwyn Eminent Authors.



Clune's BROADWAY

528 SO BDWY

Now Showing

Thos H Ince Presents

OROTHY DALTON

in

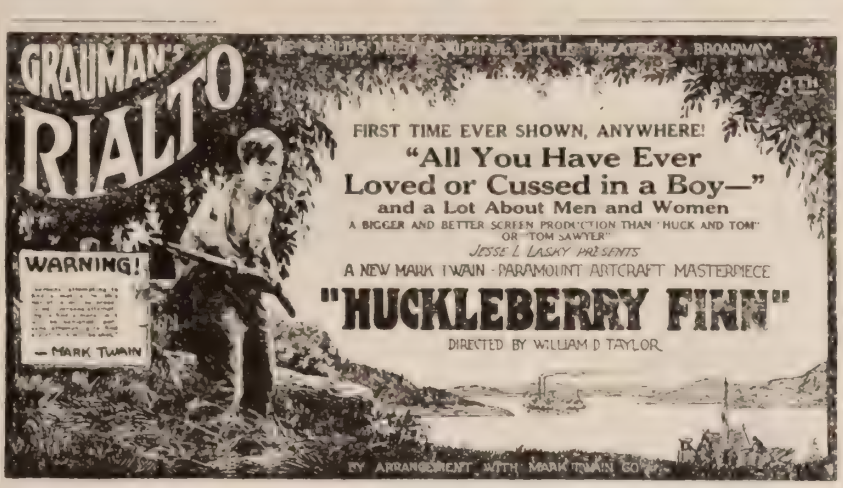
BLACK IS WHITE

Story by Geo Barr McCutcheon

Special Added Attractions

Topical News Events

e display by Clune's Broadway of Los ieles was four columns by ten inches. Broadway gave " Black is White " its premiere in the United States



GRAUMAN'S RIALTO

THE WORLD'S MOST BEAUTIFUL LITTLE THEATRE — BROADWAY NEAR 8TH

FIRST TIME EVER SHOWN, ANYWHERE!

"All You Have Ever Loved or Cussed in a Boy—"

and a Lot About Men and Women

A BIGGER AND BETTER SCREEN PRODUCTION THAN "HUCK AND TOM" OR "TOM SAWYER"

JESSE L. LASKY PRESENTS

A NEW MARK TWAIN - PARAMOUNT ARTCRAFT MASTERPIECE

"HUCKLEBERRY FINN"

DIRECTED BY WILLIAM D TAYLOR

WARNING!

— MARK TWAIN

BY ARRANGEMENT WITH MARK TWAIN CO.

Quarter page display for " Huckleberry Finn " by Grauman's Rialto theatre of Los Angeles

Comedy—"His Royal Slyness"—Lloyd —Pathe.

Special—The Illiterate Digest — Will Rogers Sayings.

Next Week—"The Little Shepherd of Kingdom Come"—Jack Pickford.

Kinema Theatre—

Overture—Light Cavalry. Orchestra increased from 14 to 30 pieces.

Scenic—Specially selected strips from Universal magazine and Outing Chester releases.

Instrumental—Organ solo by Leonard Clark with word slides and soloist singing "My Babies Arms" off stage.

Special—Letter Laughs.

Vocal—Soprano solo.

Current Events—Compiled from International, Pathe and Kinograms.

Vocal—Tenor and soprano duet from 'Il Trovatore." Given with a full stage setting showing prison walls in the foreground with the fortress in perspective on the canvas backing.

Feature—The Turning Point—Katherine McDonald.

Symphony Theatre—

Current Events—Fox News.

Special—Patter and song act.

Comedy—Ducks—Christie.

Feature—"Beyond the Law"—Emmett Dalton. Dalton makes a personal appearance at each performance and gives a ten minute talk on his outlaw life.

Tally's Broadway—

Overture—Dance of the Hour—Orchestra increased to 12 pieces and placed under the direction of Merit Gilbert.

Current Events—Pathe Weekly.

Scenic—Highest Spheres—Ford.

Special—Dorothy Waters, aged four years, in cowboy costume gives a song and dance.

Comedy—"A Day's Pleasure—Chaplin —First National.

Feature—"The Stranger"—This is the fifth week for this picture which was produced locally by James Youngdeer.

Victory Theatre—

Comedy "Non Skid Love"—Lyons-Moran.

Current Events—Special number.

Feature—"Eve In Exile"—Marguerita Fisher.

Superba Theatre—

Same program complete as given last week.

Clune's Broadway Theatre—

Current Events—Pathe News.

Educational—Holmes Travelogue.

Instrumental—Banjo duet by Taylor and Taylor.

Feature — "Mary's Ankle"—McLean and May.

KANSAS CITY

Newman—

Overture—"Rienzi."

Current Events—Newman News and views.

Cartoon—Comedy (Bray).

Vocal—Aria from "Martha"—Anthony Guarino, tenor.

Feature—"Everywoman."

Next Week—"The Lone Wolf's Daughter" (Louise Glaum).

Royal—

Current Events—Pathe No. 38.

Educational—Topics of the Day (Literary Digest).

Feature—"Mary's Ankle" (May and McLean).

Next Week—"Young Mrs. Winthrop" (Clayton).

Liberty—

Overture—"The Highlands."

Current Events—Pathe No. 11.

Scenic—"The Big Guns of the Navy" (Prizma).

Comedy—"Waltz Me Around" (Pollard).

Feature—"She Love's and Lies" (Norma Talmadge).

Next Week—"The Fear Market" (Brady).

Regent—

Current Events—Regent News.

Comedy—"Speed" (Al St. John).

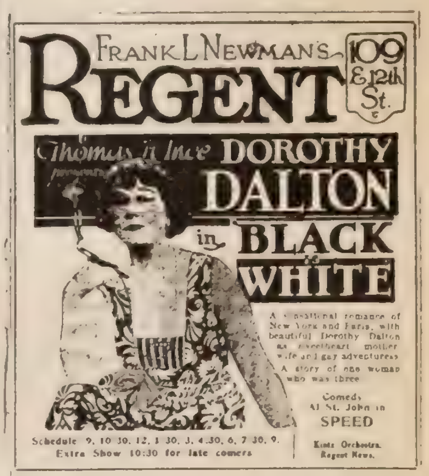
Feature—"Black Is White" (Dalton).

Next Week—"The Right of Way" (Lytell).

Loew's—

First of Week—"The Man Who Stayed at Home" (King Baggot).

Last Half—"Marked Men" (Harry Carey).



FRANK L NEWMAN'S REGENT 1109 & 12th St.

Thomas H. Ince presents DOROTHY DALTON in BLACK is WHITE

A sensational romance of New York and Paris, with beautiful Dorothy Dalton as sweetheart mother wife and gay adventuress A story of one woman who was three

Comedy Al St. John in SPEED

Schedule 9, 10 30, 12, 1 30, 3, 4.30, 6, 7 30, 9. Extra Show 10:30 for late comers

Kints Orchestra. Regent News.

The Regent theatre, Kansas City, is playing Dorothy Dalton's latest feature " Black is White " this week. This is the Regent's display, three columns by five inches used in the Sunday papers

DETROIT

Adams—

Overture—"Mlle. Modiste."

Current Events—Detroit Free Press Weekly.

Vocal—Emmons & Colvin.

Prelude—"Fashion Show" with models and exhibits by Various Detroit shops.

Feature—"Toby's Bow," Tom Moore.

Next Week—"The River's End."

Broadway Strand—

Current Events—International News.

Travel—Bray Pictograph.

Vocal—Ethel Grasech, soloist.

Feature—"Behind the Door," Hobart Bosworth.

Comedy—"Call a Cop," Christie.

Next Week—"On With the Dance."

Madison—

Overture—"Slavonic Dance."

Current Events—Pathe News.

Vocal—Coster and Clements, "Forever Is a Long Long Time."

Feature—"She Loves and Lies," Talmadge.

Next Week—Eugene O'Brien in "The Broken Melody."

Washington—

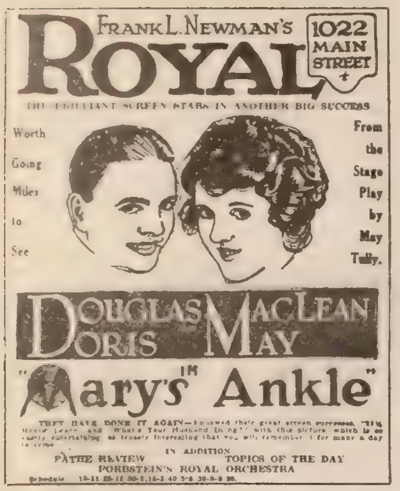
Overture—"She's a Good Fellow."

Current Events—Fox News.

Comedy—"Fishing," Mutt and Jeff.

Feature—"A Tale of Two Cities," —William Farnum.

Comedy—"Her Naughty Wink," Sunshine. Accompanied by Royal Jazz Band.



FRANK L. NEWMAN'S ROYAL 1022 MAIN STREET

THE BRILLIANT SCREEN STARS IN ANOTHER BIG SUCCESS

Worth Going Miles to See

From the Stage Play by May Tully.

DOUGLAS MACLEAN DORIS MAY

IN "Mary's Ankle"

IN ADDITION

PATHE REVIEW TOPICS OF THE DAY

FORBSTEIN'S ROYAL ORCHESTRA

Frank Newman of Kansas City plays more first runs in his several theatres than any manager in the United States, we think. Here is his display for "Mary's Ankle" three columns by six inches

CLEVELAND

Stillman—

Overture—Aida.
Themes—"Rachity Coo" and "Katinka" and "Spring Maid."
Current Events—Kinograms No. 13A.
Cartoon—Mutt and Jeff in "Fishing."
Comedy—Mr. and Mrs. Carter de Haven in "Hoodooed."
Feature—Norma Talmadge in "She Loves and Lies."
Next Week—Bert Lytell in "The Right of Way."

Euclid—

Overture—"Semiramide."
Themes—"Babes in Toyland" and "Boola Boola," with Hawaiian instruments.
Current Events—Kinograms No. 13A., Topical Tips No. 42.
Scenic—"Memory Lane," a Post nature scenic.
Special—Ralph Ince in "The Land of Opportunity."
Feature—"Pollyanna" for the second week.
Next Week—"Pollyanna" continued, and followed by "On With the Dance" the following week.

Alhambra—

Overture—Selections from "Aida," with arias sung by Signor Giarnide Tutti.
Theme—"Souvenir."
Current Events—Pathe News No. 13 and Pathe Review No. 40, Topics of the Day No. 42.
Comedy—Mr. and Mrs. Carter De Haven in "Hoodooed."
Feature—Norma Talmadge in "She Loves and Lies."
Next Week—"Mary's Ankle," with Douglas McLean and Doris May.

Metropolitan—

Overture—Selection from "Rigoletto" with arias by mixed quartet.
Theme.
Current Events—Leader-News Weekly.
Cartoon—Bray Pictograph No. 420.
Comedy—"Twilight Baby."
Feature—"Paliser Case" with Pauline Frederick.
Next Week—Katherine McDonald in "The Turning Point."

Strand—

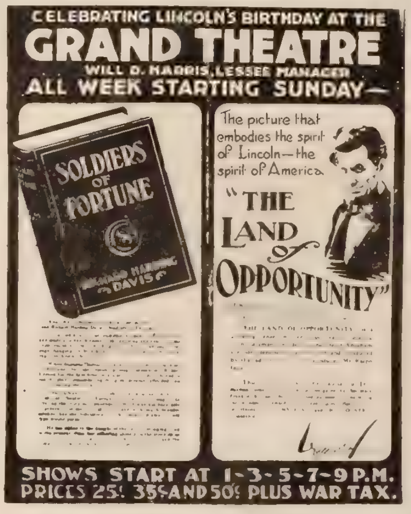
Overture—"Chimes of Normandy."
Special Music—Strand Theatre Quartet.
Scenic—Prizma, "A Day With John Burroughs."
Comedy—"Sheriff Nell's Comeback," a Fox Comedy.
Feature—"My Husband's Other Wife."
Next Week—Katherine McDonald in "The Turning Point."

Orpheum—

Feature—Norma Talmadge in "Daughter of Two Worlds."
Serial—"The Lost City," 1st episode.
Extra Attraction—Ned Nichels, baritone soloist rendering ballads.
Next Week—"The Mormon Maid."

Standard—

Feature—"A Prince of Avenue A."
Comedy—Lyons and Moran in "Old Clothes for New."
Value—Pretty Good.
Next Week—"High Speed."
Current Events — Hearst's Current Events B 459.



CELEBRATING LINCOLN'S BIRTHDAY AT THE

GRAND THEATRE

WILL D. HARRIS, LESSEE MANAGER

ALL WEEK STARTING SUNDAY—

SOLDIERS OF FORTUNE

RICHARD HARDING DAVIS

The picture that embodies the spirit of Lincoln—the spirit of America

"THE LAND OF OPPORTUNITY"

SHOWS START AT 1-3-5-7-9 P.M.
PRICES 25¢ 35¢ AND 50¢ PLUS WAR TAX.

A full page display on "Soldiers of Fortune" and "The Land of Opportunity" by Will D. Harris, manager of the Grand theatre, Columbus, Ohio

WASHINGTON

Metropolitan—

Overture—Merry Wives of Windsor.
Current Events—International News—Topics of the Day.
Comedy—Her Naughty Wink (Sunshine).
Scenic—Domesticating Wild Men (Martin Johnson).
Feature—The Paliser Case (Frederick).
Next Week's Feature—Toby's Bow (Tom Moore).

Palace—

Overture—Gems of the Sunny South.
Current Events—Pathe News—Topics of the Day.
Comedy—Star Boarder (Sennett).
Cartoon—Mutt and Jeff.
Feature — Double Speed (Wallace Reid).
Next Week's Feature—Mary's Ankle (Maclean and May).

Rialto—

Overture—Faust.
Violin Solo—Alice Blue Gown, by Daniel Breeskin.
Current Events—Pathe News—Topics of the Day.
Cartoon—Bray.
Feature—The Turning Point (Katherine McDonald).
Next Week's Feature—Even As Eve.

CINCINNATI

Strand—

Overture—Popular Airs.
Current Events—Pathe No. 13.
Half-Hour Masterpiece — "Fighting Mad."
Feature—"The Broken Melody."
Next Week—"Out Yonder."

Walnut—

Overture—Selections from "Babes in Toyland."
Current Events—Pathe 12.
Scenic—Memories—Prizma.
Feature—"Pollyana" (second week.)
Next Week—"The Greatest Question."

Gifts—

Current Events—Fox 32.
Comedy—"Sheriff Nell's Comeback" — Fox.
Feature—Flame of the Desert.
Next Week—"Mother and the Law."

Palace—

Current Events—Literary Digest 41.
Feature—"The Beggar Prince."
Vaudeville—Avon Comedy Four; Four Ginger Snaps; Mack and Maybelle, song and dance; Murray Girls,, song and dance; Dodic Velde Company, in "Chaplin's Capers in a Park." Braminos Musical Clowns; Morlin, comedian.

DENVER

Rivoli Theatre—

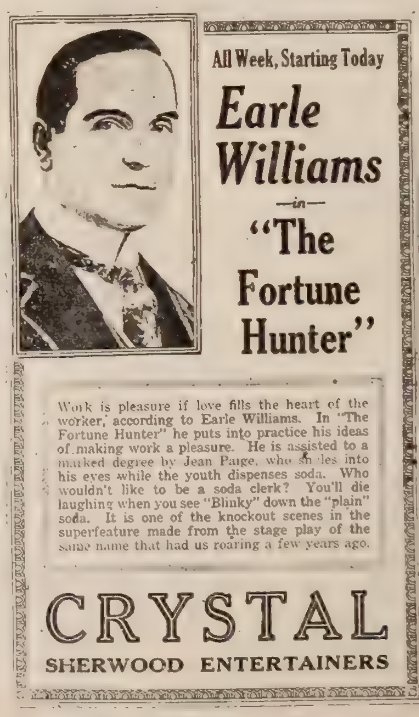
Overture—Morning, Noon and Night.
Feature—She Loves and She Lies—Norma Talmadge.
Comedy—Sunshine.
Next Week—Her Elephant Man.

Rialto Theatre—

Overture—Southern Airs.
Current Events—Pathe News—Topics of the Day.
Feature—Huckleberry Finn.
Next Week—The Young Mrs. Winthrop.

Princess Theatre—

Scenic—Holmes Travelogue.
Feature—Black Is White.



All Week, Starting Today

Earle Williams

—in—

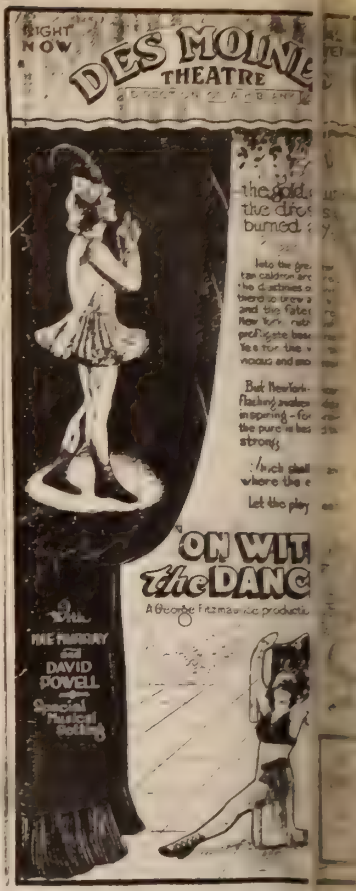
"The Fortune Hunter"

Work is pleasure if love fills the heart of the worker, according to Earle Williams. In "The Fortune Hunter" he puts into practice his ideas of making work a pleasure. He is assisted to a marked degree by Jean Paige, who smiles into his eyes while the youth dispenses soda. Who wouldn't like to be a soda clerk? You'll die laughing when you see "Blinky" down the "plain" soda. It is one of the knockout scenes in the superfeature made from the stage play of the same name that had us roaring a few years ago.

CRYSTAL

SHERWOOD ENTERTAINERS

One of the first displays we have seen on "The Fortune Hunter," a seven inch double column ad by the Crystal theatre of Indianapolis



RIGHT NOW

DES MOINE

THEATRE

ON WIT

the DANC

A George Fitzmaurice productio

MAE MURRAY and DAVID POWELL

Special Musical Setting

Arthur Stolte is one of the lead advertising and this display fo wide by a page in depth for "O Dance" is no exceptio

PHILADELPHI

Stanley Theatre—

Overture—Madame Butterfly.
Feature—The Willow Tre Dana).
Comedy—His Royal Highnes
Current Events—Pathe New ary Digest, Pathe; Gaun phic, Elec.; Current Ev
Educational—The Coolies—

Arcadia Theatre—

Overture.
Feature—Jack Straw, (Rob wick).
Scenic—Burton Holmes Tra Par.
Current Events—Pathe News Digest—Pathe.

Victoria Theatre—

Overture—The Merry Wives sor.
Feature—Should A Wom (Alice Lake).
Comedy—Hungry Lions an Hearts—Fox.
Current Events—Pathe New (For Saturday Onl
Comedy—Balsing Over the Blue—Chester.
Scenic—Woman and Anim geria—Elec.

Palace Theatre—

Overture—The American P
Feature—A Daughter of T (Norma Talmadge) 1st
Current Events—Pathe Ne

Regent Theatre—

Overture—Samson et Delil
Feature—All Of A Sud (Marguerite Clark).
Comedy—Monkey Shines—
Current Events—Ford We

CHICAGO

andolph Theatre—

rgan Selections.

eature—Second week of Lionel Barrymore in "The Copperhead."

omedy—Min and Andy Gump in "Andy Takes A Dancing Lesson."

lcazar Theatre—

rgan Selections.

ature—"The Sage Brusher."

medy—"Her Naughty Wish."

layhouse Theatre—

enic—A Trip Through Switzerland.

nted Paragraphs.

ature—Second week of Norma Talmadge in "A Daughter of Two Worlds."

omedy—"Ambrose's Vacation."

oming Next—"Other Men's Shoes."

antheon Theatre—

rgan Solo—"Morning, Noon and Night."

antheon Topics of the Day.

ravel Picture—Outing by Chester.

verture—"Barber of Seville."

risty Comedy—"Save Me Sadie."

axophone Solos—"Mighty Like a Rose" and "Smiles."

rio Singers—Hahn, Weller and O'Donnell—Popular Melodies.

eature—Marguerite Clarke in "All of a Sudden Peggy."

oming Next—Douglas McLean and Doris May in "Mary's Ankle."

rpheum Theatre—

rgan Solo.

athe Weekly.

ature—Douglas McLean and Dorris May in "Mary's Ankle."

oodlawn Theatre—

rgan Specialty.

oodlawn News and Views.

pics of the Day.

oodlawn Brighter Side of Life.

aramount Comedy.

verture — Prelude and Siciliana — Cavalleria Rusticana.

eature—Charles Ray in "Red Hot Dollars."

rchestral Intermission—Sweet and Low.

ose Theatre—

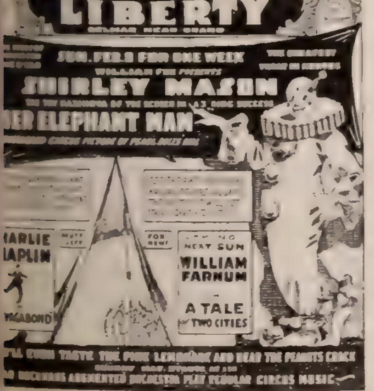
idental Music by Gerard's Symphony Orchestra.

eature—"Other Men's Shoes."

medy—"Speed."

ucational — Industrial — "The Serpent's Tooth." Atlas.

ducational Film Company.


LIBERTY
SUN. FEB. 8 FOR ONE WEEK
SHIRLEY MASON
ER ELEPHANT MAN
ARLIE
APLIN
AGABOND
NEXT SUN
WILLIAM FARNUM
A TALE
TWO CITIES
TASTE THE PINK LEMONADE AND HEAR THE PEANUTS CRACK
AUGMENTED ORCHESTRA PLAY POPULAR CIRCUS MUSIC

lter Shafer's display on "Her Elephant n" when this picture played the Liber- theatre, St. Louis. In size it was three columns by four inches

ST. LOUIS

Kings Theatre—

Overture—"Dance of Hours."

Current—Pathe News.

Cartoon—Mutt and Jeff.

Soloist?

Feature—"The Hushed Hour."

Comedy—"Her Naughty Wink," Sunshine.

Next Week—"Everywoman."

New Grand Central—

Kinograms Weekly—

Screenics.

Feature—"Even As Eve."

Comedy—"Mr. and Mrs. Carter De Haven" "Excess Baggage."

West End Lyric—

Overture—Silverman's Orchestra.

Current—West End Lyric Review.

Feature—"Mary's Ankle."

Comedy—Chrystie Comedy.

William Fox Liberty—

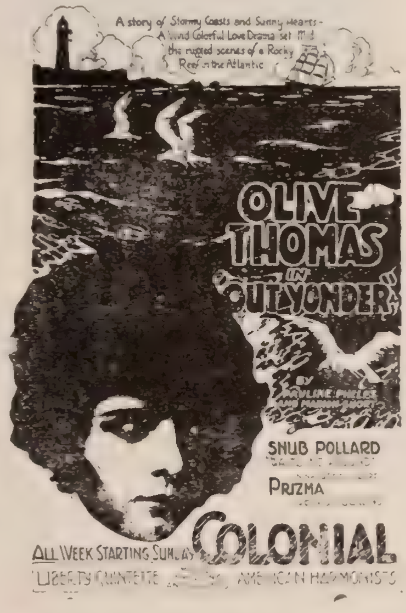
Current—Fox News.

Cartoon—Mutt and Jeff.

Feature—"The Strongest," Fox.

Comedy—"Her Naughty Wink."

Feature—William Russell, "Shod With Fire."


A story of Stormy Coasts and Sunny Hearts - A Vivid Colorful Love Drama set in the rugged scenes of a Rocky Reef in the Atlantic
OLIVE THOMAS
IN
"OUT YONDER"
BY
SNUB POLLARD
PRIZMA
ALL WEEK STARTING SUNDAY
COLONIAL
LIBERTY QUINTETTE
AMERICAN HARMONISTS

From the city which in our opinion leads all others in good display advertising for pictures, we have this nice display, five columns by twelve inches, the work of the Colonial of Indianapolis. Without doubt this is the best piece of work yet to come to our attention on "Out Yonder"

BALTIMORE

New Theatre—

Current Events—Pathe.

Comedy—"Her Bridal Nightmare" — Christie.

Vocal—Selections from "Pagliacci" by Silvio Yanetti.

Feature — "His Wife's Money"—Eugene O'Brien.

Next Week—"In Old Kentucky" — Anita Stewart.

Parkway Theatre—

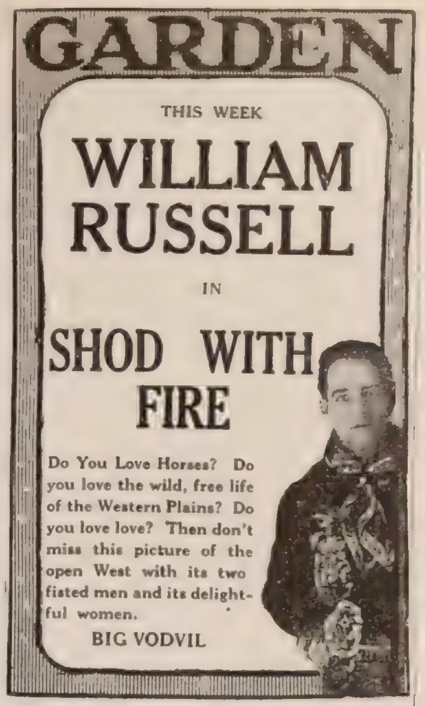
Current Events—Pathe.

Pictorial—Bray Pictograph.

Comedy—"Company"—Briggs.

Feature—"Double Speed" — Wallace Reid.

Next Week — "All of a Sudden, Peggy"—M. Clark.


GARDEN
THIS WEEK
WILLIAM RUSSELL
IN
SHOD WITH FIRE
Do You Love Horses? Do you love the wild, free life of the Western Plains? Do you love love? Then don't miss this picture of the open West with its two fisted men and its delightful women.
BIG VODVIL

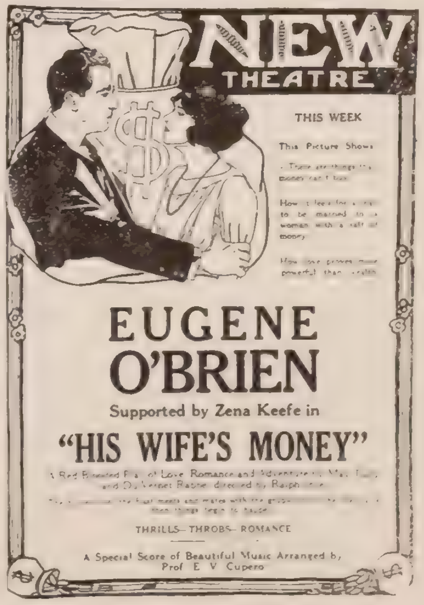
A very nice display for "Shod with Fire" designed by the Garden theatre of Baltimore. In size this was seven inches double column

Wizard Theatre—

Current Events—Fox Weekly, Topics of the Day.

Special—Photoplay Magazine, Screen Supplement, Pryzma "Cost of Carelessness."

Feature—"When the Clouds Roll By" —Douglas Fairbanks.


NEW
THEATRE
THIS WEEK
This Picture Shows
EUGENE O'BRIEN
Supported by Zena Keefe in
"HIS WIFE'S MONEY"
THRILLS—THROBS—ROMANCE
A Special Score of Beautiful Music Arranged by Prof E V Cupero

A very pretty display three columns by nine inches for "His Wife's Money" the work of the New Theatre, Baltimore

BUFFALO

Shea's Hippodrome—

Overture — Selections from "Oh, My Dear."

Stage Setting—"We Can't Get Along With Them and We Can't Live Without Them," a novelty, adapted from the painting "A Family Quarrel."

Vocal—"The Melody of Love" from "Gypsy Love" solo of Emmanuel List of the Rialto theatre, New York

Feature — "She Loves and Lies"—Norma Talmadge. "This production is a very good one and shows the Norma Talmadge personality better than any other picture in which she has appeared in a long while. There is lots of light and shade. The audience liked it immensely" — Harold B. Franklin. Box office value—Very Good.

Comedy—"Her Naughty Wink"—Sunshine comedy. Accompanied by the Hipp Jazz Band.

Current Events—Hippodrome Review consisting of Gaumont, Universal and Fox News and Topics of the Day.

Special—Prizma—Guatemala.

Next Week—Charles Ray in "Red Hot Dollars" and Larry Semon in "The Grocery Clerk."

Strand—

Overture—Selections from "As You Were."

Current Events—Latest Pathe News.

Feature—"Burglar by Proxy"—Jack Pickford. "This picture was well liked by Strand audiences. Many of the situations are inconsistent. Leading lady, Gloria Hope and Jack Dillon do good work. Well mounted."—E. O. Weinberg. Box office value—fair.

Comedy—"Captain Kidd's Kids" — Harold Lloyd.

Next Week—Constance Talmadge in "A Virtuous Vamp".

SEATTLE

Liberty Theatre—

Overture—Dardanella.

Scenic — Hippety-Hoppety-Woopety—Chester Outing.

Comedy—Witty Sayings—Greater Features.

Current Events — Liberty Weekly—Lessons in life saving at Seattle Y. M. C. A., Pathe; Allies demand 876 German war prisoners, Paris Pathe; Blizzard in New York, Pathe; Lincoln's death place, Pathe; Ice in New York harbor, Pathe.

Vocal—My Isle of Dreams. Sung by Betty Brown.

Comedy—Yellow Dog Catcher—Fox.

Organ—Solo by Oliver G. Wallace, "At Twilight's Falling", Mr. Wallace's composition.

Feature—Double Speed—Wallace Reid.

Next Week—"Two Weeks".

ST. PAUL

New Garrick Theatre—

Scenic—"The Refreshing Riviera"—Prizma.

Instrumental—Trumpet solo by George Swanson.

Current Events—New Garrick Digest.

Vocal—Mme. Helena and Signor Russo in repertoire.

Feature — "What's Your Husband Doing"—McLean and May.

Overture—"Sakuntala" and "When My Baby Smiles at Me."

Current Events — Topical Review — Pathe and Fox News and Gaumont Graphic.

Scenic—"Gowns Venus Would Envy" —Prizma.

Instrumental—Organ solo by Eddie Horton.

Feature—"Woman."

Live News from the Producers

Announces Katherine MacDonald Series

Announcement is made this week by Attractions Distributing Corporation of the stories that will be screened as starring vehicles for Katherine MacDonald as the second series of three releases through National Exhibitors' Circuit.

The first of the new series, following "The Turning Point," third of the first series, will be an adaptation of "The Guests of Hercules," by Mrs. A. M. Williamson, who, in collaboration with C. N. Williamson, her husband, has long been in the forefront of American literary ranks.

The second production will be an adaptation of "Curtain," a dramatic story of domestic life written by Rita Weiman and published in a recent issue of the Saturday Evening Post. Miss Weiman will go from New York to the Katherine MacDonald studios in Los Angeles to write the continuity.

The third release in the second series will be a screen version of "The Notorious Miss Lisle," from the book by Mrs. Bailey Reynolds. The continuity for this is now being written by the members of the scenarios department at the MacDonald studios. It is a drama of mystery and adventure.

Hodkinson Announces Promotions

Rudolph Berger, Hodkinson manager in Washington, has been promoted to the management of the Philadelphia Hodkinson office. J. J. Milstein, manager of the Hodkinson interests in Omaha, has been promoted to the management of the Hodkinson Washington, D. C. interests. G. H. Quigley has been made Hodkinson manager in Buffalo.

George K. Rolands, president and general manager of Titan Attractions, Inc.

To Present "The Fortune Teller"

"THE Fortune Teller,", the A. H. Woods dramatic production which played a record run in New York City will shortly be given to the screen world by Robertson-Cole as an "extra special." This elaborate film production directed by Albert Capellani was obtained by Robertson-Cole this week.

Marjorie Rambeau acts the leading role in this film masterpiece and is supported by a cast of stage and screen artists. The acting of this star in "The Fortune Teller" is considered by Robertson-Cole as the greatest ever accomplished by any actress.

"'The Fortune Teller' is without doubt the most elaborate and best staged film ever secured by Robertson-Cole" said A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation. "The picture is a dramatic setting of a play of the same name which had a continued run not only in New York City but in every large city in the United States.

"In this production de luxe, Albert Capellani outdid himself. It is true, he had a marvelous story to work with and a star who has been proven as one of the best drawing cards, both on the legitimate stage and on the silver sheet, but on the other hand, his artistic touches together with the elaborate scenes and dramatic settings, has stamped this as the best production ever given to the motion picture world.

Albert Capellani, veteran director, whose latest production is "The Fortune Teller" staring Marjorie Rambeau and a Robertson-Cole Special.

"When we say that it is the greatest picture Robertson-Cole has ever been fortunate enough to release, we are not boasting—we want th
hibitor to know that the stamp
proval of this concern has ma
not only a special but an extra
feature production.

"Some time ago we notifie
trade that Robertson-Cole woul
its patrons only the best obta
Carrying out this promise we
paid a sum that will break all r
for 'The Fortune Teller.' I
story with a punch; a theme sh
in love and human appeal; a
that grips—a picture that will
every class of fan and a box of
traction that will be a star to sh

"This is the first time in th
tory of this corporation that w
given the trade an 'extra s
The greatness of the picture
with the name of the eminent di
the attractive ability of the st
a story that has been tried, con
us to carry out the idea in a r
never before attempted by Rob
Cole.

"'The Fortune Teller' will
ploited in the most thorough n
The caliber of the picture will
in national advertising; its ex
tion possibilities explained in p
and advertising and the man
putting it over will be thor
tested in a dignified manner alw
sorted to by Robertson-Cole."

Metro Plans Expansion in Ea

Important Announcement Follows the Return of Metro Chief

EXPANSION plans of great magnitude, involving among other things the immediate construction of new studios in the East and enlargement of its plant on the West coast, are announced by Metro Pictures Corporation with the return of its president, Richard A. Rowland, from California to New York.

Additions and improvements to the Metro studios in Hollywood, already under way, will call for the expenditure of a quarter of a million dollars. The proposed erection of a complete production plant in the neighborhood of New York will, of course, run to a figure far in excess of the amount spent in the West, it is stated.

Metro further announces that its scenario department is to be trebled in size and made more imposing in personnel by the acquisition of several playwrights of national reputation. Moreover, the company is about to add a number of successful stage plays and noteworthy novels to the material it has acquired for screen production.

New stars also are to be added to Metro's galaxy in the very near future; so that viewed from every angle, the recent western trip of the organization's president, in company with Marcus Loew, head of Loew's Inc., has been fruitful of large results and is fraught with promise of big events to come.

Returning from Los Angeles with Mr. Rowland was Maxwell Karger, Director General for Metro and Screen Classics, Inc. Mr. Karger, who for more than a year had been in sole charge of all production activities on the West Coast, is now permanently located in New York. He will reopen Metro's present New York studios, in Sixty-first street just off Columbus Circle, within the ensuing fortnight as supervisor of several important screen productions.

Three or four sites are now under consideration for the new studios to be erected near New York. Selection of one has not as yet been definitely decided upon. The choice arrived at will be made public as soon as full title is acquired, and building work will start immediately thereafter. Metro officials make it known, however, that parcels of land on Long Island and also in New York State, along the Hudson, have been looked over and are being compared with a view to greater accessibility an
roundings. Metro's new easte
dios, it is announced, will be th
of, if not surpassing the large
best equipped in the country.

On the West coast Metro h
acquired title to Rose Hill F
tract of sixty-three acres on t
skirts of Los Angeles City.
heavily wooded park, with a
space of six acres that fairly ru
with roses, will be utilized for
mic exteriors, and for the putt
of special outdoor settings s
temples, streets and sometime
complete villages.

"The Dangerous ent" What Is It

"The Dangerous Talent
what this talent is—the Americ
Company has gone to great len
keep secret during their pro
and advertising of this new '
A" Special which is now just
ing its first bookings. The
circle all around the facts,
ads give some interesting item
are "warm." but the exhibit
left with an open field for a
of guessing and exploitation p
ties.

xtensive Foreign Sales on Master Projectors

ugene H. Kaufman, Manager of Accessory Department of Inter- ean Film Corporation, and who was ently instrumental in effecting the tract with the Master Projector mpany for the exclusive foreign tribution of their well-known prod- announces that he has already cluded arrangements for the dis- ition of Master Projectors in many eign territories. He further reports t exclusive sales agencies for ster Projectors have been es- lished in India, Burma, Ceylon, uth Africa, Australia, Cuba, Porto co, Brazil, England, and other for- n countries.

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ouise Huff Marries a Rich Manufacturer

iss Louise Huff, who is well known motion picture fans throughout the ntry through starring in many ramount, Lubin and other features, married on Monday, February h. to Mr. Edwin A. Stillman, a althy machinery manufacturer of w York City, it is reported.

The ceremony took place at the rble Collegiate Church with the Dr. O. P. Barnhill officiating, relatives and a few near friends the bride and groom being present. . and Mrs. Stillman will make their ne on Park Avenue.

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lznick Installs New Electric Sign

nother spot has been found along w York's great White Way for an litional electric sign. Crowded as old thoroughfare was, room ough was discovered on the build- at 727 Seventh avenue, for the ction of a huge sign that will shine th a motion picture message—and message will be from Lewis J. znick, of Selznick Enterprises. elznick Pictures Create Happy urs" is the slogan.

d F. Creswell, recently appointed special resentative for Famous Players-Lasky at Chicago

Realart to Get Miller Productions

CHARLES MILLER'S productions have been acquired by Realart. Mr. Miller is to make a series of out-of-doors pictures based on the works of Robert W. Service. The news of the deal, concluded with Mayflower Photoplay Corporation by President Morris Kohn, of Realart, was announced last week. Mr. Miller is already at work, near the Canadian border in New York State, on his first Mayflower production, further announcement of which will soon be forthcoming.

In concluding negotiations with Mayflower for the release of these out-of-door photoplays, President Kohn declared that Director Miller will bring to the screen a product, every detail of which, even the Robert W. Service stories themselves, will be of his own choosing.

"The new contracts entered into by Charles Miller with Mayflower Photoplay Corporation, mark the approach to an ideal in the motion picture industry," said Mr. Kohn in a statement concerning the new Realart acquisition. "The creation of a picture play is the business of an artist, and with complete freedom to follow his own inspirations, unhampered by any considerations whatsoever, Mr. Miller is achieving a dream that has been the aim of a lifetime devoted to raising the standard of this art. He brings to Realart the experience of many years as a director of motion pictures, as an actor and stage manager and as a student of film technique in all its branches.

"We all know Mr. Miller can make pictures which have big box-office value. 'The Flame of the Yukon,' not only proves this, but establishes him as the foremost interpreter of dreams of the great out-of-doors. Exhibitors will recall 'The Ghost of Yesterday,' 'By Right of Purchase' and 'The Sawdust Ring' as among other successful Miller productions—and these are only a few titles which come to mind at the moment.

Anna Q. Millson, who has the feminine leading role in Allan Dwan's Realart picture, "The Luck of the Irish"

"Big things may be expected from Mr. Miller. He has a wealth of splendid picture ideas. Realart is gratified to be in a position to offer them to the public. As the names of Cohan and Belasco assure the worth of a stage play, so, too, do the signature to a film of such directors as Charles Miller mean definite quality and definite box-office revenue."

In a statement recently issued, Mr. Miller declared:

"I thought of photoplays based upon well-conceived, probable stories, the plot motivated by character-drawing of real people, and rich with romance, settings and suspense. At Inceville I realized how the fate of a picture depended on its director. As an artist's success depends upon the thorough technical knowledge of his art, plus imagination, so depends the success of a motion picture director upon the same qualifications.

"From the day I directed my first picture, that conception of my new profession has emphasized itself more and more to me. Friends say that in the creation of my picture I have also created 'stars'—four of them women, two men—artists whose names are now a by-word with motion picture audiences. I have directed productions based on all sorts of stories, from delicate comedies to grim red-blood tales of the North. To-day I have my own company; the chance to realize my ambition is here.

"I am interested in producing pictures which credit the audience with intelligence. Conveyance of the thought of the situation of the story to the mind of the audience by a look instead of the spoken word is the secret for making motion pictures that will be remembered. To succeed in the motion pictures it is as anything else. You cannot make a success without effort. There is no easy road. As you acquired knowledge of your work so do you earn."

New Serial Announced by Pathe

"Trailed by Three" to Star Stuart Holmes and Frankie Mann

PATHE announces that "Trailed by Three," the fifteen episode serial produced by Arthur F. Beck, in which Stuart Holmes and Frankie Mann are co-starred, has been chosen to follow "The Adventures of Ruth" on the program of Pathe Serial offerings, and will be released April 4.

The story and scenario are by Charles Turner Dazey, author of the famous stage success, "In Old Kentucky," and numerous screen successes, among them "Wolf Lowry," starring William S. Hart; and the Douglas Fairbanks feature, "Manhattan Madness."

The main line of action developing through the fifteen chapters of "Trailed by Three," centres about a priceless rope of pearls which represents the ransom of a tribe of South Sea Islanders from a group of villains practicing oppressions and cruelties of the typically serialesque character. The group is made up of three men, who keep diligently on the trail, hence the title.

The characters in the play are involved in a series of adventurès which carry them from New York, where the action starts, to the Arizona desert, San Francisco's Chinatown, an island in the South Pacific, and thence to the bizarre and colorful atmosphere of India's sunny clime.

Perry Vekroff directed the production. "Trailed by Three" was produced at the Crystal Studios in New York City. The script presented the director with opportunities for the accomplishment of striking scenic effects. The many elaborate settings called for by the scenario entailed a big outlay of money, and the serial is said to have been produced on a very pretentious plan.

Stuart Holmes is to have one of the parts for which he is famous on the screen. He will appear as the leader of the villainous group whose activities are keyed to no scruples other than to attain their vicious ambitions and harrass to the last degree the heroic characters.

The supporting cast includes such well-known actors as John Webb Dillion, Wilfred Lytell, William Welch and Ethel Kay. Important parts are played by the well-known Chinese actor, Sam Kim and an Oriental child prodigy of eleven summers, and as many winters whose name is May Toy.

Pathe has completed plans for an extensive advertising and exploitation campaign. "Trailed by Three" is to publicize on the same huge scale accorded every Pathe serial. It is announced that "Trailed by Three" is a serial lending itself particularly well to novel exploitation ideas, and Pathe promises many suggestions and plans that will aid the exhibitor.

First of Tarkington's Stories Is Filmed

Capturing the spirit of boyhood for the film series of Booth Tarkington's "Edgar" stories is said to have been achieved with great success by Director E. Mason Hopper at the Culver City studios of the Goldwyn Pictures Corporation. The first film has been taken, cut and edited and given the title "Edgar and the Teacher's Pet."

In the comedies are the following characters:

Johnny Jones as Edgar Pomeroy, Arthur H. Litke as Edgar's family doctor, Ellison Manners as Edgar's school teacher; John Cossar as Mr. Pomeroy; Virginia Madison as Mrs. Pomeroy; Kenneth Earl as Charles Pomeroy; Marie Dunn as Betty Pomeroy; Fred Moore as Reverend Shelby; Buddy Messenger as Freddy Littlefield; Lucille Ricksen as Alice Littlefield; Nick Cogley as Mr. Littlefield; and Cordelia Callahan as Mrs. Littlefield.

Cast for Billie Burke's Coming Vehicle

John S. Robertson's announcement of the cast for "Away Goes Prudence," the original story by Josephine Lovett which Billie Burke is working on for the Famous Players-Lasky Corporation, includes a number of names familiar to the stage and screen.

Percy Marmont, the well-known English actor, appears for the first time as Miss Burke's leading man. Prudence's father, Mr. Thorne, is played by Charles Lane. Mrs. Thorne is being characterized by Maude Turner Gordon. Dorothy Walters has the comical part of the washerwoman, Mrs. Ryan. In the part of the "tough guy," Mike, is Bradley Barker. Albert Hackett is cast as Jimmie Ryan. George Stevens and Walter James are also in the cast.

Neal Burns Signs with National Film Again

Neal Burns, who has been starring in a series of Capitol comedies with the National Film Corporation of America, put his signature to a contract Monday, February ninth, which gives the National a right to Burns' services for another year, with a five years' option to continue the contract now in force.

Mark Goldaine, who has been directing Neal Burns since he joined the National staff, will continue to handle the young comedian, who will be supported by Lucille Rubey.

Select Opens Office in French Capital

A new Select headquarters has been established in Paris. Selznick productions have been booked in Paris' most exclusive house, the "Letetia Wagram." The theatre is the premiere first-run house in Paris, and is said to be one of the finest in appointment in all France.

" Petticoats and Pants " Released in March

Bobby Vernon, long a familiar figure in Christie comedies, is the featured player in the newest Christie Special, the two reeler which is scheduled for March release. The title is "Petticoats and Pants."

This is Hoot Gibson, veteran " stunt " artist who is starred in Universal's Western feature, " Runnin' Straight "

Robertson-ColeGetsWestern

Will Distribute " The Third Woman," a Good Story with Striking Settings

ROBERTSON-COLE announces it will release "The Third Woman," a superior picture with an all star cast. In obtaining this picture for distribution Robertson-Cole executives believe that they have put their name to one of the greatest stories of the plains which has ever been put on the screen.

In connection with its acquisition of " The Third Woman," Robertson-Cole has issued the following statement:

" ' The Third Woman ' is a story that is bound to please. Its immense sets, taken at considerable expense, together with the society theme and the exciting moments of the fashion drama compel recognition of the elaborate feature. Clothes a year ahead of the times, linked with the modes of men and women of the day will no doubt break records for every exhibitor who books this production.

" ' The Third Woman ' is an intense study of the question of racial difference along an angle which has not been touched before. J. Grubb Alexander wrote the continuity from the story by Raymond L. Schrock, and the picture was directed by Charles Swickard. While the greater part of the action is laid in Arizona, the opening is in the East, where scenes are laid in a number of homes of the wealthier class.

" Possibly the greatest artistic triumph of the picture is the great series of scenes which have for their background a most picturesque Pueblo village in which the everyday life of the tribe is logically connected with the story."

Neilan to Go to Hollywood

Has Negotiated with John Jasper for Exclusive Use of One of Big Stages

MARSHALL NEILAN, whose initial independent production, " The River's End," by James Oliver Curwood, is soon to have its first showing in every large city of the United States, has just completed a deal with John Jasper, manager of the Hollywood Studios, Inc., on Santa Monica Boulevard, which provides that Mr. Neilan shall have the exclusive use of one of the big stages for a period of six months at the end of which time it is expected the new Neilan studios will be ready for occupancy. This puts at an end the rumor that the director-producer would soon come East to produce.

The Neilan organization will take over one entire unit and the young producer is enthusiastic over the prospects of filming his pictures for the next six months without any delays which handicapped him in the past because of the lack of available studio space. When Mr. Neilan organized his own company last year he obtained a short time lease on the Lois Weber studio where the interior scenes of " The River's End," his current release, were filmed. When these were completed he moved his company to temporary headquarters at 1723 Allesandro street. This, however, was only a business office and when he started work on his second picture he rented the stage from the Douglas Fairbanks Company while that star remained idle for a few weeks.

Moving from one studio to another proved decidedly inconvenient and as soon as space was made available at the Hollywood Studios by the vacating of the Sydney Chaplin Company, Neilan negotiated with Jasper, and the deal was quickly made.

Finishing Universal Special

Priscilla Dean Production Being Put Through Final Stages at Fort Lee

"THE Virgin of Stamboul," the Priscilla Dean super-production which Universal officials claim cost $500,000 to produce, is being put through the final stages of work at the Fort Lee laboratories.

Elaborate posters are in the course of preparation for the big picture and plans are under way to back this with a fitting exploitation campaign. According to Universal, several very prominent artists have been engaged to prepare the display sheets and lobby cards for the production, and everything connected with it will be of the highest artistic calibre.

Billboard advertising has been properly cared for in the preparation of three one-sheets, three three-sheets, one six, two twenty-fours, two cards and two half-sheets. The Turkish atmosphere in which the picture abounds is the theme of all the poster work.

An unusual set of twenty-four hand-colored photos, will add attractiveness to the lobby displays of theatres booking the production, says Universal. Lantern slides for advance announcements are already available. A big press book has been prepared with some unordinary newspaper cuts and very effective publicity matter.

Universal officials have not as yet announced the release date of " The Virgin of Stamboul " but they say it will be very early this spring. A good thing is worth waiting for, and they say that Priscilla Dean's latest picture is the best thing Universal has ever produced.

JAM-STUFF
S.R.O. 12

Victor O. Kubes, the Fox news came
who is missing in Russia

Four Writers Adde
Fox Studio Staff

To meet the ever growing d
for its productions, Fox Film
poration has expanded its st
writers at the Hollywood, Cal., s
by the addition of four pro
men. Three of them, by a p
coincidence, bear an identical Ch
name—Stephen Fox, Stephen Re
and Stephen Chalmers. The
is Arthur Jackson.

William Fox has been congrat
in professional circles upon hi
cess in securing the services of
writers, for without exceptio
are true and tried knights
pen. Already they are turnin
stories and scenarios for Fox
that will be sensational in their
appeal, it is stated.

Goldwyn Releases
to Be Going Stro

The Goldwyn feature, "The
And Its Woman," starring Ge
Farrar, has been given 792 scr
in Philadelphia territory since
lease last September. That the
is going as strong as ever is evi
by the fact that first run theatr
the territory are still clamori
playing dates, says Goldwyn.

The same can also be said
Beach's "Girl From Outside"
immediately after a two weeks'
the Chestnut Street Opera Hou
gobbled up by an enthusiastic
clientele and has been going ove

Neilan Engages H
Symonds to Dire

Marshall Neilan whose firs
pendent production, " The
End," by James Oliver Curw
soon be ready for release,
gaged the services of He
Symonds as director for
Neilan Productions to fill t
left vacant by Victor Heerm
recently went over to the Ha
son Company to direct a spec
duction. Mr. Symonds has
sociated with Henry Lehrma
comedy producer.

Perry Vekroff, director of the Beck serial, "Trailed by Three," co-starring Stuart Holmes and Frankie Mann. Distribution will be through Pathe

"The Harvest Moon" is Being Edited

The final scenes of the Deitrich-Beck production, "The Harvest Moon," starring Doris Kenyon, for Hodkinson release, were completed at the Leah Baird Studios in Cliffside, N. J., last week. J. Searle Dawley, who directed the production, and Theodore C. Deitrich are now cutting, editing and titling the picture.

A strong cast supports Miss Kenyon in the production. Among the principals are Wilfred Lytell, George A. Lessey, Earl Schenck, Peter Lang, Marie Shotwell, Stuart Robson, Grace Barton, Marcia Harris, Mrs. E. M. Holland, Fred Radcliffe, E. H. Leffler, Ellen Olson, Daniel Pennell and Fred Kallgren.

Conference of Universal Officials on Coast

P. A. Powers, treasurer, and John Brownell, scenario editor of Universal, have left for Universal City where they will confer with West Coast officials upon many topics of immediate importance.

Mr. Powers will carefully survey the situation at the Universal studios, and it is expected that some very interesting announcements will be the result of his trip.

Mr. Brownell, it is understood, will stay on the coast for an indefinite period, during which time he will plan for closer co-operation between the members of his staff and the directors.

Arrow Releases "The Paper Hanger"

The second release of the Hank Mann series is "The Paper Hanger" and will be released this week. It is said that "The Paper Hanger" is the best two-reel comedy ever released on the independent state right market. As evidence of the great popularity of the Hank Mann Comedies, Arrow reports that nearly every territory in the United States has been sold on these two-reel comedies.

Ray to Star in Cohan's Big Hit

"FORTY-FIVE MINUTES FROM BROADWAY", the famous George M. Cohan play that made a name and a fortune for its producer, has been purchased by Arthur S. Kane as the vehicle for Charles Ray's initial First National attraction.

Negotiations were concluded last week by the producing company for the screen rights to the famous stage success, and Ray will begin work on his first independent film, as soon as he returns from a short vacation in the California hills.

"Charles Ray is due for a home run", was the comment of President Kane following the announcement of Ray's first production for First National distribution. "If there's a story that better fits Ray's lovable and appealing personality than the tale that George M. Cohan made famous up and down the country, we have given up hope of coming across it.

"Forty-five Minutes from Broadway" is as bright as gold dollars fresh from the mint. It simply sparkles, and there isn't any doubt that if the play was a classic on the stage, it's going to be immortal on the screen. Ray has been seeking just such an opportunity for a long time, to put a national favorite of this type on the screen, and he feels that he has ample room with this story to do something really big and lasting.

"Just mention this piece of news to the average picture fan: Charlie Ray in 'Forty-five Minutes from Broadway' and see the result. Ray is going to create a screen character that will live. This First National picture will make photoplay history."

Charles Ray and his old-time director, Jerry Storm, who will continue in association with Mr. Ray in producing Ray pictures for First National distribution

One hundred thousand dollars was the profit to the producers of the George M. Cohan play in the first nine months, alone, of a spectacular stage career that extended over five seasons and made it an immediate necessity to send out road companies to the Western, Central and Eastern parts of the country. The Cohan stage production, which played a solid year at the New Amsterdam Theatre in New York, was credited with being one of the biggest money makers in recent theatrical history, the unusual attraction being attributed to the rough and ready humanness of the character who gave to a humorous story, tears and laughter and all the genuine situations that go to make up real life.

The additional value that comes with Charles Ray's determination to do the story adequately for the screen makes the news of the production of strong interest to picture patronage everywhere. The new sponsors of Ray's work declare that he not only agrees with their desire to see him continue in the winning screen character with which the industry has come to associate his name, but he is also anxious to take advantage of the added benefits of a well-known story vehicle, such as the forthcoming First National picture will be.

The selection of George M. Cohan's play for Ray's first offering under his new affiliations is causing favorable comment as being an especially fine vehicle for the star's honest-to-goodness personality. Observers of Cohan's handiwork assert that the playwright made characters with the true imprint of nature, and that even though he touches life with a rough hand, his grasp is one of keen observation and his fidelity to humanity with all its lovable contradictions is readily distinguished.

Ray will begin work on his productions for First National release in the latter part of the month, when he has returned from the vacation that was declared necessary by strenuous production activities during the past year. Construction is proceeding rapidly on the remodelled Fleming Street studios which will house the Ray productions and "Forty-five Minutes from Broadway" will be made there under the new arrangements.

United Artists Get "Romance"

Will Distribute this Picture Which Stars Doris Keane

EXCELLENT progress has been made on the screen production of "Romance," Edward Sheldon's most famous story, for United Artists Corporation, in which Doris Keane plays the leading role. The release date of the picture will be announced shortly.

"Romance" is one of the most exceptional stories that has ever appeared on the stage and is filled to overflowing with the emotional glamour of life, in which on the speaking stage, Miss Keane appeared more than 3000 times, in New York, Chicago, Boston and London, and which has had continuous runs in those cities for more than five years.

The story is that of the romance of a famous grand opera singer and a young clergyman, who despite their different callings are drawn together by a profound and sincere love. The woman has drained the cup of life so deeply, that her marriage to the minister is impossible, yet in the hour of trial, she rises to sublime heights of self-denial, proving herself stronger than the man.

The charm of "Romance" has proven irresistible on the stage. Its sentiment is delightful and the acting of Miss Keane most admirable, for it is a quaint story of sentiment, love and power—one that grips at the heart-strings of its every audience.

As Mme. Cavallini, the fascinating prima donna heroine, Miss Keane has unlimited opportunities to give vent to her inimitable qualifications as the foremost of America's emotional actresses of the day. Her impersonation of the difficult role on the stage still is conceded to be one of the most brilliant acting achievements of the past decade.

United Artists are sparing no time and expense to make this picture a remarkable production, so that it will have no others to compare with it in artistry of detail and dramatic action. It will vividly portray the life of New York's society during its most interesting period and the most minute care is being taken to faithfully represent its every well-known detail, as the plot of the story confines much of its action to the well-known section of New York's Greenwich village, which has necessitated the erection of exceptional settings.

Chet Withey is directing the production for United Artists. Mr. Withey has won for himself a wide reputation during the past few years in all fields of the industry, having personally directed many successes, and he has given much time to the preparation of this work.

The owners of the play had been actually pestered for offers for over two years, for the screen rights of this Sheldon play; they considered but a few, until some few months ago, when negotiations were opened with United Artists Corporation for the purchase of the production, and at the same time for the services of Miss Keane, who was to appear in the leading role of the production, the same as she has done on the stage during the past five years of its success.

"Blind Youth" Is Now Being Assembled

"Blind Youth," the second National Picture Theatres production, has been cut and is now being assembled according to Harry Rapf, West Coast production manager for the Selznick Enterprises. This story was taken from the play by Lou Tellegen and Willard Mack. The screen version was directed by Edward Sloman.

Williamson to Direct "Bill" Jones

Robin Williamson, who directed Ben Turpin for the old Vogue comedies years ago, has been chosen by the National Film Corporation of America to direct "Smiling Bill" Jones in a series of comedies to be made by that firm for Marion H. Kohn of San Francisco.

Winfield R. Sheehan, general manager of the Fox Film Corp.

Fox Manager Goes to Europe

Will Visit All Branch Offices of the Fox Organization in European Cities

ON his annual European trip in behalf of the expanded activities of Fox Film Corporation, Winfield R. Sheehan, general manager of the company, sailed on the liner Adriatic on Saturday, February 14.

Mr. Sheehan will make his first stop in London, where he will remain several days and will be present at the opening of the new Fox Film building at 13 Burnham street in that city. It was formerly occupied as headquarters for the Canadian army, and has been re-modeled to make room for the larger film activities—which will include executive offices, shipping and poster departments, film vaults, projection rooms and equipment for the other departments.

After his brief stay in London, Mr. Sheehan will go to Copenhagen, making his headquarters at the Fox office there; thence he will proceed to Berlin, Vienna, Venice, Rome, Milan, Paris and Brussels, according to his present itinerary. In Paris he will join Abraham Carlos at 24 Boulevard des Italiens, the French headquarters of Fox Film Corporation, over which Mr. Carlos presides.

Mr. Sheehan, while abroad will arrange for the installation of two large film printing plants—one in England to handle the output for the market of Great Britain, the other in Paris to care for the demands of the continental business.

The foreign activities of Fox Film Corporation have grown to such proportions that there now is a Fox branch in every leading city of Europe as well as in all the countries of the Orient, Australasia and South America. A system of operation has been inaugurated whereby the exhibitor is in direct contact with a Fox manager precisely as in the United States and this has resulted in a cordial relationship which has increased still further the Fox business in the outside markets.

Mayer-Chaplin Picture Released March 2nd

The negative of "The Inferior Sex," Mildred Harris Chaplin's first Mayer-made First National Attraction, is now in Chicago, where prints are being made at Rothackers for the release date, March 2nd.

In the past it has been Mr. Mayer's policy to send a sample print of his productions to New York, where it was subject to such changes in titling and assembling as his eastern organization might suggest. With his present facilities in his new Los Angeles studios this procedure is no longer necessary.

Samuel Goldwyn Dined by Business Men

The first public function attended by Samuel Goldwyn after his arrival at the Culver City Studios was a luncheon of the Los Angeles Advertising Club, last Tuesday, at which the president of Goldwyn Pictures Corporation, as guest of honor addressed thethe leading business men of the city.

Selznick Moves to New Plant

Studio Staff is Now Located in Old Biograph Building in Bronx Borough

ANNOUNCEMENT of the moving to new quarters of the Selznick Eastern studios headquarters was made this week. The staff, headed by Myron Selznick and Frank J. Hampton, studio manager, are now located in the former Biograph building near Crotona Park, the Bronx. The move was made with a view of increasing the efficiency of the studio staff which has recently been augmented with several capable members. In the new headquarters there will be room to accommodate not only the present staff but the larger staff which Mr. Selznick is now contemplating in assembling.

The former headquarters at the Fort Lee studios became too small for the staff and in addition the daily trips across the Hudson river caused a delay at times which will be overcome in the new location. The address of the new headquarters is 807 East 107th street. The entire upper floor which was at one time used by the Fox company is now utilized by Myron Selznick and his staff.

Some idea of the efficiency of the Selznick staff may be determined by the fact that the moving of all of the furniture and supplies from Fort Lee was accomplished during the terriffic snow storm which visited New York last week. Although one of the worst tie-ups in the history of Manhattan, the studio workers set out to move—and did.

Comedy gives June Caprice's new Pa
picture, "In Walked Mary," an added
tertainment value

Pathe Makes Stateme
on McManus Series

The unique combination of Geo
McManus and his well-known nev
paper character "Mr. Jiggs," and
directing talent of Al Christie a
Reggie Morris is disclosed in the
nouncement that Pathe Exchange, I
will shortly release the first of a ser
of two-reel comedies launched un
the auspices of the International Fi
Service. "Bringing Up Father" is
general title of the series, based
the famous newspaper comic creat
of McManus, familiar to almost ev
newspaper reader in the United Stat

The first comedy of the series
been completed under the perso
direction of Mr. Christie and full
leasing details will be made known
the near future.

Cast of Republic Iss
Gets Wm. Courtleig

William Courtleigh, ex-Shepherd
the Lambs, and one of the most c
spicuous figures of the Ameri
speaking stage, has been added to
cast of "Children of Destiny" wh
is being made as a Republic release
the Lawrence Weber Productions
the Selznick West Coast studios.

Early "stills" of the big new Sennett comedy, "Down on the Farm." Apparently this five-part laughmaker does not belie its name, live stock being everywhere promi

The star of Numa Pictures production, "The Return of Tarzan," is Gene Pollard

Production Is Begun on "The Branding Iron"

Reginald Barker has begun the direction of "The Branding Iron" based on a novel by Katherine Newlin Burt, the story which Rex Beach said that he wished he had written. "The Branding Iron" is a novel of lumber camp and ranch life in Wyoming, as well as a vivid picture of New York theatrical life.

Barbara Castleton has the part of "Joan," and is supported by an all-star cast including James Kirkwood, Russell Simpson, Niegele Barrie, Sydney Ainsworth, Marion Colvin and Wyndham Standing.

Lichtman to Visit F. P.-Lasky Exchanges

Al Lichtman, general manager, Department of Distribution, Famous Players-Lasky Corporation, left New York Thursday on a tour of the company's exchanges in the Southern and Middle Western territories. He will take up with the various branch managers the details of the plans formulated at the recent convention of the sales organization held in Chicago.

Universal City Keeps Very Busy

FIVE new feature productions have been started at Universal City within the past few weeks, and it is said that a cast of unusual quality has been engaged for each of them. Universal officials claim that more prominent players of the screen have appeared on the payroll of recent weeks than at any other studio on the Pacific Coast.

Frank Mayo is starring in "The Girl in Number Twenty-nine," a photoplay based on Elizabeth Jordan's popular novel, "The Girl in the Mirror." He is supported by Claire Anderson, Elinor Faire, Harry Hilliard, Ray Ripley, Ruth Royce, Arthur Hoyt, Robert Bolder and Bull Montana. Jack Ford is directing this production.

Edith Roberts is starred, supported by Katherine Kirkham, Harold Miller, Rudolph Christians, Stanhope Wheatcroft, Ogden Crane, Leonard Clapham, Virginia Ware, Henry Woodward and Leota Lorraine, in the comedy-drama, "The Daring Duchess," which is being directed by Harry Franklin.

Eddie Lyons and Lee Moran are proceeding with their first five-reel comedy feature, "Everything But the Truth," from the magazine story by Edgar Franklin. Their support includes Anne Cornwall and Katherine Lewis.

Harry Carey has a strong cast surrounding him in his current production, "Bullet Proof," based on John Frederick's story, "Luck," which is being directed by Lynn Reynolds. The company includes Robert McKim, Kathleen O'Connor, Beatrice Burnham, J. Farrell MacDonald, Charles Le Moyne, Will Ryno, Bob McKenzie, Joe Harris, Fred Gamble and Captain Anderson.

In her new feature begun this week, "A Tokio Siren," Tsuru Aoki, Universal's Japanese star, is supported by Jack Livingston, Arthur Jasmine, Eugenie Ford, Toyo Fujita, Caro Kino, Frederick Vroom and Elinor Hancock. Norman Dawn is supervising the production.

A good looking and capable young juvenile is Jack Perrin, who is now appearing in Universal's "The Lion Man"

In Priscilla Dean's production, "The Virgin of Stamboul," under Tod Browning's direction, Wheeler Oakman and Wallace Beery were cast in the important male roles. In "Burnt Wings," just finished at Universal City under the guidance of Christy Cabanne, appeared Frank Mayo, Josephine Hill, Betty Blythe and Rudolph Christians.

In Von Stroheim's production, "The Devil's Passkey," now in the cutting, appeared Clyde Fillmore, Una Thevelyn, Sam De Grasse, Maude George, Mae Busch and Leo White. In Dorothy Phillips' latest feature, "Ambition," directed by Allen Holubar, and recently filmed at the Universal Studios, Robert Andersen, Rudolph Valentine, Frank Elliott, Emily Chichester and Elinor Fields made up the strong supporting cast.

In Mary MacLaren's recent production, "The Forged Bride," directed by Douglas Gerrard, Barney Sherry, Dagmar Godowsky and Thomas Jefferson appeared, while Edward Peil and Bonnie Hill are seen in prominent roles in her newest feature, "The Road to Divorce," directed by Philip Rosen.

Reeves Eason has begun work on an action Western starring Hoot Gibson, and entitled "The Rattler's Kiss." Prominent in the case are Mildred Moore, George Field, Toto Du Crow, Charles Newton and Breezy Eason.

Circuits Book Louise Glaum Production

J. Parker Read, Jr.'s Louise Glaum production, "The Lone Wolf's Daughter," the powerful W. W. Hodkinson release, has been contracted for immediate presentation for the entire Mastbaum and Nirdlinger chain of theatres in the city of Philadelphia under contracts made by the Stanley Booking Company.

Another big organization which contracted for the Louise Glaum production is the Harry Koplar chain of theatres in St. Louis, "The Lone Wolf's Daughter" being contracted for early presentation at eleven Koplar houses, all of which enjoyed profitable runs on "Sahara" in the early fall.

Ben Wilson Purchases Los Angeles Studio

Ben Wilson, who is producing his second serial production, "The Screaming Shadow," for release to Hallmark Pictures Corp., purchased this week the studio located on San Monica Blvd., Los Angeles, from the Faust Estate. The studio has been occupied by the Bull's Eye Comedy Company.

William Farnum Begins on "The Orphan"

William Farnum and a company of one hundred has begun work at Palm Springs on "The Orphan" from the pen of Clarence E. Mulford. With a view to absolute authenticity of setting, an area of many miles around Los Angeles was canvassed painstakingly to find the right location. T. Gordon Edwards is directing.

Big Leads in "Honey Bee"

Well-Known Theatrical Figures Cast for Appearance in "The Honey Bee"

WHEN the casting director of the American Film Company was given the scenario for Samuel Merwin's novel, "The Honey Bee," several notables both inside and outside the world of film were brought together. First, the star, Madame Marguerita Sylvia, the Belgian diva of world wide operatic fame; Thomas Holding, an English actor, a dark six-footer of athletic build, who has carried the leading roles in many plays on the legitimate stage; Nigel Barrie, recently discharged from the Royal Flying Corps of the British Army, and Albert Ray, the New Yorker, who made his advent on the stage at the age of seven years.

Madame Sylva, at the tender age of fourteen, arrived in this country with the late Sir Herbert Tree. Within a few years she had won such distinction and success that she became the star of the Marguerita Sylva Comic Opera Company. After returning to Europe she began her operatic career and under Hammerstein's direction created something of a sensation in "Carmen." She sang "Carmen" ten times in five weeks, something that had never before been attempted in grand opera.

Thomas Holding began his career in London, and then appeared in New York as Billie Burke's leading man in "Love Watches," and with Maxine Elliott in three of her plays. Following two years for Klaw & Erlanger in "Ben Hur," Mr. Holding returned to London for a vacation, where Hugh Ford, of Famous Players, asked him to go into pictures. His first appearance on the screen was as leading man for Pauline Frederick in "The Eternal City," filmed in Rome.

"The Honey Bee" cast and a few others. Left foreground—R. R. Nehls, general manager of American Film Company; Thomas Holding, leading man; Mme. Marguerite Sylva, star of "The Honey Bee"; Rupert Julian, the director. Second row, left—George Hernandez, Mrs. Rupert Julian, Albert Ray, Nigel Barrie, Charlotte Merriam, and Mme. Sylva's secretary and accompanist at extreme right

New Issue by Robertson-Cole

"The Flame of Hellgate," with Beatriz Michelena, is Announced for Release

Beatriz Michelena star of "The Flame of Hellgate" released by Robertson-Cole.

"THE Flame of Hellgate," starring Beatriz Michelena, is the current Robertson-Cole release. This picture which gives the former operatic singer a chance to display her real dramatic ability was written by Earle Snell and directed by George E. Middleton and is heralded by Robertson-Cole as the best of the Michelena series.

"The Heart of Juanita" the last Michelena release for Robertson-Cole was a picture that made good with exhibitors, and it is declared by Robertson-Cole that the current production excels by far her great work in the emotional role of the "girl of the dance hall."

Action is said to be the byword in her next release. Michelena is seen as the head of a band of outlaws. How she rides and the manner in which she copes with the daring exploits of the great outdoors is portrayed in vivid form in "The Flame of Hellgate." Robertson-Cole officials believe that the name of the picture and the star linked with Middleton's name as a director will put the production over in big style.

Miss Michelena is supported in "The Flame of Hellgate" by a strong cast. The plotting domineering cattle king is made very real by Albert Morrison; Clarence Arper is the bigoted and cowardly reactionary sheriff; D. Mitsoras the half-breed gun-man, and William Pike the regenerated man who plays opposite Michelena. Other parts are played by Cliff Thompson, Katherine Angus, and Jeff Williams.

Complete Leah Baird Picture

Fourth in Series of Artco Features for Hodkinson Release Being Edited

LOUIS JOSEPH VANCE'S "Cynthia-of-the-Minute," Leah Baird's fourth in her series of Artco productions for W. W. Hodkinson distribution was completed this week at the Leah Baird Studios, where it is now in the cutting stage under the supervision of Director Perry Vekroff.

The final scenes were taken at the Cliffside, N. J., Studios, following the return of Miss Baird and her company from Tampa, Fla. Not all of the tense situations were enacted in the balmy Southland, however, much of the shipboard action having been taken aboard the former German liner, Kron Prinz Wilhelm, in the Hudson River off Spuyten Duyvil, before the vessel was turned oved to the Cunard Line.

Arthur F. Beck, Miss Baird's producer, is firm in the opinion that "Cynthia-of-the-Minute" is unquestionably the noted emotional artist's greatest screen achievement, adding that "Miss Baird's world of admirers will find her a positive revelation in the role of Cynthia, a character that glorifies the star as has no other part she has essayed and one that permits her to do everything that this beautiful talented player does better than any other feminine screen luminary before the public today."

Hugh Thompson is Miss Baird's leading man. To Burr McIntosh was assigned one of the outstanding roles, and his work in "Cynthia-of-the-Minute" ranks with his stellar performances in the big stage successes, "Trilby" and "The Man of the Hour." Others who support the star are: Alexander Gaden, "The Capitol," Ruby Hoffman, Matilda Brundage, illiam Welsh and John Webb Dillion.

Ready for Feature's Premier

National Film Reports "The Kentucky Colonel" Ready for New York Opening

THE first of the National Film Corporation series of All-American features, Opie Read's "The Kentucky Colonel," is ready for its premier New York showing. This production took five months to film at an outlay of over $150,000. It was directed by William A. Seiter, from the screen version by L. V. Jefferson. "The Kentucky Colonel" all-artist cast includes Joseph J. Dowling, who played the part of the Healer in George Loane Tucker's "The Miracle Man;" Francis McDonald, who shared high honors with Henry Walthall in "The Confession;" Elinor Field, star of "Hearts and Masks;" Lloyd Bacon, Fred Kohler, Cora Drew, Jill Woodward, Frederic Vroom, Ed Brady, Gordon Griffith, Thelma Salter and others.

According to I. Bernstein, National's production manager, "The Kentucky Colonel" leaves nothing to be desired in its treatment of the immortal characters of the novel.

Drama of action and heart interest is to be found in the picturization of Augu Thomas' play, "The Harvest Moon." Starred is Doris Kenyon and Wilfred Ly Release is through Hodkinson

Curwood Forms Compan

Cooperation Between Author and His Director Keynote of New Combination

FOLLOWING close after the success of his first personally produced super-feature, "Back to God's Country," which was backed by a Canadian company formed by Ernest Shipman, James Oliver Curwood has formed the James Oliver Curwood Productions, Incorporated, under which corporation his future personally produced super-features taken from his successful novels of the great outdoors will be filmed. Mr. Curwood has associated with him David M. Hartford, as director, and Ernest Shipman, who will be in charge of the publicity and sales departments, with headquarters in New York.

"Egotism is the deadliest enemy a man can have," says Mr. Curwood. "In other words, big-head—and jealousy. Any man who says that two heads—each skilled in its profession—are not better than one must be an idiot. Just that minute a director gets bloated up with his own importance you can make up your mind he is going down-hill—and will toboggan fast. And the same holds true of author. In Hartford I have foun director who is frank in concedin doesn't know it all. And I bel Hartford will tell you he has fo the same trait in me as an aut For that reason we make an i working team. Not until authors directors get together in this way, giving to the other the best tha in him, will the greatest results achieved in picture making.

"We do not expect to make m than two pictures a year, for i our determination to make the wood nature stories stand out on screen, like "Back to God's Count as the classics of the wilderness. fifteen years my life has been lar spent in the wild places, and am wild animals, and in all my stc wild animal life will play a big vital part. It it takes us an er year to make one picture, and mak as we want it made, we will take year. We are going to let the o fellows do the hurrying."

Predicts United's Expansio

Treasurer Back from Trip Says All Indications Point to Big Business

MILTON M. GOLDSMITH, Treasurer of United, has just returned from an extensive trip covering Western points and including Chicago, Milwaukee, Kansas City and Denver, in the interests of his organization.

On being interviewed, Mr. Goldsmith had this to say relative to conditions affecting the motion picture industry and United:

"I found all the United men in good fighting trim and imbued with the idea that United, within the next year, would be the greatest force in the industry. The sentiment among the exhibitors seemed to be that United would become the greatest booking circuit in the film business and they are all ready to accord it every possible support.

"In Chicago alone, twenty-five new theatres joined United within the last ten days. In Denver about twenty theatres joined.

"There is a great demand for the Triangle masterpieces. Pictures 'The Clodhopper', 'A Gamble in S and 'The Hick' are playing first houses in all large centers and d enormous business for all the e itors.

"The Triangle pictures with Ray Dalton, not alone have been an drawing power with the Rays and tons of other companies, but hav additional advantage of having derful acting, direction and s These pictures are acknowledged the height of the motion picture a

"Exhibitors everywhere are anx ly awaiting the premier of 'The sican Brothers' and are cooperati every way to give it the widest sible publicity. The tie-up with Marmon Automobile Company an United Cigar Stores in the va cities is being supplemented by pre tion for a large campaign in the n papers and it is expected that box records will be broken everywhere

Owen Moore Working In "His Word of Honor"

ord was received in New York week from the West Coast that en Moore is now working with his pany in "His Word of Honor," ory that was bought for him a few ks ago by Myron Selznick, head production of Selznick Enterprises. Los Angeles report states that Moore company is now in the ta Monica valley near Los Angeles. the supporting cast are Gloria e, Henry Miller, Jr., Emmett King Charles Arling. Wesley Ruggles recting.

Robt. W. Chambers' Tales for Miss Breamer

ce the close of her long-term ct with Commodore J. Stuart on in which she was featured co-starred in a series of dramatic ctions, Sylvia Breamer has been busily employed in preparing for trip to California. It is there she will film the screen adapta- of the novels by Robert W. mbers which Sidney A. Franklin direct for Mayflower Pictures poration.

Metro Plans to Produce Burning Daylight"

len Ferguson, a girl of 18 who played leading parts in motion pic- es for several years, has been en- ed by Metro to play Dora in urning Daylight," the first of four k London stories to be picturized C. E. Shurtleff, Inc., with Mitchell vis as the star.

dward ("Ted") Sloman, who will ct "Burning Daylight," has gone Huntington Lake, Cal., to look possible locations for scenes of production.

etty Ruth Roland, who has begun work a new Pathe serial, "Broadway Bab"

Adolfi Will Direct Carpentier Film

Perfecting Details for Coming Vehicle of French Champion

JOHN G. ADOLFI, one of the foremost directors of screendom has been selected by Robertson-Cole to produce the Georges Carpentier Special for exclusive distribution by the Robertson-Cole Distributing Corporation.

Adolfi signed his contract this week and is busily engaged with a staff of experienced scenario men to choose a story for the world war idol so that he can commence work on this special production as soon as he arrives in this country the latter part of March. In addition to the heavyweight champion of Europe, Deschamps, manager of the matinee idol and two sparring partners will arrive in New York City about March 22nd.

The public clamor for Carpentier's appearance on the silver sheet has spurred Robertson-Cole to even greater haste to supply the demand of the hundreds of first run exhibitors. At the present time, studios both in the east and on the coast are being canvassed so that no time will be lost when the "champ" arrives.

Mr. Adolfi already has more than a dozen stories to chose from and he has been given free hand by Robertson-Cole to select the vehicle by which Carpentier will be introduced to the American public. If the director of many successes should cast aside the scripts presented to him, plans will be made so that a new story can be written for the man of whom the world is talking.

Deschamps who guides the Frenchman both in the ring and in civil life this week cabled Robertson-Cole that the champ is more than anxious to get to America and to appear before the camera.

Jack Adolfi, one of our well known directors, who has been engaged by Robertson-Cole to direct Georges Carpentier

Robertson-Cole executives together with Mr. Adolfi witnessed screen tests made of the French war hero this week and all agreed that from his appearance on the screen, one would never regard him as the logical contender to Dempsey's crown but a matinee idol whose looks and personality wins admirers by the thousands. He has a smile that is evident; the disposition that has made the French famous, a face full of character and a natural poise that is pleasing to the eagle eye of the camera.

At the present time, Carpentier is traveling Europe on a six-weeks' vaudeville and lecture tour. Present reports given to Robertson-Cole is to the effect that the Frenchman is about to become a benedict and that the future Mrs. Carpentier is no less a personage than one of the famous Parisian beauties. If screen tests made of the woman are as good as those of the French fighter, then it is very probable that Mr. Adolfi will cast her with Carpentier, says Robertson-Cole.

Pays $150,000 for A Studio Site

Kaufman Purchases Land Which Cost $200 in 1881

WHAT is said to be one ot the largest realty deals ever made by an individual in the motion picture industry was completed when Albert A. Kaufman, who recently joined the ranks of independent producers, purchased a piece of property comprising twenty acres of land in the heart of Los Angeles at a cost of $150,000.00 upon which he will erect one of the largest and most modernly equipped studios ever built.

The site selected by Mr. Kaufman is located on Sunset Boulevard and is one of the last tracts of land issued under government patent. It was originally purchased in 1881 by William Beesmyer for the sum of $200.00. It has a frontage of 650 feet on Sunset Boulevard, 1,400 feet on Wilton Place and 1,400 feet on Van Ness Avenue.

When interviewed in his rooms at the Alexandria Hotel, Mr. Kaufman voiced his belief that Los Angeles because of its remarkable climatic conditions is the logical and ideal place for the center of motion picture production. "I believe," he said "that. contrary to the opinion of one or two other producers, the next few years will witness an increased growth of the motion picture business here rather than a decline. There is no place in the United States where more suitable conditions prevail for producing pictures."

Mr. Kaufman by his long identification with the motion picture industry is well qualified to speak with authority. He was one of the original officers and organizers of the Famous Players film company and a director in the Famous Players-Lasky Corporation since its inception, from which company he recently resigned.

The studio, construction of which will begin in a short time, will cost approximately $500,000.00 and nothing will be left undone to make it a monument to the film industry in Los Angeles.

Mr. Kaufman is a brother-in-law of Adolph Zukor, head of the Famous Players-Lasky Corporation, and has been associated wth Mr. Zukor in different enterprises for fifteen years. To his ability is attributed a large share of the success of the Famous Players-Lasky Corporation. Mr. Kaufman is known to practically everyone connected with the motion picture business and his success as an independent producer is almost a foregone conclusion. Aside from his announcement that it is his intention to make four special productions in the coming year, he has not made known any fixed policy relative to the distribution of his pictures.

Besides the studio property Mr. Kaufman has also purchased the handsome Edwards' residence on the Southwest corner of Sixth street and Harvard Boulevard, in which he will establish himself as a permanent resident of Los Angeles as soon as his family arrives from the East.

Interesting Story in "Burnt Wings"

How a young wife sacrifices all that she holds dear to bring her husband back to health and how this very sacrifice creates a chasm that threatens to engulf them both, is told in "Burnt Wings," a photoplay starring Frank Mayo, which Universal announces for release March 29th.

Here he is just as Mark Twain described him. "Huck Finn" of Famous Players-Lasky's production of "Huckleberry Finn"

"Give Credit Wherever Due"

Marshall Neilan Upholds Practice of Naming Cameraman and Art Directors

MUCH criticism has been made against the practice of crediting on the film and in advertising the names of the scenario editors, the cameramen, etc. A case in point happened recently, when a Chicago reviewer took exception to the fact that Mr. Neilan gave credit to various important members of his producing staff, on a current film hit. So many attacks on this practice have been printed that an expression from the other viewpoint is interesting.

Mr. Neilan made the following statement on the matter: "I do not agree with the writer of that article in the Chicago paper, nor with others who agree with him, that the average intelligent audience becomes bored when we acquaint the theatre patrons with the names of certain individuals who are responsible for some of the most essential features of an entertaining picture.

"To attain recognition in one's particular line of endeavor is the ambition of everyone, and photographers and art directors are no exception. But how are they going to accomplish this ambition if the producers deny them the credit they deserve? And would it not be unfair to the patrons of the theatre to mislead them into thinking that a single person,—the producer alone—is solely responsible for every individual feature of a production?

"The critics of to-day," continued Mr. Neilan, "dwell with emphasis on the quality of the continuity, photography and technical direction almost as much as they do on the direction and acting. The success or failure of a picture very often depends largely on the consensus of opinion of those published reviews so why then should not the names to whose skill this important work is entrusted, be brought to the attention of the public? The American people have always been willing to recognize ability whenever it is shown in any line and I know of no logical reason why it should except the specialists of picture producing."

L. Case Russell Now Directing Arrow Series

The last two of the "Blazed Trail" productions which are being released by the Arrow Film Corporation are being directed by L. Case Russell, who has replaced Joseph J. Barry, director of the first ten of this series. Mr. Barry left the "Blazed Trail" productions to embark in the producing business at the head of his own company.

These pictures are stories about the Royal Northwest Mounted Police, and are being taken in the Adirondacks.

New Film Exchange in Atlanta

Atlanta is noted for the many Film Exchanges that it boasts of and for the last few months it has added to its already growing list, but a new one opened its doors last week which bids fair to become one of the leading State Rights Exchanges in the South.

This Exchange is owned by William H. Wassman and S. T. Stephens and is known as the W. & S. Film Distributing Corporation.

"The Copperhead" in Sou h

Famous Players Reports That Initial Showing in South Has Brought Praise

THAT the Paramount-Artcraft Special, "The Copperhead," is destined to achieve as big a box-office success in the Southern States is the conclusion of the Famous Players-Lasky executives, following a recent showing of the picture before a Southern audience.

In its report on the outcome of this showing, Famous Players-Lasky Corporation says:

"The showing was held recently at the State Confederate Home at Austin, Texas, where a large number of veterans of the Confederacy reside. Here, naturally, was afforded a test for the Civil War play quite as severe as it possibly could be subjected to anywhere in the Southland.

"Vigorous applause greeted many of the scenes of the picture, and after the showing was over a score of more of the veterans crowded forward to offer their personal congratulations t
Famous Players-Lasky represent
who obtained written indorse
from Superintendent J. C. Loggi
the Home; from Superinte
Thomas, of the Confederate Wo
Home, a large delegation from
was also present; from Dr. V
Yett, mayor of the city, and
Justice William E. Hawkins, o
Texas Supreme Court.

"In behalf of the women a
State Confederate Women's Hom
perintendent Thomas wrote:

"'We, the members of the
Confederate Women's Home, wi
urge every citizen of the South,
the opportunity is presented, t
'The Copperhead.' Although v
the South Suffered painfully, all
could see the heroic spirit reveal
this picture. The ideals of patri
are sounded from start to finish.'

Dwan Picture Wins Frisco

Realart Says "Soldiers of Fortune" Has Gained Much Favor on the Coast

ACCORDING to a report from the offices of the Realart Pictures Corporation, "Soldiers of Fortune," an Allan Dwan production, is making a hit with the motion-picture fans of San Francisco. The picture has been the object of some favorable comments in the local press.

Writing his opinion in the San Francisco *Examiner*, Buford G. Bennett said:

"Anyone who has read 'Soldiers of Fortune' is fortunate; anyone who sees 'Soldiers of Fortune' at the Imperial Theatre is fortunate; and anyone who has read the book and then sees the picture is doubly fortunate.

"The Richard Harding Davis novel translated to the silver sheet by Allan Dwan is all that has made the book popular, with also a keen visualization that makes the printed page weak in comparison."

In the San Francisco *Chronicle*, Thomas W. Baily gave his opinion in the following emphatic terms:

"Allan Dwan's first big prod
under the Mayflower and R
banners was shown yesterday
Imperial Theatre. It is a film
tion of 'Soldiers of Fortune,' R
Harding Davis' thrilling stor
South America love, romance
chivalry. Filled from the first
of film to the final fadeout with
of every kind, it is a photoplay of
that is bound to suit the movie
the booklover."

In the San Francisco *Call*, C
B. Swint wrote:

"It was to be expected that R
Harding Davis' 'Soldiers of Fo
would make a motion picture f
of the ordinary should its pict
tion be attempted. It has bee
tempted—and done—and yester
the Imperial Theatre, where it
first local presentation, the ex
tion just mentioned was carried
eminently satisfying conclusion

Leonard Leaves for Coast

Serial Company Stops at Different Points on Trans-Continental Journey

BENNY LEONARD and the members of his supporting cast including Stuart Holmes, Ruth Dwyer, Marie Shotwell, Mme. Marstini; supervisor Wally Van, director J. Gordon Cooper, assistant camera-man, Glenn Kunkel, have left for Los Angeles, stopping en route at Cleveland, Chicago, St. Louis, Denver, San Francisco and Los Angeles, where the remaining 12 episodes of the Champion's serial "The Evil Eye," written by Roy L. McCardell, will be completed.

Before leaving New York, director Cooper delivered to Frank G. Hall and Ascher Enterprises, Inc., prints of the first three episodes entitled "Below the Dead Line," "In the House of the Blind Man" and "The Golden
respectively. The first three e
were shown privately Saturd
Hallmark's Projection Room
those present were of the opini
from the standpoint of story,
and working cast, "The Evil
promises to be a distinct nov
the serial field.

Roy L. McCardell, the autho
was present at the showing i
paring "The Evil Eye" with
serial success of a few years ag
Diamond From the Sky" said t
Benny Leonard serial from sta
of entertainment and dramatic
surpasses "The Diamond Fr
Sky."

taly Going in Strong for Picture Making

It looks as if Italy would eventual- be a close rival to America in pro- icing films. Some time ago Allen olubar, the celebrated director who s produced known shadow plays, Hearts of Humanity," "The Right Happiness" and others, received cablegram asking him if he would t as director general for a great m producing organization to pro- ice films in Italy, with American ople at the head and according to nerican methods.

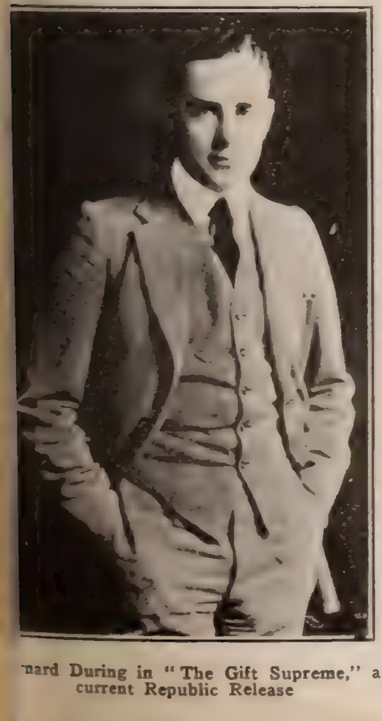
A detailed letter has just been re- ived by Mr. Holubar in which it pears that the plans under way are en more elaborate than the first blegram would indicate. According the letter it is planned to erect a gantic studio in Rome, with an xiliary plant in Naples, and one at ilan. A group of Italian financiers ve raised fifteen million dollars for e preliminary work.

ox Active in Theatres in the West

Many rumors have been heard re- ecting William Fox entering the Los ngeles theatrical field, as a result of e arrival of John Vamp, general anager of the William Fox Vaude- ile Company. Mr. Vamp has been the coast for the past several days, d most of this time has been spent the studios of the William Fox ompany, Hollywood. No statement garding his business has been made the Fox Company, and no infor- ation has been given respecting any anned theatrical venture in Los An- les.

ansas Newspapers Pay Tribute to A. S. Kane

Newspapers in Kansas paid their ibute to Arthur S. Kane, head of the w producing company of that name, their columns last week by print- g reminiscences of President Kane the first motion picture exhibitor Atchison, and an active son of that ate for many years.



nard During in "The Gift Supreme," a current Republic Release

Samuel Goldwyn Makes Statement

Addresses Himself to the Exhibitors of Nation on Arrival in West

THE arrival of Samuel Goldwyn at the Goldwyn Studios at Culver City was the occasion of the issuance of a statement by the executive of the Goldwyn Pictures. The statement, which is addressed to the exhibitors of America, is as follows:

"Goldwyn will give the public, via the exhibitors, the best that motion picture production affords. That we mean what we say is no better evidenced than by the list of the pictures that Goldwyn has announced as part of their future program. The stage successes and big sensations have been combed and scanned with the utmost care and no obstacle has stood in the way of securing these great themes for screen presentation. Within the past few weeks we have purchased the motion picture rights to such features as 'The Great Lover', Clyde Fitch's 'Truth', 'A Tailor-Made Man', 'The Slim Princess', 'Stop Thief', 'Officer 666', 'Milestones', Hall Caine's 'The Christian' and numerous other novels and plays of equal repute. With reference to work on these I can only say that the Goldwyn Company will give each picture the minutest care in every detail of direction and casting.

"The Goldwyn Company stands for the integrity of the producer as well as the integrity of the exhibitor. Goldwyn is a producing organization. As such it is willing to help every exhbitor who shows the Goldwyn product. We want to help and improve the theatre of the progressive exhibitor. We want to help him get more business through better entertainment. And at the same time, we are going to be sure that there is a home for Goldwyn pictures where such homes do not exist today. We are, and shall be, no exhibitor's competitor.

A scene from the latest Tom Moore-Goldwyn picture, "Duds"

"The day of bulk production is passed. Each Goldwyn picture is a unit and will be presented to the exhibitor as such. It will be exploited and advertised as a unit.

"We shall continue to produce in California and increase the scale of our production there. California is just as great a place for motion picture making as it ever was. Indeed, we have acquired twenty acres adjoining our Goldwyn City Studios as an evidence of our belief in this. But the East is vital to our needs no less than the West. While it provides that variety of scenery which is essential to variegated types of production it also, we feel, is not good to have too many production units working in one place. The separation of our production centers by the width of the entire United States is a psychological asset to a viewpoint that will not become warped, so we shall develop production facilities in the East.

"I feel proud to have allied to the production sources of my organization, the brain and inspired pen of Maurice Maeterlinck and to establish as a policy of Goldwyn the desire to secure the greatest creative brains from the world's literati. We have already on exclusive contract Rex Beach, Rupert Hughes, Mary Roberts Rinehart, Gertrude Atherton, Gouverneur Morris, Basil King, Leroy Scott. To these we have added beside Maeterlinck, Ben Ames Williams who wrote 'Jubilo' and Arthur B. Reeve, author of Craig Kennedy.

"We stand sponsor for and support anything that will develop our industry and nothing can do this so effectively as great pictures. Whether these pictures be made by individual producers is no less of a tribute and a source of pride to us all, and I shall continue to take as keen a pleasure in the transcendental work of an independent producer as if this work were done by Goldwyn."

Equity Reviews Its Past Activities

Equity Executive Points to Franchise Holders Handling Products

GENERAL Manager Joseph Schnitzer, of Equity Pictures Corporation, in a resume of the activities of the first six months of that concern's existence, gives an accounting that is both unusual to read and remarkable for its clarity.

Equity Pictures, which was launched for the specific purpose of producing and distributing the creations in which Clara Kimball Young appeared, succeeded within five weeks of its incorporation in disposing of its first year's output to the foremost independent exchanges throughout the United States and most foreign countries.

The first issue, Clara Kimball Young, in "Eyes of Youth" proved to be all that was announced in advance and since its release has proven one of the most potent box office atatractions yet distributed and continues to inspire records in hundreds of cities.

The second issue of the Equity will be "The Forbidden Woman" in which Miss Young will be seen in an even more elaborate enterprise than any previous film in which she has appeared and which has been choosen by the directors of the huge Capitol Theatre as the first feature under the new policy in which films are to be the chief attraction at that house.

As its policy, Equity points to its franchise holders:

Samuel Zierler, of Commonwealth, controls New York State. Mr. Zierler was formerly in charge of Universal's New York branch, and gave his position up to inaugurate the new exchange.

The First National Exhibitors Circuit, Pittsburgh, under the management of Joseph Skirboll, controls Western Pennsylvania; Benjamin Amsterdam, of Equity Productions Company, Philadelphia, controls Eastern Pennsylvania; and Herman Jans controls the rights in New Jersey.

Edward Golden of Boston handles New England, while the Criterion Film Exchange of Atlanta and Saenger Amusement Company of New Orleans controls the South, save Virginia, which is under control of Truart Pictures, a new concern conceived to handle Equity products.

Equity Pictures of Michigan, another exchange concern inspired by Equity and in charge of William Haynes and Herbert Weil, distributes throughout Michigan with H. B. Hadfield of Wisconsin Film Company, which concern handled "The Birth of a Nation," handling Minnesota, Wisconsin, North and South Dakota; and Brockell and Elliott, under the firm name of Greater Stars productions, Inc., in control in Illinois and Indiana.

Paul Gusdanovic handles the Ohio distribution and Col. Fred Levy and Lee Goldberg distribute throughout Kentucky and Tennessee.

T. E. Larson recently incorporated "Peacock Productions, Inc." and launched "Eyes of Youth" in Oklahoma, Texas, Arkansas and Missouri and Equity Pictures of California controls that state as well as Arizona and Nevada.

Gus Metzger, one of the Pioneers of the Northwest. controls Oregon and Washington, with Lichtenstein Brothers in charge in the mountain states. Jules and J. Jay Allen handle Canada, and Film Booking offices of London secured the British rights.

The foremost paper in South America, "La Prensa," through its owner has entered the film renting business and purchased the entire Equity product for Argentine, Uruguay and Paraguay.

The South African Film Trust procured "Eyes of Youth" for both South Africa and British India; and Universal, through its foreign branch, bought Cuba and the West Indies.

News of the State Rights Field, Pages 2157-2158.

Hope Hampton, star of "A Modern Salome," the new Metro production

"A Modern Salome" in Song Tie-Up

Hope Hampton Productions, Inc., is carrying on an exploitation campaign of magnitude in behalf of "A Modern Salome," its initial picture, starring Hope Hampton.

One of the first steps in this campaign is the dedication to Miss Hampton of the song, "Rain or Shine," by Joseph W. Stern & Company, one of the popular music publishing concerns in the United States. Through its connection with the various chains of ten-cent stores, including Woolworth's and Kresge's, the Stern organization has a minimum outlet for its special numbers of almost half-a-million copies, it is stated.

Makes Rail Connections via Aeroplane

Constance Talmadge has completed the taking of the exteriors for "The Love Expert" at Palm Beach, Fla. Director David Kirkland, his assistant, Carl LeViness, and John Halliday, who plays the leading man, were obliged to get back to New York on completion of the picture. Owing to the eleven days rain in Florida, causing a wash-out and damaging the railroad bridge, Halliday and his wife, with Kirkland and LeViness, left Palm Beach via aeroplane for Jacksonville, a distance of 235 miles.

Metro Leases 63-Acre Park

Rose Hill Park on Outskirts of Los Angeles Will Be Used for Exteriors

METRO Pictures Corporation has taken a lease for a term of years on Rose Hill Park, a tract of sixty-three acres at the northern limits of Los Angeles City, California. The park will be used for motion picture settings too extensive for the five acre open lot that adjoins the main studio plant in Hollywood.

The sixty-three acres cover wooded, hilly land, with a beautiful level space of six acres across the center. The hills are covered with pepper, eucalyptus and pine trees. In places there is a luxuriant undergrowth. Wide opportunity for development of exterior scenic effects is afforded in a variety of natural settings in the tract and its lease is another example of Metro's policy of expansion on a large scale.

The first setting to be constructed will be an East Indian town which figures prominently in "The Hope," a screen version of the celebrated Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, now in preparation with an all-star cast including Jack Mulhall, Frank Elliott, Ruth Stonehouse and Marguerite de la Motte. This elaborate setting is to be destroyed by an earthquake in the course of the picture.

Here will also be constructed scenes for the coming productions of the other Drury Lane melodramas obtained by Metro, including "Hearts Are Trumps," "The Great Millionaire" and "The Marriages of Mayfair."

Metro officials have had their eyes on the park for a long time as the most suitable location afforded for development of their plans. The sixty-three acres cover some of the most beautiful territory on the outskirts of Los Angeles.

Dempsey Serial Booking Fast

Expectations for New Film Keyed to High Pitch in East, Says E. O. Brooks

EDGAR O. BROOKS, serial sales manager of Pathe Exchange, Inc., has completed his tour of the Eastern branches, and after visiting the cities of Boston, Buffalo, Cleveland, Cincinnati, Pittsburgh, Detroit, Washington and Philadelphia in the interests of Pathe's new serial, "Daredevil Jack," returned to New York with the report that the Jack Dempsey starring vehicle is being looked upon generally by exchange men and exhibitors as the greatest serial Pathe has offered to date.

"I found," Mr. Brooks stated, "everywhere expectations for this new serial keyed to the highest pitch. The branch managers I conferred with to a man expressed their confidence that in 'Daredevil Jack' they had a serial production of artistic qualities and drawing power that would enable them to achieve results surpassing their best records of the past."

Some of the contracts for "Daredevil Jack," reported, include a booking for every theatre of the S. A. Lynch Enterprises for the entire Atlanta territory. The Gaiety theatre in Cleveland has contracted for the serial for a week's run. Some of the bigger houses in Texas which will show Jack Dempsey as a serial star are the Dixie, Galveston; the Lincoln, Houston; the Grand Central, Dallas.

It is reported that practically every regular Pathe serial user in the New York territory has booked or is negotiating for the picture. Negotiations are also under way with Pantages for presentation of the serial in all that organization's theatres in the West. The Majestic theatre, Albany, has booked the picture for a week's run, and the T. L. Kerse theatres in Charleston, W. Va., has taken it for runs of one week.

Grace Davis, star of "The Convert
Revenge," distributed by Republic

Kaufman Editorials A Coming Quickly

Following the showing last weel
the first Kaufman Weekly entitled "
tle Red Riding Hood," which Lew
Selznick will present through Se
Pictures, it was announced this w
that the fifth of the Kaufman edito
is about to be screened at the Selz
Bronx studios.

"Easy Money" will be started M
day under the direction of John L
and William Duffy, assistant dire
George Wright and Louise Lee
the leading roles. The scenario is
Merle Johnson.

"Rich Man, Poor Man, Beg
Man," the fourth Kaufman We
was finished last Friday, and wen
the cutting room this week.
Wright and Miss Lee also play
leads in this.

Capitol Theatre Repo Record Attendances

Thursday, Friday and Saturda
last week broke all records for att
ance at the Capitol theatre. The
that the schools were closed, cou
with the desire of the public to
about after being snow-bound
nearly a week, brought crowds to "
largest theatre in the world" that
ceeded in number the Christmas
New Year's throng.

Pathe has some new pictures which will interest you. Here are three views of one of these, "The Deadlier Sex," starring Blanche Sweet

eon Gendrow, who enacts an important venile role in Robert G. Vignola's production of "The World and His Wife," an International release

epublic Purchases "The Great Shadow"

What the Republic Distributing rporation considers one of its most portant purchases was announced week when it became known that he Great Shadow," said to be a werful picture depicting the general social unrest of today, has been ought from the Adanac Production ompany for release at an early date. While the picture is declared to be in sense propaganda, it is described mely in theme, vigorous in treatt and absolutely convincing.

hester Cameraman on Magellan Strait

Richard B. Hoit, a C. L. Chester meraman, has cabled his arrival at unta Arenas on the Strait of agellan at the southernmost tip of th America. He will photograph Indians of Tierra Del Fuego who use the bow and arrow, and the t flocks of penguin and herds of around Cape Horn, before proceeding to Elephant Island, a virgin eld for the cameraman.

'The Adventurer" to Be Released Shortly

The William Farnum release of 920, "The Adventurer" will be reeased before the end of February, it s announced at the executive offices of ox Film Corporation. The Fox star nacts the role of a happy-go-lucky dventurer of noble birth, the Count on Caesar de Bazan, penniless but auntless. The story leads him hrough a brilliant series of episodes, parkling with downright humanity nd spiced with rollicking humor, it is tated by William Fox.

' Witch's Gold" Marks Director's Debut

Nat Deverich, director for the M. A. odge Film Co., brought the negative f "Witch's Gold" to the Rothacker hicago laboratory where the prints vill be made. It is this new Coast ompany's first production, a six-reel il picture. "Witch's Gold" mark at's debut as director.

Mrs. Drew to Return to Screen

Will Be Seen in Third Picture of Her Current Series

IN response to the written requests of thousands of motion picture patrons and the demands of hundreds of exhibitors throughout the country, Mrs. Sidney Drew has decided to return to the screen. She will begin work at once on the third comedy of the Mrs. Sidney Drew Series, and her initial appearance upon her return will be in the production, "The Emotional Miss Vaughn." The decision gives thousands of exhibitors who have booked her entire series of comedies an unexpected asset, it is stated by Pathe.

It was the original intention of Mrs. Drew to refrain from a screen appearance for some time, but the third picture of the series carries a part exactly suited to her talent, and this fact coupled with the extraordinary demand for her, decided her. Her reappearance adds the finishing touch to the remarkable series of pictures which she is creating to fill the long felt want for comedies made famous by the late Sidney Drew and Mrs. Drew.

In all of her work with her late husband, and in the first two comedies of the present series, Mrs. Drew was the guiding power. She wrote, directed, and appeared in the first Drew comedies, and, in the new series, she has adapted for the screen the "After-Thirty Stories" of Julian Street, and has personally supervised the direction of the first two pictures "The Charming Mrs. Chase" and "The Stimulating Mrs. Barton," in which John Cumberland will also appear in the third comedy.

"The Charming Mrs. Chase" is meeting with success with exhibitors in every territory. In New York City it makes its initial appearance at the Capitol Theatre and the management of that important picture house has booked the entire series. The finest theatres in the country contracted for the entire series without knowing that Mrs. Drew herself would be seen in some of the comedies, and the Pathe offices have been showered with telegrams of congratulations on the first comedy.

The return of Mrs. Drew in the third picture will undoubtedly result in the booking of the series by every theatre in which the comedies of the late Sidney Drew and his wife were popular; and that means practically every high class theatre in the United States.

The second picture "The Stimulating Mrs. Barton" has already been completed, and, at the first showing, it was generally agreed that it was an even better production than the first. The story is of the Spring Urge, making restless the hearts of a nice married couple. Both the wife and the husband believe they are thrilled by finding soul-mates; but they each achieve a k[illegible] they are brought back to earth.

Mrs. Drew has created a masterly interpretation of the love-sick husband, who thinks he should have been an artist with long hair and paint stained fingers, but who is only a "rich coffee merchant, nothing but a common merchant." John Cumberland in this role is seen at his best.

Mrs. Sidrey Drew, who is personally returning to the screen in the "After Thirty" stories, to be distributed by Pathe

Neilan Loans Players to Tourneur

Marjorie Daw and J. Barney Sherry, two of the leading players in Marshall Neilan's "The River's End" which will be released the middle of this month through First National, have been loaned together with Wesley Barry, Neilan's twelve-year-old boy star, to the Maurice Tourneur company.

All three of the above-mentioned stars are under long-term contracts with Mr. Neilan but as the producer is contemplating a visit to New York City before starting work on a new picture, he agreed to Mr. Tourneur's request for the services of his players.

JAM STUFF
S.R.O. 12

"Doug" Witnesses "The Lincoln Highwayman"

The work of William Russell, star, and Emmett J. Flynn, director, won the appreciation of a group of distinguished actors and directors when the Fox photodrama "The Lincoln Highwayman" was shown at the home of Douglas Fairbanks in Hollywood, Cal., announces a report from the William Fox Film Corporation.

Mr. Fairbanks had heard so much laudation of the picture that he borrowed a print from the Hollywood Exchange of Fox Film Corporation to project in his residence. Among those present were some of the best known motion picture stars in the colony.

"An Adventuress" Mixes Comedy and Drama

"An Adventuress," the picture in which Julian Eltinge appears, and which has been purchased by the Republic Distributing Corporation, according to their announcement last week, is the last word in comedy and drama. Not only is there a number of bathing beauties, who take part in the play, but it runs the gamut of thrills and laughs. The story was written by Charles Taylor and made into a scenario by Tom Geragthy, and the authors have turned out a picture that will keep the average audience interested from start to finish, Republic states.

Barbara Castleton, who has the principal role in the Thomas H. Ince special production, "Dangerous Hours," released on the Paramount-Artcraft program

F. P.-Lasky's Studio in East Has Newspaper

A studio newspaper, started by James Hood Macfarland, Eastern studio publicity representative, with the modest purpose of interesting the employes of the Eastern studios of the Famous Players-Lasky Corporation and in that way obtaining closer co-operation between the different departments and creating more interest in the publicity work of that organization, has just made its appearance. The newspaper, the first issue of which is in mimeograph form, is called "Long Shots and Close-Ups," has received the hearty approval of J. N. Naulty, studio general manager, and it will be a permanent feature.

United has Comics Set for Current Release

The United Picture Exchanges will release during the next few weeks what is said to be an exceptionally strong program of comedy films.

On the same date that "The Corsican Brothers" is released—February 22d—a two reel Recreated Keystone Comedy, "Bombs and Brides" will be published. On February 29th, a Cuckoo Comedy made at the Jacksonville studios of Mark M. Dintenfass will be released. It is called "Ball Bearing But Hard Running" and presents the two well known Cuckoo stars, Bobby Burns and dainty Jobyna Ralston.

Weber and Fields, the greatest team of comedians that ever appeared on stage or screen, are the stars of United's comedy release for March 7th. They will be seen in the Recreated Keystone comedy of two reels, "The Worst of Friends."

Fire at the National Film's Studio

Two film actors were slightly burned and property damaged to the extent of $3,000 Friday, February sixth, at a fire that came dangerously near destroying stage number two at the studios of the National Film Corporation of America, Hollywood, Cal. Those burned were Neal Burns, star in the Capitol series of comedies and Lucille Rubey, the former's principal support.

Current Universal Releases

"The Peddler of Lies" Is Feature of Program for the Week of March 1

"THE Peddler of Lies," featuring Frank Mayo and Ora Carew, is the special attraction on the Universal release program for the week of March 1st. This production was directed by William C. Dowlan and is the screen version of Henry C. Rowland's story "The Peddler," which recently appeared in the *Saturday Evening Post.*

The serial releases announced by Universal for the week include "A Perilous Plunge," the tenth episode of "The Lion Man," in which Kathleen O'Connor and Jack Perrin are featured; and "The Flames of Death," the fourth episode of "Elmo the Fearless," in which Elmo Lincoln is starred. Both of these features contain many new departures in the way of serial making and are attracting a new class of serial patron.

The Lyons and Moran weekly offering is a delightful one-reeler called "Officer Call a Cop." This picture abounds with humorous situations. A Rainbow Comedy, "A Red Hot Finish," in which Virginia Warwick, Pat Harmon and Cliff Bowe are featured, is described as a "sizzling conglomeration of scorching comedy," with a novel twist to its climax.

A two-reel westerner, "Hair Trigger Stuff," presents Hoot Gibson and Mildred Moore in a highly original plot touching on a situation where a tobacco famine leads to some real exciting incidents. It is one of the best and breeziest of their pictures, Universal officials declare.

"His Woman," a Jewel production, is the eleventh of the Stage Women's War Relief series to be released, Julia Arthur taking the leading role in this production.

Pathe Release in Big Houses

Edgar Lewis Production, "Other Men's Shoes," Billed by First-Run Theatres

"OTHER MEN'S SHOES," Edgar Lewis's first big production for Pathe release, in the initial week of its distribution, has proved to be one of the best box office attractions Pathe has ever issued, according to a statement from Pathe. Reports to the home office indicate that the most important first-run theatres in the United States, are booking "Other Men's Shoes" for extended runs. The New York, Chicago and Indianapolis exchanges are particularly active in the booking of the Lewis extra special.

Among the big theatres booked out of Chicago, are the Jefferson, Fort Wayne; Centennial, Warsaw, Ind.; West, Galesburg, Ill.; Avoy, Moline, Ill.; Liberty, Davenport; Orpheum, Rockford, Ill.; and the Strand, Freeport, Ill. These are all first run accounts. Indianapolis records the booking of the Lewis attraction by the Liberty, of Terre Haute; the Murette, Richmond, Ind.; and the Wyaor-Grand, Muncie's leading screen palace.

The Liberty, Spokane, will feature "Other Men's Shoes," for a run, while the Pinney, of Boise, and the Burley, of Burley, Ia., have also listed the Lewis picture for early screening.

In New York, in addition to booking the foremost of the Loew and Fox theatres, the local exchange has placed the production in the entire M. & S. Circuit; the Plaza, B. F. Keith's Prospect, Pastime, National Winter Garden, the Majestic, Keystone, the West End, 14th Street Theatre, Poli's Garden, Waterbury, Strand, Bayonne; Empire, Port Richmond; the Academy, Jersey City, Steinway, Astoria, the entire David Picker Circuit; the Beverly and Crescent.

So. American Party on Way

Goldwyn's Camera Expedition Starts for Brazil; Philip Tannura in Charge

IMMEDIATELY following the start of E. Alexander Powell on his expedition into the far East to secure pictures for the Goldwyn-Bray Pictograph, comes the announcement of another photographic tour under the same auspices, this time with the unexplored country between Bolivia and Brazil as its objective. Philip Tannura is in charge of the party that left for South America last week to be gone several months. Under the recent Goldwyn-Bray alliance, which means a large increase in the product of the Bray Studios, cameramen are being despatched to all parts of the world for the purpose of getting scenic and travel studies of countries never before pictured on the screen.

Mr. Tannura is going far out of the beaten track on his visit to South America. In the Matto Grosso territory of Brazil and in the Paraguay Basin views will be taken of the many beautiful lakes, whereas pictures of a human interest value will be found in studies of the native Indians, the Portuguese, Italian and the Spanish settlers in this region. Some interesting subjects should develop out of pictures of the animal life of Brazil, where there are no less than fifty different species of monkeys.

When it is considered that Matto Grosso, with an area of approximately 532,000 square miles and a population in the neighborhood of 150,000 is the largest and most sparcely populated of Brazil's twenty-one states, the opportunities for securing pictures in an unexplored country will be recognized, says Goldwyn.

John Cumberland, who scored such a cess in "A Gay Old Dog," and who soon be presented in "The Charming Chase"

Pathe Review Featu Wrestler's Tricks

Pathe Review No. 40, released ruary 29, offers a diversified selec of subjects, probably the most en taining of which is a mat demons tion, entitled "Keeping Your Down," by George Bothner, lig weight wrestling champion, who "kept his feet" in thousands matches. With his partner he den strates the leg trip, the head thr and other feats well known to wr ling enthusiasts. The Novagraph alysis motion pictures give a fasci ing analysis of it all.

Letters Praise Dignity Ad Campaign

That motion picture advertising be artistic and dignified, yet effec is borne out by the flood of let telegrams, etc., that have been ceived from all parts of the cou at the offices of the Character Pict Corporation, 17 West 42nd St praising the attractiveness and ori ality of the company's advertising paign, announces that corporation.

It removes the idea that adve ing, to interest exhibitors in a pic or brand of pictures must cor lengthy word-pictures and se arguments, says Character Pictu

"The Lost City" Sho a Real Elephant Hu

According to a report from Lost City" serial company, a thri scene of this production, made by onel Selig for the Warner Brot shows the actual killing of an enr elephant charging upon a hunting shown in the action. The elephan uring in the scene was "Big Jim," ported to be a monster with a re of having killed two keepers at Selig Zoo during the last two year

Eight cameramen at different a are said to have "shot" the exec In staging the killing of this r elephant, great care was taken for it would get beyond control and wild. A large enclosure was fe in, and men were stationed ar with high-powered rifles to prever escape, it is said.

ealart's real find, Constance Binney, hose first feature, "Erstwhile Susan," is a success

Pre-Release Showings Bring Results

That the policy of "box office tested ctures" has gained considerable pop- arity among exhibitors is attested by e brisk pre-release demand for "The ick of the Irish," an Allan Dwan oduction, presented by Mayflower hotoplay Corporation.

Following a successful pre-release stern showing of the feature at the apitol theatre, exhibitors in the East ened negotiations for early bookings, though the general release date was veral weeks off.

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oldwyn-Bray Releases Timely in Theme

According to a report from the oldwyn offices, two recent subjects the Goldwyn-Bray Pictograph ave caused a sensation wherever ey have been shown and the de- and for bookings being received om all parts of the country exceeds ything, it is said, in the record of ngle reel films handled by the oldwyn exchanges. The pictures, th animated drawings, done by eans of the process to which Bray ontrols the patents, are "A Trip to e Moon" and "Hello Mars."

More timely subjects could not well imagined. Exhibitors showing the ctures are profiting by the great nount of newspaper publicity being ven scientists of the first rank who re devoting their energies to devis- g ways of communicating with the oon or with Mars.

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ays Business Volume Is Increasing

It was thought that last week was banner week in bookings for pic- res being distributed by Republic istributing Corporation, but the ep of the features put out by this anization not only continues to ve on, but is increasing in volume d number. "12:10," with Marie oro, heads the list in popularity with The Amazing Woman" and "The lue Pearl" running close behind. Girl of the Sea," the Williamsons' emarkable undersea picture featuring ttle Betty Hilburn, is also beginning give a good account of itself, says epublic. Its release date is March 5th.

Sennett Discusses Exploitation

Points Out Few Defects Found Too Often in Advertising Films

THE subject of exploitation methods as applied to motion-pictures is the topic of a recent statement issued by the comedy producer, Mack Sennett. The statement follows:

"It is seldom that a picture matches its excellence with its exploitation. Either it is over—or else it is under-exploited, or its merits are under—or over-stated. The balance of fact is difficult to achieve, and adjectives are so handy and easy to spill and spell! Yet, in its properly weighted and effective publicity, the success of any picture largely depends. This is a fact that is well known to every exhibitor, but what is not so well known to every exhibitor is another, and related, certainty, equally important — more important, in fact; that is that the exhibitor's successful continuance in his services to the public depends to a great extent on his policies as an advertiser.

"A picture's chance for an adequate and proper test at the hands of the public depends upon the manner in which the exhibitor has enlightened his public concerning its merits, and the exhibitor's struggle for existence and profits will likewise be settled in large degree, by the way he solves the problem of printer's ink, bill board announcements and lobby and other displays. Errors are vitally damaging at once to the production, the producer, the exhibitor and the public. The problems of the publicist are as intricate, grave and determining as the problems of producing. It takes ingenuity, imagination, and patience and experienced skill to create a picture; it takes ingenuity, imagination and experienced skill to exploit it.

"Without being vain enough to believe I am a psychologist in the art and science of advertising, certain facts have come under my attention which bear on this subject, and for what they are worth I venture to assert them.

"Producers or their thoughtless and over-zealous publicity promoters are prone to insist that each work coming from under their hands is the greatest. Incidentally this isn't necessarily a lie, though it isn't the truth. It may be asserted in good faith as a mother believes in her soul that her last is her finest contribution to the greatness of the human race. It is quite natural that as to its relative rank, the latest production is deemed by its creator the best—to date; then if he is worthy the name of producer, he forgets all about it in his zeal to make another and a finer one. But exploitation on the basis of 'the last the best of all the game', is bewildering to the public at first and later becomes monotonous and finally it is ignored altogether, its promoter being put down—a liar.

It will not do to pile on adjectives; the public wearies of adjectives. You will not attract a permanent interest by an unvaried utterance of all the superlatives at your or your press agent's command. Since everybody does it, your method lacks distinction, which is to say that it lacks force, conviction and value.

Publicity that merely supplies unsupported praise from the prejudiced forces that produced its object is a waste of time, energy, white paper and money. What will attract attention to your latest offering is a well written account of its merits, a concise and witty, (if possible) description of its plot, and above all, a clear statement of such qualities as it may possess wherein it is shown to be different from other productions of the same type. If you can point out wherein it is different from anything hitherto accomplished, you will excite more advance interest than will be drawn by the dead magnet of a bookful of adjectives. To what particular emotions does the message of the picture address itself? What is different about it? Where are the distinguishing elements marking it off from other works of a similar kind? To what peculiar class or classes of picture patrons does your presentation offer a singular and particular appeal? What is the human interest of its plot?

"Do not over-exploit.

"Since every picture that comes to a theatre's screen cannot be greater, more mammoth and revolutionary than the one that preceded it, do not attempt to say that it is. Such advertising fools nobody and serves only to bing the exhibitor into disrepute. Remember that exploitation which isn't justified by the picture itself is like a boomerang. It will strike back. The story of the shepherd boy and the wolf is pertinent here. That fool kid shouted 'wolf, wolf' so often that when he needed help for the wolf that finally came, no help arrived because distant farmers hearing the cry said, 'it's the same old story, but he can't fool me again'."

Jerome Storm Remains with Ray

Has Guided the Star in His Last Thirteen Film Features

WITH a statement from Charles Ray promising exhibitors and public the best efforts of his organization comes the news this week that the studios of the Charles Ray productions in Los Angeles will be ready for actual production by the end of the week. Steady progress has been made on the extensive alterations and additions to the original Fleming Street studios which will house the new Ray products, and the plant will be cleared for action in time to conclude plans for the first work of the star. Ray is enjoying a much-needed vacation away from Los Angeles and will return to commence independent production in the latter part of the month.

Jerome Storm, who last week declared his intention of continuing as director of the star, is already on the scene and making arrangements for the initial First National attraction in which the Arthur S. Kane Pictures Corporation will present the star.

Mr. Ray has declared himself highly pleased to have obtained the services of Director Storm who has long been a close associate of the actor. In a statement given out following Storm's acquisition by the new organization, Mr. Ray states his belief that co-operation between all the vital factors in the making of photoplays is the first law of successful production, and that with such support he can safely promise both exhibitors and public even better and more entertaining pictures than he has done in the past.

"No one man," said Mr. Ray in his statement, "can successfully carry the burden of making a motion picture, and unless he is surrounded by earnest workers who can give their own originality or individuality and merge these qualities with those of their fellows, then he is playing in hard luck.

"I consider I am fortunate in having such a capable man with me as Director Storm. This man has worked with me in the past, and it is our intention to redouble our efforts in the future in order to give the exhibitors and public even better and more entertaining pictures than we have in the past.

"There is no dictator in my company; we work together and every scene taken is the result of mutual consideration and consultation. We all have the desired final result as our aim and we are all open to helpful suggestions, put forward by each one of us.

"The same holds good with the continuity writer, Miss Isabel Johnston, who will be included in our many talks. Miss Johnston is now at work on the continuity of our first picture, and I feel we have a valuable co-worker in this clever lady.

"Yes, I am a firm believer in co-operation and will listen to any suggestion, even if it is made by an extra man, and Mr. Storm is of the same opinion. Under these conditions, plus the high quality of the plays and stories we have already secured, there will be no alibis—I hate alibis, anyhow!"

Jerome Storm, who will continue to direct the star in his forthcoming pictures under the affiliation with Arthur S. Kane, has guided Ray in the last thirteen features in which the popular actor was starred.

Known to members of the industry as "Jerry," Director Storm has had a varied career, and commands a background in the film business which is vouchsafed to few directors. When it became known that Storm was to continue as director for Charles Ray, the star's sponsors at First National headquarter and others directly interested in the new production work of the star, declared that Ray could not have made a better choice.

JAM STUFF
S.R.O. 12

William Fox is to have a new star in Vivian Rich, the beautiful young artiste, whose face is herewith shown

Heavy Returns on "Big Six'

William Fox Report Says That Early Bookings Make Outlook Most Assuring

ACCORDING to a report from the offices of the William Fox Film Corporation, the campaign instituted by Fox in behalf of its revival of the "Big Six", is giving early indications of being an overwhelming success. "With very few exceptions," says the Fox report, "these big pictures have been contracted for by the exchanges in every city in the country where the Fox company has an office, and many theatre men have closed by wire or mail from outlying points. This, in the estimation of the officials of the corporation, furnished absolute proof that the exhibitor today is a showman with a showman's appreciation of value and a showman's keen knowledge of merit.

"These big spectacular films, including 'Les Miserables,' 'A Tale of Two Cities,' 'Cleopatra,, 'Salome', 'A Daughter of the Gods' and 'The Honor System', have been given a new lease of life inspired by the activities of the producer's branch managers and the sincerity of the exploitation they hav ceived through advertising departı of the company.

"With these accessories comt with the literary and artistic value the six big specials, the Fox excha report up to the present more than thousand theatres signed up for which vary in length from one da smaller cities to a week in larger ci and, in many theatres where the tures have already been shown have proved as strong attraction before.

"Among the exchanges which already forwarded bookings on the per-specials are Atlanta, Boston, falo, Cincinnati, Cleveland, Denver dianapolis, Dallas, Minneapolis, Orleans, New York, Omaha, Phila phia, Pittsburgh, San Francisco, Louis, Seattle, and Washington, D Reports from these cities show a tile market for all six and wide ir est throughout the theatre-going lic."

Selznick Buys More Stories

Five Additional Stories Are Placed on the List of Recent Acquisitions

THE Selznick office announces the purchase by Myron Selznick of five more stories for screen production. Michael J. Phillips has sold his "Toll of the Wilderness" to Mr. Selznick. It has been given the production title of "The Wilderness Fear." "Heart of Flame" is the title of another story just purchased from the popular author, Robert Alexander Wason.

Kathleen Norris is the author of "Poor Margaret Kirby" which story Mr. Selznick has been successful in purchasing. This story was originally published in The Saturday Evening Post in 1913. "The Way of a Maid," a story by Rex Taylor of Hollywood, California, was purchased this week. An original story entitled "Daphne, Co-Respondent" was purchased this week from Marc Connelly, author of many vaudeville sketches.

Among some of the other stories which Mr. Selznick has purchased since the first of the year may be named: "Keeping Him Guessing" by Mrs. Idyll Shepard Way; "The Shadow of Rosalie Byrne" by Grace Sartwell Mason; "The Palace of Darkened Shadows" by Mary Hastings Bradley; "Proof of the Pudding" by Meredith Nicholson; "The Law Bringers" by G. B. Lancaster; "False Pride," adapted from "The Pride of Patricia" by Elizabeth Redfield; "The Magdalen of Mudville," by John Lynch, editor of the Scenario Department, and Edm Goulding; "Mysterious Mome by Izola Forrester and Mann with the scenario by Ella Stuart son; "Pretty Thing" by Louise ter; "Jenny" by Roy Horninar noted English author, which bought in England and by an agen Mr. Selznick, and "Red Pepper Merle Johnson, the youngest write the Selznick scenario staff.

BON
SAVINGS STAMPS

Selznick's ingenue star, Olive Thomas. scene from her latest picture, "Yout Fooly"

Vivian Rich to Star for William Fox

To the array of stars under the banner of William Fox has been added Miss Vivian Rich. Miss Rich has won her position as a star by hard work, talent and consistent effort to please. Her first appearance as a star will be in the picture "Would You Forgive?"

Miss Rich's advent to the Fox studios as a star was hailed with delight. She had recently been the lead for Buck Jones in his new picture, "The Last Straw," and her amiability had made hundreds of friends for her in the studio and on the lot. Therefore when she came back with stellar honors she was royally received.

Community Club Hold Entertainment

The Community Club held a "get together" party on the evening of February 17 in one of the reception halls of the Masonic Building at Sixth avenue and 24th street, at which two hundred members of the Club were present. The Film and Traffic Sections of the Community Motion-Picture Bureau, who were the hosts of the occasion, provided some enjoyable features in the way of singers, dancers and musicians.

JAM-STUFF
S.R.O. 12

Stage Space Added to F. P.-Lasky Studio

Several months ago the announcement was made that J. N. Naulty, general manager of the Eastern Studios of the Famous Players-Lasky Corporation, had completed arrangements to lease the Amsterdam Opera House at Ninth avenue and 44th street, to be used as an additional studio. The upper, smaller stage was immediately prepared for work but on account of existing leases, it was impossible to use the lower stage until the first of the year. Now, however, the balconies arranged in a tier around three-quarters of the room have been removed and the stage in the remaining end of the room has been dispensed with. This leaves a stage of 82 feet by 137 feet and 31 feet high. The upper stage is 50 feet by 100 feet, with a height of 24 feet, which makes a combined floor space of 11,734 square feet.

Educational Will Film West Indies Scenes

Robert C. Bruce, scenic director for the Educational Films Corporation of America, sailed last week for a two-months' trip through the West Indies. For the first time in the history of the "Bruce" pictures, the scenery of the tropics is to replace the mountains of the far West.

Mr. Bruce has just completed the editing and titling of the seventeen pictures secured this summer in his cruise along the Alaskan Coast, and this group is now ready for release.

Trade Showings of "His Temporary Wife"

"His Temporary Wife," Robert Ames Bennet's leap year romance, is being shown at all Hodkinson exchanges this week.

Carl Laemmle
offers

JAMES J. CORBETT

in a Story of Dress Suits and Overalls, a two-fisted Irishman and a Girl won by Grit

Universal
Special
Attraction

IF you were to judge it simply as story and picture even then you could not afford to miss it, and when you add the positive appeal which this popular idol has for millions, you have a second big reason for not overlooking this fine Corbett picture. "Here", says the Moving Picture World, "is a story of genuine life, as humorous as it is realistic." "Here's human appeal as well as thrills," adds Harrison, "and when in evening clothes the hero knocks out his adversaries like ten-pins," says the Billboard "—well, this scene alone will set the crowd howling with delight."

"The Prince of Avenue A"

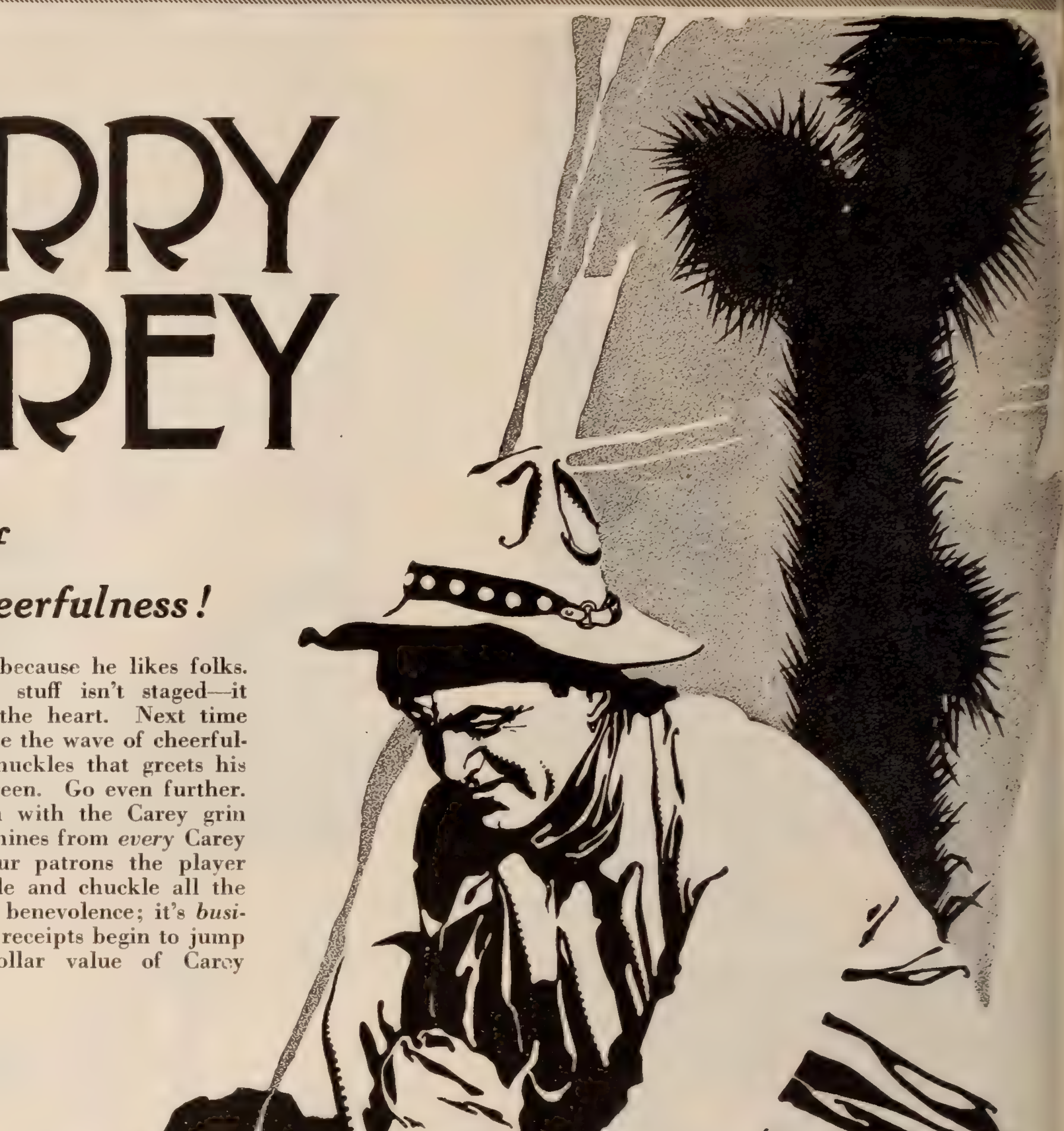
Directed by
Jack Ford

UNIVERSAL

SPECIAL

HARRY CAREY

Dollars of Cheerfulness!



FOLKS like Carey because he likes folks. He's human—his stuff isn't staged—it comes straight from the heart. Next time you play a Carey, sense the wave of cheerfulness and answering chuckles that greets his appearance on the screen. Go even further. Tie up your program with the Carey grin and personality that shines from *every* Carey production. Give your patrons the player who makes them smile and chuckle all the way home. This isn't benevolence; it's *business.* And when your receipts begin to jump you'll realize the dollar value of Carey cheerfulness.

UNIVERSAL

ATTRACTION

"The Best Thing Carey Ever Did"

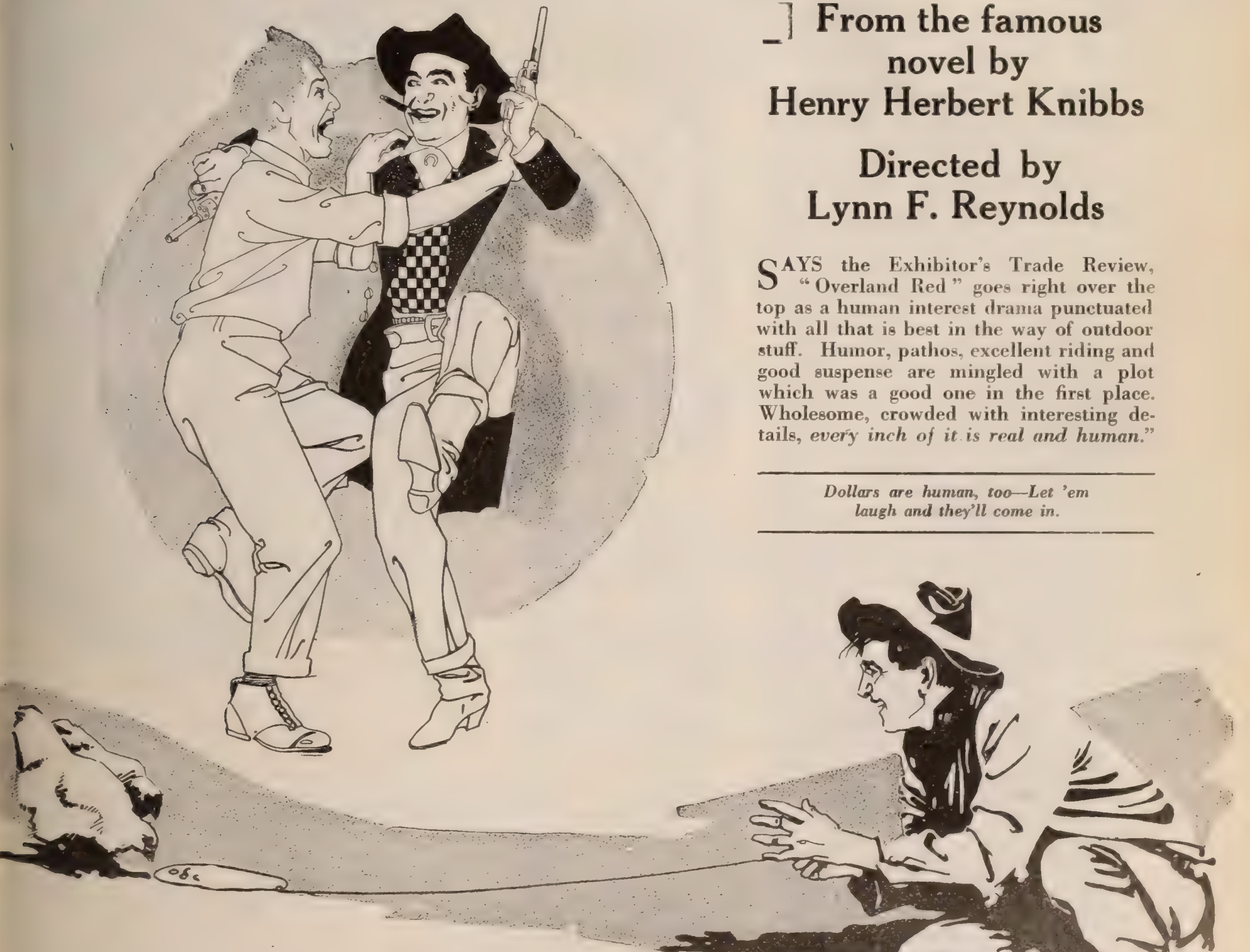
OVERLAND RED

From the famous novel by Henry Herbert Knibbs

Directed by Lynn F. Reynolds

SAYS the Exhibitor's Trade Review, "Overland Red" goes right over the top as a human interest drama punctuated with all that is best in the way of outdoor stuff. Humor, pathos, excellent riding and good suspense are mingled with a plot which was a good one in the first place. Wholesome, crowded with interesting details, *every inch of it is real and human.*"

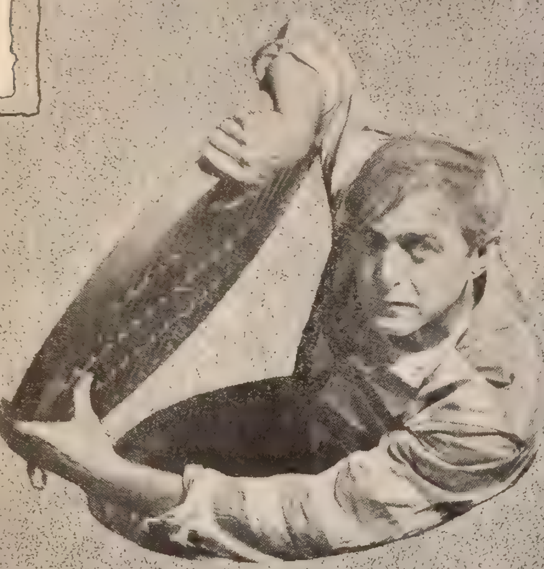
Dollars are human, too—Let 'em laugh and they'll come in.



PICTURES

SPECIAL

"If it's a Carey, it's a hit"



five Selected Carey hits

All directed by Jack Ford

"The Outcasts of Poker Flat"

A MARVELOUS picture of the golden days of the "Forty-niners," with the finest photography that the screen has ever produced. Absorbingly dramatic, superbly directed.

"Riders of Vengeance"

An away-from-the-usual Western with human Harry Carey never so human. An action drama rich with strong heart appeal—the kind that gives you happy thoughts to take home.

"A Gunfightin' Gentleman"

A drama full of suspense and also rousing action, but with a mighty good measure of that comedy that fans hunger for in Carey pictures and which Harry Carey gives them to full satisfaction.

"The Ace of the Saddle"

Here's a bit of real, rollicking, rapid-fi
Western life—with as many chuckles
thrills and Harry Carey doing a lot of th
good acting which put him absolutely in
class by himself.

"The Rider of the Law"

Action, mystery, love, excellent photog
raphy and splendid direction make this
superfine Western, with Harry Carey t
best thing in it. Show it—and make
whole raft of new-friends for yoursel

UNIVERSAL

ATTRACTION

WITH a wealth of entertainment of the kind that everybody enjoys, plenty of comedy and chucklingly funny situations packed into this fascinating story with winsome Edith Roberts in the role of the pretty little pretender, there's no wonder every reviewer advises you to play it. "It will hold your patrons with keen enjoyment," says the Motion Picture News. "There's a heart appeal about it that will touch people—especially the mothers," to quote Harrison's Reports, while the Exhibitor's Herald assures you "It will prosper at the box office and please the general public." What more *could* you ask?

Carl Laemmle *offers*

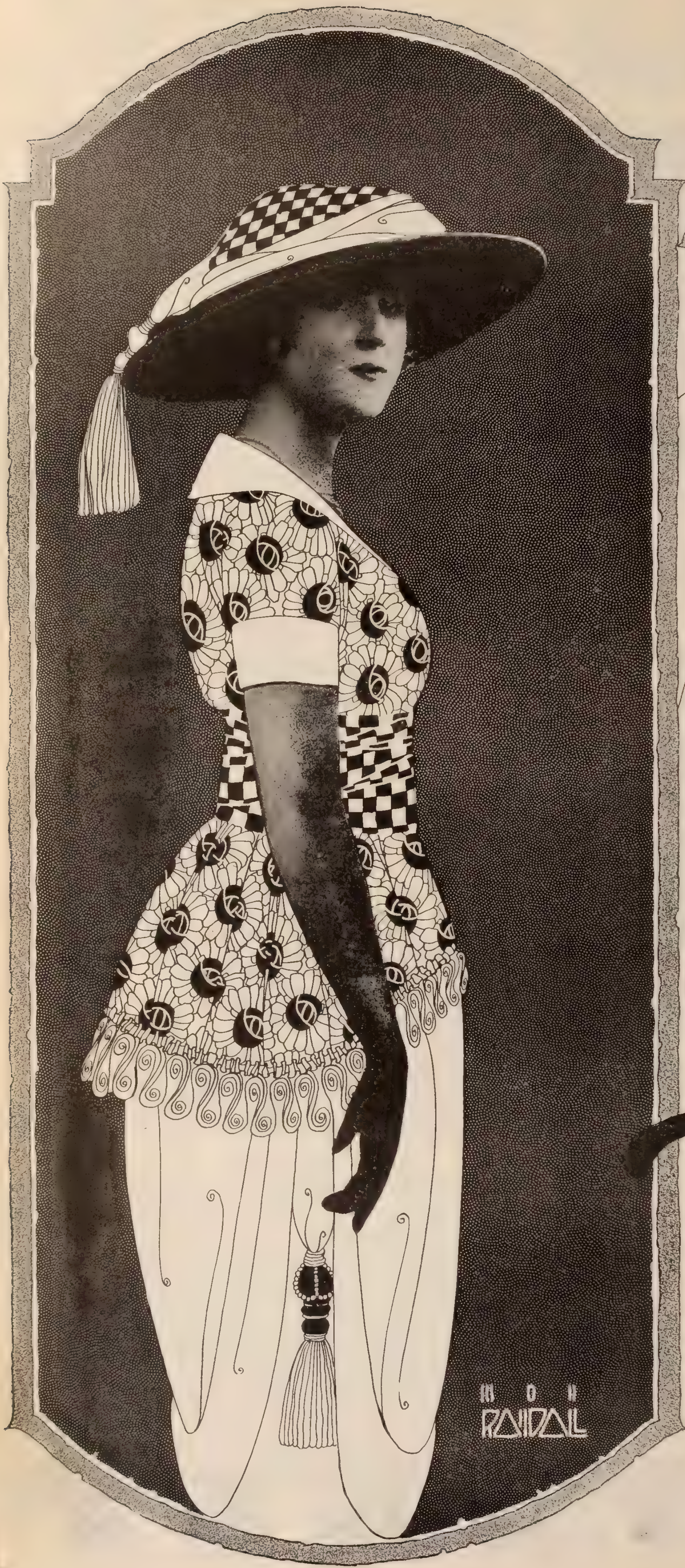
EDITH ROBERTS

In the Chuckling Comedy Romance

"The TRIFLERS"

Directed by **CHRISTY CABANNE**

PICTURES



FOR pulling power, tempting variety and proven appeal it would be hard to find four special attractions to equal this group of selected "Mary MacLaren's Own." Play "Rouge and Riches" and give your patrons what very few people can resist—a peep behind the scenes, and a very realistic peep at that.

Mary MacLaren

in

"ROUGE and RICHES"

Universal
Special
Attraction

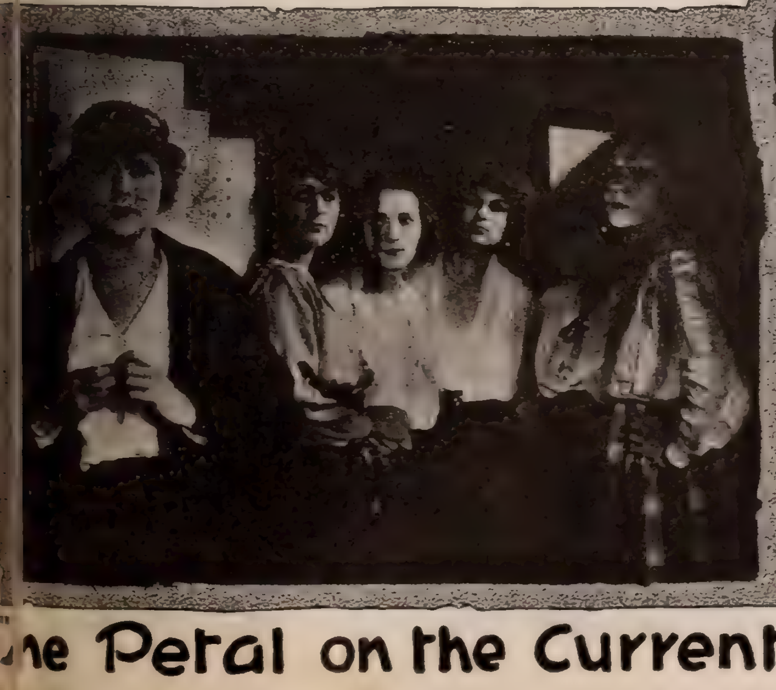
Have you played her Current Successes ?

"IMMENSE," says every exhibitor who plays "Bonnie, Bonnie Lassie," with tantalizing Mary cLaren as the girl who wanted to row a million dollars, and she's st as winsome as the pretty orphan "The Pointing Finger," while for d ma of the kind that grips, pathos a a powerful story you positively not afford to miss "The Petal on Current."

niversal Special Attractions

"Bonnie Bonnie Lassie"

"The Pointing Finger"



he Petal on the Current"

SPECIAL

**He looked like a gypsy,
loved like a sailor
and fought like a tiger**

Carl Laemmle offers

FRANK

in a magnificent
picturization of
HENRY C. ROWLAND'S
Saturday Evening Post
Whimsical Romance

"The PEDDLER

Directed by WILLIA

"THE action is fast throughout and the picture holds its interest to the finish," says George T. Pardy in the Exhibitor's Trade Review. "Plenty of dramatic action," says the Moving Picture World and the Motion Picture News—"Here is first class direction, excellent continuity, considerable action and wonderful photography."

What more do you want?

Universal Special Attractio

UNIVERSAL

ATTRACTION

MAYO

"GOOD for any theatre," says Harrison, who adds "this is one of the best society crook plays released of late." "There can be no question as to the demand for this type of entertainment," the Exhibitor's Herald advises you, and it adds, "long specialization in this particular style of drama leaves the Universal crook plays second to none, and superior to all but an occasional special effort from other producing companies. 'The Peddler of Lies' is even a little above Universal's own standard. It merits more than a cursory examination from exhibitors. It is very much worth while."

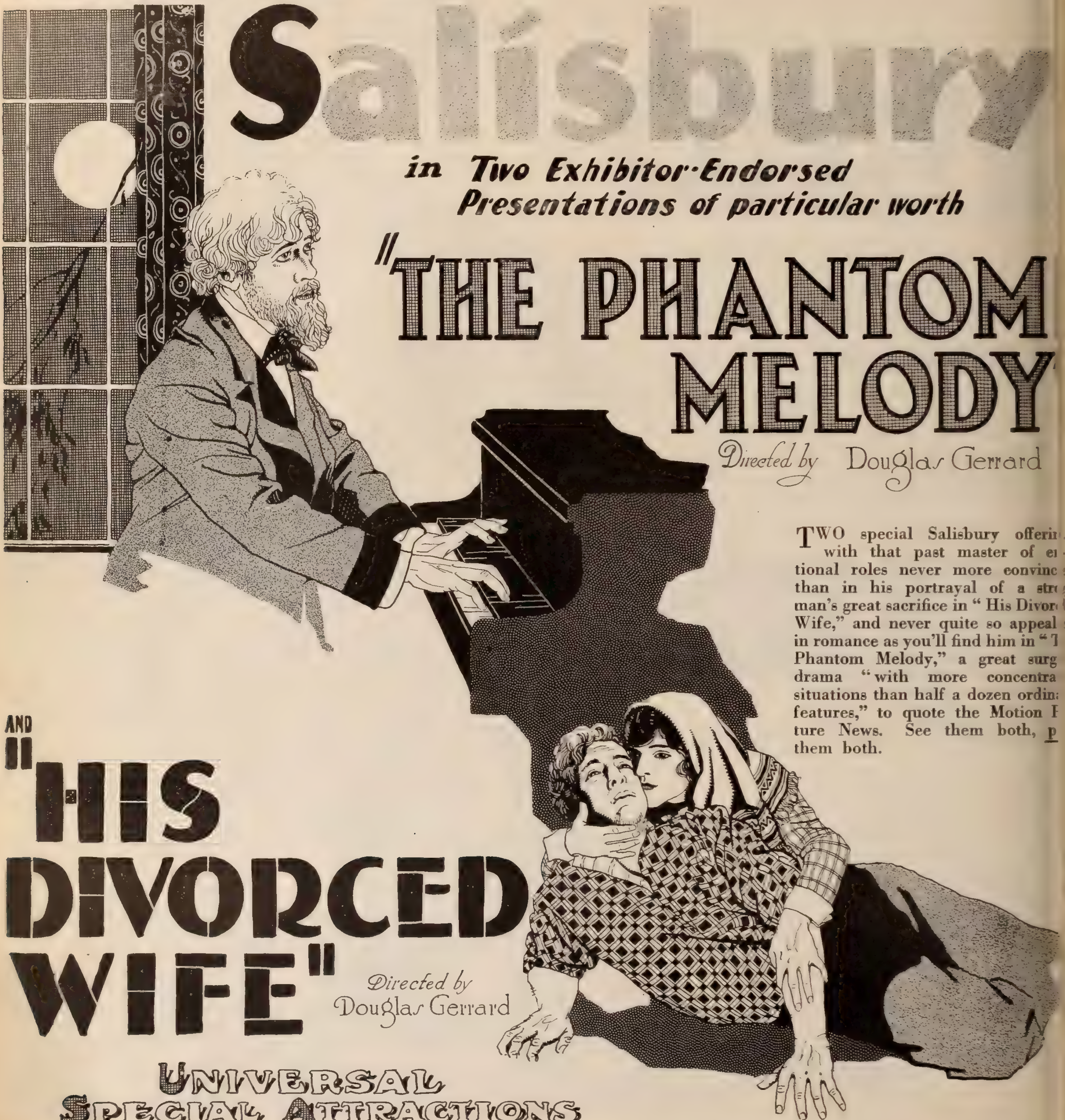
# of LIES"

C. DOWLAN

PICTURES

Monroe Salisbury

in Two Exhibitor-Endorsed Presentations of particular worth



"THE PHANTOM MELODY"

Directed by Douglas Gerrard

TWO special Salisbury offeri with that past master of e tional roles never more convinc than in his portrayal of a str man's great sacrifice in " His Divor Wife," and never quite so appeal in romance as you'll find him in " T Phantom Melody," a great surg drama " with more concentra situations than half a dozen ordin features," to quote the Motion ture News. See them both, p them both.

AND

"HIS DIVORCED WIFE"

Directed by Douglas Gerrard

UNIVERSAL SPECIAL ATTRACTIONS

UNIVERSAL

Neilan Production Gets Big Premier

Marshall Neilan's initial independent roduction, "The River's End', an daptation from James Oliver Curood's popular novel of the Canadian orthwest, was given a de luxe premr before a thousand members of the anadian Club and friends in the rand Ball Room of the Hotel Biltore the evening of Feb. 16.

Immediately following the presentaion various prominent Canadians disched telegrams to Mr. Neilan conatulating him on the great success of he picture on this occasion and prelicting a particularly bright future for t. Arthur Knowlson, President of the lub, wired Mr. Neilan as follows: Premier of 'The River's End' before anadian Club tremendous success. veryone immensely pleased with your wonderful production which will surely rove a triumph for the motion picture rt. You are to be congratulated on achievement which thoroughly warranted the ovation given it here ght by the assembled members and ests." Many other similar messages were sent to Mr. Neilan by officers of he Club and some of the prominent uests.

Arrangements for the affair were andled by Peter Gridly Smith of the eilan organization in conjunction with the Entertainment Committee of he Canadian Club. The presentation f the picture was handled by Mr. Smith with the cooperation of the icholas Power Company and Watern, Berlin & Snyder.

Pathe Stands Ready for Increased Business

Reports from all branch offices to Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., ndicate a most optimistic outlook for he coming spring months, and the volume of inquiries on the three big Pathe roductions to be released in March oreshadows a remarkably successful nonth. June Caprice in "In Walked Mary" will be released on March 7th; Dolores Cassinelli in "Tarnished Repuations" is scheduled for March 14th; and the Blanche Sweet extra-special roduction "The Deadlier Sex", will go out on March 28th.

"Reports from every part of the ntry have indicated, with certainty, t this spring would find motion ctures in greater demand than ever," aid Mr. Brunet, in discussing the sitation, "and we find ourselves in the ery fortunate position of being ready o fill this intensified public demand with several high class pictures."

Ince Announces Recent Stories Purchased

Word comes from Thomas H. Ince hat three new stories—representing he best and most popular works of ree prominent authors—have been rchased as screen vehicles for the nce stars.

"The Counterfeit," by H. B. Daniel; "The Incubus," by Marjorie Benton Cooke; and "Adventurous Day," by Stella Wynne Herron, are he stories purchased by Mr. Ince and cheduled for production at an early late.

Films For Presidential Recreation

RECENT newspaper articles touching on President Wilson's condition speak particularly of his great interest in viewing motion pictures that are shown him in the East Room of the White House. Always an ardent patron of the theatre, the President feels that the amusement afforded through the movies do much toward aiding his condition during the convalescing period. And the showing of entertaining dramatic and news weekly subjects are a part of the program in the President's household.

And it is quite significant also that the President, who was so interested in the motion pictures shown him while going back and forth to the Peace Conference in Paris on the U. S. S. "George Washington" where three Simplex Projectors were installed, should be using a Simplex during his convalescence at his official home.

At the White House a recent Simplex installation was effected under the personal supervision of Mr. Edwin S. Porter, well-known motion picture director and Vice-President of the Precision Machine Company.

In order that nothing should mar the tile floor nor the furnishing of the East Room where the Presidential showings take place, a special truck was devised, equipped with rubber-tired wheels upon which is mounted a battleship grey nickel trimmed Type "S" motor driven Simplex. This truck when the machine is not in use is kept in one of the White House storerooms and when required is wheeled on to a convenient elevator which quickly brings the entire equipment upon to the East Room level, where it is wheeled into position. Mounted upon this truck is the rheostat and also a connecting plug which can easily be attached to any of the various plug boxes located in different parts of the East Room.

Precision Installs a Simplex in the White House

The screen used during these exhibitions was also built under Mr. Porter's supervision and was necessarily designed by him to conform to prevailing conditions, it being impossible to use the customary pulleys and screw-eyes that are ordinarily employed in screen rigging.

This screen which is mounted on a rubber-wheeled framework similar to that used in a movable blackboard is a heavy specially-treated duck sheet with a series of brass grummetts around its four edges through which openings a set of lines are drawn which lines tighten the sheet in a uniform manner all around.

No booth is required in this installation inasmuch as the engineering and design of the Simplex brings down to a minimum fire hazards usually prevailing and incidentally safeguards the historic and beautiful furnishings for which the White House is famous.

Mr. Allan M. Thomas, the White House electrician, is a skilled motion picture projectionist and personally operates the Simplex for the edification of the President and his guests. Mr. Edwin S. Porter is highly gratified at learning of the part which the Simplex is playing toward bringing the President back to normal health and is particularly interested owing to his personal connection with the installation in question.

Assigns Editor to Each Company

Fox in New Scheme Aims to Facilitate Completion of Film

ANOTHER step in the steady advance of Fox Film Corporation toward perfection in product and service for the exhibitors is marked by the announcement that each of the seven companies now engaged in making Fox pictures at the Western studios has had assigned to it a regular editor and cutter who will devote his or her entire time to the assembling of films.

Some time ago—in fact, when the William Russell company went to the coast with Emmett J. Flynn as director —William Fox sent with the company C. R. Wallace in the position of film editor. Mr. Wallace has remained with the Russell-Flynn combination ever since and the result, as seen in "The Lincoln Highwayman" and more recently in "Shod With Fire," has proved Mr. Fox's contention that the use of separate editors for each picture affords the best results so far as continunity of story is concerned, as well as in the amount of time consumed in this important department of the industry.

Therefore it was natural that Sol. M. Wurtzel, Superintendent of the West Coast studios, seeing the success which crowned the first assignment of this sort should at once appoint a film editor and cutter for each of the six other companies engaged at Hollywood.

The following appointments thus far have been made, affecting four of the remaining six companies:

Miss Della Conley, a young woman of wide and varied film experience, has been assigned to the Denison Clift company, now engaged upon the final scenes of "The Iron Heart," in which the statuesque Madlaine Traverse is the star. Miss Conley will take full charge of the cutting, trimming and assembling of the finished film for Director Clift.

For Edward J. LaSaint who is directing Gladys Brockwell in the first of the Barbara Le Marr Deely stories, "The Mother of his Children," Earl Turner has been appointed editor.

With Tom Mix now on location making exteriors for his newest picture "Desert Love" under direction of Jacques Jaccard, Mr. Wurtzel has placed Lloyd L. Nosler, an expert film editor and cutter, whose special bent is Western melodrama and whose knowledge of film technique has been gained by years of experience in this field.

Miss Shirley Mason's new starring vehicle a delightful comedy-drama entitled "Molly and I" which is under the direction of Howard M. Mitchell will be edited by Carl Himm. Mr. Himm has been attached to the Mason company permanently by Mr. Wurtzel and will prove a valuable addition to the technical staff of the Fox studios.

A definite assignment for the William Farnum and Buck Jones company has not yet been made, although both these stars have begun work on new photoplays. Mr. Farnum's play is a screen adaptation of Clarence E. Mulford's great Western novel "The Orphan" and Buck Jones' story is taken from "Forbidden Trails" by Charles Alden Seltzer. Until film editors for both companies are named, J. Gordon Edwards, veteran Farnum director will continue cutting and trimming, and Scott Dunlap will cut the Jones picture in addition to directing it.

The addition of a film editor to the personnel of each company is with a view to saving the time of high-priced stars and directors who are frequently delayed at the finish of a picture to await the final cutting and trimming. With this new system the film will be completed almost with the final turning of the camera, or while the star is removing his or her make-up for the last time in that story.

By this means also considerable time will be saved in shipping completed prints from the West Coast studios to the main offices of the Fox organization.

William Russell as he appears in the Fox feature, "Shod With Fire"

JAM-STUFF
S.R.O. 12

First National Chief Heads Committee of Ad Men

Robert H. Lieber, president of First National Exhibitors' Circuit, and one of the owners of the Circle theatre in Indianapolis, is chairman of a committee appointed by the 1920 convention board of the Advertising Club of Indianapolis, to arrange for the co-operation of the motion picture theatres of the city with the board in "selling" Indianapolis to the world.

The other members of the committee are: S. Barrett McCormick, managing director of the Circle theatre; Charles Olson, of the Central Amusement Company, which operates the Isis, Alhambra and Lyric theatres, and Edward G. Sourbier, owner of the Palms and Keystone theatres. The "selling" campaign will lead up to the convention of the Associated Advertising Clubs of the World, which will be held in Indianapolis, June 6 and 10.

"Fires of Love" Fast Nearing Finish

D. W. Griffith's second attraction to be distributed by First National Exhibitors' Circuit, will be entitled "Fires of Love," and will be released in March. The greater portion of this production was screened on the Island of New Providence in the Bahama Islands, and it was during the cruise to this location that the entire Griffith party was swept into the gale that for nineteen hours threatened to play havoc with the entire party.

Clarine Seymour has the role of her career in this production, and among others who have prominent parts are Richard Barthelmess, Creighton Hales, Anders Randolph, Kate Bruce, Porter Strong, Herbert Sutch, Florence Short, Walter James, Thomas Carr, Adolphe Lestina and Ben Grauer.

Though not finally completed, "Fires of Love" is fast approaching the "finishing touches."

Release of "$30,000" Is Set for February 29

The W. W. Hodkinson Corporation announces for February 29th release J. Warren Kerrigan's fifth in his series of Robert Brunton productions, "$30,000," said to be a gripping, fast-moving adventure story of New York society life by H. B. Daniel, author of some popular novels including "Timber McKee," "What's Money?" and "Snobs."

Others in the cast are Fritzi Brunette, Nancy Chase, Joseph J. Dowling, Thomas Guise, Arthur Millette and Carl Stockdale. Director Ernest C. Warde directed "$30,000."

Salisbury Field Joins Cecil De Mille Staff

Salisbury Field, author and playright, recently joined the literary staff of Cecil B. De Mille and is now at work at the Lasky studio. His advent at the West Coast studio of the Famous Players-Lasky Corporation marks his debut in the realm of the silent drama and his temporary desertion of the stage and magazine field.

A scene from "The Return of Tarzan," a Numa Picture Corp. production featuring Gene Pollard

Pollar Talks About "Tarzan"

Relates Some "Humorous" Experiences He Had with Members of Animal Cast

GENE POLLAR, back in New York after five weeks of strenuous screen combats for Numa Pictures Corporation's production of "The Return of Tarzan," brings with him three vivid memories of his first acquaintance with animal actors in pictures.

Up in the offices of Numa Pictures Corporation, Mr. Pollat related his experiences, in part:—

"It's a great life! Take Charley, the elephant, for instance. The trainer coached me as to how to get on the big boy's back—a running jump onto his trunk and zip!—he would do the rest. Just toss me up, secure and contented, onto his back. Following instructions, I ran a bit, landed on his trunk and was swayed into the air, but, instead of landing on his back, I landed on my own. Three unsuccessful attempts I made. Finally, I was ignominiously forced to be boosted, pushed and pulled up; the camera started grinding, and I assumed by celluloid air of the jungle man."

"One day, Joe Martin, the almost human monkey who seemed to understand by Harlem English better than some of the native Californians, was doing scenes with me. We were jumping, where the jumping was good, from bough to bough. I made a leap, and as my weight relieved it, a bough snapped back and hit Joe in the face. He thought I had done it on purpose, started a jibbering, and the first thing I knew he was after me and on my back, ready for fight. It took some effort to pull him off, and it took triple the amount of effort and all of the pastry included in my lunch-box, to put him in friendly humor with me again."

"Serials Gaining in Favor"

Republic Asserts Popularity of the Chapter-Picture Is Becoming Greater

FURTHER indications that serial productions are becoming as widely popular and as much in demand in America as in foreign countries is evidenced in the news that is current this week to the effect that Republic Distributing Corporation is considering the release to exhibitors of some of the best serial features obtainable.

This announcement follows closely on the heels of the recent announcement from the offices of Selznick Pictures that Lewis J. Selznick has made all arrangements to produce serials which are expected to set a new high mark for this class of production, and that Albert Payson Terhune has been engaged to write the first one.

When seen in regard to the serials for Republic, Mr. Busch, president of the distributing corporation, said: "Yes, Republic in its rapid progress is laying plans to include serial productions. We have received countless communications from representative exhibitors throughout the country who, pleased with our productions, ask if they can expect any serials. The serial as it is produced to-day is a big improvement over those made as recently as two years ago. I believe there is still room for improvement, and Republic will endeavor to supply exhibitors with serials that surpass any made thus far."

Mr. Busch further declared that short subjects, as released by Republic, are making steady strides forward in the favor of both exhibitor and public. The Charlie Chaplin reissues, twelve in number, are reported as booking so steadily that all prints are working regularly.

"Pollyanna" Bring Return Booking

The popularity of "Polly Mary Pickford's first productio United Artists is best exemplifie cording to a statement of U Artists, in the fact that it ha only broken box-office records in sections of the country, but that has arrived already in the home of the corporation numerous re for extended runs and repeat-bo on the production, from exhi who have made exceptionally su ful engagements out of the pictu

Will D. Harris of the Grand atre, Columbus, Ohio, is excee enthusiastic over the two week gagement of "Pollyanna," whic successful despite the incl weather, he says. At the conc of it, he wired United Artists t effect:

"Closed Mary Pickford in ' anna' last night after wonderfu weeks of good business. Sen contracts for her next productio also contracts for return engag of 'Pollyanna' to be shown whe sun shines."

Frohman Serial Base Unusual Story

The story, unfolded in the Frohman serial, revolves aroun discovery of a new force know "The Invisible Ray," which is d ered by a mineralogist; the form this hidden power becomes lost forthwith made the object of a of scientists, who seek to emplo "Ray" for a world-wide cri scheme.

While the serial contains all th sential elements of love and my the basic plot of the story itself a greater opportunity for sensa escapades, dare-devil stunts and fying action than serials founde more mystery without the incenti what might be called "Fiction- The "Invincible Ray" will be com in about three weeks, and it is interest that the public and the generally look forward, it is s to the release of the subject in to see what new lines have bee veloped by the Frohman Amus Corporation in serial production.

Universal - Educatio Reels Due Feb. 23

Commercial geography and z are to be the first class-room of the Appleton-Universal Educa Series, according to an announc just made by Harry Levey, G Manager, Division of Education Universal Film Manufacturing pany. Two reels on each of thes jects are to be given pre-release ings at the Convention of the Na Education Association, at Clev Ohio, beginning February 23rd.

JAM-STUF
S.R.O. 17

o Investigate Public's Desire in Stories

Two producers of the United Artists e to investigate conditions throughout e country in the hope of giving the xhibitors and exchange men greater operation, and at the same time pro- ce subjects that will have greater x office drawing power and be re pleasing to the public. To this, the head of the publicity partment at the studios are to sent to the cities of the country investigate conditons and to interro- te photoplay editors, exhibitors and change men. Carlyle Robinson, of e Douglas Fairbanks Company, will r the country by the way of San ancisco, Seattle, Denver, Omaha, inneapolis, Chicago, Toronto, New rk and home by the way of Philadel- a, Washington, Atlanta, New Or- ans, Dallas; and Kenneth McGaffey the Mary Pickford Company will ur the country in the opposite direc- on. Robinson left Los Angeles on ebruary 14th and McGaffey departed the following day by the southern ute.

Mr. Fairbanks desires to learn hether the exhibitors and public like ginal stories better or if from book d plays, and also if there is any par- ular story or play that the public uld like to see him appear in. To certain his information, Robinson ill work through the exhibitors, ex- ange men and photoplay editors of wspapers, and in this way ascertain e desires of the public. At the same me, they will learn the character of e story the public desires to see this ar in.

The same plan will be followed by r. McGaffey on his tour, with respect Miss Pickford.

Rothacker Complimented by Neilan on Work

Marshall A. Neilan went to the small wns, looked around and then wrote e following to Watterson R. Roth- ker, president of the Rothacker Film fg Co., of Chicago:

"I am writing this unsolicited letter appreciation of the excellent labor- ry work you are now doing. On a cent tour of the United States I ropped into small theatres in out-of- e-way towns, and in checking up sev- al of my productions in which you ave done laboratory work I found the ints of excellent quality; and also at the small towns receive the same ne quality of work as do the bigger ties."

romotions Announced by Pathe Exchange

Paul Brunet, Vice-President and eneral Manager of Pathe Exchange, c., has announced the promotion of rank Hudson to Manager of the At- nta Branch; Jack Auslet as manager the New Orleans Branch; and Ar- ur Miller to the important position superintendent of the Bound rook laboratories. All of the men omoted come from the ranks of em- oyees in the Pathe organization. This in line with the Pathe policy of re- arding those who display conspicuous ility and loyalty.

Acclaim "Land of Opportunity"

Selznick Says Returns Show Picture Sounds the Right Note

IN the Americanization plan of Franklyn K. Lane, Secretary of the Interior, wherein he asked the co-operation of the motion picture industry, "The Land of Opportunity," the Ralph Ince Lincoln Picture, presented by Lewis J. Selznick, seems to have struck a lead that will be hard for others to follow, says Selznick Enterprises.

Being the first of the Americanization pictures to be released, it has been watched very carefully and the words of congratulation pouring into the Selznick offices shows beyond a doubt that it has struck the right note. Governors of states, government officials and prominent exhibitors have forwarded telegrams and letters of congratulations, unsolicited, to Mr. Selznick praising him for the promptness with which he responded to Secretary Lane's call as well as for the quality of the production, according to reports.

In the first place, after the picture was completed, and found to be about what was wanted, plans were promoted for extensive distribution during Lincoln Week. The result is that "The Land of Opportunity" was not only showing at every Broadway theatre with one exception the week of February 8, but there is not a city in the United States of any size where it is not being screened in at least one theatre. To assure extensive distribution, the following telegram was sent to all branch managers of Select Pictures which is releasing the play:

"Extensive distribution of 'The Land of Opportunity' means more to me than the price for the same. We want the largest distribution possible and every print must be kept busy.

"Lewis J. Selznick."

John Lynch, head of Selznick's scenario department

The response to this telegram was most liberal and Select and Republic salesmen found that the exhibitors were more than willing to co-operate. The result has been that the Americanization plan has been given a big boost, and "The Land of Opportunity" has proven a big incentive for others to follow.

One of the biggest private showings of the picture took place in New Haven at the Bijou theatre on February 5th before a distinguished audience of officials and University men. There were present Ex-President William Howard Taft, President Hadley, of Yale; Mrs. Osborne, his secretary; Mayor David Fitzgerald, of New Haven; I. Osborne, the Mayor's secretary; S. Z. Poli; L. M. Segal; O. C. Edwards, manager Palace theatre, New Haven; Fred Valles, manager Bijou theatre, New Haven; L. D. Doty, auditor Poli Enterprises; J. J. Splain, general manager Poli Enterprises; L. D. Garvey, Publicity Director Poli Enterprises and E. J. Poli, beside several other exhibitors and representatives of newspapers.

Walter Griffith, Manager of Select's New Haven Branch writes:

"It was really remarkable to hear the expression of approval of this subject. We are receiving several letters of congratulation and I will forward them to you."

From Governor Coolidge, of Massachusetts came the following telegram:

"Dear Mr. Selznick:—You are entitled to great praise for your first Americanization picture portraying some ancedotes in the life of the great President and man. 'The Land of Opportunity' is a picture that can with profit be seen by everyone of us, as it shows where Abraham Lincoln plainly stood on the issue of Americanism.

"Calvin Coolidge."

"The Sagebrusher" Wins Success

Producer's Past Hits Are Said to Inspire Confidence in New Film

ACCORDING to a report from the offices of the W. W. Hodkinson Corporation, "The Sagebrusher" is proving to be a winner, and the reported success of this feature is said to be due at least in part to the fact that exhibitors have confidence in a new production provided it has been guided by the same hand that controlled former successes. The statement is submitted in full in the following:

"That a succession of powerful pictures made under the same guiding hand build exhibitor confidence and create a heavy volume of business for the next production to come from the same maker is evidenced by the success of Emerson Hough's 'The Sagebrusher,' the second Benjamin B. Hampton-Great Authors' production. This powerful production, distributed through Hodkinson, is the third winning picture made in California by Benjamin B. Hampton, the previous two having been 'The Westerners' and 'Desert Gold.'

"Tom Moore, the powerful Washington exhibitor, has booked 'The Sagebrusher' for immediate presentation in his biggest first run house at the capital and A. G. Talbot, Denver's aggressive exhibitor, has booked it for his America theatre, where 'Desert Gold' and 'The Westerners' both played to record-smashing business. The Jake Wells houses in Norfolk and Richmond have also made first run bookings for quick play dates.

"'The Sagebrusher' has been booked by the following theatres:

"The Palace, Wichita, Kans.; the Rex, Racine, Wisc.; the Columbia, Peoria, Ill.; the Liberty, Davenport, Ia.; the La Salle, La Salle, Ill.; the Majestic, Erie, Pa.; the Rialto, Kewanee, Ill.; the Gold, Madison Square, Vendome, Chicago; the Princess, Terre Haute; the Grand, Williamsport, Pa.; the Lyric, Fort Collins; the Wonderland, Clinton, Ia.; and by several hundred other theatres tributary to these larger houses in the territory.

"'The Sagebrusher,' made with the same care and fidelity to detail that marked 'The Westerners' and 'Desert Gold,' contains everything what made its predecessors two of the outstanding picture successes of the year, a remarkable story, brilliant direction, splendid lighting effects and a cast of acknowledged power that includes Roy Stewart, Marguerite De La Motte, Noah Beery, Betty Brice, Arthur Morrison, Gordon Russell and Aggie Herring, an aggregation of artists that bring out to the full the stirring heart appeal that made Emerson Hough's book one of the most successful of its kind ever published.

"An exploitation campaign to equal in power the drive waged by Tom Moore in promoting 'Desert Gold,' 'The Lone Wolf's Daughter' and 'The Capitol' is now being mapped out by the prominent Capital City showman on 'The Sagebrusher.'"

Great Series of Scenics Ready for Release

The Educational Department of the Universal Film Manufacturing Company has ready for release a large number of educational motion pictures which, unless a last moment change is made, will go out to the public under the general title of "Universal's Universal Scenics."

Universal photographers are said to have put into their production thousands of miles of travel from the sources of the Congo through romantic Sumatra, a spot incidentally hitherto neglected by the travelogists, into the nooks at the end of the world and finally across the breadth of our own country.

JAM-STUFF
S.R.O. 12

$15,000 FOR A READY MADE BABY!

Gilbert Goodhue called it profiteering . . . . .
But he wanted an heir and his wife didn't have any time, so what else could he do ? ? ? ?

READY NOW

TAYLOR HOLMES

in

The VERY IDEA

WM· LeBARON'S phenomenally successful stage farce which captivated New York · Picturi
S·E·V· TAYLOR· Directed by LAWRENCE WINDOM · Presented by TAYLOR HOLMES Product

Exclusive **METRO** Distributors

A cyclonic heart stirring drama of a beautiful dancing girl who lost and then found her soul . . .

HOPE HAMPTON
in
A MODERN SALOME

Written & Directed by LEONCE PERRET
Produced by HOPE HAMPTON Productions, Inc.

Exclusive **METRO** Distributors

Johnny Hines as he appears in the new series of comedies from the famous Sewell Ford "Torchy" stories being produced by Master Films, Inc.

Canvass of Directors Taken

Investigation Shows That Directors Have Come from Many Walks of Life

WHAT special qualifications "make" a successful director of photoplays? The men who handle the megaphone and pull the invisible strings that make the movies move are recruited from all walks of life. A canvass among some of the directors at Universal City brought to light the following facts:

Tod Browning toured the world in advance of theatrical companies, circuses and concert organizations.

William C. Dowlan was an actor and stage director with numerous stock companies, the latest being the Morosco Company in Los Angeles.

Jack Ford came straight from the University of Maine to Universal City where he acted as assistant director for a short while before he was given charge of an entire production.

Harry Franklin was for twenty years an actor, stage manager and producer on the legitimate stage.

Douglas Gerrard was a prominent actor in England, Australia and America before destiny led him to the motion picture field.

Allen Holubar served his apprenticeship on the dramatic stage under the management of the leading Broadway producers.

Henry McRae was the owner of popular stock companies in every important city in the West.

Erick Von Stroheim was born of the Austrian nobility, and he has lived in every European and American capital. He served as officer in the army of his native land; and since coming to American and renouncing his title, he has seen life from every angle. His first introduction to the screen was as an actor.

Good Staff for New Serial

Vitagraph Making Special Effort to Surround Duncan with all Requisites

ORGANIZATION up to the point where art and efficiency meet—they do not overlap in motion pictures—is said to be exemplified in the staff with which Vitagraph has surrounded William Duncan for the first of the series of million-dollar serials he will make under his new contract. He has been provided with a complete stock company and a skilled technical staff, enabling him to produce thoroughly independent of all other studio activities. The players and technical group include nearly one hundred men and women whose work it is to make possible the production by Mr. Duncan and star, two fifteen-episode serials a year.

Mr. Duncan's new contract is predicated upon the success of his last serial, "Smashing Barriers," one of the most popular chapter plays ever produced. Its success justifies the expenditure of $1,000,000 on a single serial and warrants the record schedule of production, six serials in three years, planned for the star, says Vitagraph.

Mr. Duncan has started his first serial under the new contract. It is called "The Silent Avenger" and is the joint work of Albert E. Smith, president of Vitagraph, and Cleveland Moffett, one of the best known American writers of fiction. Edith Johnson is again Mr. Duncan's leading lady, and their success in serials lies greatly in the fact that they have developed this type of production to its highest form. They have placed serials on a plane with the best drama of the screen. Jack Richardson and Virginia Nightingale, both well known to the screen, have important roles in the supporting cast.

Neely Edwards Wins Favo

The Cohns Will Retain Comedian for Hall Room Boys Subsequent Releases

JACK and Harry Cohn believe they have discovered in Neely Edwards, "the boy with the winning smile," one of the most unique personalities on the screen today. Edwards, who has been making a hit in Hall Room Boys Comedies, produced and released by the Cohns, has been holding up the big end of the fun created in this series, and will be featured in subsequent releases.

Hall Room Boys comedies, as was announced last week, will be produced during the coming year in the Cohns' own studio in Hollywood. Edwards, formerly of the vaudeville team Flanagan and Edwards, is their best bet a will be the object about which stor and comedy situations will be bu Edwards has broken off with his vau eville partner, Flanagan, and will given the support of a company the best comedians it is possible to tain.

Jack Cohn has announced that Hu Fay, known to lovers of the drama and vaudeville stage, has been plac under contract to support Edwar These two, supported by a capa company, will remain under Ha Cohn's direction until the latter's pl for the year are well under way.

"Carmen" Premier All Se

Revue and Picture Will Get Initial Showing at Kingston, N. Y., March 1st

VICTOR KREMER, President of Victor Kremer Film Features, Inc., has completed the details of the special stage presentation in connection with the Chaplin production, "A Burlesque on Carmen." It will be given its premiere at the Kingston Opera House, New York, on March first, where the show and the film will be presented for one week. Manager George Gildersleeve, of the Kingston Opera House, is enthusiastic over the possibilities of the Chaplin production with its complement of dancing girls, and will give this attraction widespread publicity.

Rehearsals have been going forward for several weeks under the direction of Frank Saunders, well-known stage producer, and husband of the famous dancer, Doraldina. As a background for the act, a special setting suggestive of the opera Carmen, will be used. The company consists of three pri pals, a tenor, baritone and comedi supported by a chorus of six danc girls. The show will open with rendition of the favorite melodies fr "Carmen," followed by a unique t vesty on the big scenes from the ope itself. The stage presentation will for twenty minutes, followed by screening of the film, "A Burlesque Carmen," starring Charlie Chaplin.

Following the engagement at Ki ston, the Victor Kremer attraction play two more theatres up-state, will then be brought to New York a run of long duration on one of prominent circuits. Ira Simmons managing the show, while Bert En director of publicity for the Kren organizations, is looking after the ploitation.

Mystery Picture Is Show

Herman Jans Asserts "Love Without Question" is Real Mystery Picture

ONE evening last week the first print of "Love Without Question" was shown to the executives of Jans Pictures, Inc., and the members of the B. A. Rolfe producing organization. Among the guests were Miss Olive Tell, the star, and the other members of the cast. Several prominent independent exchange men were present and all were highly pleased with the picture.

When seen subsequent to the showing, Mr. Herman F. Jans, President of Jans Pictures, Inc., said: "I am immensely pleased with my first look at 'Love Without Question.' In this production adapted from the book 'The Abandoned Room,' by C. Wadsworth Camp, we have one of the greatest mystery dramas yet produced. I feel sure that anybody who sees the first hundred feet of this picture will sit through to the end thoroughly enthralled by the mystery.

"The story moves along smoothly from the opening to the final climax in the last reel, and I am willing wager a perfectly good Stetson neither man, woman or child can s this mystery before the last reel they have not previously read the b

"I would like to make this adva suggestion to exhibitors when show this film, that they do not tell the s in full to their public, but leave entire mystery to be solved after ing the picture in the theatre. would also suggest that they cau their patrons not to spoil the en ment of the picture for the o patrons by telling them how the tery ends. These are just two adv hints that I would like to register.

JAM-STUF
S.R.O. 12

Says Success of Leonard Serial Is Assured

M. J. Mintz, manager of serials for Frank G. Hall, Hallmark Pictures Corp., reports from Pittsburgh, one of his stocks on tour of the exchange east of the Mississippi River, in the interest of the Benny Leonard serial "The Evil Eye," now under production, that the interest displayed by the exhibitors hrough the territory already covered, ncluding Boston, Philadelphia, Washngton and Pittsburgh, is such as to inure for Ascher Enterprises, Inc., and rank G. Hall, producers of the Benny onard serial, record bookings on this rial when it is released in the Spring.

Victor Kremer Announces New Deal

There has been no interruption of ctivities on the part of Victor Kremer ilm Features, Inc., attendant upon the ving of this organization into larger arters during the past week. Mr. Kremer announced the consummation a deal between himself and The ature Company, Inc., of Minneapo- Minn., whereby the latter organation acquires the following producns for North and South Dakota and nnesota: "The Champion," "Work," The Jitney Elopment" and "By the a," all of which star Charlie Chaplin.

Buffalo Theatre Books McLaughlin Feature

"The House Without Children" has n booked at the Family theatre, falo, for the week of February h. A big newspaper and bill-board mpaign has been planned and conted for, and Messrs. L. Cohen and Perl, Managers, of Hi-Art Producns, who own New York State, exive of Greater New York, on the bert McLaughlin feature are plang on a trip to Buffalo which will ble them to judge the effect of The House Without Children" on state audiences.

Midnight Frolics" is Nearly Ready

in "Midnight Frolics" which is to the name of the picture in which arie Doro is to star under the Pioer banner, M. H. Hoffman believes concern has one of the most rearkable dramatic productions that been offered to the public in many moon.

"Midnight Frolics" is nearly finhed, and will shortly be ready for loitation through the Pioneer chain co-operative exchanges and on the tes right market.

Membership Growing in United Theatres

New members are joining United ure Theatres of America at the te of ten a day. Thirty-two new mbers signed up during the first ree days of last week, and this avere is being kept up steadily, for exbitors all over the country are afiating themselves with what is deribed as the largest organization of eatres in the world and the fastest owing exhibitor-owned-and-conolled-circuit in the business today.

Scenes from "Empty Arms," the Lester Park-Edward Whiteside production by Willard King Bradley and directed by Frank Reicher

Byron Park to Tour Country

President of Photoplay Libraries to Confer with Film Men on "Empty Arms"

BYRON PARK, President of Photoplay Libraries, Incorporated, 500 Fifth avenue, New York City, exclusive selling agents for the Lester Park-Edward Whitestone Productions, of which "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's screen story, left this week for a tour of the principal cities of the United States in behalf of "Empty Arms."

Mr. Park will start from Los Angeles and work Eastward, stopping at different cities to confer with state right buyers, exchangemen and exhibitors who are desirous of buying or booking "Empty Arms," a print of which will accompany him. This he intends to screen by appointment for all parties interested.

The following is Mr. Park's itinerary for the first half of his tour:

Monday, February 23rd, Hotel Alexandria, Los Angeles, California; Wednesday, February 25th, Hotel St. Francis, San Francisco, California; Saturday, February 28th, The Multiomah Hotel, Portland, Oregon; Monday, March 1st, New Washington Hotel, Seattle, Washington; Thursday, March 4th, Hotel Utah, Salt Lake City, Utah; Saturday, March 6th, Albany Hotel, Denver, Colorado; Monday, March 8th, The Adolphus Hotel, Dallas, Texas; Thursday, March 10th, Hotel Muehlebach, Kansas City, Missouri.

Grossman to Leave Ithaca

Has Secured Studio in New York for Continued Production of Features

HARRY GROSSMAN, President of Grossman Pictures Inc., has given up the company studio at Ithaca and secured one in New York City where he will continue the production of a series of eight feature pictures. The company began production in Ithaca last August where it made the serial "$1,000,000 Reward" featuring Lillian Walker, and two features "Wits vs. Wits" and "Face to Face," starring Marguerite Marsh. The serial was disposed of by states rights and the first feature "Wits vs. Wits" was sold to Hallmark Pictures. "Face to Face," the second feature has just been completed and will soon be given a trade showing.

Commenting on the completion of "Face to Face," Grossman has issued the following statement:

"Those who have seen private showings of the picture declare that it is a splendid production and excels in many respects, setting a high standard for the series of eight that will be made. Mr. Grossman has announced it as his intention to make the best pictures possible and will announce at the trade showing of "Face to Face" that he is willing for the picture to be taken as the standard for the future productions.

"Mr. Grossman recently returned from an extended trip during which arrangements were completed for the distribution of the serial '$1,000,000 Reward' in the previously unsold territory. It is reported that the production is a distinct success and that the bookings have been unusually heavy in all exchanges."

Pantages Circuit Will Run Dooley Comics

The Pantages Circuit has contracted for the entire series of Johnny Dooley Comedies and has guaranteed a twenty weeks' run on each subject released by Tyrad Pictures, Inc., featuring the Ziegfeld Star. The Dooley Comedies will be a feature part of the program used in the Pantages houses and will be given a prominent place in the billing.

The Tyrad New York exchange have booked the greater part of their territory and have started to allot dates to the larger local theatres on the first Dooley release, which had its premier showing at the Broadway theatre recently.

Art-O-Graf Celebrates First Anniversary

The Arrow Film Corporation announces that the Art-O-Graf Film Company of Denver in celebrating its first anniversary, set the precedent of being the first company engaged in the production of moving pictures to exist twelve months in Colorado. Others have tried and failed, and it remained for Art-O-Graf to reach its first mile post successfully last week.

At the annual meeting, the stockholders expressed themselves as being highly pleased with the early accomplishments of the infant company. Besides executive offices and a studio in Denver, the company has one of the most complete studios in the country in Steamboat Springs, Colo.

During the first year of the company, three pictures were made, the first one having been successfully exhibited. Art-O-Graf's maiden effort was "Miss Arizona." Produced and now being released are "Wolves of the Street" and "The Desert Scorpion." All of these pictures were directed by Otis B. Thayer and distributed by Arrow Film Corporation.

Arrow Film Increases Selling Force

The Arrow Film Corporation has recently increased its selling force because of the number of new subjects which have been added to its already long list of pictures, as a consequence of W. E. Shallenberger's negotiations for material while on his recent visit to the coast. Among the recent additions is David Mountain who will concentrate his efforts at present on the booking of the big new series of features, "Tex, Elucidator of Mysteries" which Arrow is now unloading on the Independent market. P. B. Dana, sales manager of the Arrow Film Corporation, will have entire charge of the big selling campaign which is being used in the marketing of the new series.

Moranti Comedies, Inc., Start Production

Milburn Moranti has reorganized his company with a capital stock of $100,000, including Eastern as well as local capital, and the company will henceforth be known as the Moranti Comedies, Inc. Work on the first picture started this week at the Balboa studios, Long Beach, Cal., and according to the company's contract a series of 12 two-reelers will be produced the first year. Al Moranti is directing, while Helen Williams is playing the leading feminine role. Joe Bonner and Albert Huston are also playing in support. The company will make two-reel situation comedies.

Another Exhibitor Is Won to Serial

According to a letter from R. S. Ballantyne, manager of the Muse theatre, Omaha, Neb., another exhibitor has been changed from a "vehement scoffer of the serial" to an enthusiastic champion of the chapter-picture. The Muse theatre now plays two serials each week, says Mr. Ballantyne. "The Adventures of Ruth" and "The Black Secret," both Pathe releases, are billed at present.

In and Out of West Coast Studios

By J. C. Jessen

Selig

Col. Wm. H. Selig is making a number of plans for the extension of his interests respecting production work on his mammoth zoo and grounds adjoining the studio near Lincoln Park, Los Angeles. It is the intention of Col. Selig to produce a number of big features this year in addition to the filming of serials. At the present time, Leon de la Mothe is working on "The Vanishing Trail" serial featuring Franklyn Farnum with Mary Anderson as leading woman; and work will be started in a few days on the making of a big feature under the direction of Bertram Bracken, who has already filmed one feature production of Mr. Selig.

Col. Selig has engaged Sy deVry, who for thirty-one years was superintendent of Lincoln Park Zoo at Chicago. Mr. deVry will be in complete charge of the Zoo which will be greatly changed, and the already largest privately owned collection of wild animals will be more than doubled. The grounds will be made more of a place of amusement.

Fox

About thirty days more will be required for the filming of the spectacular comedy to be released in five reels or more, which has been in the making at the Wm. Fox Sunshine studio for the past sixty days under the direction of Hampton Delruth.

There is every evidence at this studio to indicate that the Fox company is using the sky as the limit in respect to expense for this picture, and that Hampton Delruth is most sincere in his efforts to make this production the greatest comedy feature released to this time; in fact, it is generally understood at the studio that Delruth expects to make this comedy, as yet unnamed, the greatest achievement of his film career, which began a number of years ago, when he was scenario editor at Mack Sennett Studios. This week, one of the big features required more than one hundred girls, and with all of the principals of Fox Sunshine comedies taking part in the scene. No statement has been made as to the nature of the story, or title to be used has been revealed by Mr. Delruth or his associates in the filming of this spectacular comedy.

The timber region of Flagstaff, Arizona, is to serve as locale for an Alaskan story "The Rose of Nome" now being filmed by E. J. Le Saint with Gladys Brockwell as star. The story was written by Barbara Deely, with the continuity by Paul Schofield. The supporting cast for the star is William Scott, Herbert Prior, Gertrude Oakman, Edward Peil, Stanton Mack, Frank Thorne and Lule Warrenton.

Two celebrities and two lesser lights. Left—William Farnum, Fox star. Next, Mrs. "Babe" Ruth and "Babe" himself. Right—Sol. M. Wurtzel, superintendent of the William Fox studios

The entire cast for the next William Russell production "Leave It to Me," has been announced to be composed of Eileen Percy, Marcelle Daly, Hal Cooley, Billy Elmore, Harvey Clark and Milla Davenport, as well as Lucille Cavanaugh. This will be Miss Cavanaugh's first appearance in pictures; she coming to the Fox studio from her engagement on a leading vaudeville circuit, where her dancing act was featured. In the Russell play, which is a farce comedy, Miss Cavanaugh appears in the caricature of a vamp.

Three productions are nearing completion, they being those of Madlaine Traverse, "The Iron Heart;" Shirley Mason "Molly and I" and the Jacques Jaccard directing picture "One Quarter Apache."

William Farnum and company, who have been at Palm Springs for the past three months are still there working on exteriors for "The Orphan" and the Buck Jones Company has been disbanded for the present because of the star suffering from blood poison as the result of a broken toe.

The Fox Sunshine lot is extremely busy, the four directors, Jack Blystone, Eddie Cline, Del Lord and Roy Delruth, all being busy with two-reel comedies.

Goldwyn

Samuel Goldwyn, head of the Goldwyn organization arrived in Los Angeles February 8th for a stay of several weeks, after an absence of about five months from the center of producing activities of Goldwyn. Mr. Goldwyn came to the coast to go over production matters with Vice-President Abraham Lehr, who is in charge of production at the studio and shortly after his arrival stated that it had been determined by the Goldwyn Company that all producing activities would be carried on at the Culver City studios and that in the near future the producing organization would be enlarged with several additional companies.

The Goldwyn organization is at the present time busier than ever before and at the time of Mr. Goldwyn's arrival there were eleven producing units at work on as many new subjects. Two days following Mr. Goldwyn's arrival he was principal speaker before the Los Angeles Advertising Men's Club, where he talked on motion picture conditions and the advantages of Los Angeles climate and conditions for the producing of pictures.

Since arriving in the West, Mr. Goldwyn has given out no information concerning the intentions of his company regarding the purchase of theatres, but it is understood that several sites in San Francisco are being considered and it is very probable that this producer will spend several days there in considering this matter.

Ann Forrest, who played a very prominent part in "Dangerous Days" has been selected as leading woman for Tom Moore in his forthcoming feature "The Great Accident" adapted from the Ben Ames Williams' story of the same name. Harry Beaumont will be the director of this, and the supporting cast will include Lillian Langdon, Andrew obson, Edward McWade, and Philo McCullough.

The complete cast has been selected for the Katherine Burke, Eminent Author's story "The Branding Iron" which is to be directed by Reginald Barker. Barbara Castleton plays the role of Joan, and the other members of this all star cast are James Kirkwood, Russell Simpson, Nigel Barrie, Sid Ainsworth, Marion Colvin and J Standing.

Director Al Green, who last w was added to the Goldwyn directo staff by Vice-President Abraham L now has his complete cast for the fi ing of the next Jack Pickford st "The Double Dyed Deceiver". M Dunn, a vaudeville artist, who rece came to Los Angeles, will be P ford's leading woman. She has pla in several Goldwyn subjects, and most prominent work was in the cently filmed Edgar story. Other p ers of this company are James N Edythe Chapman, Sidney Ainswo Manuel Ojeea.

The filming of scenes for the r Will Rogers' picture "Jes Call me J was delayed this week because of illness of little Jimmy Rogers, son Will Rogers, who is absent from studio because of measles. Little J my appeared in practically every sc in which his father takes part.

Mary Roberts Rinehart, who been at Goldwyn Studios for the several months working with the s ario department in the preparatio continuity for her stories, to be leased to the eminent authors se left this week for her home in P burgh. Miss Rinehart will return the Goldwyn Studios after sev months.

The thousands of friends of Vi Schertzinger of the Motion Pic trade will regret to learn of the los his mother, who died this week, a several months' illness.

F. P. Lasky

Everything pertaining to the C. B. DeMille production is shrou in mystery. The publicity departn of Famous Players-Lasky Studio not been given any information taining to the character of the st nor even the name of players will take part in the production. DeMille has been at work on filming of the subject for two we following the several weeks sper preparing the story. About the information, Mr. DeMille wi known at this time is that a par the cast has been selected.

Bryant Washburn is next to comedy-drama and will work at Morosco Studio. The title of his duction is "Hamlet of Beanto Work of filming "The Sins of Anthony" from the continuity Elmer Harris is progressing satisfactorily and it is now exp that the film will be completed by end of the next week. James C who is at present directing Wash will continue in this capacity. Eyton is author of Washburn's story.

Clyde Fillmore and Richard S

ng have been selected to play leading arts with Ethel Clayton in her next ociety drama "The Ladder" which to be directed by Sam Forman. his scenario is by Clara Kennedy.

Joseph Henaberry has been en- ged to direct the next Robert War- ck picture and filming will be rted as soon as Director T. N. ffron completes the filming of the orge Barr McCutcheon story "The y of Masks." The next Warwick y will be "The Man from Blank- y," adapted from the Chas. Hawtley y of the same name. Walter oods is responsible for the con- uity for this comedy drama.

The Famous Players-Lasky have urchased another automobile story or Wallace Reid which is titled Too Much Speed" and will be lmed following the completion of Sick a Bed." This story is by ron Morgan, author of the "Roar- Road" and "Excuse My Dust" previous Reid vehicles, from turday Eveniny Post stories. organ has been at the Lasky studio several weeks and has prepared continuity for "Too Much eed" which will be directed by m Woods.

Whether Roscoe Arbuckle returns two reel comedies, or continues as e star of five reel subjects is yet be determined according to infor- ation given out by Famous Players- asky this week and Mr. Arbuckle his work in the George Melford duction "The Round-Up" and company is now back at the studio ter a number of weeks of very enuous living in the mountains.

William C. DeMille has been nted a vacation, he having com- ted "The Prince Chap" and he is leave shortly for New York, where will spend several weeks. "Held the Enemy" being directed by nald Crisp is nearing completion.

Selznick

eneral Manager Harry Rapp of Selznick west coast forces has ree producing units at work this week, and the fourth will be started shortly. Tom Mills is making "The Invisible Divorce," for National Picture Theatres, Inc., with Walter McGrail and Leatrice Joy as leads.

Warren Kerrigan and Fritzi Brunette in the Hodkinson picture, "$30,000"

The L. Lawrence Weber Productions subject, now in the making, is "The Child of Destiny," being directed by George Irving; and Wesley Ruggles has taken up the filming of the Owen Moore Selznick picture, "His Word of Honor." The Mills Company is working in San Francisco making exteriors, and the Owen Moore Company has a big bazaar set built in the Santa Monica valley which is now being shot.

Particular attention is being given to settings for the subjects being made by the Selznick forces, and with the hope of getting better settings, Stephen Goossen, an architect, has been engaged as technical director. Goossen's first work has been the designing of three exceptionally large settings, one of which will be used in "The Invisible Divorce." One is the interior of a private gambling and dance palace in France, which has a floor space of 125 feet in depth, and the third will be a reproduction of the Embassy ball at Washington.

Howard Selznick, eldest son of L. J. Selznick, is spending some time with General Manager Harry Rapp at the west coast studios.

Just what Douglas McLean and Doris May, Thomas H. Ince stars, have found so interesting in this big ledger we cannot guess. We can imagine, however, that their latest picture, "What's Your Husband Doing?" for release by Paramount-Artcraft, will be amusing

National Film

Final editing of the National Film Corporation's initial 1920 feature release, "The Kentucky Colonel", is now being made by Director William Seiter, and the subject will be ready for showing in New York by March 1st. Advice from Joe Brandt, New York representative of the company, is to the effect that all arrangements have been made for the Gotham preview.

Neal Burns this week signed a contract to appear in Capital Comedies for the next year, and at the same time gave the National an option on his services for five additional years. It will be remembered that Burns recently completed work in thirteen comedies for the National which were released through Goldwyn, and it is due to his popularity in these that the contract was renewed.

An idea of the activities at the National studio can be gained by the fact that seven directors are now included in the producing staff, they being William A. Seiter, Paul Hurst, Mark Goldaine, Harry Edwards, Warde Hayes, Robbin Williamson, Lou Carter and Jack Hoxie. Director Seiter is giving his attention to the making of features; Paul Hurst, when he recovers from an attack of influenza, will take up the making of a series of five reel western subjects; Jack Hoxie will direct a western serial in which he will play the featured role, and the other four will give their time to making comedies. Three of these units will make films for Marion H. Cohen of San Francisco, who is now making arrangements for distribution. Included in this list are comedies featuring Polly Moran with Ray Thompson as leading man; "Smiling" Bill Jones will be directed by Williamson, and the company will make one reel polite comedies. Two reel sensational comedy dramas featuring Grace Cunard with Cole Hebert are now in the making, the first of the series will be "The Gasoline Buckaroo."

To handle the productions successfully, a number of additions have been added to the National staff including Mickey Colwell as technical director, and Victor Gibson as continuity writer.

Plans for the building of a new glass enclosed stage at the National plant have been O. K'd by the executives, and construction work will be started immediately.

Universal

Universal City has taken on renewed activities in the production work after a lull of several weeks of cutting and editing by several of the directors. In the past two weeks five new productions have been started and the scenario and continuity departments now have scripts for a number of others to be cast in a few days.

"Jewel," the Clara Louise Burnham story, which was filmed by Universal several years ago, is to be remade in the revised version. Edith Roberts will be featured. Continuity for this has been written by Doris Schroeder, who is also author of the screen version for "Togs" and "Virginia." All three of these subjects will be started shortly, but at this time the casts have not been fully selected. Elsie Jane Wilson, in private life Mrs. Rupert Julian, will direct the filming of "Jewel."

Reeves Eason, Universal director of serials and westerns, has been placed in charge of production of all shorter western photodramas by General Manager Tarkington Baker. In the supervising capacity, Mr. Eason will have authority in the selection of the stories, the casting, the producing and finally in the editing. At the present time, there are two companies making the short subjects, one directed by Eason, who is now filming "The Rattler's Hiss" with Miss Mildred Moore, George Field, and others. The second company is directed by Arthur Flaven, who has Josephine Hill and Bob Reeves as principals in "Held for a Honeymoon." Miss Hill is a former Gus Edward Song Revue girl and her contract with Universal has just been renewed for a long term.

A third company is to be started for the filming of short subjects, which will be under the direction of Robert Anderson, who is remembered for his work as Mons. Cuckoo in "Hearts of the World" and who played in support of Dorothy Phillips in "The Right to Happiness" and "Ambition." Anderson has just returned from a visit to his native land, Denmark, and this will be his first directorial work.

The title for the film version of the John Frederick story "Luck" now being filmed by Director Lynn Reynolds with Harry Carey as star has been changed to "Bullet Proof." Harry's principal supports are Kathleen O'Connor, Beatrice Burnham and Robert McKim.

A very notable cast has been selected to support Tsuru Aoki in her next picture "A Tokio Siren." Jack Livingston will be leading man. He has played opposite Dorothy Dalton, Norma Talmadge, Vivian Martin, Peggy Hyland, and a number of stars. Furthermore, this will not be his first Japanese picture, inasmuch, as he played a leading role in "The Loyalty of Taro San." Norman Dawn is directing this Japanese picture. Another title which has been changed is that of the screen version of the Elizabeth Jordan story, "The Girl in the Mirror," which will be known as "The Girl in Number Twenty Nine." Jack Ford is directing this, which has Claire Anderson, Elinor Fair, Frank Mayo, Ray Ripley, Ruth Royce and a number of others.

Director Phil Rosen, who has just completed the filming of "The Road to Divorce" with Mary MacLaren will direct the Ida M. Evans' story "Virginia," and it is very probable that Miss MacLaren will play in this story.

Director Tod Browning is doing the final cutting on "The Virgin of Stamboul" and upon the completion of this has been granted a vacation

The photograph stated this to be a scene directed by Ernest Warde at the Robert Brunton studio. It looks to us as if every one was loafing and that J. Warren Kerrigan was telling a funny story

during which he will hibernate to some mountain resort to write a crook story which will feature Priscilla Dean. It will be remembered that she did her most important work in roles of this character, and such parts finally aided her to stardom by the Universal people.

Claire Anderson, who is playing in "The Girl in Number Twenty Nine" suffered a broken wrist when an automobile skidded on a slippery road during the making of a scene for this picture. Miss Anderson was thrown out of the car, but fortunately the machine did not turn over upon her. It will be several weeks before she is able to resume work in this production.

About Metro Players

The Metro studio was this week the scene of interiors for the first Jack London production, "Burning Daylight," which is being directed by Edward Sloman. Helen Ferguson, an eighteen year old Miss, has been engaged as leading woman for Mr. Lewis, the star of these films. The initial scenes are those of New York interiors, and shortly the company will go to Huntington Lake where weather conditions are right for the filming of Alaskan winter scenes. Jackson Rose, who is a cameraman of twelve years experience, has been engaged to have charge of the photography of the London films.

The company filming, "The Hope," Drury Lane melodrama, is this week working at the King Gillett ranch where the private race track, horses and stables of the razor king are being used for an English derby. Herbert Blache is directing this cast headed by Jack Mulhall, Ruth Stonehouse, Marguerite de la Mothe and Frank Elliott.

Three of the Metro Companies are absent from the studio working on location. Viola Dana and company making "Eliza comes to stay" is at Oxnard. May Allison and company are working on "The Cheater" in Santa Barbara and the Shore Acre Company is at Laguna Beach.

Predicts the Advent of Finer Type of Screen-Author

By J. Parker Read, Jr.

The expenditure of hundreds of thousands of dollars by film producers for stage and literary successes for screen adaption is neither a passing fad on the part of the motion picture magnates, nor a permanent condition, for that matter.

Stage plots will rapidly become exhausted, just as the exclusively cinematic writers grow stale in concocting celluloid themes, and even the immense literary library of the ages will in time lose its potentialities in the eyes of the producers.

It is my belief that while the vogue of the novel and the play is at its height; that while plays like "Po anna," "Theodora," "Daddy Lo legs," "Everywoman," "Mary's Anl and the like, command extravag figures, this period is just an inte during which the scenario writer—t is, the original writer—is girding his loins for the final test.

However, I draw to your atten another condition with a pointed b ing on the motion picture indus Manuscripts like "Twenty-three a Half Hour's Leave," Gouvern Morris' "Behind the Door" other magazine stories have brou more on the cinematic mart t through literary publication.

I believe that these stories w have been purchased at approxima the same figures paid after publica if they had been presented to the eral film producers before appear in magazine form and that this is exerting a tremendous influenc weaning authors away from wr for literary publication to cr especially, if not exclusively, for screen.

Many examples of this th already have impressed on me truth of this statement. It means a newer and better type of scr author is being brought to the ai the motion picture in its progre battle for better entertainment, n effective drama.

California Business M Dine Miss Minter

In recognition of the promi place which the motion picture in try has won in the estimation of C fornia business men, Mary Miles M ter was chosen as the guest of h it is said, at a luncheon at the A andria Hotel given recently by Advertising Club of Los Angeles

In her speech Miss Minter d upon the great progress made in cent years in Los Angeles busi affairs,

"The Golden Gift" G Change of Title

The American Film Corporation nounces that the title of the sc adaptation of Daniels F. Whitco story, starring Margarita Fisher, been changed from "The Golden (to "The Dangerous Talent."

E. K. Lincoln

Hollywood Hokum
HOTEL
FILM
FILM CO
STUDIO

Our Motto: All the News, If it's News, When it's News

It rained this week.

Samuel Goldwyn's in town.

Robert Anderson is home from Denmark.

The Goldwyn studio has 700 people on the payroll.

Al Green has moved his megaphone to the Goldwyn lot.

Jimmy Granger's visiting our city and Mickey Neilan.

Prissy Dean is going to New York to buy some gowns.

Douglas Fairbanks has taken to the woods of Arizona.

William Allen Johnston was seen on our streets this week.

Morris Maeterlinck is coming out to give our town the once over.

Carlyle Robinson and Kenneth McGaffey have become globe trotters.

Zasu Pitts has a new pet of the ringtail variety. It's a monkey.

Joe Heneberry is now a member of the F. P.-Lasky directorial staff.

Tom Santchi has gone East to play in "Northwest Malice" for Rex Beach.

The weekly report that Mary Pickford is dead has been denied by the actress.

Lieutenant Locklear calls at the Metro studio daily via airplane for tea with Viola Dana.

Reports have it that Theda Bara got married to Tom Bodkin in Pittsburgh. But why Pittsburgh?

Betty Bryce has gone to Washington to attend to the legal details of settling her father's estate.

King W. Vidor recently discovered a theatre in the South which took produce and truck as admission to the show.

Sam Rork is not superstitious, for he has purchased the story, "Curtain," for Katherine MacDonald's next production.

Albert S. LeVino claims next to the motion picture business, that automobile stealing is the largest industry of Southern California.

Bert Lytell is not enthusiastic about the prospects of his next story, "The Temple of Dawn," because he will work in a cage with three lions.

Lyons and Moran engaged two old hens for one day's work, and they each laid an egg, whereupon "the boys" think they made a good investment of ten dollars.

H. H. Van Loan is so busy writing stories for L. J. Selznick, William Fox and a newly organized company, that he very seldom leaves his domicile in Glendale.

Frank Elliott is a heavy actor, and during an engagement at Metro sold $15,000 worth of Sunlight arc lamps to Metro—all in addition to drawing his weekly stipend.

Emma Dunn discouraged the Metro publicity department from sending out a story showing that the combined ages of the women playing in "Old Lady 31" reached the 2,000 mark.

George Williams, of U City, is the inventor of a substitute for glass made of molasses taffy. Eddie Polo says you can dive through it with the assurance of coming up whole.

Lee Moran has recovered from the Flu and being told by Eddie Lyons, "I heard you were dead." Lee replied, "I heard so myself, but I knew it was a lie the minute I heard it."

An artificial sunburn has been discovered by thespians working in the glare of the Sunlight Arcs. (Adv.) Nazimova has been affected, and she claims the lights will burn timber at a distance of fifteen feet.

Douglas Fairbanks ran out of gasoline in front of the Brunton studio and had to borrow two dollars from Howard Selznick and Randolph Maller to move the car on. The two in turn borrowed lunch money from Harry Rapp.

A lot of our prominent citizens are getting the habit of buying homes. Wm. S. Hart became the owner of an attractive estate this week.

Richard Willis, the Atlas, made his wife happy this week by the present of an attractive domicile

SEEKING INFORMATION

Having failed to ascertain who introduced puttees, HOKUM insists upon practising "try, try again."

One of the film industry's greatest producers accosted the editor the other day and said that a unique bit of history that should be known and chronicled is that respecting the sport shirt.

"Who," said he, "ever thought people of the film colony would wear such shirts. Garbing one's self with such is even worse than wearing puttees, and so I ask HOKUM to bring the man to the bar of justice."

Five minutes later HOKUM editor came upon Marshall Neilan wearing a cap and tortoise shell glasses, and Mickey was asked, "Who discovered the sport shirt of yesteryear?"

"Why ask me such a question?" came the reply as he shifted the bill of his cap. "I have the distinction of being one of the very few directors, or for that matter persons of the film colony, who have never worn a sport shirt or a pair of puttees. By the way, I can tell you where they all buy their puttees—secret—at a second hand store away up on Main street."

While HOKUM failed to get the information regarding the sport shirt that it desired, it feels that this tip from Neilan as to the place to buy puttees is worth a million to people of the film colony, and our cash box is now open for all those who want to pay their share.

The State Right Field

en Turpin Comedies Ready for Sale

nnouncement is made that Cameo n Company has secured six com- s featuring the famous star of k Sennett comedies, Ben Turpin, h it will offer to state rights buy- throughout the United States and ada.

he titles of the six comedies to be red are "The Harem," "A Cheer- Liar," and "He Looked Crooked," two-reelers, and "The Leading ," "The Landlubber" and "The nber," all single reelers.

he comedies are of the knock-out, stick type and are typical of the k which has earned for this great ntric comedian such phenomenal larity among fans and exhibitors ughout America.

he popularity of Ben Turpin was onstrated recently in the release tled "Uncle Tom Without a Cabin," hich this comedian did work which for him remarkable admiration.

he six comedies whose titles are n above and which are now offered state right buyers in the United es and Canada are now ready at offices of the Cameo Film Com- y, 64 W. Randolph Street, Chicago,

"Billy Whiskers" Comic Series Completed

he third of the "Billy Whiskers" edy series, being produced by the nmonwealth Pictures Corporation Chicago, has been completed and ident Spanuth thinks so well of Whiskers as a comedian that he insured this amusing and highly ated goat for $10,000, it is stated. first of the pictures has been en- d "Billy Whiskers Butts Into the es," and the other two have not been made.

hese one-reel productions are adap- ns of the stories by Frances Trego tgomery. While a number of chil- are included in the cast supporting these are not pictures especially children. Mr. Spanuth has not ded as yet whether he will state or distribute them otherwise.

ys "The Confession" Broke All Records

hat all local records were shattered he Rialto theatre, San Francisco, day, January 26, at the opening at theatre of "The Confession," a onal Film Corporation of America uction, starring Henry Walthall, e message conveyed in a telegram e National Film Corporation from ge H. Davis, distributor of "The ession."

AM-STUFF
S.R.O. 12

Pioneer Reports Heavy Sales

Pioneer Says Picture of the Stecher-Caddock Bout is Getting Big Demand

THAT the Stetcher-Caddock wrestling picture, which the Pioneer owns and is exploiting, is one of the season's genuine surprises is more than proven by the country wide interest which is being manifested in it by both the general public and wide awake exhibitors.

After the first showing at the George M. Cohan Theatre, where it played to crowded houses and received the unstinted praise of the New York newspapers, it opened up in various other centres of the country, and is doubling the success which it enjoyed on Broadway.

Already the following territories have been disposed of at prices which set for a new high water mark in figures for pictures of this kind, or any other nature. Iowa and Nebraska, to Ernie Holmes, of Omaha, Neb., Northern Pennsylvania and Southern New Jersey to Masterpiece Film Attractions of Philadelphia, Western Pennsylvania and West Virginia to S. & S. Film Supply Co., of Pittsburgh. Ohio and Kentucky—Pioneer Film Corporation of Cleveland. Michigan—Pioneer Film Corporation of Detroit, and New York City and State and Northern New Jersey—Pioneer Film Corporation of New York and Buffalo.

The Pioneer offices are being flooded with offers and it is expected that these pictures will be disposed of in the United States, as well as in foreign fields in a record time.

Neely Edwards, featured in Hall Room Boys' Comedies, produced by Jack and Harry Cohn

Arrow Reports on New Series

Several Territories are Sold on the Five-Reel Detective "Tex" Pictures

FOLLOWING a well planned teaser campaign, and four pages of advertising in the Motion Picture News, the Arrow Film Corporation reports having sold several territories on their new series of twelve five reel detective stories under the title of "Tex, Elucidator of Mysteries."

It is probably the first time in the history of the state rights business that a concern has planned to sell a series of features, but the Arrow organization has arranged to do this, and is doing it. No less than seven independent state right buyers have viewed these pictures during the past week, and in every case their interest has been aroused to a point of keen desire to secure the distributing rights to their territories.

Frank Zambreno, of the Unity Photoplays Company of Chicago has bought the territory for Illinois and Indiana; while Ben Amsterdam, of the Masterpiece Film Exchange, Philadelphia, has bought the territories of Eastern Pennsylvania and Southern New Jersey, as well as Delaware, Maryland, Virginia and District of Columbia. The southern states of North and South Carolina, Alabama, Georgia, Florida and Tennessee have also been sold, as well as three other territories that cannot be reported at this time owing to the fact that they were sold by telegraph.

Each of these buyers are enthused over the prospects of being able to secure a series of features at one time. As one buyer expressed himself: "It does away with a lot of overhead to be able to buy a series of twelve features at one time and be able to book these same twelve features to exhibitors at one time. Think of the expense we save in salesmen's time and traveling expenses when on one trip a salesman can book the entire twelve pictures."

Mary Edgett Baker and Albert Garcia as the half breeds in "The Man Who Found Himself," a story of the Oregon woods, filmed by the American Lifeograph Company of Portland, Ore.

"Carmen of the North," Hallmark's Next

"Chains of Evidence," Frank G. Hall's late release on the famous director series, which had its pre-release showing on the Loew circuit in New York this week will be followed by "Carmen of the North," a five-reel feature, starring Anna Bos, a well-known actress of the European stages.

Gale Henry to Start on New Comedy Series

Gale Henry will start work in a few days on the first of her new series of fun films. Four weeks have been spent in preparing her first story, which is not slap-stick, she states, but a straight human comedy, with thrills, and here and there a touch of pathos. Her new contract calls for only six two-reelers a year, thus allowing her to devote about eight weeks in making each subject. Bruno J. Becker, who is general manager of her company, plans to return to the coast from New York about the first of March to supervise production.

Southern Territory Sold on "The Confession"

Joe Brandt reports that he has sold "The Confession" for North and South Carolina, Georgia, and Alabama to Savini Films, Inc. Mr. Bob Savini has already made arrangements for a premier presentation in Atlanta and reports bookings from some of the biggest theatres in these states.

Brandt reports also that the First National Exchange of New York secured the rights on "The Confession" for Greater New York, Long Island and Westchester County.

Jose Collins on List of Pioneer Stars

Jose Collins who is considered among the most beautiful women on the screen has been added to the list of stars to be presented in pictures by the Pioneer during the spring season. Miss Collins, who will be supported by Godfrey Tearle, will appear in a powerful drama of high society in the capitals of two continents.

George Beban and Sol Lesser conferring over the script of Mr. Beban's new picture, "One Man in a Million"

Olive Tell Will Star in "Nothing a Year"

Olive Tell's second screen vehicle for Jans Pictures, Inc., is an adaptation from Charles Belmont Davis' well known book, "Nothing a Year." The story has been adapted for the screen by Violet Clark, and the first scenes have already been taken at the Peerless Studio at Fort Lee. Lucile Lee Stewart and Edmond Lowe take the principal supporting roles.

Northwest Rights Sold on "The Confession"

George H. Davis wired Joe Brandt that he had closed with Gus Metzger for the Equity Pictures Corporation of Portland, Oregon, for "The Confession" for the states of Washington, Oregon, Montana, Idaho and Alaska.

"Lost City" Star Took Chances

IN making a wild animal serial such as "The Lost City," which is being distributed by the Warner Brothers, not only are the serial fans afforded thrills when the production is completed, but the Director and performers, as well, not only have many thrills, but narrow escapes from death during the making of the picture.

E. A. Martin, who directed "The Lost City," tells of some interesting happenings during the production of this thrilling serial. Mr. Martin lavishes great praises on Juanita Hansen, who is starred in the production, and states that a great share of the credit for the realism of this wonderful story is due to the beautiful and equally courageous Miss Hansen, who enacts the role of the lost princess, for it was to her that the story called for the most daring chances and she met the test again and again in scenes that must have seemed more real than any spectator who views them can imagine. This is monumental testimony to her courage and the more noteworthy because of the fact that she is but a mere slip of a girl.

To illustrate her courage and coolness, Mr. Martin stated, "we were putting on a scene that called for Miss Hansen to enter an enclosure where the leopards were loose and for her to run to a place of safety with the beasts in pursuit, while men with high powered rifles were ready to kill the animals when they got very close to her. Everything was all set for the killing and the cameraman was turning the crank of his camera while Miss Hansen entered the enclosure and taunted the beasts to follow her. It did not require much coaxing and they started after her with such speed that one of them grabbed her by the dress, knocking her down before the men with the rifles had a chance to shoot without hitting her. Great excitement prevailed among the onlookers, but instead of trying to regain her feet and attempting to run away, which perhaps would have proved fatal, Miss Hansen had presence of mind to lay perfectly still on the ground while the animal stood over her, attracted by the approach of the man with a rifle, who manouvered around for a chance to shoot without injuring the star; finally, the beast was killed as it sprang at him and Miss Hansen regained her feet and was able to go right on with her work."

Smith Syndicate Begins Work Next Month

Geo. H. Callaghan, special representative of the Smith Syndicate of Los Angeles, which company has recently entered the picture producing field with Zasu Pitts as their first star, announces that production activities will commence next month in their new studios now under constructio Hollywood. Sara Nason has been gaged by the Smith Syndicate to w stories especially adapted to the st personality.

Veterans Engaged f "Determination"

The United States Photoplay C poration announces the culmination two important contracts in connec with production of "Determinatio of which Capt. F. F. Stoll is the thor. Harry McRae Webster, who directed Dorothy Dalton, Bry Washburn, William Farnum, Lou Glaum and other luminaries, has c tracted with Capt. Stoll to di "Determination."

William H. Turner, a well-kno character actor, has also entered i a contract with Capt. Stoll and will cast in "Determination" in the p of Hicks, the family butler. Ac production will be started on Jun at Grantwood, N. J.

Most of Territory So on Foundation Film

That practically most of the te tory has been sold on "The Blindr of Youth," was announced by Mur W. Garrison, general manager of Foundation Film Corporation.

JAM-STUFF
S.R.O. 12

Open Air Stage with Diffusers down. Observe Dressing Rooms on Balcony between Hammerbeam trusses.

KLUTHO
STUDIO
JACKSONVILLE—FLORIDA
$125.00
PER WEEK WILL RENT

Interior of Indoor Studio Showing Cooper-Hewitt Lighting. Size 60' x 60'.

SPACE 50 x 50 ON OPEN AIR STAGE AND $30.00 PER DAY FOR 30 x 60 FLOOR SPACE IN COOPER-HEWITT LIGHTED STUDIO

This Includes Flats, Windows, Doors, Stairs, Mantels, Etc., also Dressing Rooms, Private Office, and all Electrical Current, and Laboratory Privileges

SUNSHINE A WORD TO THOSE THAT CAN SEE FOLIAGE

This is the largest and best equipped studio in the South. I need New York connections. A wide awake studio manager or a producing company who will make this their Southern Headquarters, make their own pictures and in addition rent one half, or more, of the balance of the space left to other companies thereby bringing their own production cost down to a minimum. Or several independent producers club together. To such a party I want to sell a half interest. The plant cost $70,000.00. Cannot be reproduced today for anywhere near this price.

Will make the right price to the Right Party.

H. J. KLUTHO, Owner, R. 401 St. James Bldg., JACKSONVILLE, FLORIDA.

Professional Section

J. Searle Dawley Speaks—

WHILE being born in Del Norte, Colo.—spending the days of childhood in Denver and other nts in the 'Centennial State' may ve had something to do with my love r the picturesque—yet, before, I was d enough to know whether a view esented a natural scenic spectacle or t, my love for pictures manifested elf in every way.

"Long before one could decipher my eroglyphics, it was comparatively y to discern the subject of my artis- So it would seem, therefore, that was born with 'picturelust.' Al- ough I am told I was too young to member my first magic lantern, said have been presented me when of ry tender years, yet I recall vividly e desire which planted itself right en and grew as I grew—to make the aracters on those slides move; to ntinue one picture into another rap- y, and to have them connect, as a ory in a book. That I presume was e basis of my present grave regard r well done continuity.

"That in the past score of years I ve been able to commercialize my bby, has not been exactly disappoint- g.

"My introduction to the theatre came way of a minor connection with the iginal 'Faust' when Louis Morri- n interpreted to the wonder of his llowers, the role of Mephistopheles. t, there were pictures in that, too. I s only 17, and it seemed to me the aracterization of Marguerite, her in- cence, her love of right, was a pic- re in itself.

"For five years I remained with Mr. orrison—and when I finally parted mpany with 'Faust' I had become a ge director.

"Then, after spending three years in udeville, I was connected with a ck company in Brooklyn, N. Y., and was there I found another side of love for art—the writing of the y. I have written and seen pro- ced eighteen of my own plays, on the timate stage.

"About this time, however, began moving picture era, and having ned, I think, a desirable reputation he art of stage direction, I was of- ed the opportunity which gratified long hidden desire—the ability to turize a play.

"But the Edison Company, then oc- ying two rooms on Twenty-first eet, New York, were not yet ready the screen drama—so my first at- pt was a one-reel comedy, 'Nine es of a Cat,' and, looking back, it ems I must have been allotted eight re than the usual number, myself, have lived through those crude pic- re offerings. I started writing scen- ios, in order, at least in my own inion to improve the subjects, and nearly as I can recall wrote about 0, which I directed for Edison.

"There came a day when the 'mov- g picture' was developing into an in- stry, and I received an offer to direct r 'Famous Players.'

"I accepted. The first picture was one in which Minnie Maddern Fiske starred—'Tess D'Ubervilles.' Then came Mary Pickford in 'The Bishop's Carriage' and 'Caprice,' Bertha Kalish, Henry E. Dixie, Elsie Ferguson, Ann Pennington, Mary Miles Minter, Billie Burke, Alice Brady, and in all those productions with the present world known stars, the supporting companies were composed of talent which has manifested itself since to a decided degree, even to David Wark Griffith.

"My first picture presented through Paramount program was H. B. Warner in 'The Lost Paradise,' and among others which seem to have made a general appeal was 'The Lady of Quality,' in which Cecelia Loftus played the leading role.

"It seems to interest some of what I call my screen friends—but generally known as 'fans,' that John Barrymore made his screen debut under my direction in 'The American Citizen.'

"The first time I resigned as a director of Famous Players' productions, I started a company of my own, meantime directing for World, but when I returned to Famous I remained three years—in which time I directed Marguerite Clark in all but two productions in which she starred during that time.

"Just now I have completed my second picture starring Doris Kenyon, the first work I have done for a producing company lately, having devoted last summer to my own production, the story, direction and supervision all my own, 'The Phantom Honeymoon,' and am cutting 'The Harvest Moon.'

"As I stated in the beginning of this resume, perhaps the location of my birth, the growth into boyhood among nature's own pictures, inspired my love of art—but I feel that had I been born in the Limehouse district of London, my buried devotion to the artistry of 'the make-believe' would finally have become asserted. I am fond, therefore, of the homely adage, which, maybe, is sometimes inconvenient, but nevertheless irrevocable. 'Truth, crushed to earth, shall rise again.'"

Leah Baird Turns to Agricuture

LEAH BAIRD, who is starred in Louis Joseph Vance's "Cynthia-of-the-Minute," now being picturized under direction of Perry Vekroff, has become a Florida planter as a result of her three weeks' sojourn in that favored state, the principal sea scenes of "Cynthia-of-the-Minute" having been made off Tampa. Miss Baird has become the owner of 1,000 acres of sea island cotton land in Alachua county, as a result of the activities of Florida land salesmen, but Miss Baird was aided and abetted in her purchase by Arthur F. Beck, her producer, who has always had a longing eye on Florida as a place of winter residence.

An attractive pose of Mary Miles Minter, Realart star

Actor Said to Be Badly Bitten by Sled Dogs in Filming of Realistic Scene

James O'Neill, who is playing Mukoki, the faithful Indian guide in "The Courage of Marge O'Doone," James Oliver Curwood's famous novel of recent publication, which Vitagraph is producing for the screen with a special star cast, is back in Hollywood pretty badly injured, and used up as the result of an encounter with a pack of sled dogs.

"The dogs were supposed to attack Mukoki, the Indian," says Vitagraph. "To insure action on their part raw meat and fish had been hidden in the actor's clothing.

Invention Accredited to Frank D. Williams

An invention accredited to Frank D. Williams, cameraman for Sessue Hayakawa, is the subject of a report from the offices of Robertson-Cole. The statement says of the reported invention:

"Mr. Williams is able to show an actor in two roles at one and the same time, standing behind himself or crossing in front of himself.

"A further object of the invention is to be enabled to place an object such as an actor upon a background before which he has not been disposed. Thus a person may be shown in a room upon which he is not actually positioned or in which he has not actually been."

Constance Binney in Chicago Americanization Campaign

Lending every possible aid to Secretary Lane's appeal to the motion picture industry for an Americanization campaign, Constance Binney, screen star of "Erstwhile Susan," recently welcomed Captain Eddie Rickenbacker's famous battle plane to Chicago where it was placed on exhibition in the Coliseum.

The exhibition was the first aeronautical show held in Chicago and an occasion for stimulating pride in the part taken by this country in the war and for combating influences of foreign propaganda and social unrest.

Captain Rickenbacker's battle plane, bearing twenty-four black crosses indicating the number of enemy flyers vanquished, was the feature attraction at the exhibition. In addition it bore twenty-two other black crosses patched over the rents torn by German bullets.

Dressed in a new aviation costume of leather, Miss Binney visited the exhibition on its opening day. She watched the machine being placed in position and was photographed several times as she inspected its battle scars. Then she chatted with Sergeant Daniel Poirier, who served as hostler for the plane during the eight months of its war service.

The plane is a 13-type Spad equipped with a 40 horse-power Hispano-Suiza motor, and was the most distinguished of all that flew over the German lines. It was the center of attraction in a large brood of army and navy planes and some of the newer peacock planes of fashion.

Captain Eddie Rickenbacker appeared personally during the show on "Rickenbacker Day" and related the history of the plane with descriptions of numerous of the battles in which it had been engaged.

Miss Binney's consent to appear held particular interest for Chicagoans as her first Realart production, "Erstwhile Susan," had played only the week previously at the Tivoli [illegible]atre and the new screen star had been enthusiastically received. She was at the time of the exhibition playing an engagement in "39 East," her current stage success, at the Princess Theatre.

Miss Binney's initial Realart production, "Erstwhile Susan," presents a new and typically American girl to theatre patrons.

Even in these days this set to be used for the Paramount-Artcraft production, "Dr. Jekyll and Mr. Hyde," with John Barrymore, is notable

Personal and Otherwise

Jane Jennings, who has been playing important "mother" roles for Famous Players, has just returned from a well-earned vacation spent in the Catskill Mountains. Metropolitan air seems rather heavy, and Metropolitan snow rather soiled, after the glorious scenes she has left, she says.

Mildred Reardon is among the important arrivals at the Hotel Astor.

Hugh Thompson has signed a contract with Goldwyn for three pictures, and has already left for Los Angeles. His first part will be opposite Mabel Normand. We can't think of any one who commences work on new pictures quite so soon after completing current ones as Mr. Thompson does. The discovery that he must leave New York within twenty-four hours after signing his latest contract, in spite of the fact that there were still some re-takes to be made on "Cynthia of the Minute" which Perry Vekroff was cutting, must have been quite an ordinary experience for the very much in demand leading man. He's always doing things like that, and as usual he worked cheerfully all night on the supposedly finished picture, and departed the next morning, wishing that he could pass the entire trip to the coast in his berth.

Eugene O'Brien and Rubye DeRemer and Company have returned from Alexandria Bay, where the exteriors for "A Fool and His Money" were made. They talk very differently about New York from those fortunate ones who journey away to New Orleans and Palm Beach and such enticing spots.

J. Searle Dawley has finished the Artco production of "The Harvest Moon," starring Doris Kenyon.

Jennings Aims to Enlighten Legislators

Al Jennings, now filming in the hills of Hollywood one of the episodes of his career as a train bandit, is planning to go to Washington to fight efforts of Oklahoma legislators to enact a law banning bandit life movies.

Unique Characterizatic by June Elvidge

The film fans of the wo who have been seeing JUNE E VIDGE in World Pictures for o four years and who formed their c ception of her work from these Wo pictures will be greatly surpri when they see Miss Elvidge in type of role which she has created the screen in her present engageme

She is playing the female lead Charles Miller's first production Mayflower-Realart in an adaptation Robert W. Service's famous po "The Law of the Yukon." Ins of the society type with which M Elvidge's name is so well linked the minds of exhibitors and audien everywhere, because of her work the fifty or more World pictures which she was starred—this popu actress is now depicting a uni screen character.

Her role is that of a mother o pretty girl in a Yukon mining ca where all the primeval lusts, am tions and virile outlets of man riot.

Instead of the surroundings highly ornamental interiors and urban exteriors in which June Elvi has been seen in so many pictu she is now working in the coun around Port Henry, New York, the heart of the Adirondack Mo tains where the snow covered pe and fields and frozen streams de faithfully the geography of the Yul locale of the story.

An additional producing unit been added to the Douglas Fairba organization. Arthur Rosson has b engaged, together with his broth Dick and Hal, who will serve as director and cameraman, respectiv It is the intention of filming the which had such a tremendous run cently, entitled "The New Henriet Wenchell Smith, the playwright, thor of "The New Henrietta," been with Fairbanks for the past eral weeks planning and preparing screen version for this play. As fa possible it is the intention of enga all members of the original stage for the film version.

ROGER
LYTTON

142 East 18th Street
New York City
Stuyvesant 433

Taylor Holmes is wise. He picks "The Very Idea" as his next Metro release he can go to Miami, Florida, to shoot the scenes, in "airy" atmosphere

Equipment Service

News Notes

A. Campe, of Pittsburgh, presi- of the Society of Motion Pic- Engineers, was in New York on lay to attend a meeting of the d of Governors.

ws item: Nicholas Power or- ation growing.

seems that a few days ago, P. A. uire, recently appointed advertis- manager of the Power organiza- came to work in a particularly mood. And while his Corona ed and whanged off copy for us papers he accompanied the ng type-bars with a rondelay of wn manufacture.

hy the joyousness," chimed in lart, assistant sales manager.

othin' much," replied P. A., the licity) A(gent), as he whirled to a lilting melody.

lly the tune reached the ears of rd Earl, president of the com-

ee here, McGuire, why entertain ffice with your musical reper- " asked Mr. Earl.

othin' much," again replied Mc- "except that P. A. McGuire, A. of the Nich. Power Com- is now a PA in his own home. have a cigar."

e can't break into this column by nethod there is always another. fer to His Honor, Harry Lucas. his time it's no joke. Harry is n his back with a beautiful at- of the "flu." Mrs. Lucas con- d the disease first, and now just go to press comes word that the f the house is a victim. It is un- ary to say here that thousands ends wish Mr. and Mrs. Lucas dy recovery.

week we mentioned that W. E. er, of the Webster Electric Com- was a visitor to town. Since ve've learned that he became an e of Greenwich Village under elage of one of our most prom- publicity representatives.

have heard that Webster refused e the villagers seriously.

Last Week We Met—Max Mayer

THE youngster who by force of circumstance is deprived of a college or technical school education should find plenty of facts in the short history of Max Mayer's life to assuage his grief and start him on again to success.

Back in New York a number of years ago there was a boy who might have longed for a college education, and all that goes with it had he not realized that such a thing was entirely outside the realm of possibility. Knowing this and rather than sit back and give up in despair, the youngster made plans to get what schooling he could in any available way. First, he attended the Hebrew Technical Institute, one of the finest vocational training schools in America. Here he mastered the rudiments of mechanics and specialized later in electricity. This much was merely a starter. After graduation the young man found work to do in the daytime in order to help finance his attendance at night schools, special lecture courses, and other founts of knowledge. Wherever learning was dispensed gratis, there young Mayer could be found.

All of these excursions into the schools of learning had one purpose behind them. He was endeavoring to further his quest into the deep and many sided subject of electricity.

In 1891 Max Mayer allied himself with the firm of Scott Electrical Manufacturing Company, makers of photo-engraving lamps and searchlights. Here he obtained his first interest in the business in which he has attained so great a measure of success. For let us digress at this point long enough to mention that the subject of this sketch is the senior partner of the firm of M. J. Wohl & Co., manufacturers of a line of photo-engraving lamps and studio lights that are known throughout every country on the globe. But more of this later.

It was about this time that he became interested in the development of X-Rays. The firm with which he was connected formed the nucleus of the subsequent United Wireless Company. It was in the work for this firm, and while experimenting with X-Rays that Mayer injured his hand. These X-Ray burns, probably were the first burns from this source in this country.

One of the most persistent traits of Mayer has been his adherence to a method of free-lancing. In other words, he has been a sort of "soldier of fortune" in the engineering field. He would always take a job with any firm which held out to him a hope of fresh fields to conquer in the way of facts. As a usual thing, once the processes peculiar to these different jobs had been mastered, and the finer points stowed away in his brain for later use, he left to seek new battling grounds. A rolling stone may gather no moss, but it is certain that a roving scientist picks up a lot of useful information. At least it has worked out that way in Max Mayer's case.

While talking over some of the present-day problems of the engineer, Mr. Mayer lamented the fact that it had not been possible for him to secure a technical school or college education. But as far as he himself is concerned it does not appear that such a course could have bettered his fund of knowledge. At the meetings of the Society of Motion Picture Engineers, of which organization he is vice-president, he is always prepared to discuss with intelligence almost any subject that is brought up and to enter into spirited controversy with specialists in their lines. On the other hand, he is ever ready to admit his ignorance when his opinion is asked upon a subject about which he knows little. And the latter trait, as some philosopher has stated, is the true test of a man's knowledge.

In a technical discussion with Mayer it is instantly apparent that the man has picked up an astonishing amount of experimental data, seemingly gathered from every industry and every nook and corner of each industry, and furthermore that he has arranged the data so gathered, in an orderly manner which makes it extremely simple for him to recollect facts when called upon. This kind of experience has given him reasoning powers that are almost uncanny in their analysis of problems.

And yet he is not free-spoken. In fact, he is inclined to reticence. There is no snap judgment with him. He holds back until his fast working mind has analyzed the various phases of the problems, and then, not until then, does he give a decision. As one prominent official of a producing concern said, "Mayer's one besetting sin is his conservatism; but when he says 'O. K.' you are 100 per cent. safe in going ahead with the proposition.

News Notes

W. E. Hubbard, studio representative of the Cooper-Hewitt Company, breezed into the office some days ago, and reported that business in Cooper-Hewitt's is more than hustling. With all producers erecting their own studios in New York and vicinity, it is difficult to see how his business could be otherwise.

The new factory of the M. J. Wohl & Co. is located at Payntar avenue and Hancock street, Long Island City.

Further shortage in projectors! A cable just received by the Nicholas Power Company, advises that the S. S. Marne, which sailed from New York in the early part of the year, carrying a consignment of Power's machines was scuttled by fire and sunk off the coast of Cristobal, Panama.

MOTIOGRAPH DE LUXE

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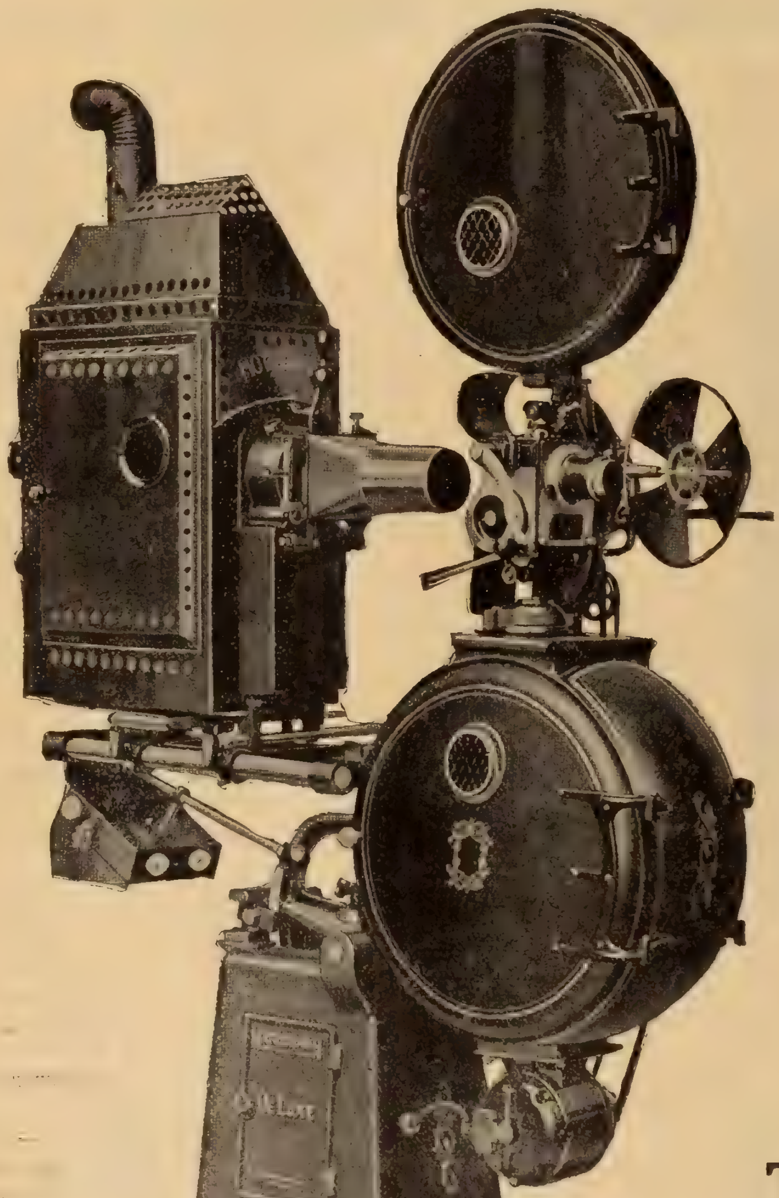

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Stage Equipment

Theatres Worth While

Auditorium Lobby

"The World's Greatest Small Town Theatre" To Open Soon in Cherokee, Iowa

WHILE financial interests, drawn to the industry by its rapid growth and reputed wealth, re erecting a number of monstrous motion pic- re houses, claiming for each in its turn the sob- iet of "the world's largest theatre," it remained two Iowans to get their heads together and plans for a small town theatre that would pse anything and everything near its size. So e are these two men of the success of their eme that they have freely labelled it "The rld's Greatest Small Town Theatre." The men Berry Sisk and Walter James; their home is in small town of Cherokee, Iowa, a town with a pulation of only 5,000; and the name of the atre under construction is the American.

herokee is none other than the typical small n of the middle west. Situated in the center the farming district it is, nevertheless, of con- rable importance as a railroad center, with nd-house and work shops.

et Cherokee has never had a first class motion ure theatre. Messrs. Sisk and James realized fact back in 1916 when they purchased the old erican and from the first had visions of a fine amusement place that would take its place with best in any town. On January 1 of this year old American was closed in order that its own- could give their entire time to the construction the new house by the same name.

rchitect G. L. Lockhart of St. Paul was retained raw up plans for the structure which was to $100,000. Later, in order to take care of addi- al details and refinements the outlay was in- ased 50 per cent. to $150,000.

he new theatre is to be located on Main St., ween 1st and 2nd Streets which is a fine loca- in the center of the business district. The tage on Main St. will be 48 feet with a depth 100 feet. The building will have a basement will be two stories and a half in height.

Basement

otings are to be of reinforced concrete as are the foundation walls. Above the basement the ls will be of brick and concrete. The base- nt floors will be of concrete laid over with tiles. the basement will be a barber shop, a beauty lor, the theatre rest rooms and toilet rooms. A proof boiler room will also be constructed in basement and will be equipped with Kewanee ers. Near the boiler room will be the motor

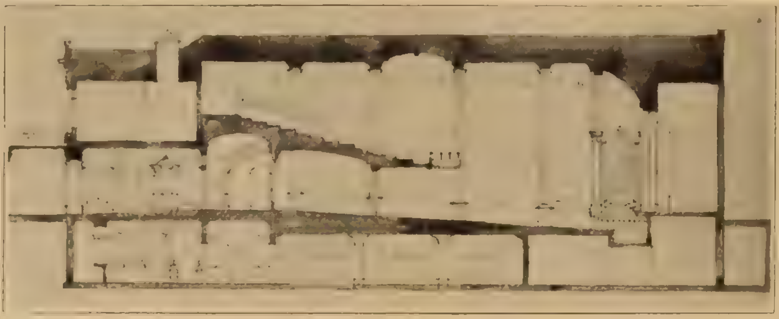
Auditorium

he architect has evidently given much thought the layout and decorations of the auditorium. construction the auditorium will be a substan- piece of architecture. Auditorium, balcony and rways have been designed to carry safely a live l of 100 lbs. to the square foot, while the lobby carry 150 lbs. per square foot.

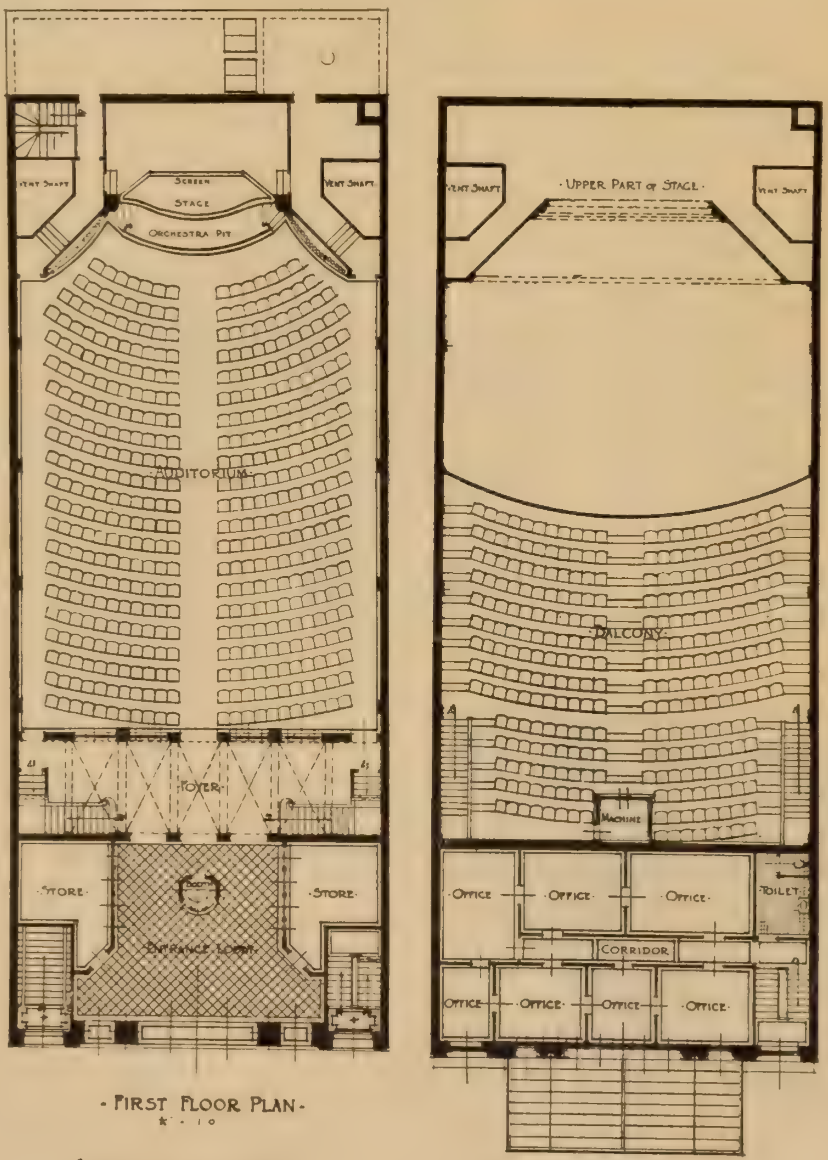
loors will be made of cement covered with a r of maple flooring. Over this there will be a carpet, in the balcony as well as in the torium.

color scheme of Pearl Grey, Old Rose and has been selected for the theatre. Decora- s and draperies, of course, will follow out this ment.

he capacity of the new American will be 750 s, all of which will be of the latest model,



Cross-sectional drawing of the American



- FIRST FLOOR PLAN -
¼" - 1' 0"

- SECOND FLOOR PLAN -
¼" - 1' 0"

- AMERICAN THEATRE -
SISK & JAMES
- CHEROKEE IOWA -
- G. L. LOCKHART. ARCHITECT. ST PAUL. MINN -

comfortable body-fitting types. Under each seat will be placed a mush-room ventilating head which will furnish the house with all the fresh air it needs without causing a draught in any section.

Comfort for patrons will be assured to a considerable degree by an ample lighting system for all aisles.

The orchestra pit is to be placed below the level of the audience and will be great enough in size to accommodate a 30-piece orchestra. Messrs. Sisk and James have placed an order with the W. W. Kimball Organ Co., for a $10,000 organ of late design. Both the size of the orchestra and the organ are unusual in a community theatre the size of the American.

As it is thought possible that the entertainment offered at the American may consist in part of vaudeville, provisions have been made for these features. The stage itself is large enough to care for the most extensive of vaudeville acts and is also large enough to lend itself well to the use of special scenery and stage effects in connection with photoplays. The front curtain will be of purple plush and the picture screen will be a Gold King.

Lighting and its effects have been considered and accorded much attention. In the center of the auditorium ceiling will be a mammoth dome studded with lights. These lights, as well as those in the usual fixtures will be controled by dimmers. The fixtures and shades are to be made by the Beardsless-Chandelier Co., and the National X-Ray Co.

Offices

Between the balcony and the lobby on the second floor will be found a suite of three modern business offices equipped with the latest types of furniture.

Theatre Front

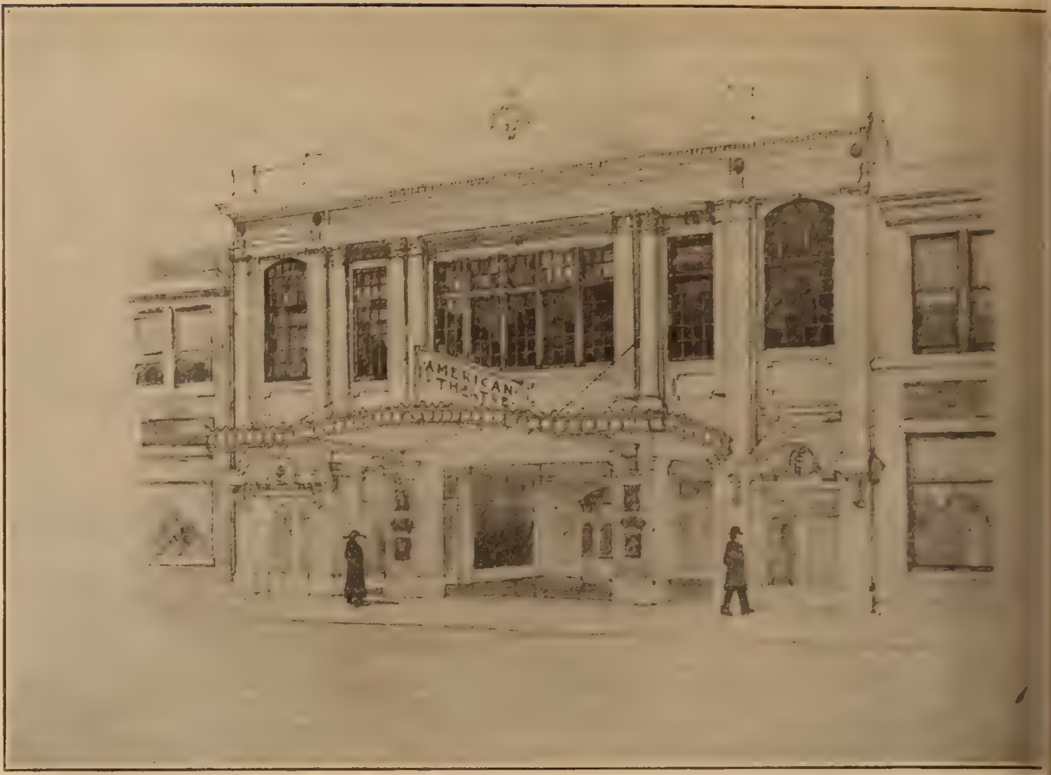
According to the architect's specifications the front of the theatre is to be finished in pressed brick with ornamental Terra Cotta of a cream color. The coping at the top will be constructed of glazed tile. Over the Marquee of ornamental iron and glass will be the big electric sign. This sign will consist of the word "AMERICAN" with a large American flag waving above it.

Around the base of the ticket office and the two small stores in front will be a wainscoating of Marble Verte Marin. The ticket office will be equipped with automatic ticket venders, change makers and ticket choppers. The two small stores will contain a cut-flower shop and a "palace of sweets." Floors in these places and throughout the front will consist of Ludowici Celadon dark red tile laid in black mortar.

Projection Room

Especial attention seems to have been given the "heart of the theatre," i.e., the projection room. Most architects are prone to leave this room to the last. In fact in many cases it appears as if the projection room were left entirely out of calculations until the remainder of the theatre had been completed.

Berry Sisk and Walter James



Architect's drawing of the American Theatre as it will appear when completed

But both Architect Lockhart and the owners of the new American have shown their wisdom in planning for an ample, well equipped machine room. For a theatre of the size of the American the layout is unusually fine and the contention of the owners that "it is the best in the state and even in the country" may be substantiated.

The projectors have already been selected and will be two De Luxe Motiographs. Direct current to operate these machines will be converted from the town supply by a Transverter. Other essential equipment will be the enclosed motor driven rewind, a spot light with color wheel and a complete Mazda incandescent with switchboard to be held in reserve in the event that it is necessary to use alternating current. There will also be installed a specially designed change-over device, electrically operated, which as yet has not been made known to the trade at large. The room be absolutely fire-proof and sound proof, the l essential being helped by the plate glass encl ports through which the picture will be proje

And the comfort of the projectionists in ch of the machine has not been left from consid tion. The projection room will contain a lava and toilet with hot and cold running water. of steel lockers will furnish a place for the cl of the employees.

The officers of the corporation behind the tion of the new American are: President, W James; Secretary and Treasurer, Berry Sisk; rectors, F. C. Huber, R. P. Williams and L Clark, the latter three being business mer Cherokee.

Perfect Theatre, Huntington, Ind.

THE illustrations on this and the following page show two views of the Perfect theatre which was opened just previous to the first of the year. This new house has been highly praised by all who have had an opportunity to see it and the general feeling is that the owners, Perfect Bros., have given Huntington a motion picture theatre of high rating.

The house seats 624 on the main floor and 221 in the balcony. Entrance to the balcony is gained by a short flight of stairs leading off from the main floor in the lobby.

A color scheme of old rose, ivory and blue has been employed throughout the theatre and its decorations.

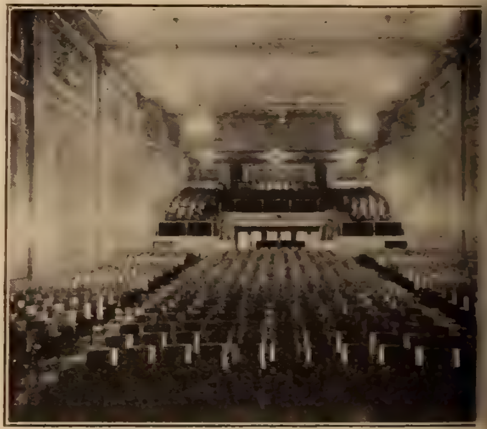
Under the lobby and foyer, entered by stairs on either side just back of the last row of seats are the rest room, with drinking fountain and telephone booths. Leading from the rest room is the office of the manager and the theatre store-room.

The ladies' rest room is along the south wall.

Flooring material is Terazza with the exception of the steps leading to the basement which are of marble. A small stage about 18 feet in length and 6 feet in depth can be used for speakers, singers and special scenic effects. Orchestra room and dressing accommodations are below the stage.

The projection room is 16x22 with an 8 ft. ceiling. Reinforced concrete has been used for the floor and brick for the walls. Two Powers 6B projectors, a spot light, with a Hallberg motor generator make up the equipment for the projection room. In addition to the foregoing there is also a Compensarc for use in case of emergency.

At either end of the projection room are rooms, 16x8. One of them is used for the toilet req ments of the projectionists and the other for storage of supplies.



Auditorium of new Perfect Theatre

The owners of the Perfect take especial in its lighting arrangements. There are ten ch liers, each one carrying six long candle l Three of these are bright lights and the other are green, red and blue connected to and cont by dimmers. Illumination for the auditorium ing the showing of a picture is accomplished diffuser at the bottom of each chandelier. diffusers throw the light directly downward the aisles and seats.

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Price of Machine, Complete, $16.50
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A SMALL INVESTMENT—
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This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

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(*Continued from page 2164*)

rectly over the lobby, extending from the entrance door to the first row of seats there are six lights set in flush with the ceiling. These provide sufficient light for the entrance at all times. The balcony receives part of its light from these fixtures, and the balance from smaller chandeliers similar in design to those in the auditorium.

The theatre building itself is 44x133 and is constructed throughout of brick and concrete. Not having any space to spare for a theatre with these dimensions and the capacity desired, the owners and designers have utilized each cubic foot to good advantage.

New Theatres Reported

MINNESOTA

Duluth—Construction work has been begun on the new picture theatre to be erected at 5713-15-17 Grand avenue, West Duluth. The enterprise is being carried out by the Kent Investment company, it is said, which is headed by Forest Kent of Proctor.

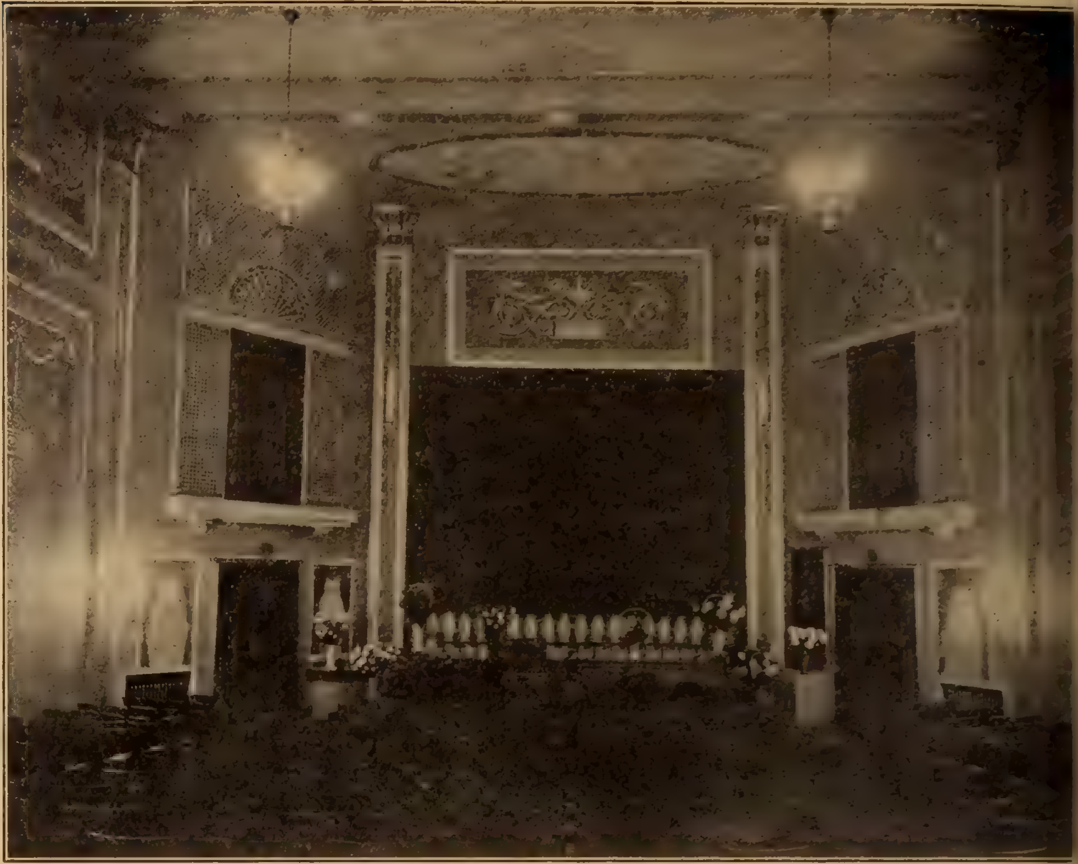
MISSOURI

St. Louis—A new picture house is to be erected on the corner of Hodiamont and Etzel avenues with a seating capacity of 1,500. The stockholders in the enterprise are said to be local citizens and the Hodiamont Bank.

NEW YORK

Catskill—Plans are being drawn for the erection of a new $50,000 theatre by the Green County Amusement Co., Inc., which is to be constructed on the old Neilda theatre site.

White Plains—A company operating a chain of theatres which is headed by the Strand in New York City is to construct a new picture house with a seating capacity of 2,500 on Main street, it is said.



Simple but effective stage treatment used in Perfect Theatre. The general attractiveness of this house has been favorably commented on by all who have had an opportunity to examine it. Notice the well designed grill work hiding the organ pipes at both sides of the stage opening

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Equipment Operating — Projection — Question Answerec

Why Ballast Resistance Is Used with Motor Generator Sets

Explaining the Part Played by Grids in Maintaining a Steady Arc

MUCH has been written concerning ballast resistance, where it is to be placed, how its rating is to be determined and what happens to the arc if ballast is not inserted in the circuit. But the *why* of ballast resistance has scarcely been touched upon in publications which are read by the projectionist. Although this knowledge may not be strictly necessary to the successful operation of a projectionist machine, yet the man who can explain it has advanced one more degree in his mastery of projection room equipment.

If the projector arc was operated from a circuit fed by a constant current generator there would be no need for ballast resistance. When the current at the arc changed the dynamo would automatically care for the change without attention on the part of the projectionist. Under such conditions the arc would be stable at all times.

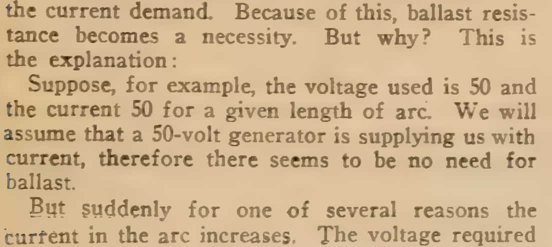
But, unfortunately for us, all our supply systems are fed by constant potential sources, where the voltage is supposed to be the same whatever the current demand. Because of this, ballast resistance becomes a necessity. But why? This is the explanation:

Suppose, for example, the voltage used is 50 and the current 50 for a given length of arc. We will assume that a 50-volt generator is supplying us with current, therefore there seems to be no need for ballast.

But suddenly for one of several reasons the current in the arc increases. The voltage required for the new current is less than the 50 volts of the generator. Then, instead of the current remaining at its new increased value, it keeps on going higher because at each step the voltage supplied is greater than is required to maintain the current.

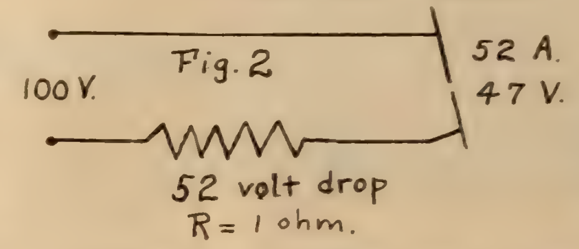
This process would keep on until the current became so large as to burn out the dynamo.

On the other hand, if the current had decreased from 50 amps., the new condition would have called for more than 50 volts or more than the generator was producing. In this case the potential would be too little to sustain the arc and it would be extinguished. So much for what happens when an arc is operated on the usual constant potential circuit without ballast resistance. The next step is to determine the minimum dynamo voltage which will give a satisfactory arc *with* ballast resistance.



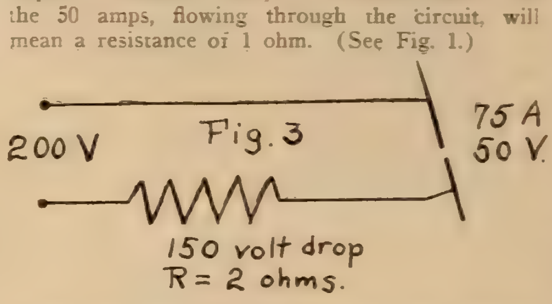
In the first place, it is easily seen that the voltage of the generator must be higher than that demanded by the arc. This much was conceded in the previous paragraph. But how much greater this voltage must be is the problem.

This resistance which is inserted in series with the arc must be great enough so that if the current at the arc increases (which means a decrease in voltage at this point) the increased drop in voltage through the ballast must be greater than the decrease at the arc. If this condition is not met, the arc will be supplied a greater voltage than is needed for the new value of current and the latter will mount upward another step. Under certain circumstances this step-by-step method would continue until the fuses in the supply circuit were blown. Before this happened, however, weak points in other parts of the arc circuit such as under-sized conductors or poor connections would show up due to the large increase in amperage.



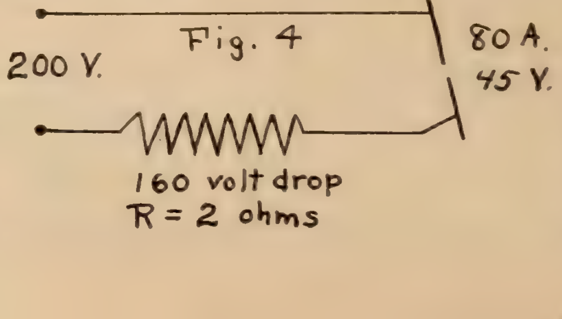
A concrete example of a circuit having too little ballast may be of help in explaining what happens under certain conditions. The figures may not be exact since they have been merely assumed to make computations as simple as possible.

Suppose the service at our disposal is a constant potential one at 100 volts. Our picture will require 50 amps. at the arc. The E. M. F. to hold this arc is found to be 50 volts. We will then require a rheostatic drop of 50 volts, which, with the 50 amps, flowing through the circuit, will mean a resistance of 1 ohm. (See Fig. 1.)



But now after the arc is started and running smoothly, our failure to feed it causes the current to increase to 52 amperes. Of course, the voltage drops to a new E. M. F. of 47, for example. Immediately the entire relation between the various elements of the circuit is altered. (Fig. 2.)

For instance, our 1 ohm rheostat is carrying 52 amps. instead of 50. This means a voltage drop within the resistance of 52 volts. Since there is no other appreciable resistance in the circuit, the E. M. F. at the arc will get the remainder of the voltage, or 48 volts. But at an amperage of 52, such an arc requires only 47 volts, which means that in attempt to maintain a stable circuit the current will increase beyond 52 amperes.



On the other hand (Fig. 3), suppose we take a 200-volt supply line and connect it to a 50-volt, 30-ampere arc. The drop in the resistanc be 150 volts; the resistance will be 5 ohms. denly the current changes to 32 amperes arc E. M. F. of 48 volts. With a 5 ohm res the drop in potential at the rheostat will 160, which allows but 40 volts at the arc. Fig. 4.) Thus in this case the conditions f bility are maintained since the drop at the rl is 10 volts compared with but 2 at the arc. will be no attempt on the part of the curr mount higher because of this excessive drop other parts of the system.

Perhaps the figures which have been as in the examples are not those usually encou in practical operation, but they serve here a as others would to illustrate the several under discussion. Fortunately for the proje ist, it is seldom necessary for him to compu design of a rheostat suitable for his proj requirements as generally, his current deman well within limits of arc stability. But the going explanation should assist him to a omplete understanding of the part played electrical system by the series arc resistance

Economizers in Multipl

R. V. P., Ind.:—

About two months ago I asked you for in tion on my transformer connections. At tha I was using a Fort Wayne compensarc Hallberg economizer in series. You told use two transformers that were alike, in m I then ordered another Hallberg, but ceiving it, found that it was larger than th one. The old one is rated at 30, 40 and 50 am and the new at 50 and 60. If I set both amperes, will it be safe to use them in mult

I am enclosing diagram of my connection would like to add an ammeter and voltmet possible only one set for both arcs, using Switches. Could you show me the best pla this?

Am using two Simplexes and making ch over with the dowsers, but anyone watching ly for the change can see it. Where could a dissolving device similar to that used on double stereopticons and on motion picture eras?

Do you know of any school or college teaches advanced motion picture projection

If possible, please send me a carbon co your reply to the above. I will, of course, be to pay your charge for same if you will just the amount.

Reply: The Hallberg Electric Co. has ac us that you should have no trouble in using two economizers as you suggest, keeping regulating switches on the "50" mark. A have said before, any projectionist is accepti element of chance when he elects to conne two transformers in multiple because—an have often said this—two transformers to in multiple must be well matched. That is, must be similarly designed with similar char istics. In your particular case the designers stated that the two devices should work sat torily, although outwardly they are slightly ferent in appearance and design.

Your diagram has been returned with pen connections for the instruments. A copy of not reproduced here because the hook-up nothing particularly new.

We don't see why you should have trouble your dissolving. Examine your closely to s the device is regulated so that the incoming chine is cut in just as the first machine is out. You can buy and probably use a cine era dissolving device on your machines, bu cost would be all out of proportion when

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considered that you can make your own device that will work as well and perhaps better. A number of such arrangements have been printed in these columns, and several of them have been shown by means of drawings. Within a few weeks we will try to show another one so that you may make one for your own use.

We recommend no schools or colleges that profess to teach projection. There are some of them in existence, but none that we have felt like okaying. Books have been and will continue to be for some time the best schooling for the ambitious projectionist. There are a number of these that we are glad to recommend, and from each and every one you can learn much more than from a school or at least from a correspondence school.

The carbon copy went forward to you many days ago. There will be no charge for the diagram or for the suggestions. The NEWS does not charge in any way for the service.

Mysterious Optical Trouble

W. K., NEW YORK:—

I am a constant reader of the NEWS, especially the Projection Department, and think it very helpful to the operator.

I agree with the writer the punch is a menace to films. It is something mighty good in its place, but surely its place is not in the booth. The only thing that will eliminate punch marks on films is "Team Work," and it seems as if our field is so large that it is almost impossible to create spirit enough in such a mass of operators to take care of something they consider other people's property. However, I think that film in your care is in reality yours. Surely you can do no harm to the films without showing effect on your own screen. I feel as if the exchange could do a little more to eliminate this menace—possibly a little force could be used. It makes the real operator—the operator who takes pride in his work, feel a hurt to show a reel full of punch marks. Now I think that the city man is as much to blame for the work of the punch as the small town man. Though I am a New York operator, still I cannot lay the blame on the small town for several reasons. One being that quite a few small town theatres have only one machine, and the operator does not have any need for the marks, and again, the film is usually "doctored up" enough by the time he gets it should he have two machines.

Recently I was in a booth using two Powers 6 B machines. One machine which seemed to be in splendid order and had a fine spot at the aperture and the lenses were clean, still there was a mysterious blur or soft focus on the screen. It was not the film, because it did not show while the other machine was working. After the show I removed the obj. lenses and found no visible trouble after taking them apart. I assembled it again and as yet have had no trouble of the same kind. Could it be possible that one section, or lens of the series of lenses, could have been so misplaced by a jar or knock of some kind to make it out of focus?

International Projection Association Elects Officers

THE annual elections of the Association were held on Monday night, February 9th. A number of the officers were re-elected and other members were chosen to fill the positions made vacant. The results were A. Polin, President; R. E. Weiss, Vice President; W. Guth, Treasurer; P. Finelli, Secretary, and that well known member from the I. P. A. Circuit, Larry DeBella, Sergeant-at-Arms. The Board of Trustees will be composed of W. Gluck, Chairman; R. Curry and E. McD. Bendheim.

It is the intention of the new set of officers to continue the Social and Educational policies of the Club, and they promise in addition to bring forth many innovations and elaborations of the previous scheme of things.

The House Committee has not delayed a minute, and was able to report that they we making arrangements for a House Party to ta place on Saturday night, February 21st whi they expected would make the members, th folks, and guests sit up and take notice.

The Educational Committee, which was alwa a good one, and has done very much towa making membership a profitable and enjoyal one was not to be outdone. They were able announce that they had persuaded Bro. Will Smith, General Manager of the Nicholas Pow Co., to give a Lecture on a Subject of interest Operators, and especially so to PROJECTIO ISTS. The lecture will be given on Saturd midnight, Feb. 14th, and will be the first one a series to be delivered during 1920. The co mittee tells us that Bro. Smith has a surpr in store for us, and knowing him well we exp SOME SURPRISE.

Any licensed operator, or others interested projection are invited to attend. Notices of otl lectures to follow, the subject, and the lectu will be announced from time to time.

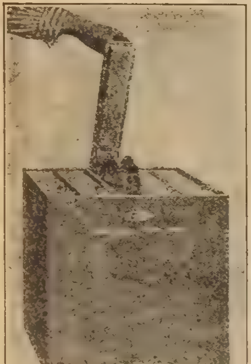
Some Queries

A. H., Oregon: Will you please send me all information you have on licensing operators. they require it in some states? Can you give the fundamental principles of the questions or examination an operator would be required take?

Reply: The licensing laws are exceedingly and far from being standardized. In most ca we believe, the licensing is done by the munici authorities. In many instances, particularly in smaller towns there seems to be no ordinance this subject.

We have no information on this subject bey that just given. It is impossible to gather information from the 10,000 or more municip ties in the country and keep it up to date.

There are no fundamental questions that can given. The applicant should be well posted on subjects with which he may come in contact



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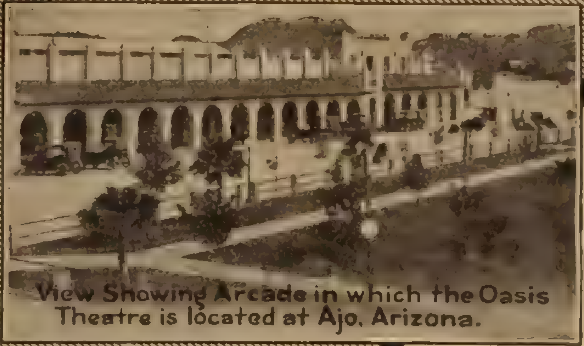

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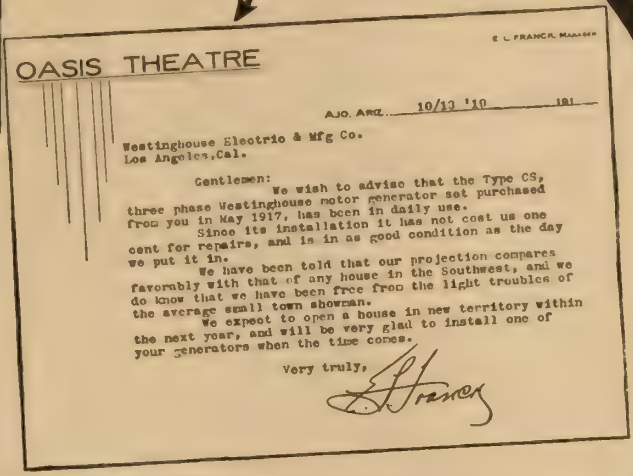

E. L. FRANCK, MANAGER

OASIS THEATRE

AJO, ARIZ. 10/13 '19 191

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Gentlemen:
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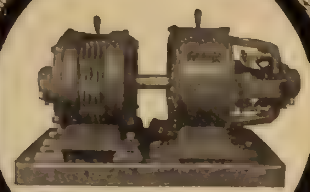
We expect to open a house in new territory within the next year, and will be very glad to install one of your generators when the time comes.

Very truly,
E. L. Franck



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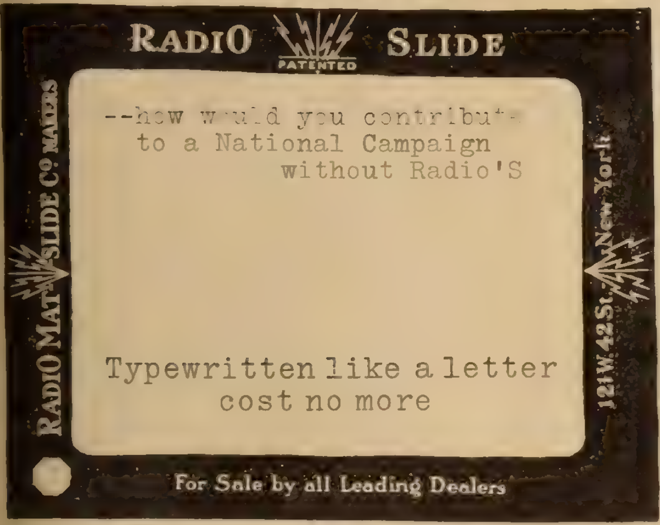

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ing his work. Look back to the Feb. 7 issue of the NEWS. A list of subjects was given there that will help you to determine the breadth of your knowledge.

W. M. O'D., Michigan: Is the incandescent equipment satisfactory for a 9 x 12 picture at 75 feet. What size lens should be used and where can it be obtained?

Reply: When the control equipment has been slightly improved there is no reason why the Mazda should not be a success with that size picture on a 75-foot throw. In fact the latter item of "throw" has very little to do with it. If the incandescent will properly illuminate a picture at 75 feet it will illuminate a similar sized screen at 150 feet. Because except for dust particles, caused by dirt and smoke there is no loss in light while travelling through atmosphere.

Your lens should be of 6¼-in. E. F. to project the proper size of picture. This lens may be purchased at any theatre supply house.

Intermittent Notes

G. Edward Sheils, Buffalo theatre, Braeholm, W. Va., adds a valuable bit of experience to "The care of the Intermittent," an article which appeared several weeks ago. In his letter he says:

Enclosed you will find my application for membership in the N. A. M. L., also an article on the "Power's Intermittent," which I have written in reply to the letter of (W. H. S., Geneseo, Ill.)

I noticed in the December 27th issue that he had a (cracking good) intermittent. He is not by himself in that respect, for nine-tenths of the smaller house projectionists have the same trouble. And very often one finds a (cracking good) intermittent in the booth of the larger house.

And while I am at it here is a question that you might be able to answer, although it is a little out of your line. Is there any chemical that will prevent paste from freezing before it dries on the billboard?

To (W. H. S.) Geneseo, Ill:

In your article that appeared in the NEWS, Dec. 27th, I see that you have a "cracking good" intermittent.

When I went into the booth I made up my mind that I was going to learn all that there was to know about a projector. That was ten years ago—and today I am still learning many things.

However, I learned sometime ago that all cracking noises are not caused by an improperly adjusted intermittent. Such noises may also be attributed to insufficient or over tension and to the varying condition of the film.

All intermittents (that work in oil) should produce no cracking noise. When accurately adjusted, and working under load they should give forth a sound similar to a dead thud, barely audible at a distance from four to six feet from the projector, providing the film is in normal condition and all tension is correct.

The intermittent is the heart of your projector, and you are the attending physician. so (GO EASY DOC.)

You may read all of the literature, relating to projectors, that has been published, but from the mass of it you only get general ideas of that which you wish to know. "Practice makes perfect"—so get busy.

And in addition to the answer that was give you in the NEWS, let me advise that when bushing No. 670 is raised or lowered, bushing No. 671 must be moved correspondingly, and the play between pin and cam should be barely perceptible to the sense of touch.

Keep the intermittent casing full of heavy oil. For the Power's projector I find "motorcycle crank-case oil" best for this purpose, and I have used all of the various oils that are on the market.

When your intermittent has been correctly adjusted, the next thing to do is get proper tension on the film.

You will notice that when you close the gate on a Power's projector, the left side of the "tension shoe" strikes the "aperture plate track" before the right side touches, and when the gate is closed this causes excessive tension on the left side of the film.

This accounts for nine-tenths of the "stripped sprocket hole" trouble.

To overcome this trouble simply remove the gate and hinge complete from the head. From a piece of fibre 1-8th or 3-16ths of an inch in thickness, cut and form a piece in the shape of the hinge base. Insert this between the hinge base and the head, thus reducing the angle at which the gate closes, and insuring a more uniform tension on both sides of the film.

The Nicholas Power Co. manufacture two types of tension shoe. You will find that the long type shoe will give better results and a longer life.

If there is any point in this article that will help you in getting better results, I will feel that the time in writing it has been well spent.

Reply: We know that W. H. S. will appreciate your contribution, also many others who have been troubled with the same noise.

But are you quite right about the difference in tension as exerted by the tension shoes? As you say, the gate on the Power's is so designed that when it is closed the left tension shoe is the first to bear against the film. This is so because the arc through which it travels while the gate is being closed is considerably less than that covered by the tension shoe on the right. But when the gate is fully closed the two shoes should be parallel (providing they have had the correct and equal adjustment) and being parallel they should exert the same pressure.

Sorry we can't help you out on that "anti-freeze dope." Perhaps some of our readers who have had to put up bills in the cold states will come forward with some solution that will help you.

To N. A. M. L. Members

We have a sufficient supply of labels on hand to take care of all requests immediately. Before you run out of a supply send a post card for a new stock. Then don't fail to put them on all outgoing films.

National Anti-Misframe League Ple

AS a motion picture operator who has the
terest of his profession at heart and is wi
to assist in eliminating some of the evils prac
in the operating-room, I promise that I will t
best of my ability return films to the exchang
first-class condition. Furthermore, I will
it becomes necessary remedy all misframes,
patches, etc., that may be in the film which I re
and in this way co-operate with my brother
ators and give greater pleasure to those who
up the motion picture audience by showing
that are free from such defects. I also pro
that I will not make punch marks in film, and
film is received by me, with punch holes, I will
fy the exchange to that effect so that they ma
their efforts to correct this evil.

Blank for New League Members

Member's name............................

Home address...............................

Name of theatre where employed..........

Address of theatre and name of manager..

....

Honor-Roll

(1232)	Sam Picinich	New Orleans, L
(1233)	Albert Chesney	Decatur, Tex
(1234)	Milton Greene	Ashland, K
(1235)	L. B. Trone	Bentonville, Ar
(1236)	Elmo Holland	Hendersonville, N.
(1237)	George Boardway	Oswego, N.
(1239)	E. C. Maiden	Danville, I
(1240)	Arthur E. Dye	Crawfordsville, In
(1241)	Edmund Buras	New Orleans, L
(1242)	J. Fletcher Welch	El Dorado, Ar
(1243)	Evan Davidson	Maysville, K
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(1245)	A. B. Anderson	Stratford, S.
(1246)	J. W. Grimm	New Brighton, P
(1247)	Chas. P. Schroder	South Bend, In
(1248)	Don Jester	South Bend, In
(1249)	Donald J. Brown	Putnam, Con
(1250)	Warren White	Pittsford, N.
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(1252)	Martin W. Operle	Ste. Genevieve, M
(1253)	Alex Michalski	Oswego, N.
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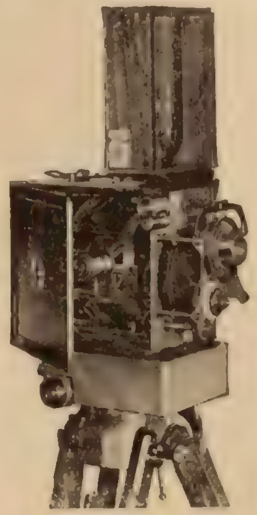

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Cue Sheets Latest Hits MUSIC Musical Equipment

Musical Alertness

"ONE hears much music in the movies that is as foreign to the action on the screen as anything could be and frequently actually kills the effect of the photographer's art."

The above is an extract from an article published in "Musical Accompaniment of Moving Pictures," issued by the Boston Music Company of Boston, Mass.

I have very often heard one fellow say to another, "You're seeing things." What does this mean? In my estimation it's a refined translation of "Brother, you're crazy."

Inappropriate music actually kills the photographer's art, or in plain English, "rotten music can kill the best picture." Music in conjunction with the photoplay is of such importance that if not properly employed it can easily create an atmosphere to overpower the predominating part of the show—the picture. Music can make a drama of a comedy and vice versa. Yes, sir it can make anybody "see things," in other words, it can get you "crazy." No matter what you say, do or play there must be a time, place and opportunity for everything. The same applies to all things in life. Every audience quickly adjusts itself to the character of the picture. They laugh, cry, sigh, travel and feel with the action on the screen. Your music must appeal to the majority, and it must fit the action.

There is no doubt but that the facts in the above paragraphs are 100 per cent. true, but still you can hear musicians jazz dramas and dramatize comedies every day. Why? What is the cause of this situation? The logical answer to this question would be, "Lack of experience and musical alertness." To analyze the word "alertness" in conjunction with music for the photoplay, would fill one hundred volumes.

In the interest of "Better Music for the Film," I respectfully refer every musician employed in this particular field of the gigantic motion picture industry, to an article on practical manual, entitled "Musical Accompaniment of Moving Pictures," on sale at all the leading music houses in the country.

THE EDITOR.

Cannibal Music

CAN any musician intelligently explain what Cannibal music really is? I have had the opportunity to select musical programs for a great many pictures, portraying scenes in the South Sea Islands, and in every instance I found that it is very hard to select music from present music libraries, for the above purpose.

In every case I had to resort to Oriental characteristic music, which to my mind is a fifty-fifty proposition. Oriental music does not live-up to the characteristic emotions of South Sea cannibals. Musically speaking, Oriental music doesn't possess the rough, vigorous strains of cannibalistic emotions. The weird and minor characteristics of Oriental music are by no means appropriate m for cannibal pictures. The same applies to m written in major keys. I believe it would b good idea to write a number constructed in sc of whole tones.

Mr. Sol P. Levy, who is known to every music in the picture game, has recently composed a n ber which he calls "A Cannibal Carnival," after hearing this number in manuscript form came to the conclusion that it is possible to w such a thing as "Cannibal music." This numbe constructed on whole tone scales, and is absolu distinct in type and doesn't remind you of Orie music.

I believe Mr. Levy struck a new idea, and I really anxious to see how musicians will accept original masterpiece.

THE EDITO

Review of Recent Musica Compositions

1—"Starlight Love," by Lucien Denni. waltz beautiful with the melody that sti (Carl Fischer-Witmark.)

2—"My Baby's Arms," by Harry Tierney. beautiful melody hit from "Ziegfeld Folli (Leo Feist.)

3—"When My Baby Smiles," by Irving Be the world's greatest "tune" writer. A trot or one-step. (Irving Berlin.)

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"SINNERS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique (And. con moto), Borch

1—Theme (2 minutes and 10 seconds), until—S: At Screening.
2—"Melody" (Moderato), by Huerter (3 minutes and 30 seconds), until—T To keep Mary from the.
3—"Love Theme" (For general use), by Lee (3 minutes and 20 seconds) until—T: Dr. Ned Simpson.
4—"Because You Say Good-Bye," by Levy (1 minute and 10 seconds), until—T "But the money she."
5—"That Naughty Waltz" (A la jazz), by Levy (2 minutes and 10 seconds) until—T: Living in a smart.

NOTE: To action pp or ff and as piano solo according to picture.

6—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 55 seconds), un —T: But even with Horace's.
7—Theme (1 minute and 5 seconds), until—T: Finding not her, but.
8—"Why?" (Ballad), by Levy (2 minutes and 45 seconds), until—T: Bo Merrick from Denver.
9—Continue pp (45 seconds), until—T: "Don't worry, Mary, I will."
10—"Narrative" (For scenes of reminiscence), by Pement (1 minute and 3 seconds), until—T: Washington Mews, a street.
11—"Capricious Annette" (Caprice Intermezzo), by Borch (3 minutes), until—T: In the midst of color.
12—Theme (1 minute and 55 seconds), until—T: "She's gone, the little fool.
13—"May Dreams" (And. con moto), by Borch (2 minutes and 45 seconds) until—T: The passing weeks brought.
14—"Sparklets" (Moderato), by Miles (3 minutes and 10 seconds), until—T Miss Horton had another.
15—"Dramatic Suspense," by Winkler (4 minutes and 5 seconds), until—T "Look here, if Marie."
16—Theme (3 minutes and 15 seconds), until—T: "I must speak to Mary."
17—"Dramatic Reproach," by Berge (1 minute and 45 seconds), until—T "Hilda Newton, what's?"
18—"Tragic Theme" (For fatal or mournful scene), by Vely (1 minute), until—T: The home-coming.
19—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 1 seconds), until—T: For a time after Mary's.
20—"Dolorosa" (Poeme D'Amour), by Tobani (4 minutes and 25 seconds until—T: Sunday on Nantucket Island.
21—"Valse Lente," by Schytee (3 minutes and 40 seconds), until—T: "Funn thing, I think."
22—Piano solo improve to action (55 seconds), until—S: Close-up of girl nea
23—Theme (1 minute and 30 seconds), until—T: "I see now that we."
24—Improvise to action (35 seconds), until—S: The second close-up of gi near piano.

NOTE: Ragging a sacred hymn.

25—Tacet (1 minute and 5 seconds), until—T: "Can't you play a hymn?"
26—Note: Organ solo to sacred hymn by mix chorus accompany (45 seconds) until—S: Girl begins playing hymn.
27—"Dramatic Tension," by Andino (1 minute and 50 seconds), until—S They all stop singing.
28—"Love Song" (Moderato), by Puerner (4 minutes and 30 seconds), until—T: The heart to heart talk.
29—"Melody" (Moderato), by Kretscher (2 minutes and 15 seconds), until—T "If there is any telling."
30—Effect of church bells followed by sacred hymn as organ solo to actio (1 minute and 35 seconds), until—T: Even the church bells.
31—Theme ff (1 minute and 10 seconds), until—S: Close-up of four big trees.

THE END

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Do you know the difference in the principle employed in unified organ construction from straight organ construction?

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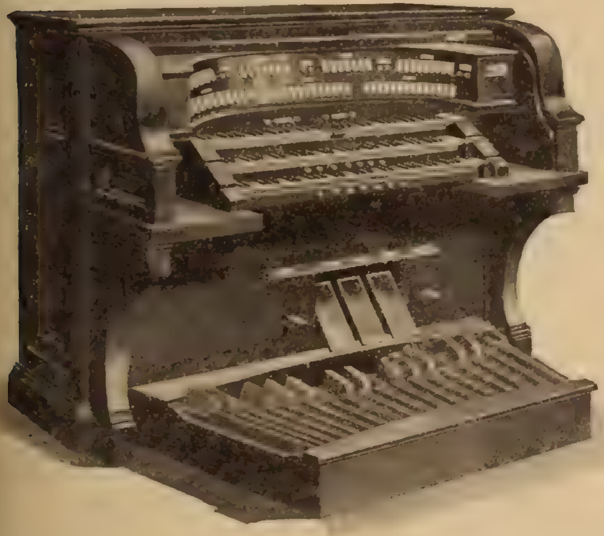

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Two musicians of experience and reputation for preparing musical scores. Just finished four year engagement, can furnish A1 Drummer, will consider anything from a 5 to a 10 piece orchestra, state your salary and full details.

DIRECTOR

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"THE SILVER HORDE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (And. con moto), Borch

1—Theme (2 minutes and 55 seconds), until—S: At Screening.

2—"Northern Serenade" (Moderato), by Olsen (2 minutes and 10 seconds), until—T: Far away to the Northern.

3—"Angelica" (4/4 Moderato), by Martel (3 minutes), until—T: Except for the crew of.

4—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 45 seconds), until—T: "Bad mans come."

5—"Dramatic Agitato" (For general use), by Hough (50 seconds), until—S: The fight.

6—"Canzonetta" (2/4 Allegretto Moderato), by Godard (2 minutes), until—T: Out from the.

7—"Patrie" (Dramatic Overturē), by Bizet (2 minutes and 35 seconds), until—T: "They burned your cabin."

8—"Golden Youth" (Valse Lente), by Rosey (4 minutes and 30 seconds), until—T: In honor of her unexpected.

9—Theme (4 minutes and 10 seconds), until—T: "George, would any decent?"

10—"Allegro Agitato" (For general use), by Kiefert (45 seconds), until—S: The fight.

11—"Birds and Butterflies" (Intermezzo), by Vely (40 seconds), until—S: Everybody laughing.

12—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 5 seconds), until—T: Seattle, two months later.

13—Continue to action (1 minute and 15 seconds), until—T: While up in Alaska waiting.

14—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 20 seconds), until—T: In New York Emmerson.

15—Continue ff (50 seconds), until—T: "And I will stand in the."

16—Theme ff (2 minutes and 55 seconds), until—T: Boyd Emmerson's last evening.

17—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (55 seconds), until—T: A danger of Marsh's.

18—Continue to action (3 minutes and 30 seconds), until—T: The long arm of.

19—Theme (3 minutes and 20 seconds), until—T: By evening Emmerson knew.

20—"Poeme Symphonique" (And. quasi Adagio), by Borch (2 minutes and 20 seconds), until—T: Alarmed at the failure.

21—"Half Reel Hurry," by Levy (2 minutes and 30 seconds), until—T: "Get her aboard."

NOTE: Watch steam whistle.

22—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 10 seconds), until—T: After two weeks of feverish.

23—"Mysterioso" (For general use), by Andino (1 minute and 45 seconds), until—T: "Marsh wasn't satisfied."

24—Theme (1 minute and 40 seconds), until—T: Evening came and still.

25—"Mysterioso Agitato" (Descriptive), by Smith (3 minutes and 30 seconds), until—T: And in the early dawn.

NOTE: Watch explosion.

26—"Dramatic Finale" (For concluding dramatic moments), by Smith (4 minutes and 45 seconds), until—T: Mr. Wayland's yacht.

27—"Flirty Flirts" (Melodious Rubato), by Levy (3 minutes and 30 seconds), until—T: "We're going to blow up."

28—Theme (3 minutes and 55 seconds), until—T: Early next morning.

29—"Andante Appassionato" (Depicting dramatic emotion), by Castill (2 minutes and 45 seconds), until—T: "You win; what's your price?"

30—Theme ff (1 minute and 40 seconds), until—T: "Come back to civilization."

THE END

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Advance Reviews and Short Length Features Covered on This Page

"The Charming Mrs. Chase"

Mrs. Sidney Drew Comedy—Two Reels—Pathe)

HE void left among the exponents of the more polite comedy screen artists by the death of Sid- Drew seems in a fair way to be filled by the vent to the screen of John Cumberland in this, e first of a series of pictures founded on the mous "After Thirty" stories by Julian Street. rangely enough it is Mrs. Sidney Drew who pre- ns Mr. Cumberland in this series which is indi- tive of the fact that many of us who have in e past figured this lady more or less of a figure- ad in filmland have not given credit where credit as due. At any rate "The Charming Mrs. Chase" a "charming" light comedy founded on the idea at after one reaches the age of thirty "looking r thrills" is altogether too much trouble. Cum- rland does much with his role of the husband o after reaching the period of gray hair and a und form begins to get a little interested in other woman." The degrees of his interest in charming Mrs. Chase from the time he meets r at a dinner until the end of a "luncheon for o" are told as forcibly by the varying expres- ns on the actor's face as if words were used for purpose. Of course it is the comedy vein that kept to the fore at all times and at this art Mr. mberland proves himself a past master. In fact registering his laugh-making emotions in so tle a manner is where the picture excels since basic idea of the thing sort of misses fire or least has to resort to subtitles to make it's point h the audience.

However the combination of Mr. Cumberland's ing, Mrs. Drew's continuity with it's cleverly itten titles and the humorous idea itself is re- nsible for a bit of entertainment which will ase the majority of most audiences.

t is a clean, wholesome two reels of entertain- nt that promises much in the future from the ne source.—J. S. DICKERSON.

rst of the Ford "Torchy" Stories

hnny Hines—Two Reels—Master Films, Inc.)

HE first of the "Torchy" stories with Johnny Hines in the leading role is interesting and el, but it does not seem to us to be as good as it ht have been with a better selection for orchy." Johnny Hines' work is finished, too hed and he is far too old for the role and looks The incident provided for this unique charac- by Sewell Ford and the titles used are great, but ies in putting them over comes perilously near ressing an audience with the feeling that he ds a first-class trouncing for being a "smart ck." The reason for this is the evident im- sibility of the star to register the boy in his is. You get the feeling that the "Torchy" of picture with the evident resourcefulness and brains that he has wouldn't be looking for a job as an office boy but would be hiring them. When he attends the ball as coat room attendant you can't help but think that he would be more apt to be there as a professional dancer.

However, there is so much that is new and novel provided in the way of incident, the picture has been given such careful production and the titles are so original that this picture is sure to meet with a good reception. With all its one great fault it is still miles above the average two reeler that we have been getting for a couple of years back.—J. S. DICKERSON.

Three Gayety Comedies

(Two Reels Each)

THREE fairly original ideas are contained in these latest comedies from the Gayety lots, "Bedlam," "A Saphead's Sacrifice," and "Dry and Thirsty." The first mentioned details the trouble a married man may meet if he attempts to be flirtatious. He should be careful when following the girls that no cameraman is in sight else his adventure may be recorded and revealed at the local 'opry house. So Mr. Husband thinks that he is unobserved when he follows a couple of artist models to their studio. His subsequent humiliation when he is thrown out of the building is also recorded. The picture moves forward spontaneously until the action is unfolded again—the action that the cameraman has caught. Then it becomes repetitious. However it unfolds a bit of humor and a good lesson to husbands who are inclined to be flirtatious. The benedicts should always be sure that cameras, kodaks and cops are not in sight. The husband in this case is a little inoffensive chap. Such a type is generally the worst sinner of all.

"A Saphead's Sacrifice" deals with a fellow who finds himself compromised with a newly-wedded couple wherever he turns. The meek wife is married to a big Kentucky colonel and the third party is always stumbling into the private chambers of the bridal pair, particularly when the bride is absent and the groom is in deep slumber. The innocent adventurer is frightened out of his wits because the husband has warned him on the sleeper. When the hotel is reached he is assigned to the same room that the couple occupies. And he tumbles into bed with his nemesis. And so on. Plenty of comedy highlights here and all of them deftly introduced so that the risque note is absent —unless you WANT to look for it. The picture is played in a serious manner which emphasizes its humorous values. The wife doesn't figure much in the situations. The plot is weakened naturally, but the salacious points are eliminated as a result. Billy Fletcher and Vera Reynolds are the principle funmakers.

"Dry and Thirsty" employs the dream situation around the prohibition idea. The hero being fond of liquor goes to a "bootlegger's" to obtain it. He is also fond of flirting and his eyes cannot behave when he sees the wife of the prohibitionist. Complications ensue and then the grand awakening. Just a fair comedy.—LAURENCE REID.

"Alarm Clock Andy"

(Ince-Paramount-Artcraft)

T'S an easy thing to write a "criticism" of a new Charles Ray picture, particularly if you're a Ray fan—and most everyone is. Ray has capitalized on a type of character that isn't duplicated by other actors and his impersonations of the boyish yokel from the small town who goes to the city with a lot of bashful tendencies and then, through a girl, gets imbued with pep and hustle and wins out, always fascinates and pleases the public.

His latest picture is "Alarm Clock Andy" and it follows the same general idea as have all his pictures in the last year or two. This time he sells auto trucks and has a hard time of it. Afflicted with stuttering and excessive shyness only falling in love with the boss' daughter gives him incentive to make a new try at success. Just by chance he meets a big buyer of trucks, through a mistake is introduced as a well known "star" salesman, gives the impression that he isn't anxious to sell which makes the other man wish to buy, and in the end clinches the order, girl and all.

Ray plays the role well and injects a number of good laughs into the action. Millicent Fisher is the girl and Tom Guise and other capable players are in the supporting cast.

FRED T. GRENELL,
Reviewed at Broadway Strand,
Detroit.

"The Heart Snatcher"

(Sunshine Comedy—Two Reels—Fox)

HERE is a slapstick comedy of an old-fashioned vintage. That is to say it employs a number of decrepit tricks which were discarded by P. T. Barnum's comedians thirty years ago. It employs several other stunts of a more recent date but which may be listed as *passe* in this modern day. The dilapidated flivver furnishes most of the excitement and in its journey the wheels come off and fly back on again. Ditto doors. Ditto everything else connected with it. There is some "business" which is depicted at a garage. And this calls for tricks with gasolene and what not.

It is roughhouse action that is revealed here and no mistake. In his efforts to make a fully matured slapstick the director has surpassed himself. It has its humorous spots. In saying this we must admit it has some sad ones too. There's your balance. "The Heart Snatcher" strikes below the average of the usual Sunshine. It doesn't contain an exaggerated idea but an exaggerated amount of trick stunts. And the machinery is creaking in turning them out. The funmakers are the dependable Harry Booker, the personable Marvel Rea, and the hardworking Jack Cooper. Roy Del Ruth is the charge d'affairs.—LAURENCE REID.

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last nineteen weeks arranged alphabetically as index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who hav shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actu comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 11, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7)..........DEC. 13

"Delicate story brutalized by the scissors."—M. P. News.

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7)..........JAN. 17

"Great production of popular play and novel."—M. P. News.

Exhibitor Comment—"A poor picture to average business one day."

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 13)..........OCT. 25

"Will Rogers scores in quaint comedy."—M. P. News.

Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."

Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23)..........NOV. 29

"May be termed as good average picture."—M. P. News.

Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days." "This feature broke all box-office records and won the highest praise from my patrons." "A splendid picture to extra big business for two days."

Consensus—"Good picture, big puller."

ARIZONA CAT CLAW, THE (WORLD) EDYTHE STERLING (OCT. 27)..NOV. 1

"Colorful performance in familiar story."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16)..........NOV. 22

"Picture is burdened with too much mystery."—M. P. News.

Exhibitor Comment—"This feature did not come up to expectations. Poor business two days." "This picture is burdened with too much mystery. It did not please my patrons and fell down the second day." "Average to poor business two days."

Consensus—"Average picture, average puller."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1)..........JAN. 31

"Plot ancient but intelligently treated."—M. P. News.

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14)..........JAN. 3

"Barriscale's latest has interesting moments."—M. P. News.

Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14)..........JAN. 17

"A wonderfully realistic story of revenge."—M. P. News.

Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week."

Consensus—"Good picture, good puller."

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6)..DEC. 6

"Excellently developed story of original theme."—M. P. News.

BLACK CIRCLE, THE (WORLD) CREIGHTON HALE-VIRGINIA VALLI (OCT. 19)..........NOV. 1

"Fast moving melodrama will please majority."—M. P. News.

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS..........DEC. 10

"Characterization robs story of truth."—M. P. News.

Exhibitor Comment—"Fair picture to average business."

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1).....JAN. 31

"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1)..........JAN. 17

"This love story has pictorial appeal."—M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY..........FEB. 21

"Miss Kennedy saves poorly developed idea."—M. P. News.

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) DEC. 6

"Breezy role for Desmond in Western."—M. P. News.

..Exhibitor Comment—"Played this one to the biggest Saturday business in almost a year."

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16)......NOV. 15

"Frederick is splendid in mother-love story."—M. P. News.

Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days." "Average business two days."

Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (Oct. 5)..NOV. 8

"Wholesome comedy drama is entertaining."—M. P. News.

Exhibitor Comment—"A fair production to average business two days."

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16)..........NOV. 8

"Humanities spoiled by illogical climax."—M. P. News.

Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days." "Not the picture for our city. Our folks like lively stuff. Average business." "Tourneur's productions do not seem to appeal to my audiences. Poor business."

Consensus—"Good picture, good puller."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14)....JAN. 3

"Will afford good average entertainment."—M. P. News.

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7)..........DEC. 13

"Should highly entertain Keenan followers."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD..........JAN. 3

"Intrigue and politics burden this picture."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14)..........JAN. 31

PICTURE BRAND STAR RELEASED PLAN BOC

"Conventional story lifted through sumptuous production."—M. P. News.

Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."

Consensus—"Good picture, average puller."

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH..........NOV.

"Food for thought in this entertainment."—M. P. News.

Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12)..OCT.

"Andersen scores in symphony of darkest Russia."—M. P. News.

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT) LIONEL BARRYMORE ....FEB.

"An American classic and great personal triumph for star."—M. P. News.

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21)..........JAN.

"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30)..........NOV.

"Picture hardly suffices for star's talent."—M. P. News.

Exhibitor Comment—"Played this feature on the program with another featur to big business two days." "Although this is not Miss Ferguson's best it wen over O. K. and satisfied my patrons. In fact, my patrons enjoyed it. It di average business for two days." "Good picture to average business one day

Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2)..........NOV.

"This may satisfy the majority."—M. P. News.

Exhibitor Comment—"Fair picture. Average business two days, big busines one." "This is one of the most pleasing pictures I have shown in some time Average business two days."

Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2)..........NOV

"A typical Francis Ford melodrama."—M. P. News.

CROOKED STRAIGHT (PARAMOUNT-ARTCRAFT) CHARLES RAY (NOV. 9)..........NOV

"Will suitably entertain majority."—M. P. News.

Exhibitor Comment—"A good picture. Big to average business two days. "Business big all week. Story very good, photography excellent throughou Production as a whole remarkably fine." "Played this feature for one week t big business for three days and average business four days. It pleased m patrons."

CYCLONE, THE (FOX) TOM MIX (JAN. 24)..........JAN.

"Familiar formula makes fair picture for Mix."—M. P. News.

Exhibitor Comment—"Not up to Mix standard. Average business one day."

DAMSEL IN DISTRESS, A (PATHE) HALE-CAPRICE (OCT. 12)..........OCT

"An exquisitely charming comedy."—M. P. News.

Exhibitor Comment—"A good program picture. Fair business." "A very go comedy drama nicely produced. Average business two days." "Played th feature on the program with Zane Grey's Desert Gold to big business every da for one week. My patrons liked it very much and it went over big. An ide picture."

Consensus—"Average picture, average puller."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5)..........JAN.

"Norma Talmadge has story of shadows and sunshine."—M. P. News.

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23)..........DE

"Readers of story will appreciate picture."—M. P. News.

DAY SHE PAID, THE (UNIVERSAL) FRANCELIA BILLINGTON (DEC. 21)..........DE

"Will entertain average audience."—M. P. News.

Exhibitor Comment—"A good picture to extra big business one day."

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST..........NOV

"Vivid action and rich backgrounds here."—M. P. News.

Exhibitor Comment—"Knockout business and an extra good picture. Big bu ness four days." "Played this feature with the June Caprice picture, Damsel in Distress,' to extra big business for one week. Grey's stories are ve popular here. This feature was well liked and went over big."

Consensus—"Good picture, good puller."

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID..........FE

"Undue use of coincidence, but still highly entertaining."—M. P. News.

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23)..........NOV

"Plentiful action in this melodrama."—M. P. News.

Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell com fast. This picture and a Sunshine Comedy, 'Footlights,' got the money in sp of shortened hours on account of coal famine. Extra big business one day big business two days." A good picture which pleased my patrons althou business was only average to poor for two days."

Consensus—"Good picture, good puller."

EGG CRATE WALLOP, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY (SEPT. 28)..........OC

"Pleasing light comedy with prize fight punch."—M. P. News.

Exhibitor Comment—"Played this feature with the Arbuckle comedy, 'Hay See to extra fine business. My patrons were thoroughly pleased. Extra big bu ness first day to average business second day."

Box Office Reports continued on page 2180

"ON WITH THE DANCE"

(PARAMOUNT-ARTCRAFT)

Mae Murray Has a Fascinating Picture Here

THE stereotyped idea of the moth who soars too closely to the flame and finds her wings scorched as a result has been given excellent expression by Mae Murray, Ouida Bergere and orge Fitzmaurice, the star, the scenarist, and the director, respectively, of "On With the Dance." You forget the platitudes brought o in the subtitles and the forced attempt to establish the moral. You forget that this subject has been done before—so artistically is it conceived and executed. Michael Morton's plot revolves around a domestic quadrangle theme. Mismated couples, a murder and divorce proceedings figure exclusively in the action and the thought is well expressed that those who dance must pay the piper.

One may figure that it is all quite theatrical and that the characters are incapable of arousing sympathy in the crisis of their lives, but so easily, so surely, so vividly do the highlights develop that one may dismiss the attempt to be analytical. Granted that the picture carries a wealth of dramatic conflict the point which will be remembered above all is the extravagant background. New York night life and the spirit conveyed in the title are admirably brought out. In fact there is a tone—a quality about the achievement that lift it far above the average offering.

Miss Murray is adaptable to the role she creates here and if certain of her scenes are highly colored, nevertheless they have their place. Aside from a tendency to be unduly girlish in the earlier reels her performance is entirely acceptable. David Powell is effective in his quiet way. The most consistent character is played by Robert Schable—and excellently done. John Miltern and Alma Tell add to the entertainment.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Varinoff	Mae Murray
Derwynt	David Powell
Joane Tremelyn	Alma Tell
yler Van Vechtan	John Miltern
Sutherland	Robert Schable
ess of Raystone	Ida Waterman
Desmond	Zola Talma

Michael Morton.
enario by Ouida Bergere.
rected by George Fitzmaurice.
otographed by Georges Benoit.

PRESS NOTICE—STORY

adaptation of Michael Morton's play, With the Dance," will be presented at ——— theatre beginning ——— the same title with Mae Murray as the supported by a competent cast that es such favorites as David Powell, Tell, John Miltern, Robert Schable, Waterman and others. It is a strikingly story which Ouida Bergere has ed into screen shape and presents a f society life. It tells of a pleasure Russian girl, Sonia Varinoff, who to New York to join her father, a an in the home of Schuyler Van an. The latter's secretary, Peter nt, is madly in love with a titled hwoman, who has been brought to a to marry the rich Jimmie Suther- Peter is given charge of Sonia who n love with him. His judging appear- Lady Joane thinks them in love and s Jimmie while the lonely Peter, feel- rry for the Russian girl, is wedded to

er Jimmie and Sonia meet and in order ify her love for pleasure, she accepts tion in a cabaret as a masked dancer. discovers her affair with Jimmie but ter counters with charges that the ry has been making love to Joane. ed at Sutherland's actions, Peter seeks ut and kills him. At the trial Sonia es her reputation to free the young hen leaves him so that he may marry The Russian girl later finds solace Van Vechtan. This is a powerful picture which portrays in a vivid way the es which are sought after by a wife which lead her into temptation and aily bring her redemption. The pic- well staged.

PROGRAM READER

S a Varinoff had come from Russia to r father in America. Destiny guided o the whirl of society where she met Derwynt, one of the most eligible men in New York. And they fell in ith one another and married. Now was a pleasure-loving girl and she had alent as a dancer, and there came a hen she danced for the benefit of a admirer. Her husband unexpectedly d and a hot altercation followed. happened is told in a strikingly c climax. The picture is "On With nce," and Mae Murray is the star.

Mae Murray as "Sonia," in the Paramount-Artcraft special production, "On With the Dance"

Suffice to say that Manager ——— considers it one of the strongest features that ever played the ———. It unfolds tense situations and scenes of New York night life and is acted by an exceptional company.

SUGGESTIONS

Here is a picture which you can feature in a striking advertising campaign through the use of catch lines, teasers and 24 sheets. Exploit the picture as a strong drama based upon a domestic misunderstanding and tell that it offers the star an ideal role as a dancer. Since Miss Murray used to follow this profession it would be a good plan to say something about it in your copy. Also use a plentiful supply of stills. The star makes a striking picture in her dancing costume. Bring out that the offering is an adaptation of Michael Morton's play of the same name and scenarioized by Ouida Bergere. Mention the director and the other players. They are all well known. It is a picture which you can exploit with colored posters framed around the central character, the dancer.

(Continued on page 2181)

"THE HELL SHIP"

(FOX)

Interesting Moments in This Colorful Sea Story

HAVING profited by George Walsh's picture of the sea, Fox comes forward with a similar offering for Madlaine Traverse—an offering which may be put down as rich entertainment so graphic are its dramatic contents. There will be those who will condemn it for following a single groove and be shocked with the characterization, to say nothing of the plot. But it is entitled to recognition if for no other reason than it gets out of the beaten track. Most of the action transpires on board a schooner which is manned by a crew of the most primitive type imaginable. The captain is a young woman who assumes charge when her father is killed in a mutiny.

The interest of the forceful tale is maintained in her battle to keep the men subdued. And it is a battle royal—make no mistake about it. What of the romance? It develops when the fair skipper rescues a man from the waves and to point the conflict her sister is taken on board. The latter's entrance into the story is not entirely logical, though she is useful in giving weight to the drama. It is picturesque, the action which transpires on this pirate ship, and a considerable portion of it is taken up with gun play and incidents of brutality.

There are no moments of sweetness and light, and were they incorporated the picture would not be convincing nor consistent. It fails to hit the truth in some respect, even as it stands, and the story could end at the halfway mark if the director wanted to obey the laws of romance. But he has heard the call of action. A vigorous story? Indeed. One with a sustained punch throughout. The subject carries corking good atmosphere and is exceptionally well interpreted.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Paula Humphrey	Madlaine Traverse
John Madlock	Albert Roscoe
Glory, Paula's sister	Betty Bouton
"Satan" Humphrey, their father	Dick La Reno
Jaeger	Jack Curtis
Thorpe	Fred Bond
Brabo	William Ryno

By Denison Clift.
Directed by Scott Dunlap.

PRESS NOTICE—STORY

What is said to be an unusually realistic sea picture will be shown at the ——— theatre on ——— of ——— week under the title of "The Hell Ship," with Madlaine Traverse as the star, supported by a cast which includes such capable players as Albert Roscoe, Betty Bouton, Dick Reno, Jack Curtis and others. The picture may be defined as a tense, human drama that is as gripping as it is appealing. The star portrays the character of a woman who has known no life other than that aboard ship, and whose whole training has been given to her by a brutish father. The entire action of the play takes place on a schooner carrying contraband cargo and the incidents depict primitive types of humanity winning their way by might.

The girl, Paula Humphrey, becomes captain after the death of her father, and the action revolves around her attempts to subdue a mutinous crew. Events might have become tragic but for the aid of the first mate, John Madlock, a man she rescued from the sea. He it is who takes up the fair captain's burden when she is not on duty. The ship is bound for the South Sea Islands and it is the intention of Paula to give up the life when port is reached. When the "hell ship" is on the briny deep, it catches fire through the carelessness of the crew and the captain, the sister, and the first mate whom both have grown to love, are forced to take to a raft. Paula would sacrifice herself when she believes that John does not love her. But he responds in the end and the little party are rescued by a passing steamer.

PROGRAM READER

An unusually realistic picture of the sea will come to this theatre next ——— under the title of "The Hell Ship," with Madlaine Traverse, the Fox emotional actress, as the star. This is one of the strongest features that has ever played the ———. The entire action takes place aboard a ship which carries a crew of the most primitive types imaginable. The captain is a young woman who has never known what an education means. She has been brought up by a brutish father who leaves her the ship when he dies. You will see a graphic depiction of her battle with a mutinous crew. You will look upon a fascinating romance that is developed between the fair captain and a man she rescued from the sea. You will see tense, live situations unfolded. You will look upon wonderful photography. You will look upon a seawoman endowed with the will of a man and the heart of a girl. Remember next———.

Scene from "The Hell Ship," the Fox feature reviewed on this page

SUGGESTIONS

Make no mistake about advising your patrons that here is a picture which they will long remember. Mention that the entire action takes place on a schooner and that it presents a woman who is forced to act like a man but who has the heart of a girl. She is confronted with the task of subduing a mutinous crew. Mention that the picture is a tale of adventure that is as picturesque as it is dramatic. Use stills. They will arouse interest since they show the incidents aboard ship. Use catch lines in the shape of questions. Tell that it is the type of story which brought fame and fortune to Jack London. You might suggest atmosphere if you decorate your lobby in a schooner's paraphernalia such as rigging, sails, a pilot's wheel, etc. Your ushers can be dressed in sailor's garb.

CATCH LINES

See "The Hell Ship," a picture of the briny deep and the struggle of a woman captain to subdue a mutinous crew. A picture alive with tense situations. A picture of adventure, romance and atmosphere.

Would you be willing to sail on a schooner with a crew of brutal men? How about it, girls? What would you do to keep them in submission? She was a captain of a "hell ship" and every hour brought terror to her until— See "The Hell Ship."

Exhibitors' Own Box Office Report

(Continued from page 2178)

PICTURE BRAND STAR RELEASED PLAN BOOK

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16)....NOV. 22

"Human characterizations make this interesting."—M. P. News.

Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days. Business better than we expected. Star well liked. Against heavy competition we had a packed house. Big business one day."

Consensus—"Good picture, good puller."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20).DEC. 20

"Hamilton story offers entertainment."—M. P. News.

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28)..DEC. 27

"Spectacular appeal in this rich production."—M. P. News.

Exhibitor Comment—"This picture did good business the first week, but bad business the second."

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).....NOV. 15

"Wonderful picture for all classes."—M. P. News.

Exhibitor Comment—"Poor business due to blizzard. Average business two days." "A good, big business." "A fine picture. Big to average business two days."

Consensus—"Good picture, good puller."

FAIR AND WARMER (METRO) MAY ALLISON (OCT. 27).............NOV. 1

"Rollicking farce makes satisfying picture."—M. P. News.

Exhibitor Comment—"A picture that is every bit as good as the play. Titles are funny and stick to the originals. Patrons never stopped laughing from the time the cocktail scene started until the picture was over. First reel rather slow. Big business." "Undoubtedly her best. Picture full of action and laughter and many funny situations. Good business for three days." "A good feature which did big business for two days. It pleased my patrons."

Consensus—"Good picture, good puller."

FEAR MARKET, THE (REALART) ALICE BRADY.........................FEB. 7

"Better than average plot, well produced and acted."—M. P. News.

FEUD, THE (FOX) TOM MIX (DEC. 7).................................DEC. 20

"Mix puts on the actor's mantle here."—M. P. News.

Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one." "Unpleasant story and too sad. Big business." "Mix good but picture not of his kind. Did not send them away boosting. Average business two days." "A splendid picture that is absolutely correct in costuming and settings for the 1860 period. Did not draw as well as his previous pictures due, no doubt, to its being a costume picture. Big business two days."

Consensus—"Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE.................NOV. 22

"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11)...DEC. 6

"Blanche Sweet scores in Harte story."—M. P. News.

Exhibitor Comment—"Fairly good. Big business."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9) ....NOV. 8

"Conventional story is rich in color."—M. P. News.

Exhibitor Comment—"Poor picture to average business one day."

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL...............JAN. 3

"Gladys Brockwell takes up vampire's burden."—M. P. News.

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS..........FEB. 21

"A pleasing picture with many strong points."—M. P. News.

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN...............FEB. 7

"Mary MacLaren has a mild offering here."—M. P. News.

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29)..DEC. 13

"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30).........DEC. 27

"This picture is just pleasantly entertaining."—M. P. News.

Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days."

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16)..NOV. 22

"One of the most human pictures ever shown."—M. P. News.

Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day."

Consensus—"Average picture, average puller."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30).............NOV. 15

"Satisfactory entertainment for majority."—M. P. News.

Exhibitor Comment—"Not up to standard. Poor business." "The star, Peggy Hyland, was good, but the picture, in my estimation, was poor. Average to poor business two days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16).........NOV. 22

"Pleasing picture with many comedy touches."—M. P. News.

Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'" "A good picture which played my house for two days to good business."

Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19) ....NOV. 15

"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30)...DEC. 27

"Better than average entertainment."—M. P. News.

Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE............OCT. 25

"Gladys Leslie in mystery melodrama."—M. P. News.

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28) ....JAN. 17

"Sensational picture of Aeroplane Feats."—M. P. News.

Exhibitor Comment—"House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices, have practically sold out one week in advance. The Reason for the Aero club putting on this show is to help promote the Aero Mail Service." "Pleased men greatly but not the women. Stunts great, but story poor. Average business two days."

Consensus—"Good picture, good puller."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18) ....JAN. 24

"Mediocre picture made from pot-boiler story."—M. P. News.

Exhibitor Comment—"Fair picture that pleased." "Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." "Average busines two days."

Consensus—"Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ....JAN. 10

"Photoplay of sadness, artistically produced."—M. P. News.

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ....DEC. 6

"Not enough action for Carey here."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER........JAN. 24

"H. B. Warner has a winner here."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOC

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)...........................NOV.

"Famous poem makes fairly pleasing picture."—M. P. News.

Exhibitor Comment—"A fine picture to average business."

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) ....NOV.

"Elaborately presented, affording enjoyment."—M. P. News.

Exhibitor Comment—"A dandy picture which was liked by all my patron Extra big business one day to big business two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ....DEC.

"Mary Pickford has dramatic role here."—M. P. News.

Exhibitor Comment—"A good Pickford picture, but personally do not think it a good as some of her others. Patrons came to see Mary Pickford, saw her an went away satisfied. Average business two days." "A great picture and yo will love Mary again in this one. Average business two days." "One of he best. Extra big business three days."

Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6).....DEC.

"Obvious story of a Romany romance."—M. P. News.

Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)...................JAN.

"Hodge podge of sentiment and melodrama here."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON...........................FEB

"New star in interesting vehicle."—M. P. News.

HER GAME (UNITED PICTURES) FLORENCE REED (OCT. 19).........OCT

"Florence Reed's latest is shown."—M. P. News.

Exhibitor Comment—"This feature did not satisfy my patrons. Poor busine for two days." "Only a fair picture: nothing out of the ordinary."

Consensus—Average picture, average puller."

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17)..............JAN.

"Contains many thrills and exciting moments."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..NOV.

"A simple story of simple folks."—M. P. News.

HIS OFFICIAL FIANCEE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (OCT. 26) ....OCT.

"Vivian Martin comes forward with a captivating comedy."—M. P. News.

Exhibitor Comment—"A splendid production which sent my patrons away pleasec Extra big business three days."

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21) ....FEB

"Has many good points which should satisfy."—M. P. News.

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)....NO

"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2) ....NOV.

"High class drama should completely satisfy."—M. P. News.

Exhibitor Comment—"Star doesn't get us the money. Average picture to ave age business two days." "This is a good picture which did average busines for two days."

Consensus—"Good picture, average puller."

IMPOSSIBLE CATHERINE (PEARSON-PATHE) VIRGINIA PEARSON (OCT. 5) ....OCT

"This comedy will entertain generally."—M. P. News.

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY.....................NO

"Morey in conventional satisfactory story."—M. P. News.

Exhibitor Comment—"Best picture with this star in some time. Average busin two days." "A very good picture but didn't draw on account of the nar Average business." "Morey not a drawing card here. Some liked the pl and some didn't."

Consensus—"Good picture, good puller."

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5) ....OCT

"Augustus Thomas' play effectively picturized."—M. P. News.

Exhibitor Comment—"Just a pleasing picture to average business three days." fair picture to average business."

Consensus—"Average picture, average puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC 15)..JA

"Picture adapted from stage success."—M. P. News.

IN WRONG (FIRST NATIONAL) JACK PICKFORD (OCT. 19)...........OC

"A good average comedy drama."

Exhibitor Comment—"A poor picture to poor business." "Big business th days." "Exceptional heart interest. Extra big business three days, big bu ness four days." "A very good picture to average business for three days.'

Consensus—"Good picture, good puller."

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)..NO

"Breezy comedy offers good entertainment."—M. P. News.

JINX (GOLDWYN) MABEL NORMAND (DEC. 13).........................DE

"Mabel Normand appears in eccentric comedy."—M. P. News.

Exhibitor Comment—"A light picture but drew well. A picture the children w enjoy. Extra big business two days." "Very good picture, which pleased patrons and did big business for two days." "Only a fair picture to aver business."

Consensus—"Good picture, good puller."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)..NO

"Hart is humorous as well as human here."—M. P. News.

Exhibitor Comment—"A very good feature to big business one day and aver business the following." "Fine—ladies liked it. Big to average business two days."

Consensus—"Good picture, good puller."

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN...DE

"Kerrigan picture has interesting moments."—M. P. News.

Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standa Average business three days."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)...........................DE

"Will Rogers scores in charming picture."—M. P. News.

Exhibitor Comment—"This is simply great, one of the best the Goldwyn organi tion has turned out in the new series." "Delightful; splendidly received, cast, good direction and good photography. Predict good future for Rog Big business seven days."

Consensus—"Excellent picture, big puller."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER.....FE

"Hectic melodrama fails to hit bull's-eye of truth."—M. P. News.

KITTY KELLY, M. D. (ROBERTSON-COLE) BESSIE BARRISCALE (OCT. 12) ....OC

"Light material for Bessie Barriscale's talent."—M. P. News.

Exhibitor Comment—"Bessie Barriscale not up to standard in this one. F big to average business four days." "Big business."

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..DI

"Dalton finds expression in dual role."—M. P. News.

Exhibitor Comment—"A good picture. Extra big to poor business two days." splendid production to extra big business one day and big business three."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)..DI

"Lewis has characteristic role here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES...................................FI

"Buck Jones makes debut in interesting western."—M. P. News.

Box Office Reports continued on page 2182

"SEEING IT THROUGH"

(BRENTWOOD-ROBERTSON COLE)

Heart Interest Story Carries Bewildering Detail

THE first requisite in making a photoplay is to sustain the idea behind it. This is a necessity particularly when it embodies as its chief ingredient the note of heart interest. Simplicity should be the guiding factor with such material inasmuch as any attempt at sounding dramatic moments tends to confuse the issue. The trouble with "Seeing It Through" is the exaggeration of the idea that its appeal is lost in the bewildering display of dramatic incidents. The picture introduces its plot and characterization clearly enough but soon wanders off on a tangent with the result that there is no story at all.

he idea attempts to establish the moral of stick-to-itiveness but in bringing it out the director, who is also the author, has disturbed the action to such an extent that it presents a deal of bewildering detail. The dramatic moments are labored and therefore lose their meaning and the humorous incidents are quite out of harmony with the theme. The reason may be found in their over-emphasis.

he story relates a young girl's battle with a loan shark in saving the old homestead and before the events are satisfactorily straightened out, the spectator is in for much mysterious action of an exceedingly arbitrary kind. The romantic element is mostly negligible because of the undue stress laid upon the superfluous dramatic incidents. Zazu Pitts has been lifted to stellar position for the occasion but she has small opportunity to display her gift of characterization.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lawrence	Zazu Pitts
mother	Fanny Midgeley
Carrington	Henry Woodward
Allen	Frankie Raymond
Allen	W. H. Bainbridge
od Bogrum	Edwin Stevens
m's housekeeper	Maym Kelso
Hamilton-Warde	Julanne Johnston
r	J. Hughes
Tweeny	Hughie Mack
Tweeny	Mrs. Geo. Hernandez

Claude H. Mitchell.
rected by Claude H. Mitchell.
otographed by Lieut. Ira Morgan.

PRESS NOTICE STORY

eeing it Through" is the name of the e which will come to the ——— e on ——— of ——— week with Pitts as the featured player. This written and directed by Claude H. ell, treats of a family who are dis- sed because of unfortunate circum- es. In order to send her mother to a al, Betty Lawrence accepts a position a real estate shark who promises to care of both although his intentions ntirely the reverse. And Betty finds his house, where she is employed as ographer, is a mysterious den of evil. od Bogrum, the shark in question, employs one Bolter whom he treats y. But the latter finds solace in the any of Betty.

re is no happiness in the girl's life un- e meets Jim Carlington, the owner of state adjoining her home. He it is who the girl under his protection and finds ce in doing so. Finally a day dawns Bogrum would fleece Betty out of nheritance but she is resourceful h to turn the tables on him with the f Jim and others. In gratitude she her heart to the young man. This e carries a distinct heart appeal. It

On with the Dance"

(Continued from page 2179)

CATCH LINES

wore a mask when she danced, to hide entity. Her husband mustn't see her. e penetrated her disguise. What hap- ? See "On With the Dance" with ing Mae Murray.

"On With the Dance," a picture pre- g the strange romance of a Russian in America and a society man. A of mystery and tangled lives. Don't t.

had married a butterfly wife whose was—"On with the dance." He not give her the pleasures she wanted, played another man's game. See "On the Dance," a picture of love and home ———.

is interestingly told and unfolds a series of dramatic situations and climaxes. Humor ing it Through." Don't miss it. Watch for further announcements.

SUGGESTIONS

Here is a picture which offers a new star. Not new in the sense of her screen experience, but new in the fact that it offers her a featured position. Make much of her personality—that she is one of the best character actresses on the screen. Make use of the title, but be sure to tell that it isn't a war picture. Bring out that the story offers a human slice of life—that it tells of an impoverished family which is forced to give up a home. Bring out that the daughter attempts to find a way out of their difficulties and succeeds eventually. Accentuate the heart interest in all your copy and use catch lines and teasers to the effect that the picture is rich in sympathy and sentiment. Mention that the able actor, Edwin Stevens, appears in the cast and also Hughie Mack, who used to be a star in comedies. Your patrons will undoubtedly remember him.

CATCH LINES

She abided her time to rescue her mother and herself from straitened circumstances. She fell into the clutches of a loan shark, but she saw her amtion through. See "Seeing it Through."

Zazu Pitts, the wistful star, will appear at this theatre next ——— in "Seeing it Through," a picture of romance, sentiment and heart interest. A picture which will tug at your heart and make you feel glad at the same time.

She was only a young girl in years but she knew deception enough to see it through and destroy it. See the heart picture, "Seeing it Through."

too has its place among the ingredients and this note is well capitalized by the secretary, Bolter, and the Tweeny family, tenants of the girl's home. Miss Pitts plays her part with charming wistfulness and brings out the pathos admirably. She is supported by Henry Woodward, Edwin Stevens, Hughie Mack, and others.

PROGRAM READER

A photoplay of exceptional heart appeal is "Seeing it Through," the Brentwood offering, which comes to this theatre in the near future with Zazu Pitts as the featured player. All those who see it will respond to the wistful character, who, with her mother, is forced to give up their modest home through straitened circumstances. The girl, in her attempt to find a way out of their difficulties discovers herself in the power of a loan shark—a man who stops at nothing to gain possession of her property. Then one day something happened! What was it? Well, we can't tell you the facts in the case, but rest assured that goodness comes from evil. A picture of heart interest and charming sentiment is "Seeit through."

"THE LITTLE SHEPHERD OF KINGDOM COME"

(GOLDWYN)

Civil War Period Popular Novel Given Fine Production

THE descriptive incident of John Fox's novel of the same name, visualized with intelligence by a fine cast of actors who fit the characters to be portrayed, coupled with the selection of some wonderful scenic locations used for backgrounds is responsible for a picture that is worthy of commendation, even if there is nothing new in the plot and in spite of the fact the story is convincing and full of coincidence.

There are times when the picture lags, but this is practically unavoidable since an unusually large cast must be introduced, and because there, is practically no suspense obtained until well toward the end of the picture, when the Civil War episode is reached.

Jack Pickford as "Chad" is a fine type for the earlier sequences, but fails to impress to any great extent, as a Union officer, unless one is to remember that the military of the Civil War really wasn't so much. For acting honors we really think wistful eyed Pauline Starke as "Melissa" and Clark Marshall as "Harry Dean" are entitled to first place. Clara Horton makes a very winsome heroine of the "clinging vine" type and the rest of a long list of players have been carefully selected. The photography is of the best and in the costuming, and attention to detail nothing has been left undone. The popularity of the novel, the faithfulness of the manner it has been adapted and the vogue of Civil War stories will all combine in giving this picture more than passing interest.—Length, 6 reels. —*J. S. Dickerson.*

THE CAST

Chad	Jack Pickford
Margaret	Clara Horton
Melissa	Pauline Starke
Dan Dean	J. Park Jones
Harry Dean	Clark Marshall
Mrs. Dean	Edythe Chapman
Major Buford	James Neill
General	R. D. McLean
Schoolmaster	Dwight Crittenden
Cousin Lucy	Aileen Manning
Joel Turner	Dudley Hendricks
Mrs. Turner	Aggie Herring
Turner Boys	Tod Burns Lee Phelps
Pop Dillon	Milton Brown
Daws Dillon	George C. Dromgold
Bill Dillon	John Foster
Nathan	H. Milton Ross
Toby	Nick Cogley

From the novel by John Fox, Jr.
Directed by Wallace Worsley.

PRESS NOTICE—STORY

John Fox, Jr.'s most popular novel, "The Little Shepherd of Kingdom Come," has been made into a photoplay by Goldwyn with Jack Pickford in the role of "Chad Buford," around whom the dramatic incident of the story is gathered. This picture, which is proving to be one of the hits of the year, comes to the ——— theatre for a ——— days' engagement beginning ———.

The story of the little waif of the Cumberland mountains who finally is adopted into the home of his "Bluegrass" and aristocratic relative is one which has thrilled and entertained millions of readers. The picture version is true to the text of the book and all of the well defined characters of the Fox story have been visualized. "Melissy," "Margaret," whom Chad finally marries after the Civil War differences have been forgotten, and the other lovable people of the story are all in the photoplay version. In the role of "Chad," Jack Pickford is especially well cast. Wistful eyed Pauline Starke has the role of "Melissa" and Clara Horton is "Margaret." The production is one of the best of the year in its attention to detail and the Civil War episodes are exceptional.

PROGRAM READER

Once in a long while a picture is released that every exhibitor wants to play because he knows that every patron of his theatre, and a lot of people who seldom go to the picture show will be sure to want to see it. Such a feature is "The Little Shepherd of Kingdom Come," adapted from the novel by John Fox, Jr., with Jack Pickford in the leading role, which comes to the ———, beginning ———. Even the uninitiated will readily see that this great novel was ideal material for the photoplay because of its wealth of dramatic situations and the unusual amount of descriptive incident. Wallace Worsley, who directed the production for Goldwyn release has succeeded in bringing Mr. Fox's great story to the screen practically in its entirety. No liberties have been taken with the plot, something which often spoils many a good book picture in the minds of an audience. All the unusual characters of the story are in the picture with a most wonderful realism. Jack Pickford has one of the most likeable roles of his career. Pauline Stark is the unfortunate little "Melissy" who loves "Chad" so well that she is willing to give him up to her "Bluegrass" rival, "Margaret," a role played by Clara Horton.

Jack Pickford and Pauline Stark in the Goldwyn feature, "The Little Shepherd of Kingdom Come"

It is a very sweet story, just the kind that pleases all classes and all ages. Make your plans now to see this picture, keeping in mind that the engagement is ———.

SUGGESTIONS

The popularity of the novel from which the picture is adapted is the first consideration in billing this picture, with the star next, with mention of Pauline Stark and Clara Horton. Mention should be made in your advertising of the other Fox novels which have been successful in pictures, notably "The Trail of the Lonesome Pine," in which Charlotte Walker was starred.

As is the case of every picture adapted from a popular novel, the opportunity to tie up with book stores for window displays is limited only by the number of stores which sell books. Advice from exhibitors who go in for this form of exploitation is that the department store is the best and most satisfactory medium. As for stunt stuff, we would suggest the use of a young man to impersonate the "Chad" of the story to walk about the street. He should be costumed in the coon skin cap and other regalia of the mountaineer and carry his long barrelled, muzzle loading rifle. If we were to use this idea we would spring it blind well before the showing of the picture and let people accept the young chap as the real thing. The Civil War episode suggests chances of tieing up with the G. A. R. and of using window and lobby display in which the Federal and Confederate uniforms figure.

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The Index to The Complete Plan Boo

(Continued from page 2180)

PICTURE BRAND STAR RELEASED PLAN BOOK

LIFE LINE, THE (TOURNEUR-PARAMOUNT-ARTCRAFT) SPECIAL CAST (OCT. 5)....OCT. 11
"Most excellent entertainment of great merit."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.
Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day." "Played this picture with the Anita Stewart feature. 'Human Desire,' to big business for two days. This program made a good impression."
Consensus—"Average picture, average puller."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN......FEB. 7
"J. Warren Kerrigan in variety picture."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.,-HODKINSON) LOUISE GLAUM (DEC. 14)....DEC. 20
"A stirring melodrama that will register."—M. P. News.
Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days."
(NOV. 16)....NOV. 8
"Good dramatic production should satisfy."—M. P. News.
Exhibitor Comment—"This picture is a knockout and did extraordinary business for one day."

LORD AND LADY ALGY (GOLDWYN) TOM MOORE (OCT. 5)..........OCT. 11
"Aristocratic story of blue bloods and horses."—M. P. News.
Exhibitor Comment—"Pleasant screen entertainment. Well produced; no fault to find." "Better than we expected. Average business." "Not as good as previous Tom Moore productions. Big business one day, average one"
Consensus—"Fair picture, average puller."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN....DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days."

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)..........DEC. 13
"This photoplay will undoubtedly satisfy."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days." "Good picture to average business one day."
Consensus—"Pleasing picture. Average puller."

LOST PRINCESS, THE (FOX) RAY-FAIR (OCT. 19)..........NOV. 8
"May slightly amuse average audience."—M. P. News.
Exhibitor Comment—"A fine little picture but went over their heads. Subtitles full of modern wit that they could not appreciate. Average business." "Good program picture. Good business."

LOTTERY MAN, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (OCT. 12)....OCT. 25
"Entertaining farce, lavishly mounted, has charm."—M. P. News.
Exhibitor Comment—"Everybody delighted with this pleasing picture. Reid's best. Extra big business." "A very good feature which was well liked by my patrons, doing extra big business the first day and big business the second day." "Very good and drew big crowds. Extra big business one day."
Consensus—"Good picture, big puller."

LOVE, HONOR AND? (MILLER-HALLMARK) HOLMES-CASSIDY (OCT. 12)....OCT. 18
"Pronounced an average program picture."—M. P. News.

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK..........FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE....FEB. 14
"Has some good points which should interest."—M. P. News.

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST..FEB. 7
"Up to Dwan's usual standard."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)..........NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16)....DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big Big business for a week."

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)..........DEC. 27
"This is a mighty good picture."—M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)......NOV. 15
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10)....DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23)....JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16)....NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)....JAN. 31
"Satisfied from all angles."—M. P. News.

MOONSHINE TRAIL, THE (BLACKTON-PATHE) SYLVIA BREAMER (OCT. 19)....NOV. 1
"Will entertain in many localities."—M. P. News.
Exhibitor Comment—"This is a very nice picture but it was hit by coal shortage restrictions with the result that it did only average business for two days. It pleased all who saw it."

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)....DEC. 20
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day."

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)....DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

MYSTERY OF THE YELLOW ROOM, THE (REALART) SPECIAL CAST (OCT. 19)....NOV. 1
"Absorbing mystery melodrama defies solution."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27)....JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.

OPEN DOOR, THE (ROBERTSON-COLE) JOHN WADE-SAM RYAN (OCT. 12)....OCT. 25
"Novelty quite apart from general run."—M. P. News.
Exhibitor Comment—"A poor picture to poor business."

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1)....JAN. 24
"Crauford Kent seen in dual role."—M. P. News.

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21)..........JAN. 3
"Excellent entertainment for majority."—M. P. News.

OVERLAND RED (UNIVERSAL) HARRY CAREY..........FEB
"Vital and vivid Western is Harry Carey's latest."—M. P. News.

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK..........FEB
"High class melodrama which holds interest."—M. P. News.
Exhibitor Comment—"A good picture to average business one day."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18)..........JAN.
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM HONEYMOON (HALLMARK) SPECIAL CAST (OCT. 19)....OCT
"Plenty of mystery and suspense here."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26)....JAN
"Fantastic story of love and vengeance."—M. P. News.

PICCADILLY JIM (SELZNICK) OWEN MOORE..........FEB
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND..........FEB
"Mabel Normand is amusing as a two-gun girl."—M. P. News.

PLEASE GET MARRIED (METRO) VIOLA DANA (OCT. 13)..........OCT
"Sets off Viola Dana's personality."—M. P. News.
Exhibitor Comment—"Dana well liked; her work in this great. Extra big business two days." "A fair picture to average business." "Star well liked a drew well."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1)..DEC
"May please the MacLaren admirers."—M. P. News.
Exhibitor Comment—"A good picture to average business one day."

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16)..........NOV
"Novel characterization in Elvidge's latest."—M. P. News.

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18)....JAN
"The supreme effort of true artists."—M. P. News.

POOR RELATIONS (ROBERTSON-COLE) ZASU PITTS (OCT. 26)......NOV
26)....NOV
"Carries a few entertaining moments."—M. P. News.
Exhibitor Comment—"My patrons like Za Su Pitts very much. Good busin for one day."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21)....DE
"Desmond appears in comic opera plot."—M. P. News.

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23)....JAN
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28)....JA
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to holidays and drawing power of the star. The picture was very good and had fine support. Direction, photography, sets and titles were all excelle The story fell a little below the level of Ray pictures. but as a whole was entertainment. Extra big business all week." "Fair only, for Ray. business one day."
Consensus—"Good picture, good puller."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9)......NO
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor busin two days."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON....FE
"Artistic production and good interpretation lift story."—M. P. News.

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)........OC
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT OF WAY, THE (METRO) BERT LYTELL..........FE
"Rich photoplay made from this famous story."—M. P. News.

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16)....NO
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business days."

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19)....JA
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)........NO
"Dramatic meat in heart interest story."—M. P. News.

SACRED SILENCE (FOX) WILLIAM RUSSELL (OCT. 13)..........OC
"Dramatic story of army life entertains."—M. P. News.
Exhibitor Comment—"Average business." "Pleased very much. Big busine "A pleasing picture to big business one day." "A very good feature bu did not get the business. It did poor business for two days."
Consensus—"Good picture, good puller."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST......JA
"Reviewer pronounces this a wonderful picture."—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16)..NC
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, should have used picture of lighter makeup for him." "This feature has an ordinary story, and in my opinion O'Brien should be given better storie I am afraid he will not be popular. Robert Edeson seemed to have the p cipal part. Average business for one week." "A fair production to big ness for one day." "A fair picture to average business two days."
Consensus—"Average picture, good puller."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30)....NC
"Splendid melodrama of olden golden West."—M. P. News.
Exhibitor Comment—"This picture pleased to big business for one week."

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)........O
"This picture stumps the reviewer."—M. P. News.
Exhibitor Comment—"A pleasing picture to average business."

SHARK, THE (FOX) GEORGE WALSH (JAN. 18)..........JA
"Sea story furnishes Walsh a dramatic role."—M. P. News.

SHE LOVES AND LIES (SELECT) NORMA TALMADGE..........JA
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9)..N
"Conglomeration of plots looks like a serial."—M. P. News.
Exhibitor Comment—"The best picture of Fox's for big productions. Stor very interesting; business only fair three days."

SHOULD A WOMAN TELL (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20)....J.
"Star and director put picture over."—M. P. News.

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4)....JA
"Thrilling melodrama in mid-air."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE..........J
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. business three days." "The star pleased, but the balance of the cast see rather weak and needs some comedy introduced to relieve it. Average b ness one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29)....F
"Character study is colored by Keenan's art and personality."—M. P. News

SNARES OF PARIS (FOX) MADLAINE TRAVERSE (OCT. 12)........O
"A typical Madlaine Traverse picture."—M. P. News.
Exhibitor Comment—"An average picture to average business two days."

Box Office Reports continued on page 2184

"THE RIVER'S END"

(NEILAN-FIRST NATIONAL)

Rich Production Given Vivid Northwest Story

MARSHALL NEILAN'S first independent production, "The River's End," looms up as a very satisfying offering. In fact the producer has revealed the artistry of his "Daddy ong Legs" and "Rebecca of Sunnybrook Farm," so much of his vn personality has he incorporated into the work. The subject is r removed in plot and characterization from these offerings and es to prove that Mr. Neilan is equally at home in melodrama as tales of heart interest and sentiment. To sum up the achieveent we would say that there isn't a flaw in the production.

The vitality and vividness of this story of the Northwest and the ounted Police are brought out emphatically and these factors are alized through a thread of mystery, colorful characterization, a leasant vein of romance and some of the most picturesque phograpby that has ever been flashed on the screen. The double posure work is highly commendable and so admirably conceived at even an expert cannot detect it. Mr. Neilan has covered well e flaws of the story. One overlooks the unreality of the dual le. In fact it appears actually lifelike, so genuine is the interpretion of Mr. Stone and his guidance by the director.

The formula is an overworked one on the screen, but it is brought rward with such a wealth of incident and detail that the obviousess is eliminated. Space forbids detailing the plot, but rest assured at love and hate, intrigue and conflict, romance and sentiment e fully established. The continuity is clear and the action carries quota of suspense. Mr. Stone's graphic portrayal is a delight. ne Novak, Marjorie Daw, Barney Sherry and Yami Mata are thers who lend vitality to the picture.—Length, 6 reels.—Released rough First National.—*Laurence Reid.*

THE CAST

hn Keith	Lewis Stone
erwent Conniston	Lewis Stone
ary Josephine	Marjorie Daw
iriam Kirkstone	Jane Novak
cDowell	J. Barney Sherry
dge Kirkstone	George Nichols
ter Kirkstone	Charles West
an Tung	Yami Mata

By James Oliver Curwood.
Directed by Marshall Neilan.

PRESS NOTICE—STORY

Marshall Neilan's production of James liver Curwood's story of the Northwest d the Mounted Police, "The River's nd," will be shown at the ——— theatre ginning ——— This is a vivid and vital le told in the author's best style and it is usually strong in the elements of advenre, conflict and romance. Mr. Neilan s given it a production which brings out its points of interest. The interpretan has been intrusted to the capable ewis Stone, Jane Novak, Marjorie Daw, Barney Sherry and others. The story revlves around Derwent Conniston of the orthwest Mounted Police, who is commisoned to capture John Keith, wanted in dmonton for murder. In taking the acsed man back to civilization he succumbs illness. Keith, instead of taking advange of his opportunity to escape, elects to ay and help the sick man. So a warm endship springs up between the two men. Realizing that death is approaching, Conston, now convinced of Keith's innocence, rects the latter to return to headquarters personating him. When he reaches camp discovers that the commanding officer is love with the daughter of the murdered an. Complications ensue when a Chinaan would intrigue the girl to marry him, t Keith puts an end to his scheme. Evenally he leaves to find peace and comfort the end of the Saskatchewan, and Connisn's sister, Mary Josephine, who has come est to find her brother, learns that she ves the masquerader. She makes her way the river's end ahead of Keith and upon s arrival their happiness is made complete. e action of the story is dramatic throught and the theme is an entirely appealing e

PROGRAM READER

Manager ——— takes great pleasure in nouncing the appearance of the Marshall eilan production, "The River's End," at e ——— theatre next ———. This is an laptation of James Oliver Curwood's story the same name and it deals with a memr of the Northwest Mounted Police and a an who masquerades in the uniform of the ficer. It is one of the most vital and vivid les of the Northwest that has ever been ritten, and, adapted to the screen, its vility and vividness are excellently emphazed. It is a story which embodies fast moving action which is told in scenes of powerful sequence. And punctuating it is a fascinating romance. We feel sure that your attendance at this photoplay will be compensated in the wealth of action and suspense. The picture is played by a cast that includes Lewis Stone, Jane Novak, Marjorie Daw and others.

Melodrama is the keynote of Marshall Neilan's "The River's End," to be distributed by First National

SUGGESTIONS

Here is a Marshall Neilan production. So it would be well to bring his name into prominence in all your advertising. What of the author? Surely your patrons are familiar with his works. So give him good space in your copy. Tell that in "The River's End" he has fashioned one of the cleverest stories of the Northwest ever conceived. Tell that it is a powerfully dramatic tale of the Northwest Mounted Police and that it unfolds action of the swiftest kind. Feature it as a romance of adventure. Bill it as a love story of the Northwest—of a country where only the most fitting survive. Play up the fact that the author wrote "Back to God's Country." Tell that Lewis Stone, Jane Novak and Marjorie Daw appear in the cast. Your patrons are familiar with their names. And use stills and dress your lobby accordingly to suggest the atmosphere. Your artist can employ a good colorful background for posters in featuring the hero.

"SHOD WITH FIRE"

(FOX)

William Russell Has Fairly Interesting Offering

THIS Western picture is quite removed from the star's other recent releases in that it depends almost entirely upon its romantic element for success. Action, the vital ingredient of Mr. Russell's screen essays, is not so dominant here and only makes a belated appearance at the climax. The theme comes very close to the domestic triangle patterns since it presents the husband, the wife and the lover. But it is different in the sense that the latter does not usurp the former's place in the affections of the woman through any desire of his own. Rather does he go out of his way to make the lives of the mismated couple completely harmonious. And for the purposes of the story he is unsuccessful.

"Shod With Fire" is about the most sentimental photoplay that the star ever had. Naturally he has a most sympathetic role. After witnessing him in some fast moving pieces which embodied plentiful thrills and a sustaining note of mystery, it is somewhat of a letdown to find him in such stereotyped subjects as his latest offering. The highlights of this picture are contained in the denouement when pistols are flashed and bullets speed home and in the work of a highly intelligent horse.

The finale reveals the villainous husband out of the way, though his wife turns to the hero too quickly after his death to make her action truthful. The action is easy to anticipate and those who look for a bang-up Western are sure to be disappointed. However its romance, atmosphere and simple heroics will suffice to please the average picturegoer. Helen Ferguson is the woman in the case and Robert Cain, the villain.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bruce Bayard	William Russell
Ann Lytton	Helen Ferguson
Nora Brewster	Betty Schade
Ned Lytton	Robert Cain
Benny Lynch	George Stewart
The parson	Nelson McDowell
Tommy Clary	Jack Connolly

By Harold Titus.
Scenario by J. Anthony Roach.
Directed by Emmett J. Flynn.

PRESS NOTICE—STORY

"Shod With Fire," a romantic love story of the West, presented by William Fox, starring William Russell, will open an engagement at the ——— theatre on ——— of ——— week. In this tale of life on the plain it is said, the star surpasses himself in forceful acting and daring horsemanship. The story is an adaptation of Harold Titus' "Bruce of Circle A," the scenario being done by J. Anthony Roach. Emmett J. Flynn is the director. The play treats of a woman's brave fight for the regeneration of a worthless husband and of the unselfish devotion of a brave man. Bruce Bayard, a ranchman, takes Ned Lytton to his home to regenerate him for the sake of his wife, Ann.

Ned, incidentally, is a drunkard and it is Bruce's object to make a man of him. Everything is working out for the best when the patient suspects the ranchman of being his wife's lover. And to punish her he takes her to his mine—a mine which he has stolen from Benny Lynch's father. Bruce has warned Ann not to allow her husband to go near it for Benny is vengeful. But when he returns to the ranch he discovers that the Lyttons have gone. He follows in pursuit too late, however, to save the life of Ned who is killed by Lynch. And Ann turns to the ranchman for solace. This story is one of intensely dramatic interest, and reveals a variety of absorbing situations. It is said to be one of the most wholesome and appealing pictures in which Mr. Russell has ever appeared. The star is assisted by Helen Ferguson, Betty Schade, Robert Cain, George Stewart and others.

PROGRAM READER

Here is a William Russell picture. And you know what that means. First of all let us remind you that the star is a universal favorite everywhere—that he stands a symbol of the West—a daring, resourceful and capable actor. His latest photoplay is "Shod With Fire," written by Harold Titus and inspired by Bayard Taylor's poem, "Bedouin Love Song." It is a wholesome, appealing, and dramatic subject this "Shod With Fire." It presents the wild, free life of the plains and is alive with action and tense situations. You will see the picture of a wife who attempts to reclaim her husband and who is aided by a man who faces danger and death because of his love for her. A stallion "shod with fire" plays an important part in the drama and Mr. Russell again shows his ability. A delightful vein of comedy is woven into the story—a story which appeals to people of all ages. At this theatre soon.

SUGGESTIONS

Exploit this picture as a love song of the plains. Bring out that it is one of the most wholesome and appealing stories that William Russell ever interpreted. You can use Bayard Taylor's poem, "Bedouin Love Song" about a stallion "shod with fire" for teasers. This can be obtained at the Fox exchanges where it is incorporated in the press sheets. Tell that it is a fast-moving picture of Western life—that it is romantic and dramatic. Play up the title. It is attractive. Use posters in all your advertising. If you want to go in for atmosphere you can employ a good rider attired in cowboy costume and have him ride through the principal streets. Make sure that he has a fast horse. And feature this stunt. Bring out that the rider is on a horse "shod with fire" You can have a reader recite the Taylor poem too. Use him in a prologue.

CATCH LINES

A romantic love story of the plains. That is "Shod with Fire," the William Russell picture which comes to the ——— next ———. A great offering. Don't miss it.

Do you love horses? Do you love the wild, free life of the plains? If so you will be interested in a swiftly moving photoplay. See "Shod With Fire" with William Russell as the star.

He loved the wife of another man but his sincerity led him to regenerate her husband. What happened? See "Shod With Fire." William Russell is the star.

"The Little Shepherd of Kingdom Come"

(Continued from page 2181)

CATCH LINES

Brother Against Brother—Father Against Son—that was what the Civil War meant to the people of Kentucky.

Chad was a "wood's colt," so the mountaineers said—but the Civil War wiped out the great barrier of caste and he won the girl of his choice even if she was descended from blue blood Kentuckians.

"I've got to be a man now," said "Chad," and then with his long barrelled rifle he ran away and became the "Little Shepherd of Kingdom Come."

The Index to the Complete Plan Book

(Continued from page 2182)

PICTURE BRAND STAR RELEASED PLAN BOOK

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)........NOV. 22
"Sure fire at box-office end as entertainment."—M. P. News.
Exhibitor Comment—"Ran this production a week with raised prices and it did extra well."

SPEED MANIAC, THE (FOX) TOM MIX (OCT. 19)....................OCT. 4
"Topsy-turvy story offers mild entertainment."—M. P. News.
Exhibitor Comment—"Plenty of speed in this picture. Big business one day, average two days." "This one of the best pictures Mix has ever done. I played it one day to big business and it satisfied my patrons."
Consensus—"Good picture, good puller."

SPITE BRIDE, THE (SELZNICK-SELECT) OLIVE THOMAS (SEPT. 21)..OCT. 4
"A very good Olive Thomas picture."—M. P. News.
Exhibitor Comment—"This is a good feature, but it played to only average business."

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24) ....DEC. 6
"Will satisfactorily entertain generally."—M. P. News.
"Pleased; star has fair drawing power. Average business one day."

STRICTLY CONFIDENTIAL (GOLDWYN) MADGE KENNEDY (OCT. 19) ....OCT. 18
"Madge Kennedy has a charming role in unique comedy."—M. P. News.
Exhibitor Comment—"Poor business." "Pleased. Big business." "Star liked, but picture rather mediocre." "Average business one day."
Consensus—"Pleasing picture, good puller."

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ....JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.

STRONGEST, THE (FOX) SPECIAL CAST..............................FEB. 21
"Clemenceau's name may carry this picture by."—M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ....DEC. 20
"A high class mystery story with thrills."—M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus—"Good picture, good puller."

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7)......................NOV. 8
"Gladys Brockwell stars in crook melodrama."—M. P. News.
Exhibitor Comment—"They liked the star, Gladys Brockwell, here and this production was the type that seemed to fit her I played it with a Sunshine Comedy, 'School House Scandal,' and it certainly was a crackerjack program. Extra big business one day to big business two days." "Good production of old crook theme but star appeared to be rather weak. Poor business."
Consensus—"Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN...............FEB. 21
"Kerrigan in typical melodramatic romance."—M. P. News.

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ....NOV. 22
"Powerful strokes in this vital drama."—M. P. News.
Exhibitor Comment—"This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days."

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)......JAN. 10
"License taken with truth in this sentimental tale."—M. P. News.

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20)......................DEC. 27
"A very entertaining photoplay."—M. P. News.
Exhibitor Comment—"Just an ordinary feature. The story appeared to be rather weak. Average business." "A good picture to average business one day."
Consensus—Average picture, average puller."

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14)..DEC. 20
"Hayakawa in different role that scores."—M. P. News.
Exhibitor Comment—"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days." "My patrons do not like this star. Average business four days."
Consensus—"Good picture, good puller."

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ....JAN. 24
"Kathryn Williams runs away with the show."—M. P. News.
Exhibitor Comment—"Played this picture for one week to better than average business. The cast including Kathlyn Williams and Wanda Hawley are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story while not unusual is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired."

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26)..NOV. 1
"Well knit drama of crooks and mystery."—M. P. News.
Exhibitor Comment—"A pleasing picture to extra big business one day." "A very good picture. Extra big business." "Average picture to poor business two days."
Consensus—"Good picture, good puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12)............JAN. 17
"Will afford very pleasing entertainment."—M. P. News
Exhibitor Comment—"Average busines one day."

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16) ....NOV. 15
"Farce will agreeably entertain majority."—M. P. News.
Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program."
Consensus—"Good picture, good puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)......................JAN. 3
"Heavy drama with a mystery element."—M. P. News.

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16) ....NOV. 8
"Best comedy offering of the season."—M. P. News.
Exhibitor Comment—"Extra big business all week with attendance increasing during run in spite of adverse weather. We bring it back for another week." "Excellent picture, good action and comedy. Big business two days, average one." "A very good picture, pleased my patrons. Big business three days." "Two news stars made quite a hit in this popular story. Comedy was clean and easily appreciated by all. Everyone delighted with picture that drew more business every night and week finished strong, as people started to talk about it." "A phenomenal feature which did phenomenal business for me and pleased my patrons. I played it one week to extra big business every day."
Consensus—"Excellent picture, big puller."

TWIN PAWNS (PATHE) MAE MURRAY (SEPT. 28)......................OCT. 11
"This will be generally acceptable."—M. P. News

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23)............NOV. 22
"Will pleasantly entertain generally."—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23)............NOV. 29
"Patriotic note may carry this picture by."—M. P. News.
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16)...........................NOV. 29
"Heart interest and atmosphere here."—M. P. News.
Exhibitor Comment—"Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied."

PICTURE BRAND STAR RELEASED PLAN BOOK

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11)..JAN. 1
"William Russell in story of vengeance and love."—M. P. News.

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE........NOV. 1
"Good suspensive dramatic photoplay."—M. P. News.
Exhibitor Comment—"Extra good. Extra big to big business two days." "Story weak, photography good, star better than her last two releases. Average to poor business all week." "My patrons liked the star and they liked the story. It certainly was a great production and shows careful preparation. Big business two days to average one."
Consensus—"Good picture, good puller."

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30).......DEC.
"An absorbing heavy calibre drama."—M. P. News.
Exhibitor Comment—"Excellent, superb cast. Story well pictured though grewsome, nevertheless it holds interest. The grewsome part is well and delicately handled." "A splendid picture which was well accepted by male attendance. It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week." "This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day or one week." "Very disappointing. Big business."
Consensus—"Good picture, good puller."

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) ....NOV. 2
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25) ....FEB.
"Praiseworthy effort to make something of poor ideas."—M. P. News.

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ....DEC. 2
"Registers as highly amusing comedy."—M. P. News.

WATER, WATER, EVERYWHERE (GOLDWYN)..............................FEB. 1
"Will Rogers makes this picture worth while."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)............DEC. 2
"Nothing here to cause you worry."—M. P. News.
Exhibitor Comment—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ....JAN. 1
"The dual role seen again."—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9)..NOV.
"Picturization of an average drama."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business." "A dandy picture. Extra big to big business three days." "This is a little heavy for Enid Bennett, but every one enjoyed it considerably. It held up well as an average picture. Average business two days." "A good feature which did big business for me for one day."
Consensus—"Excellent picture, big puller."

WHAT'S YOUR HUSBAND DOING (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23)..NOV. 2
"Captivating farce registers high class."—M. P. News.
Exhibitor Comment—"Although only Monday this picture is sure of a clean-up on the week. Opened Sunday to nearly $300 more business than any other single day's business in the history of the house. These stars have been 'made' here and this one is a sure bet, with the people boosting it."

WHEN BEARCAT WENT DRY (WORLD) SPECIAL CAST (NOV. 2)... OCT. 1
"Should register big with majority."—M. P. News.
Exhibitor Comment—"A fairly good picture. Big business two days." "Pleased; big business two days."
Consensus—"Pleasing picture, good puller."

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)..JAN. 1
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"The fastest, funniest picture the star ever made. Better than his last one and has more action packed into it than any other film of its size. Fairbanks at his best and that's going some. Broke all house records for business. Flood scene was a masterpiece that put them all in the shade." "A splendid feature which pleased my patrons. I played it for one week and it did big business for me every day." "Had this picture booked for three days but business took such a drop the first two days that I took it off the third. Average to poor business two days." "Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture."
Consensus—"Splendid picture, good puller."

WHY SMITH LEFT HOME (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (OCT. 19)..OCT. 1
"Meritorious farce amusingly entertaining."—M. P. News.
Exhibitor Comment—"Big business three days." "Pleased more patrons than any picture I have shown in a year. Extra big business three days." "Played this feature with the Universal feature, 'The Big Little Person,' featuring May Murray, to extra big business for one day." "Snappy, and they liked it." "A fine picture. This star always draws big. Extra big to big business two days."
Consensus—Good picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) ....JAN. 1
"An original and fantastic tale of Japan."—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE............NOV.
"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24)......DEC.
"Farnum followers will like this one."—M. P. News.
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days." It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day."

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18)..JAN. 2
An unusual picture from every angle."—M. P. News.
Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day."
Consensus—"Pleasing picture, average puller."

WOMAN OF LIES, A (WORLD) JUNE ELVIDGE (OCT. 13)..............OCT. 1
"Presents Elvidge in an unsympathetic role."—M. P. News.
Exhibitor Comment—"Good entertainment, photography and direction. Th

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26) ....NOV. 1
"Should exploit as a big production."—M. P. News.
Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days." "Very disappointing. Poor business one day."
Consensus—Average picture, average puller."

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16) ....NOV. 1
"Entertaining production, should satisfy."—M. P. News.

"BURNT WINGS"

(UNIVERSAL)

A Good Average Picture Which Will Interest

UST an ordinary program feature. That's all we can say of this one. It has its love interest and dramatic moments which are strong enough to carry it through and not allow your au- nce to become tired or bored before it is finished.

he story, which is from the pen of Bayard Veiller, who became ous some years ago, when he wrote "Within the Law" is taken n his play "The Primrose Path" and is rather interesting but re is nothing gripping to it. It is one of those stories which in ureland might be termed "Just an ordinary affair."

he cast which is headed by Frank Mayo, Josephine Hill and ty Blythe is up to standard and mention must be made of lolph Christians, who did some good character work in the role ames Cartwright. Photography, direction and sets are of the al variety for a picture of this type.

pretty country girl elopes and marries a young artist and is liv- with him in Paris when circumstances, due to her husband's ess, compel her to seek money upon the streets. She obtains money from a rich man, who, when the scenes are shifted to country becomes involved in a plot to separate husband and , in order that his daughter, who is infatuated with the artist become his wife. He is not successful in his schemes, however, the young husband hearing of his wife's sacrifice, decides in her r, thus giving up wealth for the duty he owes her.—Length, 5 s.—*Frank Leonard.*

THE CAST

Templeton	Josephine Hill
Templeton	Frank Mayo
Cartwright	Rudolph Christians
	Betty Blythe
nse	Beatrice Burnham

y by Bayard Veiller.
enario by Hal Hoadley.
ected by Christy Cabanne.

PROGRAM READER

he latest Universal feature "Burnt " which will play this theatre on of next ———, we have a picture that nd to interest you because of the heart appeal it contains. And it also lesson showing how, for years and p to the present moment, young can be led astray when in desperate stances. But we are growing more ened every day and let us hope that ssons pointed out in pictures of this tion will touch the hearts of many of give us the courage to "lend a hand" suffering humanity is in distress. A young country girl elopes and mar- struggling young artist and is living m in Paris. Although they are happy ung man is not successful in his work. ty gradually creeps in and they are to be evicted from their home by a ess landlord when he, the landlord, ts a "way out," telling the young that no pretty girl should be without in Paris.

s horrified at the thought, but in des- on goes out on the street, meets a rich nd obtains the money from him with to nurse her husband back to health. cenes now shift to America where the couple have gone. Here the young nd is loved by a wealthy young woman, father is anxious to separate the mar- ouple in order that his daughter may the man she desires. The father goes young wife and offers her money to p her husband to his daughter.

does it turn out? Let the picture ou.

PRESS NOTICE—STORY

rnt Wings," Universal's latest attrac- eaturing Frank Mayo, will appear at eatre on ——— next.

a picture which contains strong heart and is bound to interest those who love for this kind of story.

a pretty young country girl, who has and married a struggling artist, is liv- ith her husband in Paris. Although ess is not wanting in their love, the success is a rough one and leads to eing in desperate straights financially. ke matters worse Ned, the husband, is sick.

physician prescribes rest and plenty d, wholesome food as a necessity for in his condition. A crafty and cun- ndlord now appears on the scene and ns eviction because the rent is un- However, he suggests a "way out," Jean that no pretty girl need be t money in Paris.

or seizes hold of her at the thought, desperation she is finally driven to the where she meets a rich man, from she receives enough money to nurse Ned back to life. Her husband does not know from what source the money came, believing his wife had secured it from her father.

Ned, now being able to return to work, does so, meets with some measure of success, and returns to America. His work in this country attracts the attention of a wealthy art collector, who engages the young artist to paint his portrait at the suggestion of his daughter, who has been very much impressed by Ned.

She falls in love with the young artist and her father, anxious to gratify his daughter's wishes, and desiring to have Ned as a future son-in-law, causes an estrangement between the married couple.

Success now comes to Ned through the patronage of the wealthy art collector, through whose machinations Ned and his wife have drifted apart, each believing the other has ceased to care.

To bring matters to a final issue, Cartwright, the wealthy art collector, goes to Joan, who is having difficulty in making her living as a model, and offers her money to give up her husband to his daughter. She spurns the offer, and the husband, learning of her sacrifice, decides to give up his wealthy admirer for the woman it is his duty to protect.

Scene from "Burnt Wings," the Universal feature starring Frank Mayo

SUGGESTIONS

A good exploitation angle on this feature would be to play up the name of Bayard Vieller, who is the author of the story, which is taken from his play, "The Primrose Path." A few years ago Mr. Vieller became very popular with theatre-goers by writing "Within the Law."

"PICCADILLY JIM"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Melodious Rubato), Levy

1—"Humorous Drinking Character," by Roberts (2 minutes and 40 seconds), until—S: At Screening.
2—"May Dreams" (Moderato Romance), by Borch (1 minute and 10 seconds), until—T: "Isn't it odd how one?"
3—Continue to action (1 minute and 5 seconds), until—T: Piccadilly Jim's stepmother.
4—"Intermezzo" (Moderato), by Huerter (3 minutes and 45 seconds), until—T: An American invasion.
5—"Babillage" (Entr'Acte), by Castillo (1 minute and 30 seconds), until—T: Though in time Piccadilly.
6—Repeat: "Humorous Drinking Theme" (50 seconds), until—T: "Your chin, sir."

NOTE: To action pp or ff

7—"Capricious Annette" (Caprice Intermezzo), by Borch (2 minutes and 20 seconds), until—T: Bayliss, spiffed or sober.
8—"Valse Divine" (Mel. Waltz), by Rosey (3 minutes and 10 seconds), until—T: "The Regent Grill, Jimmy."
9—Theme (1 minute and 10 seconds), until—T: "I don't imagine that you."
10—"Evening Breeze" (Characteristic Allegretto), by Langey (3 minutes and 5 seconds), until—T: "When meddling folks."
11—"Intermezzo," by Pierne (3 minutes and 5 seconds), until—T: In America.
12—Theme (1 minute and 35 seconds), until—T: "Not a newspaper is."
13—Continue to action (2 minutes and 40 seconds), until—T: The Pett mansion adores.
14—"Lovelette" (1 minute and 40 seconds), until—T: "Gee, but you've got."
15—"Characteristic Barcarole," by Conterno (2 minutes and 50 seconds), until—T: A quiet Sunday morning.
16—Theme (2 minutes and 30 seconds), until—T: The conspiracy against.
17—"Impish Elves" (Intermezzo), by Borch (4 minutes and 5 seconds), until—T: "Is Jimmy a fast worker?"
18—"Three Graces" (Allegro), by Herman (2 minutes and 30 seconds), until—T: "Leave it to me."
19—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (3 minutes and 5 seconds), until—T: "No, Wizzy, I'm going to."
20—Theme (3 minutes), until—T: "I'm tired of being."
21—"Love Song" (Moderato), by Puerner (1 minute and 30 seconds), until—T: "You damned yegg. Your."
22—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: 2 A. M.
23—"Dramatic Agitato" (For general use), by Hough (1 minute and 50 seconds), until—T: Shot is fired.
24—"Fairy Phantoms" (Characteristic Int.), by Friedman (1 minute and 40 seconds), until—T: "There is Ogden, if."
25—Theme ff (3 minutes and 5 seconds), until—T: "You are the man who nearly."

THE END

"THE TOWER OF JEWELS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "One Sweet Day" (Valse Moderato), Zemecnik

1—Theme (1 minute), until—S: At Screening.
2—"Heavy Mysterioso" (No. 1 A B C, Dramatic Series) (2 minutes), until—T: Midnight in the library.
3—"Agitato Hurry" (No. 1 A B C, Dramatic Series) (1 minute and 45 seconds), until—T: David Barton, a philanthropist (watch for whistle).
4—"Plaintive" (No. 1 A B C, Dramatic Series) (2 minutes), until—T: "Don't worry about Emily" (auto effects).
5—Theme (2 minutes and 30 seconds), until—T: "Why don't you send for?"
6—"Dramatic Tension," by Andino (2 minutes and 45 seconds), until—T: The test.
7—"Love's Enchantment" (Moderato Intermezzo), by Varley (1 minute), until—T: "This young lady is."
8—Theme (2 minutes and 15 seconds), until—T: With the new day a fresh.
9—"Elegie" (From Pathetic Suite) (3 minutes and 30 seconds), until—T: "Yes, father, I know Emily."
10—"Reverie" (From Pathetic Suite) (2 minutes), until—T: "No, Mother Malone."
11—Theme (3 minutes), until—T: "Conscience bothering you?"
12—"Serenade Romantique" (Moderato Romance), by Borch (2 minutes and 30 seconds), until—T: "Mother Malone is with you."
13—"Dramatic Andante," by Berge (2 minutes and 30 seconds), until—T: "Princess, you're the."
14—Theme (2 minutes), until—T: While David Barton (telephone bell).
15—"Nocturne" (From Chopiniana Suite) (2 minutes), until—T: "Wayne, you must have."
16—"Serenata" (From Chopiniana Suite) (1 minute and 45 seconds), until—T: Night comes again (piano only according to action).
17—"Romance" (From Chopiniana Suite) (2 minutes and 30 seconds), until—T: While on her yacht (piano only according to action).
18—"Dramatic Tension," by Borch (2 minutes), until—T: "Mr. Barton knows."
19—"Heavy Dr. Desc. (No. 18 A B C Dramatic Series) (2 minutes and 15 seconds), until—T: Torn between loyalty to.
20—"Heavy Agitato" (No. 18 A B C, Dramatic Series) (1 minute and 30 seconds), until—T: "You ain't framin' the" (auto effects—electric doorbell).
21—"Heavy Andante" (No. 18 A B C, Dramatic Series) (1 minute and 30 seconds), until—S: When Captain enters.
22—"Dramatic Agitato," by Minot (2 minutes and 30 seconds), until—S: When crooks enter auto (shots).
23—"Constance" (Moderato Romance), by Golden (3 minutes and 20 seconds), until—T: "It's a one way."
24—"Mysterioso Agitato," by Smith (15 seconds), until—S: When Captain leaves with jewels.
25—Theme (45 seconds), until—T: "Emily isn't a stranger."

THE END

Plan Book Reviews are written to Aid you Mr. Exhibitor.

Any suggestions you may offer will be gladly received.

Advance Information on All Film Release

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as w as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)	**5**
July 27—The Tiger Lily (Margarita Fisher)	**5**
July 13—Yvonne from Paris (Mary Miles Minter)	**5**

"FLYING A" SPECIALS

Mar. 15—Dangerous Talent (Marguerita Fisher)	6
Feb. 15—The Honey Bee (Marguerita Sylva)	6
Valley of Tomorrow (William Russell)	**6**
Jan. 15—Eve in Exile (Charlotte Walker)	**7**
Oct. 5—Six Feet Four (Wm. Russell)	**6**

ARROW FILM CORPORATION

The Desert Scorpion (Cobb-Johnson)	**5**
The Wolves of Wall Street (Cobb-Johnson)	6
Viligantes (Special Cast)	**7**
Fools' Gold (Mitchell Lewis)	6
The Law of Nature (Coleman-NeMoyer-Lee)	7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 episodes.

The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.

Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence)	2
The Northwoods Dramas (Edgar Jones-Evelyn Brent)	2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera)	1
Hank Mann (Hank Mann)	1
Sunbeam (Fatty Filbert-Bert Tracey)	2
Hank Mann (Hank Mann-Madge Kirby)	2

AYWON FILM CORP.

Blind Love (Lucy Cotton)	6
Days of Daring (Tom Mix)	5
Persuasive Peggy (Peggy Hyland)	6
Eternal Penalty (Henry Kolker)	5
Roses and Thorns (Lenore Ulrich)	5
She Pays (Julia Dean-Louise Huff)	5
Justice (Cyril Scott)	5
The Guilty Woman (Marie Empress)	5

Adventures of Helen (Helen Holmes Serial) 20 Two-Reel Episodes.

CHRISTIE FILM COMEDIES

(*At State Right Exchanges*)

CHRISTIE TWO REELERS

Jan.—Save Me, Sadie (Eddie Bary)	**2**
Dec.—Go West Young Woman (Fay Tincher)	**2**
Nov.—A Roman Scandal (Colleen Moore)	**2**

SINGLE REEL COMEDIES

Kidnapping Caroline	**1**
Two A. M.	**1**
All Jazzed Up	**1**
Settled Out of Court	**1**
Bobby's Baby	**1**

GAYETY COMEDIES

Silk Stockings (Geo. Ovey)	1
Rough on Rubes (Bletcher-Reynolds)	1
Hip Hip Hypnotism (Geo. Ovey)	1
Parked in the Park (Bletcher-Reynolds)	1
Good Morning, Nurse (Geo. Ovey)	1
Dry and Thirsty (Bletcher-Reynolds)	1
Why Cooks Go Cuckoo (Geo. Ovey)	1
Fireman, Save My Gal (Geo. Ovey)	1
Ladies Must Dance (Geo. Ovey)	1
Bounced (Geo. Ovey)	1
A Saphead's Sacrifice (Bletcher-Reynolds)	1

CANYON PICTURES CORP.

(*Twelve Two-Reel Westerns Featuring Franklyn Farnum*)

Twelfth, The Cowboy and the Rajah	2
Eleventh, Cupid's Roundup	2
Tenth, "Breezy" Bob	2
Ninth, Brother Bill	2
Eighth, When Pals Fall Out	2
Seventh, Shackles of Fate	2
Sixth, The Puncher and the Pup	2
Fifth, The Uphill Climb	**2**
Fourth, Vengeance and the Girl	2
Third, Hell's Fury Gordon	2
Second, The Two Doyles	2
First, The Desert Rat	2

COMMONWEALTH PICTS. (Chicago)

SPANUTH'S VOD-A-VIL MOVIES

Billy Whiskers Butting Into the Movies	1
The Grand Finale (Pick Your Favorite Flower)	1
The Two Apolios (Nifty Acrobats)	1
Ines and Eddy (Pranks and Frolics in Juggling)	1
Edward Bard & Co. (Contortionists)	1
Why They Laugh in Vod-a-Vil	1
Style Show Review (Fashions from Queen Elizabeth Down to To-day)	1
Paas Hawaiians (Unique Dancing Act)	1
Walter & Jennings (Equilibrists)	1
La Farra Sisters (Classical Dancers)	1
The Metropolitan Ice Ballet (Ten Skating Girls)	1
The Winners (Looping the Loop)	1
The Three Patriots (Military Dancing)	1
The Heynes (Novelty Pierotts)	1

EDUCATIONAL FILM CORP.

(*Through State Right and Educational Exch.*)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play	1

RED CROSS TRAVEL SERIES

The Relief of Poland	1
Constantinople, the Gateway of the Orient	1
America's Watch on the Rhine	1
Belgium, the Broken Kingdom	1
Marie, Queen of Rumania	1
Archangel, City of Snow	1
The Tiny Kingdom of Montenegro	1

BRUCE SCENICS

The Chilkat Cubs	1
Wanderlust	1

SPECIALS

The Why of a Volcano	1
The Second Chance	1
War Spruce	1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young)	6
Silk Husbands and Calico Wives (House Peters)	6
Eyes of Youth (Clara Kimball Young)	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Mar.—Easy to Get (Marguerite Clark)	4110
Mar.—My Lady's Garter (Tourneur Prod.)	4823
Mar.—April Folly (Cosmopolitan)	
Mar.—Excuse My Dust (Wallace Reid)	4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish)	4704
Mar.—Jack Straw (Robert Warwick)	4707
Mar.—His House in Order (Elsie Ferguson)	4942
Mar.—Alarm Clock Andy (Charles Ray)	4938
Feb.—Dangerous Hours (Ince)	5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)	4707
Feb.—Huckelberry Finn (Special)	7186
Feb.—The Amateur Wife (Irene Castle)	
Feb.—Black is White (Dorothy Dalton)	5562
Feb.—Mary's Ankle (MacLean-May)	4660
Feb.—On With the Dance (Special)	6483
Feb.—The Six Best Cellars (Bryant Washburn)	4822
Feb.—All of a Sudden Peggy (Marguerite Clark)	4448
Feb.—Double Speed Wallace Reid)	4144
Jan.—The Copperhead (Lionel Barrymore)	6351
Jan.—What's Your Husband Doing? (MacLean-May)	4692
Jan. The Tree of Knowledge (Robert Warwick)	4940
Jan.—The Thirteenth Commandment (Ethel Clayton)	4721
Jan.—Too Much Johnson (Bryant Washburn	4431
Jan.—The Woman in the Suit Case (Enid Bennett)	5410
Dec.—Everywoman (Special Cast)	6854
Dec.—Red Hot Dollars (Charles Ray)	4847
Dec.—Wanted—A Husband (Billie Burke)	4596
Dec.—Hawthorne of the U. S. A. (Wallace Reid)	4850
Dec.—A Girl Named Mary (Marguerite Clark)	4729
Dec.—His Wife's Friend (Dorothy Dalton)	5612
Dec.—Behind the Door (Bosworth-Ince Prod.)	5969
Dec.—The Cinema Murder (Cosmopolitan)	5354
Dec.—More Deadly Than the Male (Ethel Clayton)	4213
Dec.—Victory (Tourneur Prod.)	4723
Dec.—An Adventure in Hearts (Robt. Warwick)	4989
Nov.—Scarlet Days (Griffith)	6916
Nov.—Counterfeit (Elsie Ferguson)	4622
Nov.—The Miracle of Love (Cosmopolitan)	6800
Nov.—It Pays to Advertise (Bryant Washburn)	4942
Nov.—The Invisible Bond (Irene Castle)	4986
Nov.—Twenty-Three and a Half Hours' Leave (MacLean-May)	4838
Nov.—Male and Female (Special Cast)	8860
Nov.—Crooked Straight (Charles Ray)	4785
Nov.—Luck in Pawn (Marguerite Clark)	4462

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage	2
Nov. 16—The Hayseed	**2**
Sept. 7—Back Stage	2

PARAMOUNT-SENNETT COMEDIES

Feb. 15—Ten Dollars or Ten Days	2
Jan. 18—The Star Boarder	2
Dec. 21—Love, Honor and Behave	2
Dec. 7—A Lady's Tailor	2
Nov. 23—Down on the Farm	2
Nov. 9—His Last False Step	2
Oct. 26—Salome vs. Shenandoah	2
Oct. 12—Up in Alf's Place	2
Sept. 14—Back to the Kitchen	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning	1
Dec. 21—Those Distant Cousins	1
Dec. 7—After the Circus	1
Nov. 30—Oh, Man	1
Nov. 23—Wonder What a Baby Thinks About	1
Nov. 16—Burglars	1
Nov. 9—Company	1
Nov. 2—The City Dude	1
Oct. 26—A Handy Man Around the House	1
Oct. 19—Fire, Fire	1
Oct. 12—Secret S'cicty	1
Oct. 5—Saturday	1

PARAMOUNT-DE HAVEN COMEDIES

Mar. 14—Teasing the Soil	2
Feb. 22—Hoodooed	2

PARAMOUNT-HOLMES TRAVEL PICTURES

Mar. 28—The Boys' Big Club	1
Mar. 21—Strassburg Redeemed	1
Mar. 14—The Kingdom of the Yellow Robe	1
Mar. 7—Bustling Brussels	1
Feb. 29—The Yankee Watch on the Rhine	1
Feb. 22—Oriental College Boys and Co-Eds	1
Feb. 15—Parisian Faces and Figures	1
Feb. 8—Filming Ferocious Formosans	1
Feb. 1—Belgium Smiles Again	1
Jan. 25—From Blarney to Broadstairs	1
Jan. 18—The Royal Ballet of Bangkok	1
Jan. 11—Mirrors of Nature	1
Jan. 4—Gaping Gullets of Gifu	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz
Dec. 14—Down the Strand in London

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle
Dec. 7—Memory Lane
Nov. 23—Sunshine and Shadows
Nov. 9—A Night in June
Oct. 26—Midst Peaceful Scenes
Oct. 12—Rainfrops.
Sept. 28—When Nature Smiles
Sept. 14—The Voice of Gladness

PARAMOUNT MAGAZINE

Mar. 28—The Song Factory
Mar. 21—Game Trails of the Southland.
Mar. 14—Reclaiming the Everglades
Mar. 7—Poppying the Question
Feb. 29—The Growth of the North American
Feb. 22—On the Job With Grandma
Feb. 15—The Lure of Fashion
Feb. 8—Museum Mysteries
Feb. 1—Famous Women in World's Work
Jan. 25—Nature's Beauty Parlor
Jan. 18—Reeling in the Big Ones
Jan. 11—A Matter of Form
Jan. 4—The Dream Weavers
Dec. 28—Camera Surf Studies

TRUEX AND OTHER COMEDIES

Mar. 28—Cleaning Up (Al. St. John)
Dec. 28—Too Good to be True (Ernest Truex)
Dec. 14—Speed (Al St. John)

FILM MARKET, INC.

(*At State Rights Exchanges*)

The House Without Children
The City of Purple Dreams
Who Shall Take My Life?
Zongar, the Dare Devil of Romance
The Natural Law
The Grain of Dust
The Lust of the Ages
Has a Man the Right to Kill?
Beware of Strangers
Persuasive Peggy
The Spoilers
The Ne'er Do Well
The Garlen of Allah

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte)
Feb. 16—Pardon Me (Gertrude Selby)
Feb. 9—Hubby's Mistake (Gertrude Selby)
Feb. 2—The Close Shave (Ben Turpen)
Jan. 26—Breaking Into Society (Billy Armstrong).
Jan. 19—Neptune's Step-Daughter (Gertrude Selby
Jan. 12—Artless Artie (Harry Fox)
Jan. 5—The Nutcrackers (Ben Turpen)

FIRST NATIONAL EXCHANGES

Feb. 2—The Turning Point (Katherine MacDonald
Jan. 19—Even as Eve (Grace Darling)
Jan. 12—Two Weeks (Constance Talmadge)
Jan. 5—A Daughter of Two Worlds (Norma Talma
Dec. 29—The Greatest Question (D. W. Griffith's).
Dec. 15—In Old Kentucky (Anita Stewart)
Dec. 1—The Beauty Market (Katherine MacDonal
Nov. 17—Heart o' the Hills (Mary Pickford)
Nov. 10—Mind the Paint Girl (Anita Stewart)
Nov. 3—A Virtuous Vamp (Constance Talmadge).
Oct. 20—In Wrong (Jack Pickford)
Oct. 6—The Thunderbolt (Katherine MacDonald).
Dec. 22—A Day's Pleasure (Charlie Chaplin)
Dec. 22—A Twilight Baby (Henry Lehrman)

FLORIDA FILM CORPORATION

(*At State Right Exchanges*)

A Dumbwaiter Scandal
A Pool of Peaches
Fabulous Fortune Fumblers
His Conscience His Guide
Fred's Fictitious Foundling
Work and Win 'Em

FOX FILM EXCHANGES

BIG PRODUCTIONS

Should a Husband Forgive? (Special Cast)
Evangeline (Special Cast)
Kathleen Mavourneen (Theda Bara)
Checkers (Special Cast)

WILLIAM FARNUM SERIES

The Adventurer
Heart Strings
Wings of the Morning
The Last of the Duanes
Wolves of the Night

THEDA BARA SERIES

Lure of Ambition
La Belle Russe

TOM MIX SERIES

Three Gold Coins
The Daredevil
The Cyclone
The Feud
The Speed Maniac
Rough Riding Romance

Release Information continued on page 2187

Advance Information on All Film Releases

(Continued from page 2186)

OX ENTERTAINMENTS

he Hell Ship (Madleine Traverse)	[illegible]
er Elephant Man (Shirley Mason)	5
in Pan Alley (Ray and Fair)	5
he Square Shooter (Buck Jones)	5
lames of the Flesh (Gladys Brockwell)	5
hod With Fire (William Russell)	5
he Shark (George Walsh)	5
he Devil's Riddle (Gladys Brockwell)	5
he Lincoln Highwayman (William Russell)	5
hieves (Gladys Brockwell)	5
astward Ho. (William Russell	5
he Winning Stroke (George Walsh)	5
hasing Rainbows (Gladys Brockwell)	5
acred Silence (William Russell)	5
rom Now On (George Walsh)	5
roken Commandments (Gladys Brockwell)	5
he Winning Stroke (George Walsh)	5
he Seventh Person (George Walsh)	5

NSHINE COMEDIES

aining for Husbands	[illegible]
Light Weight Lover	[illegible]
he Great Nickel Robbery	2
he Heart Snatcher	[illegible]
er Private Husband	[illegible]
er Naughty Wink	2
heriff Nell's Comeback	2
ungry Lions and Tender Hearts	2
hicken a la Cabaret	2
he Roaming Bath Tub	2
ack to Nature Girls	2
he School House Scandal	2
potlight Maids	2
he Yellow Dog Catcher	2

UTT AND JEFF CARTOONS

hewing Gum Industry	½
he Price of a Good Sneeze	½
utting on the Dog	½
he Pawnbrokers	½
he Chemists	½
he Rum Runners	½
he Mint Spy	½
he Sour Violin	½
ead Eye Jeff	½
shing	½
n Ringing Your Party	½
he Plumbers	½
ow Dry I Am	½
haking the Shimmy	½
n Strike	½
e Ain't Done Right by Our Nell	½
or Better of For Worse	½
utting Out His Nonsense	½
eland	½
he Plumbers	½

ROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

EXAS GUINAN SERIES

ust Bill	2
he Boss of the Rancho	2
he Spirit of Cabin Mine	2
he Heart of Texas	2
he Call of Bob White	2
he Sacrice	2

ACK SWAIN SERIES

imrod Ambrose	2
mbrose and the Bathing Girls	2
mbrose in Bad	2
mbrose's Winning Ways	2
mbrose Visit	2
l Wrong Ambrose	2
emini Ambrose	2
mbrose in Turkey	2

ARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

r.—Tillie's Punctured Romance	6
ar.—The Superman	6
ar.—The Forbidden Woman	7
b.—Virtuous Men	7
n.—Eyes of Youth	7
c.—The Lost Battalion	6
c.—Everybody's Business	6
v.—Birth of a Race	8
t.—Yankee Doodle in Berlin	6
pt.—Mickey	7
e Bandit and Preacher (Wm. S. Hart)	5
e Hell Hound of Alaska (Wm. S. Hart)	5
tan's Pawn (Bessie Barriscale)	5
e Straight Road (Chas. Ray and Bessie Barriscale)	5
e Day	5
w Molly Made Good	6
e Birth of Man	5
art of New York	5
e Salamander	5
e Birth of Democracy	6
ster's Last Fight	3
e Real Roosevelt	2
an on Earth	2
e Hand of Vengeance (10 episode serial, Gaumont—reels each episode)	2
e Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast	
ies of 42 Fatty Arbuckle comedies, released one each week	
ies of 29 Charlie Chaplin comedies, released one each week	
ies of 28 Mack Sennett Keystone two-reel comedies, released one each week	
ies of 28 Sennett Keystone Liberty comedies, one reel each, released one each week	
ies of 24 Billy West two-reel comedies	
ies of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week	
ies of 18 Wm. S. Hart two-reel Westerns, released one each week	
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week	

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)	9
The Hushed Hour (Blanche Sweet)	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1
The Real Roosevelt	2
Satan on Earth	2
The Hand of Vengeance (Serial, ten two-reel episodes)	

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Duds (Tom Moore)	5
The Little Shepherd of Kingdom Come (Jack Pickford)	6
The Blooming Angle (Madge Kennedy)	5
The Paliser Case (Pauline Frederick)	5
Water, Water, Everywhere (Will Rogers)	5
Pinto (Mabel Normand)	5
Flame of the Desert (Geraldine Farrar)	7
The Loves of Letty (Pauline Frederick)	5
Jubilo (Will Rogers)	6
The Gay Lord Quex (Tom Moore)	5
Jinx (Mabel Normand)	5
Bonds of Love (Pauline Frederick)	5
Strictly Confidential (Madge Kennedy)	5
Almost a Husband (Will Rogers)	5
The World and Its Woman (Geraldine Ferrar)	7
Lord and Lady Algy (Tom Moore)	5
The Girl from Outside (Rex Beach)	7
Heartsease (Tom Moore)	5
Upstairs (Mabel Normand)	5
The Peace of Roaring River (Pauline Frederick)	6
Through the Wrong Door (Madge Kennedy)	5

GREAT AUTHORS PRODUCTIONS

The Street Called Straight (Basil King)	
The Cup of Fury (Rupert Hughes)	7
The Girl From Outside (Rex Beach)	7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)	5
Aug. 15—High Pockets (Bennison)	5
May 11—The Road Called Straight (Bennison)	5
Mar. 23—Speedy Meade (Louis Bennison)	5
Jan. 5—Oh, Johnny (Louis Bennison)	5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)	2
Dec. 28—Two Dollars, Please	2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven)	2
Nov. 30—A Much Needed Rest (Parsons)	2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)	2
Nov. 2—His Own Medicine (Parsons)	2
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven)	2
Oct. 5—Oh, Bill, Behave (Parsons)	2
Sept. 21—Honeymooning (Mr. and Mrs. De Haven)	2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making	1
Nov. 16—Nature's Echo	1
Nov. 9—Net Profits (Catching Salmon in Skeena River)	1
Nov. 2—Rocks of Ages (Granite Quarries)	1
Little Bo Peep (Wool Industry)	1
By the Sea (Seeing Atlantic City)	1
Panama Canal	1
Town Topics (Panama Under Uncle Sam)	1
Snapping Snappers (Fishing in the Gulf of Mexico)	1
Animal Antics (Pictures of Animals in Zoo	1
Going South (New Orleans and St. Augustine)	1
The Anglers (Trout Fishing on the Ausable)	1
Home Made (Ready-Made House Building)	1

GOLDWYN-BRAY PICTOGRAPHS

Feb. 8—All Aboard for the Moon	1
Feb. 1—Marvels of the Universe	1
Jan. 25—Hello, Mars	1
Jan. 18—Behind the Signs on Broadway	1
Jan. 11—Woman's Crowning Glory	1
Dec. 6—Reformed Saloons	1
Nov. 30—Passing of the Old West	1
Nov. 23—Department Stores on Wheels	1
Nov. 16—How Time Flies	1
Nov. 9—Ponchos from Peru	1
Nov. 2—A City of Kings	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird)	7
Ashes of Love (Hackett-Shannon)	6
When Men Betray (Gail Kane-Stuart Holmes)	6
Echo of Youth (Richman-Baird-Shepard)	6
Someone Must Pay (Gail Kane-Edmund Breese)	6
A Child for Sale (Leslie-Hale Connelly)	6

HALL ROOM BOYS PHOTO PLAYS

Dec.29—The Lovable Scamps	2
Dec. 15—Taming the West	2
Dec. 1—The Chicken Hunters	2
Nov. 17—Pretty Soft	2
Nov. 3—A Howling Success	2
Oct. 20—Nothing But Nerve	2
Oct. 6—Almost Heroes	2
Sept. 22—They Do It On $8 Per	2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

High Speed (Edward Earle-Gladys Hulette)	5
The Heart of a Gypsy (Florence Billings)	5
The Phantom Honeymoon (Marguerite Marsh)	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt	2
A House Divided (Sylvia Breamer)	6
The Littlest Scout (Violet Blackton)	6
Wanted for Murder (Elaine Hammerstein)	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)	6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber)	15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)	15 Episodes

CHAPLIN CLASSICS

Dec 28—The Vagabond	2
Nov. 16—The Fireman	2

HODKINSON CORP., W. W.

(Releasing Through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES. INC.

The Sagebrusher (Emerson Hough's)	7
The Westerners (Stewart Edward White's)	7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)	6
Desert Gold (Zane Grey's)	7

J. PARKER READ. JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)	7
Sahara (Louis Glaum)	7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)	6
The Bandbox (Doris Kenyon)	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)	6
Cynthia of the Minute (Leah Baird)	6

ROBERT BRUNTON PRODS.

Live Sparks (J. Warren Kerrigan)	5
The Lord Loves the Irish (J. Warren Kerrigan)	5
The Joyous Liar (J. Warren Kerrigan)	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)	6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)	6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)	7
Human Clay (Mollie King)	5

JANS PICTURES CORP.

Love Without Question (Olive Tell)	7

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)	5
Efficiency Edgar's Courtship (Taylor Holmes)	5
The Misleading Lady (Henry B. Walthall)	5
Open Places (Jack Gardner)	5
The Little Shepherd of Bargain Row (R. Traverse)	5
The Range Boss (Jack Gardner)	5
The Alster Case (Bryant Washburn)	5
The Man Trail (Richard Traverse)	5
Men of the Desert (Jack Gardner)	5
Little Shoes (Henry B. Walthall)	5
Broncho Billy Dramas	1
Snakeville Comedies	1
Fables in Slang (George Ade)	1
Stripped for a Million (Crane Wilbur)	5
Strife (George Le Guere)	5

CHAPLIN REISSUES

A Burlesque on Carmen	4
Feb. 1—The Champion	2
Mar. 1—Jitney Elopement	2
Apr. 1—Work	2
May 1—By the Sea	1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)	6
She Wolf (Texas Guinan)	5
Heart of Texas (Tom Mix)	5
Window Opposite (Leah Baird)	7
Once to Every Man (Jack Sherrill)	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May	—A Daughter of the Snows (Mitchell Lewis)	6
May	—The Temple of Dawn (Bert Lytell)	6
May	—The Marriages of Mayfair (Special Cast)	6
May	—Four Horsemen (Special Cast)	6
Apr.	—Burning Daylight (Mitchell Lewis)	6
Apr.	—The Skylark (Bert Lytell)	6
Apr.	—Fine Feathers (May Allison)	6
Apr.	—Parlor, Bedroom and Bath (Viola Dana)	6
Mar.	—The Hope (Special Cast)	6
Mar.	—Alias Jimmy Valentine (Bert Lytell)	6
Feb.	—Juda (May Allison)	6
Feb.	—Eliza Comes to Stay (Viola Dana)	6
Feb.	—Shore Acres (Alice Lake)	6
Feb.	—Old Lady 31 (Emma Dunn)	6
Jan.	—The Walk-Offs (May Allison)	6
Jan.	—The Right of Way (Bert Lytell)	6
Jan.	—The Willow Tree (Viola Dana)	6
Dec.	—Should a Woman Tell? (Alice Lake)	6
Dec.	—The Best of Luck (Special Cast)	6
Nov.	—Fair and Warmer (May Allison)	6

Release Information continued on page 2188

Advance Information on All Film Release

(*Continued from page 2187*)

Nov. Please Get Married (Viola Dana)................6
Nov. Lombardi, Ltd. (Bert Lytell)................6

NAZIMOVA PRODUCTIONS

Mar. —The Heart of a Child (Nazimova) 7
Jan. —Stronger Than Death (Nazimova)................7
The Brat (Nazimova)................7
The Red Lantern (Nazimova)................7
Out of the Fog (Nazimova)................7
Eye for Eye (Nazimova)................7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)................6
Mar. —The Very Idea (Taylor Holmes)................6
Dec. —Nothing but the Truth (Taylor Holmes)......6

MISCELLANEOUS

(*State Right Features*)
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc. ....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co. ....
The Blindness of Youth (Foundation Film Corp.).......
The Confession (Henry Walthal) National Film Corp....
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures Inc. ....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions................
The Whirlwind-Serial (Chas. Hutchison) Allgood Pictures Corp. ....
Before the White Man Came (Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Sell) Serico Prod. Co................
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co. ....
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk ....
Sky Eye (Sol Lesser)................
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises ....
Forced to Wed (Lois Wilson) J. Frank Hatch Enterprises ....
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) (Warner Bros.)........
The Chosen Path (Margaret Leslie—Donald Hall) Emory Film Co. (Exclusive Features)................
Girl of the Sea (Betty Hilburn—Chester Barnett) Williamson Sub.-Sea Picture. ....
Bullin the Bullsheviki (Special Cast) Eff and Eff Producing Co................

COMEDIES

Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. ....
Jolly Comedies (Film Specials)................2
Bobby Burns Comedies (Jaxon Film Corp.)................2
Jester Comedies (Territorial Sales Corp.)................2
Ham and Bud (Jans Prods., Inc.)................1

MONOPOL PICTURES

Crimson Shoals (Francis Ford)................6
Alma Where Do You Live (MacTammany-Larkin)......6

OUTING-CHESTER PICTURES

(*At State Right Exchanges*)
Balsing Over the Bounding Blue................1
Korearing Around Korea................1
Moosing Through Kipawa................1
Broadway Will Be Broadway................1
Pilgrimage Through the Clouds................1
Mr. Outing Gets a Pipe Dream................1
The Simple Life................1
The People in White................1
No Coma in Acoma................1
Temple Bells and Wayside Shrines 1
Considering Posey................1
The Fifteen Million................1

SCREENINGS

Feb. 7—The Great American Yawn and Getting His Angora 1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings................1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil................1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks 1

PATHE EXCHANGES

Mar. 14—Tarnished Reputations (Dolores Cassinelli)....5
Mar. 7—In Walked Mary (June Caprice)................5
Feb. 29—Smoldering Embers (Frank Keenan)................5
Feb. 1—Other Men's Shoes (Craufurd Kent)................7
Jan. 18—The Web of Deceit (Dolores Cassinelli)......6
Jan. 11—Fighting Cressy (Blanche Sweet)................6
Dec. 21—The Prince and Betty (Wm. Desmond-Mary Thurman) 5
Dec. 14—The A-B-C of Love (May Murray)................6
Dec. 7—Brothers Divided (Frank Keenan)................5
Nov. 16—The Right to Lie (Dolores Cassinelli)........7
Nov. 9—A Woman of Pleasure (Blanche Sweet)......7

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail).
Feb. 15—Fifteenth, The Secret Host................2
Feb. 8—Fourteenth, The Hidden Way................2
Feb. 1—Thirteenth, Wings of Mystery................2
Jan. 25—Twelfth, The Chance Trail................2
Jan. 18—Eleventh, The Death Studio................2
Jan. 11—Tenth, The Inn of Dread................2
Jan. 4—Ninth, Webs of Deceit................2
Dec. 28—ighth, A Crippled Hand................2
Dec. 21—Seventh, The Betrayal................2
Dec. 14—Sixth, The Unknown................2

BOUND AND GAGGED (Serial)

(Ten Two-Reel Episodes Starring George B. Seitz and Marguerite Courtot)
Dec. 28—Tenth, Hopley Takes the Liberty 2
Dec. 21—Ninth, A Homeless Princess 2
Dec. 14—Eighth, Arrested 2
Dec. 7—Seventh, A Fatal Error 2
Nov. 30—Sixth, Out Again, In Again................2
Nov. 23—Fifth, Held for Ransom................2
Nov. 16—Fourth, An Unwilling Princess................2
Nov. 9—Third, Snared 2
Nov. 2—Second, Overboard................2

THE ADVENTURES OF RUTH

(Fifteen Two-reel Episodes Starring Ruth Roland, William Human and Herbert Heyes)
Mar. 14—Twelfth, The Vault of Terror................2
Mar. 7—Eleventh, The Trap................2
Feb. 29—Tenth, The Forged Check................2
Feb. 22—Ninth, The Cellar Gangsters................2
Feb. 15—Eighth, The Harlem Model................2
Feb. 8—Seventh, The Substitute Messenger................2
Feb. 1—Sixth, The Border Fury................2
Jan. 25—Fifth, The Bank Robbery................2
Jan. 18—Fourth, The Stolen Picture................2
Jan. 11—Third, The Bewitching Spy 2

DAREDEVIL JACK

(*Fifteen Two-Reel Episodes Featuring Jack Dempsey*)
Mar. 14—Fifth, A Race for Glory................2
Mar. 7—Fourth, Shanghaied 2
Feb. 29—Third, Wheels of Fate................2
Feb. 22—Second, The Ball of Death................2
Feb. 15—First, The Mysterious Bracelets................3

AFTER THIRTY

(*Six Two-Reel Comedy Dramas Featuring Mrs. Sydney Drew and John Cumberland*)
Feb. 22—The Charming Mrs. Chase................2

ROLIN COMEDIES

Feb. 29—Find the Girl (Snub Pollard)................1
Feb. 22—Raise the Rent (Snub Pollard)................1
Feb. 15—Waltz Me Around (Snub Pollard)................1
Feb. 8—Getting His Goat (Snub Pollard)................1
Feb. 1—All Lit Up (Snub Pollard)................1
Jan. 25—The Dippy Dentist (Snub Pollard)................1
Jan. 18—Slippery Slickers (Snub Pollard)................1
Jan. 11—Why Go Home (Snub Pollard)................1
Jan. 4—Red Hot Hottentots (Snub Pollard)................1
Dec. 28—The Floor Below (Snub Pollard) 1
Dec. 21—Tough Luck (Pollard—Davis) 1

ROLIN TWO REELERS

Feb. 8—His Royal Slyness (Harold Lloyd—Mildred Davis) 2
Dec. 28—From Hand to Mouth (Harold Lloyd—Mildred Davis) 2
Nov. 30—Capt. Kidd's Kids (Lloyd—Daniels) 2
Nov. 2—Bumping into Broadway (Lloyd, Pollard—Daniels) 2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)......2
Oct. 12—Daddy Number Two (Baby Marie Osborne)..2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
July 27—Fifteenth, The Tiger Face................2
July 20—Fourteenth, At the Pistol's Point................2
July 13—Thirteenth, The False Idol................2
July 6—Twelfth, The Two Amazons................2

BLACKTON PRODUCTIONS

Feb. 15—Respectable by Proxy (Breamer—Gordon)....6
Jan. 4—My Husband's Other Wife (Breamer—Gordon).6
Nov. 30—Dawn (Sylvia Breamer—Rob't. Gordon)......6
Oct. 19—The Moonshine Trail (Breamer-Gordon)......6

NEWS REELS

Sundays—Topics of the Day................
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PHILIPP (ADOLF) CORPORATION

The Midnight Girl (Adolf Philipp-Marie Tagano).......2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)......2
Oh, Louise (Adolf Philipp-Marie Tagano)................2

PIONEER FILM CORPORATION

(*At State Right Exchanges*)
The Boomerang (Henry B. Walthall)................
Virtuous Sinners (Wanda Hawley)................
Sins of the Children (Alma Hanlon)................
Wives of Men (Florence Reed)................

REALART PICTURES CORP.

SPECIAL FEATURES

Soldiers of Fortune (Allan Dwan's)................7
The Mystery of the Yellow Room (Chautard's)........6

STAR PRODUCTIONS

The Fear Market (Alice Brady)................5
Anne of Green Gables (Mary Miles Minter)................6
Erstwhile Susan (Constance Binney)................5

REPUBLIC DIST. CORP.

(*See Selznick Enterprises*)

ROBERTSON-COLE PRODUCTIONS

SUPERIOR PICTURES

Seeing it Through (ZaSu Pitts)................5
The Luck of Geraldine Laird (Bessie Barriscale).....5
The Beggar Prince (Sessue Hayakawa)................5
The Third Generation (Brentwood)................5
Haunting Shadows (H. B. Warner)................5
Beckoning Roads (Bessie Barriscale)................5

Release Information continued on page 2189

The Tong Man (Sessue Hayakawa)................
Heart of Juanita (Beatriz Michelena)................
A Fugitive from Matrimony (H. B. Warner)................
The Blue Bandanna (William Desmond)................
The Illustrious Prince (Sessue Hayakawa)................

SPECIALS

The Beloved Cheater (Gasnier's)................
The Broken Butterfly (Tourneur)................

SUPREME COMEDIES

A Four Cylinder Frame-Up................
Mollie's Millions ....
Her Nearly Husband................
Hearts and Diamonds ....
Their Little Wife................
Pass the Apples, Eve................
Are Honeymoons Happy?................
Struck Out................
Good Night Judge................

MARTIN JOHNSON PICTURES

Marooned in the South Seas................
The City of Broken Old Men................
Recruiting in the Solomons................
Lonely South Pacific Missions................
Domesticating Wild Men................
Cruising in the Solomons................
Saving Savages in the South Seas................
The Home of the Hula Hula................
Through the Isles of the New Hebrides................
Tulagi, A White Spot in a Black Land................

ADVENTURE SCENICS

Sons of Salooskin................
Sheep O' Leavenworth................
Flaming Ice................
The Last Resort................
The Forbidden River................
I and the Mountain ....
Just Over Yonder ....

SELZNICK ENTERPRISES (LEWIS

SELZNICK PICTURES

(***Distributed through Select Exchanges***)
The Woman God Sent (Zena Keefe)................
His Wife's Money (Eugene O'Brien)................
Footlights and Shadows (Olive Thomas)................
The Imp (Elsie Janis ....
Sooner or Later (Owen Moore)................
Greater Than Fame (Elaine Hammerstein)................
The Broken Melody (Eugene O'Brien)................
Out Yonder (Olive Thomas)................
A Regular Girl (Elsie Janis)................
Piccadilly Jim (Owen Moore)................
The Glorious Lady (Olive Thomas)................

SELECT PICTURES

(***Distributed through Select Exchanges***)
She Loves and Lies (Norma Talmadge)................
The Last of His People (Mitchell Lewis)................
The Undercurrent (Guy Empey)................
A Scream in the Night (Special Cast)................
Faith of the Strong (Mitchell Lewis)................
The Isle of Conquest (Norma Talmadge)................

NATIONAL PICTURES

(***Distributed through Select Exchanges***)
Blind Youth (Special Cast)................
Just a Wife (Special Cast)................

REPUBLIC PICTURES

(***Distributed through Republic Exchanges***)
Trilby (Reissue) Tourneur Production with Clara Kimball Young ....
Girl of the Sea (Williamson Submarine Prod.)........
The Amazing Woman (Ruth Clifford)................
The Blue Pearl (Edith Hallor)................
12:10 (Herbert Brenon Prod.) Marie Doro
Wm. J. Flynn Series (Herbert Rawlinson)..
Judge Brown Series ....
Twelve Chaplin Reissues ....
Dad's Girl (Jackie Saunders)................
The Gift Supreme (Special Cast)................
The Only Way Trail (Edithe Sterling)................
Mothers of Men (Special Cast)................

KINOGRAMS

Every Tuesday and Saturday.

PRIZMA

Every Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover ....
Public Defender ....
Carmen of the Klondike................
The Grain of Dust................
Hearts of the World................
The Crucible of Life................
Nine-tenths of the Law................

DOO LEE FILM COMPANY, INC. (N. Y. STA

SPECIAL PRODUCTIONS

Are You Legally Married (Lew Cody—Rosemary Theb
Reclaimed (Niles Welch—Juvenile Scott)................
Window Opposite (Leah Baird—James Morrison)..
Once to Every Man (Jack Sherrill)................

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)................
The Profiteer (Jack Sherrill—Alma Hanlon)................
When the Desert Smiled (Neal Hart)................
Miss Arizona (Gertrude Bondhill)................
His Daughter Pays (Gertrude McCoy)................
Denny from Ireland (Shorty Hamilton)................
Pen Vulture (Shorty Hamilton)................
The Snail (Shorty Hamilton)................
The Ranger (Shorty Hamilton)................

Advance Information on All Film Releases

(Continued from page 2188)

hen Arizona Won (Shorty Hamilton)..................5
ale Henry Comedies (2 reels—one every two weeks....
ull's Eye Comedies (2 reels—one every two weeks)...
riginal Billy West Comedies (2 reels—one every two weeks)..................
eal Hart (2 reel dramas—one every two weeks) ......
l Jennings (2 reel dramas—one every two weeks).....
apoleon and Sally (one reel comedies) ....
om Mix (one reel dramas, re-issues)..................
an Little (2 reel Western dramas, re-issues) ....
ightening Bryce (Fifteen Episode Serial) ....
ragon's Den..................
he Neuse..................
erilous Trails..................
olf Nights..................
he Scarlet Moon..................

RIANGLE EXCHANGES

eb. 15—Tiger Girl (Lillian Gish-Roszika Dolly)......5
an. 25—A Gamble in Souls (Dorothy Dalton)...........5
an. 4—The Clodhopper (Charles Ray)..................5
ec. 14—Betty of Greystone (Dorothy Gish-Owen Moore).5
ov. 23—The Flame of the Yukon (Dorothy Dalton)....5

ACK SENNETT KEYSTONE COMEDIES

eb. 8—The Dancing Master (Alice Lake)............2
an. 25—She Loved a Nut (Mary Thurman-Ray Griffith).5
an. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle) 1
an. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)..................1
an. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)..................1
ec. 28—Fast Trains and Slow Women (Syd. Chaplin)..1

RIANGLE COMEDIES

eb. 22—The Love Riot..................2
eb. 1—His Baby Doll..................1

YRAD PICTURES, INC.

roken Hearts (Gareth Hughes)..................5
Happened in Paris (Mme. Yorska)..................5
uman Passions (Lottie Tilford)..................5
an and Woman (Betty Mason)..................5
he Red Viper (Gareth Hughes)..................6
our Wife and Mine (Eve Dorington)..................5
nd the Children Pay (Gareth Hughes)..................7
r. Brind's Wonders of Nature (One every week)....
ohnny Dooley Comedies (Johnny Dooley—one every month) 2

NITED ARTISTS CORPORATION

an. 18—Pollyanna (Mary Pickford)..................6
ec. 29—When the Clouds Roll By (Douglas Fairbanks).6
ct. 20—Broken Blossoms (D. W. Griffith)............6
ept. 1—His Majesty the American (Douglas Fairbanks).8

NITED PICTURE THEATRES

pr. 18—The Eternal Mother (Florence Reed).........5
ar. 28—The Iron Strain (Dustin Farnum) Recreated Triangle 5
ar. 21—Women Men Forget (Mollie King)...........5
ar. 14—The Female of the Species (Dorothy Dalton) Recreated Triangle 5
eb. 29—The Hick (Chas. Ray) Recreated Triangle....5
eb. 22—The Corsican Brothers (Dustin Farnum)......6
eb. 15—Tiger Girl (Lillian Gish) Recreated Triangle..5

UCKOO COMEDIES

eb. 29—Ball Bearing, but Hard Running (Burns-Ralston) 2

ISSY FITZGERALD COMEDIES

issy's Financial Flivver 2
issy's Sassy Stockings 2

EYSTONE COMEDIES

ar. 7—The Worst of Enemies (Weber-Fields)........2
eb. 22—Bombs and Brides (Murray-Thurman)........2

NIVERSAL EXCHANGES

PECIAL ATTRACTIONS

he Forged Bride (Mary MacLaren).................. 5
he Peddler of Lies (Mayo Carew)..................5
he Prince of Avenue A(James Corbett)..................5
ouge and Riches (Mary MacLaren)..................5
arked Men (Harry Carey)..................5
he Phantom Melody (Monroe Salisbury)..................5
he Triflers (Edith Roberts)..................5
he Day She Paid (Francelia Bilington)..................5
he Pointing Finger (Mary MacLaren)..................5
Gun Fightin' Gentleman (Harry Carey)..................5
asea (Edith Roberts-Frank Mayo)..................5
nder Suspicion (Ora Carew-Forrest Stanley)..................5

EWEL PRODUCTIONS, INC.

eb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington) 6
ov. 17—Blind Husbands (Eric Van Stroheim)........6
ct. 13—The Right to Happiness (Dorothy Phillips)....8
ept. 1—Forbidden (Mildred Harris)..................6
ept. 1—Paid in Advance (Dorothy Phillips)..........6

EWEL COMEDIES

eb. 9—Over the Transom (Mrs. Joe Martin-Adams)...1

ENTURY COMEDIES

ar. 10—My Dog Pal (Century Dog)..................2
eb. 23—Tiger Rose and Dandy Lions (Century Lions).2
eb. 11—Good Little Brownie (Century Wonder Dog)..2
an. 28—Brownie's Busy Day (Century Wonder Dog)..2
an. 14—Naughty Lions and Wild Men (Century Lions).2
ec. 22—Weak Minds and Wild Lians (Adams-Nelson-Engel and Lions)..................2

TAR COMEDIES

ar. 8—Wives and Old Sweethearts (Lyons-Moran)...1
ar. 1—Officer Call a Cop (Lyons-Moran)............1
Feb. 23—The Latest in Pants (Lyons-Moran)..........1
Feb. 16—Old Clothes for New (Lyons-Moran).........1
Feb. 9—Non-Skid Love (Lyons-Moran)..................1
Feb. 2—Ain't Nature Wonderful (Lyons-Moran).......1
Jan. 26—Bungled Bungalows (Lyons-Moran)............1
Jan. 19—The Sweet Dry and Dry (Lyons-Moran).......1
Jan. 12—Some Shimmiers (Lyons-Moran)...............1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)..................1
Dec. 29—Seeing Things (Neal Burns)..................1
Dec. 15—His Lucky Blunder (George Ovey)............1
Dec. 1—Tailor Maid (Neve Gerber)..................1
Nov. 17—Babies Is Babies (Neal Burns)..................1
Nov. 3—Bill's Anniversary (Ben Wilson)..............1

RAINBOW COMEDIES

Mar. 3—A Red Hot Finish (Warwick-Harmon)........2
Feb. 18—The Bull Thrower (Gregory-Engel)..........2
Feb. 4—Over the Ocean Wave (Charlie of the Orient)..2
Jan. 5—Adam and Eve a la Mode (Bathing Beauties)..2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 1—His Woman (Julia Arthur)..................2
Feb. 16—The Madonna of the Slums (Blinn-Eagles)....2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner) 2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)..........2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jimmy Adams) 2
Jan. 5—The Inner Ring (Wm. Courtenay-Jane Grey)...2
Dec. 22—She's Everywhere (Enid Markey-Montague Love) 2
Dec. 15—The Good Ship Rock 'N Rye (Mrs. Jow Martin-Jimmy Adams) 2

WESTERN AND RAILROAD DRAMAS

Mar. 13—Runnin' Straight (Gibson-Faire)..............2
Mar. 6—Hair Trigger Stuff (Gibson-Moore)............2
Feb. 28—The Sheriff's Oath (Gibson-Hill)..............2
Feb. 21—A Sagebrush Gentleman (Burns-Merriam).....2
Feb. 14—Kaintuck's Ward (Burns-O'Dare)..............2
Feb. 7—The Prospector's Vengeance (Field-Moore)....2
Jan. 30—Blind Chance (Bob Burns-Peggy O'Dare........2
Jan. 17—West Is Best (Hoot Gibson-Josephine Hill).....2
Jan. 10—The Jay Bird (Hoot Gibson-Josephine Hill).....2
Jan. 3—The Line Runners (Arnold Gregg-Helen Howard) 2
Dec. 27—The Counterfeit Trail (Magda Lane-Ed Hennessey) 2

MAJOR ALLEN'S ANIMAL HUNTS

Mar. 1—The Story of the Jaguar..................1

THE MIDNIGHT MAN

Dec. 29—Eighteenth, A Wild Finish..................2
Dec. 22—Seventeenth, The Cave of Destruction.........2
Dec. 15—Sixteenth, 'Hurled from the Heights............2
Dec. 8—Fifteenth, The Wheel of Terror..................2
Dec. 1—Fourteenth, Flames of Fury..................2
Nov. 24—Thirteenth, A Figh tto a Finish..................2
Nov. 17—Twelfth, The Tunnel of Terror..................2

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames..................2
Feb. 2—Seventeenth. The Wheels of Death............2
Jan. 26—Sixteenth, Over the Cataract..................2
Jan. 19—Fifteenth, The Faming Arrow..................2
Jan. 12—Fourteenth, Hemmed In..................2
Jan. 5—Thirteenth, The Scalding Pit..................2
Dec. 29—Twelfth, Shackled 2
Dec. 22—Eleventh, Perils of Doom..................2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Mar. 8—Eleventh, At the Mercy of the Monsters......2
Mar. 1—Tenth, A Perilous Plunge..................2
Feb. 23—Ninth, Sold Into Slavery..................2
Feb. 16—Eighth, The Dungeon of Despair.............2
Feb. 9—Seventh, Doomed 2
Feb. 2—Sixth, In the House of Horrors..................2
Jan. 26—Fifth, In the Lion's Den..................2
Jan. 19—Fourth, A Devilish Device..................2
Jan. 12—Third, The Kidnappers..................2
Jan. 5—Second, The Rope of Death..................2
Dec. 29—First, The Flames of Hate..................2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Mar. 8—Fifth, The Smuggler's Cave..................2
Mar. 1—Fourth, The Flames of Death..................2
Feb. 23—Third, The Life Line..................2
Feb. 16—Second, The Racing Death..................2
Feb. 9—First, the Wreck of the Santiam..............2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)..........1
Wednesdays—International News 1
Fridays —Current Events (International)............1
Fridays —New Screen Magazine (Universal)........1

VITAGRAPH EXCHANGES

Deadline at Eleven (Corinne Griffith)..................5
The Juggernaut (Anita Stewart)..................5
The Birth of a Soul (Harry T. Morey)..................6
Human Collateral (Corinne Griffith)..................6
The Midnight Bride (Gladys Leslie)..................6
The Sins of the Mother (Anita Stewart)..................6
When a Man Loves (Earle Williams)..................6
Pegeen (Bessie Love)..................6
The Golden Shower (Gladys Leslie)..................5
The Combat (Anita Stewart)..................5
The Black Gate (Earle Williams)..................5

VITAGRAPH SPECIALS

The Fortune Hunter (Earle Williams)..................7
Slaves of Pride (Alice Joyce)..................6
The Vengeance of Durand (Alice Joyce)..................7
The Climbers (Corinne Griffith)..................6
The Wolf (Earle Williams)..................6

BIG V SPECIAL COMEDIES

Maids and Muslin (Jimmy Aubrey)..................2
Knights and Knighties (Montgomery and Rock)........2
Pipe Dreams and Prizes (Harry Mann)..................2
Dames and Dentists (James Aubrey)..................2
Throbs and Thrills (Montgomery and Rock)............2

LARRY SEMON COMEDIES

The Grocery Clerk..................2
The Head Waiter..................2
Dew Drop Inn..................2
Dull Care 2
The Simple Life..................2
His Home Sweet Home..................2

O. HENRY (TWO REELERS)

A Philistine in Bohemia (Edna Murphy)..................2
The Call Loan (Jay Morley)..................2
The Dream (Alice Calhoun)..................2
Telemachus, Friend (Kate Price)..................2
While the Auto Waits (Ethel Fleming-Regan Stewart)..2
The Church With an Overshot Wheel (Ethel Fleming)...2
The Roads We Take (Jay Morley)..................2
The Day Resurgent (Campbell-O'Brien)..................2
The Friendly Call (Walter Miller-Julia Gordon)........2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)..................2
The Trials of Texas Thompson (Nell Shipman).........2
Switches and Sweeties (James Aubrey)..................2
Rubes and Robbers (Montgomery and Rock)...........2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

First, Setting the Snare..................3
Second, T N T 2
Third, Winged Death..................2
Fourth, Gassed 2
Fifth, Dodging Disaster..................2
Sixth, The Closing Jaws..................2
Seventh, The Submarine Cave..................2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)

Fifteenth, The Human Chain..................2
Fourteenth, Trapped Like Rats..................2
Thirteenth, The Deadfall..................2
Twelfth, Explosive Bullets..................2
Eleventh, The Den of Deviltry..................2
Tenth, Overpowered 2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict..................2
Fourteenth, The Hut of Disaster..................2
Thirteenth, The River of Dread..................2
Twelfth, The Rushing Horror..................2
Eleventh, In the Ocean's Grip..................2
Tenth, The Flaming Sacrifice..................2
Ninth, Prisoner of the Deep..................2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)..................7
Everybody's Business (Richmond-Calhoun)............6
Mickey (Mabel Normand)..................7
Satan's Pawn (Bessie Barriscale)..................5
The Straight Road (Bessie Barriscale)..................5
The Hell Hound of Alaska (Wm. S. Hart)..............5
Staking His Life (Wm. S. Hart)..................5
The Superman (Sansonia)..................5
Custer's Last Fight (J. Barney Sherry)..................3
The Bargain (Wm. S. Hart)..................6
Tillie's Punctured Romance (Dressler)..................6
The Mystery of 13 (Ford-Theby) 15 Episode Serial......
The Hawk's Trail (King Baggot) 15 Episode Serial....

ONE AND TWO REELERS

W. S. Hart Dramas..................2
Shorty Hamilton Comedy Dramas..................2
Keystone Comedies (Liberty Brand)..................1
Kay Bee Dramas (Union Brand)..................2
Kay Bee Dramas (Cloumbia Brand)..................2
Arbuckle Comedies 1
Chaplin Comedies ....1 & 2
Sennett Keystone Comedies..................2
Some Nerve (Charlie Chaplin)..................1
Lord Helpus (Charlie Chaplin)..................1
Keystone and Arbuckle Comedies..................1 & 2
Keystone Kid Comedies..................2

WILK (JACOB) FEATURES

(At State Right Eechanges)

ALICE BRADY FEATURES

Maternity 5
The Trap 5
A Woman Alone 5
Darkest Russia 5
The Dancer's Peril 5
A Gilded Cage 5
La Boheme 5
The Rack 5
The Divorce Game 5
Spurs of Sybil..................5
Miss Petticoats 5
Self-Made Widow 5
The Hungry Heart 5

ROBERT WARWICK FEATURES

Man of the Hour 5
Stolen Voice 5
Friday the 13th..................5
Human Driftwood 5
The Man Who Forgot..................5
Family Honor 5
Face in the Moonlight..................5
All Man 5
A Girl's Folly 5
Sudden Riches 5
False Friends 5

The Fiction Mart

A Service Department for Producers and Studio Executives

The Man Without a Tongue

By Chas. Felton Pidgin

Character of Story: Detective story.
Theme: Black Hand.
Characters: Quincy Adams Sawyer, Detective; Gates, Police Inspector; Pietro Escalio, the man without a tongue; Florence Armstrong, Sawyer's assistant; Francisco Staganaro, Italian merchant; Le Loup, the leader of the Black Hand; police, bandits, etc.

The Plot: As Sawyer is deploring the lack of active business in his private detective agency, Gates, police inspector and Sawyer's friend, arrives with an Italian wrapped in a long cloak. Sawyer and Gates question him without result. Gates says that he found the man on the street, apparently crazed with fear at the sight of another Italian with a hand-organ and a monkey and he believes that this man, now in custody, may know something of the Mafia which has been terrorizing the Italian colony. Investigation discloses the fact that the man, Escalio, has neither hands nor tongue but can trace his name by means of a pencil fastened to his wrist by Sawyer. While they are in conference Miss Armstrong looks up their records and finds that this man was in some way connected with a kidnapping case in which the father of the kidnapped child grew frightened and paid the ransom demanded and refused to give further evidence against the kidnappers after calling on the police for help. Another case of kidnapping is reported and Sawyer asks the dumb man if he will assist them in finding the lair of the Black Hand, correctly surmising that this man has been a victim of the vengeance of the blackmailers. Escalio, by signs, gives his assent. Miss Armstrong asks to be permitted to take an active part in the case but is told there will be too much danger in it and is instructed to take care of the office. Escalio leads Sawyer to the house of Le Loup, or "the wolf" as he is called, the leader of the band of criminals. Sawyer forces his way in, leaving word that if he does not reappear in an hour the police are to break in. He finds his way from a narrow passage into another where he is seized and brought into a square room with a big cage like a gigantic chicken coop in the center of the room. This cage is covered with a canvas. Le Loup greets Sawyer with the information that he is expected and asks him if he thought they would have permitted Escalio to betray them? He then declares that the purpose of the blackmailers is to maim the little daughter of Stagnaro, now in their hands, in such a way that it will be a warning to other parents who may think of calling on the police. He orders the cage uncovered and Sawyer sees that it contains a great ape. Le Loup explains that the method of silencing Escalio was to let the ape bite off his hands after which they removed his tongue so that he could not talk, write or speak with his fingers. Sawyer struggles to get at Le Loup, but is struck down from behind. He is then bound to the cage with his hands inside the bars for the ape to bite them off, but just as the brute approaches him a shot rings out from a hole in the wall of the room and in an opening appears the face of Escalio, who has a shot gun tied to one arm and the stump of the other arm thrust through a loop attached to the trigger. The ape is killed and Escalio threatens the others with his gun. Following this a band of police led by Florence Armstrong enter and rescue Sawyer, arresting the blackmailers. It then appears that she had found her way into the house and had so been able to guide the police to the spot which they could not otherwise have found.

Locale: Any American city.
Picture High Lights: Thrills.

BOOKS AND STORIES RECENTLY REVIEWED

BOLTWOOD AT YALE, by Gilbert Patten; issue of January 17th.
The Owner of the Lazy D, by Wm. Patterson White; issue of January 17th.
Beau Rand, by Charles Alden Seltzer; issue of January 17th.
The Devil to Pay, by Francis Nemo Greene; issue of January 17th.
The Texan, by James B. Hendryx; issue of January 17th.
The Single Track, by Douglas Grant; issue of January 24th.
The Talleyrand Maxim, by J. S. Fletcher; issue of January 24th.
The Coast of Opportunity, by Page Phillips; issue of January 24th.
Bloom of Cactus, by Robert Ames Bennet; issue of January 24th.
Tessie of the Rainbows, by Seward W. Hopkins ;issue of January 24th.
The Iron Furrow, by George C. Shedd; issue of January 24th.
Janet of the Kootenay, by Evah McKowan; issue of January 24th.
The Girl of O. K. Valley, by Robert Watson; issue of January 24th.
The Typhoon's Secret, by Sol. N. Sheridan; issue of January 24th.
In Her Happiest Hour, by Carolyn Wells; issue of January 31st.
The Rider of King Log, by Holman Day; issue of January 31st.
The Man Who Saw Wrong, by Jacob Fisher; issue of January 31st.
Lynch Lawyers, by William Patterson White; issue of January 31st.
The Great Impersonation, by E. Phillips Oppenheim; issue of January 31st.
The Builders, by Ellen Glasgow; issue of January 31st.
Mist of Morning, by Isabel E. Mackay; issue of January 31st.
The Fire of Green Boughs, by Mrs. Victor Rickard; issue of January 31st.
Hunkins, by Samuel G. Blythe; issue of February 7th.
Pay Sand, by Victor Lauriston; issue of February 7th.
Trouble Plenty, by Charles Alden Seltzer; issue of February 7th.
The White Mice, by Richard Harding Davis; issue of February 7th.
The Enemy in His Mouth, by Raymond Ashley; issue of February 7th.
A Chance for Advancement, by Niel Moran; issue of February 7th.
The Flamingo's Nest, by R. Sprague; issue of February 7th.
The Hidden Kingdom, by Cathrene and Robert Pinkerton; issue of February 7th.
A Woman's Prey, by Fred Jackson; issue of February 14th.
The Shepherd of the Sea, by Henry Leverage; issue of February 14th.
The Gray Mask, by Wadsworth Camp; issue of February 14th.
The Lady of Mystery House, by George C. Shedd; issue of February 14th.
The Honorable Senator Sagebrush, by Francis Lynde; issue of February 14th.
El Supreme, by Edward Lucas White; issue of February 14th.
The Azure Rose, by Reginald Wright Kauffman; issue of February 14th.
The Man with Three Names, by Harold MacGrath; issue of February 14th.
The House of Balthazar, by William J. Locke; issue of February 14th.

The Key Without a Lock

By Chas. Felton Pidgin

Character of Story: Detective story.
Theme: Crime.
Characters: Quincy Adams Sawyer, detective; Gates, Police Inspector; Florence Armstrong, Sawyer's assistant; Captain Randall, football player; Peter Harrington, a master criminal; Coach Williams; Margaret Randall.

The Plot: Captain Randall, head of a football team in a neighboring college calls upon Quincy Adams Sawyer and tells him the story of a mysterious key which was entrusted to him by a cook on a farm in Minnesota, where he worked during a summer vacation. This old cook was a silent sort of man and told nothing of himself to anyone until he gave the key to Randall saying that he felt it no longer safe with him and that he feared it would fall into the hands of certain yellow men who were following him. The night after the key came into Randall's possession the cook was murdered with a Malay kris. Since Randall's return to college two Malays have been sent to the football team as trainers and while he has been unable to fasten suspicion upon them, his effects have been rifled several times. He does not know the significance of the key, which is covered with numbers and little squares; he does not know what lock it fits. He wishes Sawyer to solve the mystery for him. Sawyer learns that the Malays have been sent with expenses paid by Peter Harrington, an alumnus of the college and a man of wealth, whose income is somewhat mysterious. Sawyer accepts the case. The next day there comes to him Coach Williams, who tells him that in addition to having been assaulted with a sandbag, Randall has disappeared. Randall's wife has likewise disappeared. The detective is at a loss to know which way to turn when he receives a note from Randall stating that he has been kidnapped and that his captors desire the delivery of the mysterious key. The note, in giving directions as to the whereabouts of the key really tells the location of the house in which Randall is confined. Sawyer and Gates seek out the house and force their way in through a window on the lower floor. They find their way to an upper floor where they discover Randall a prisoner. Concealed, they listen to the leader of the kidnappers telling Randall that they will pay him $5,000 for the key and that if they do not get it they will torture his wife, Margaret, who has fallen into their hands. The leader also states that this key will lead them to the secret formula for a drink which contains a more powerful drug than any now known and that with this drug in their possession they will be on their way toward making millions of dollars by selling it to those who can profit by its peculiarly demoralizing effect upon morals. At the moment when the criminals are about to torture the women, Gates and Sawyer are attacked from the corridor by guards who have discovered them and shoot at them with Maxim silencers on their revolvers. At the
time, however, the rescue party of po
breaks in and captures the crimin
Sawyer finds that the marks on the
show that the lock is behind one of
bricks in the fireplace in this very ho
and there, in a secret hiding place
finds a book of formulas concealed th
by Clifford Harrington, grandfather
Peter Harrington and a noted chem
Sawyer determines to destroy the en
book lest the contents again be used
evil. Margaret is restored to her husba

Locale: Any city.
Picture High Lights: Suspense and ra
action.

Pierre Vinton

By Edward C. Venabl

Character of Story: Society drama.
Theme: Divorce.
Characters: Pierre Vinton; Marcella V
ton; Mrs. Axon; Stewart Dewar; Co
land Brown; Barbara Gilbert; A
Louise.

The Plot: Pierre Vinton and his wife, M
cella, have been divorced upon
grounds of incompatibility of tem
They continue to move in the same cir
of society and to know the same pe
and Vinton soon finds that he can
shake off the memory of his marri
He makes the acquaintance of Barb
Gilbert, a beautiful actress, but takes
interest in her other than that of a p
ing acquaintance. Other women
equally uninteresting to him. Thro
his aunt he learns that his wife has
cided to go in for a musical career
he agrees with his aunt that this wo
not be a good thing for her. He goes
her to protest against this step and
replies that it is necessary because
has no other means of earning money
is now financially embarrassed. To
Vinton replies that everything he has
hers as it was when they were marr
She says that the law does not now
mit her to claim it since they are divor
Vinton says that this makes no differe
Marcella, however, refuses his help
accepts that of her uncle. Vinton
finds Stewart Dewar cultivating his
quaintance. Dewar is a small man
is so stooped that he suggests deform
He is clever but queer. One night p
ing bridge with another guest at Dew
home Vinton sees a letter from Marc
to Dewar and recognizes the handwrit
Dewar stuffs it into his pocket has
Later Vinton learns that Dewar and M
cella are going about together and late
mutual friend, Mrs. Axon, tells him
Dewar and Marcella are to be marr
Vinton now feels that this must no
permitted. Marcella is his wife and
must not marry anyone else—especi
revolting is the idea of seeing her mar
to such a man as Dewar. Vinton goe
Dewar and tells him that he will not
mit the marriage. Dewar declares
he intends to marry Marcella and
nothing Vinton can do will stop hi
that Vinton has forfeited the right to
after her affairs or even to take the
erty of calling her by her Christian na
Vinton calls Dewar's attention to the
that he could easily throw him out of
window and that he is in a mood to do
Dewar declares that the law will pre
this. Vinton says, no, the law will pu
but will not prevent it, and if he, Vin
were to be arrested for thrashing De
how could the latter expect to overc
the humiliation which would fol
Dewar says he will be married if he m
have officers of the law at the altar.
ton retorts that this would make him
ridiculous that no woman would m
him. Exasperated by Dewar's attit
Vinton knocks him down and insta
regrets his lack of poise. Dewar
says he feels for the first time in his
as though he would like to kill a man
this, in a measure, helps him to un
stand Vinton's attitude. Vinton goe
Marcella and tells her that she is hi
the sight of God because he still lo
her and that there is no such thing
divorce. She says she has ceased to
him but does not want to hurt his l
She will not marry. Vinton goes ab
where he is tempted to take up with
adventuress but restrained by the s
feeling that his marriage is sacred
He conveniently slips in the Alps
wakes to find Marcella nursing him.
has heard of his "accident" and
realizes that she still loves him.

Locale: New York and Switzerland.
Picture High Lights: Emotional scenes

Wyndham's Pal

By Harold Blindloss

C **acter of Story:** Adventure.
T **ne:** A piratical inheritance.
C **acters:** Harry Wyndham, who inherits
shipping business from slave trading an-
stors; Bob Marston, his friend, a mil-
naire; Flora Chisholm, Harry's fiancee;
n Elliott, Harry's rival; Mabel Hilliard,
b's fiancee; Jack Chisholm, Flora's
ther; Don Ramon Laringa, a Carib-
an statesman; Rupert Wyndham,
own as "The Bat"; Peters, a black-
ler; Chisholm, Flora's father; Don
ix, agent of Wyndham Brothers.
T **Plot:** Harry Wyndham inherits the
siness of Wyndham Brothers, a ship-
g business which formerly consisted in
t of slave trading in Southern seas.
ke his ancestors, Harry is rash, impetu-
, dashing and fascinating. He en-
vors to keep up his social position on
small income and manages to make
me reputation as a sportsman though
ere is some talk of his extraordinary
k in winning boat races, etc. He saves
e life of Jack Chisholm just before leav-
g England on a business trip and se-
res the consent of Flora's father to a
arriage as soon as he has made his for-
ne or shown signs of being on his way
fortune. Bob Marston joins him on a
p to visit the various trading posts of
Wyndham Brothers in the Caribbean
a. At African and Caribbean ports
arston finds much talk of magic among
e blacks and an oppressive atmosphere
Voodoo. At a Caribbean port Don
lix, agent of Wyndham Brothers, urges
em to refuse a cargo of goods sent down
m the interior on the ground that the
rk shows it to be the property of "The
t," a villainous mulatto who rules as
king in the brush. Don Felix has had
uble with The Bat. While they are at
e port Don Felix dies of a mysterious
son. A mulatto visits the ship and has
conference with Wyndham. Wyndham
clares in favor of taking the cargo be-
use it contains some valuable beads—
fficult to secure elsewhere and worth
ore than anything else brought in trade.
arry soon completes a very successful
p and comes home with money enough
be married. Peters, an agent who
rks for a German company and who
de their acquaintance in the Caribbean,
rns up and asks for a position. Mar-
on, now a partner, refuses this and
arns through Peters that Harry has
en supplying drugs and arms to The
t, who has set up a kingdom in the
sh in defiance of the authority of the
epublican government and who has been
ardering all white men invading the
ands with the exception of Harry's
ents. He also learns that The Bat is
pert Wyndham, an uncle who dis-
peared some years before while on a
ding trip. This man has degenerated
to a savage chief. Harry is remorse-
l and Bob and Flora declare they will
nd by him and help him to undo what
schief has been done. Another trip is
de to the islands for the purpose of re-
ming The Bat if possible and elimi-
ting him if necessary. The authorities
on The Bat's trail and Bob and Harry
cceed in helping him escape to another
and and on the way The Bat jumps into
sea and is drowned.
L **le:** England and Caribbean sea.
P **ire High Lights:** Good atmosphere
nilar to that in "Victory."

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he City of Numbered Days

By Francis Lynde

C **acter of Story:** Western; modern.
T **ne:** Does the end ever justify the
ans?
C **acters:** Victor Brouillard, government
gineer; Murray Brislow, his associates;
Wesley Cortwright, millionaire pro-
ter; Hosford, agent for the Nicquoia
provement Company; Genevieve Cort-
ight, daughter of the promoter; Van
uce Cortwright, his son; Massingale,
ne owner; Amy, his daughter; Steve,
son; Lord Falkland, Tig Smith, the
v. Leshington and others.
T **Plot:** Victor Brouillard has under-
en to repay one hundred thousand dol-
s worth of debts left at the death of
father though he has only his salary
a government engineer. He is sent to
Southwestern state on a reclamation
ject in the mountains where a great
ervoir is to be established for irrigation
poses. J. Wesley Cortwright, learn-
of the government project, conceives
notion of building a city in the valley
ich is to be flooded with the reservoir
city of numbered days, built on the
fits of business done with the men in
government employ and on the busi-
s to be done with the government in
nishing supplies. Brouillard opposes
s proposition as he thinks the building
such a town would interfere with his
rk. Cortwright convinces him that
re is gold in the hills and threatens to
rt a gold rush if he interferes. The
moters of the scheme apparently have
uence in Washington and Brouillard is
able to check the movement to build
the town. He becomes interested in the city which springs up under the shadow of the town and when he is offered one hundred thousand dolars worth of stock and a position as engineer for the improvement company he accepts with the thought that this will enable him to pay off the load of debt which he has inherited. He is about to withdraw from this association when he finds that the boom will be the ruin of many innocent investors but refrains from doing this because Massingale, the father of the girl he loves, has been trapped by Cortwright and stands in danger of losing his mine through failure to meet his notes for one hundred thousand dollars. Brouillard cashes in on his stock and gives the money to Massingale to meet the notes. The latter is persuaded to extend his notes and gambles away the money. Then begins a struggle between Brouillard's conscience and his desire to safeguard the material welfare of the girl he loves. She urges him to live up to his ideals rather than to commit wrong for the sake of his love. He finally decides that her way is the better way and pricks the bubble of the boom, rushing the work to completion before the promoters can get Congress to put a stop to the reclamation project. Massingale gets back his mine and all ends well.

Locale: Southwest mountain country. Modern Western boom city.

Picture High Lights: This is a very dramatic story with plenty of action and many good situations. Would make a good feature and is in no way the hackneyed type of Western story.

Red Belts

By Hugh Pendexter

Character of Story: Romance.

Theme: Pioneer adventures.

Characters: Jack Sevier, leader of the white settlers; Kirk Jackson, forest ranger, in love with Elsie Tonpit; Major Tonpit, a white friend of Indian plotters; Elsie Tonpit, his daughter; Alexander McGillivray, half-breed chief of the Creek Indians, in league with Spain; Polcher, quarter-breed Cherokee and inn-keeper; Kate Sevier, Jack's wife; John Watts, a Chickamaugua chief; Old Tassel, a Cherokee chief; Red Hajason, an outlaw; Lon Hester, renegade settler.

The Plot: The story takes place in what was afterward Tennessee—the land beyond the Cumberland mountains which many of the Colonists thought would mark the Western boundary of the United States of America. This territory was sparsely settled and was disputed by the settlers and the Indians as well as claimed by the Spaniards, who sought to employ the Indians for the purpose of driving out the Americans. McGillivray, son of a Scotch father and Indian mother, educated, polished, living in a civilized fashion among his Indians, with many thousands of Indian warriors at his command, was ambitious to become the emperor of this vast stretch of territory lying west of the mountains. He meant to make use of the Spaniards in wiping out the Americans and afterward to turn out the Spaniards as well. One of his tools was Polcher and another was Major Tonpit, who was convinced that the Spaniards would some day dominate this part of the country. This story concerns the adventures of Sevier in combatting this plot. A messenger of the Indians is killed by a mad white settler and much ado is made over this; McGillivray making capital of this attempt to induce Old Tassel to go to war with his three thousand warriors. Tonpit and his daughter are on their way to visit McGillivray when they are captured by Red Hajason and Jackson, thinking that the girl is held captive by the Indian chief, goes to the camp of the Indian Emperor and is locked up in jail. Sevier is captured by John Watts and is on the point of being killed, but is saved by the fact that the territory in which he is captured is sacred ground by Indian tradition, where no killing may take place. After a meeting with Old Tassel, he is allowed to go with a guide and goes straight to the camp of McGillivray, where he succeeds in liberating Jackson, but is himself made a prisoner. Polcher plans to murder Sevier, making it appear that he has been shot down while attempting to escape. He tries to shoot Sevier through the bars of the window, but is caught by the alert woodsman who has already sawed out two bars of the window and is hanged by a bed blanket until he is dead. Sevier escapes and gets his pistol to the side of McGillivray and forces him to aid in his escape, sending the Indians and bloodhounds in the wrong direction. He encounters Red Hajason, the outlaw, and kills him, liberating Major Tonpit and his daughter. They are met at last by Jackson with his rangers and are brought safely back to the settlements. Old Tassel decides that he will not join McGillivray in a war upon the whites and without the assistance of this chief McGillivray is not able to deliver to the Spanish the twenty thousand men he had promised in case of war, so that the project is eventually dropped by the Indians and Spaniards.

Locale: Tennessee in early days.

Picture High Lights: **Many thrills.**

September

By Frank Swinnerton

Character of Story: Drama.

Theme: Jealousy.

Characters: Howard Forster, a philanderer; Marion Forster, his wife; Cherry Mant, a flirt; Robert Mant, her brother; Mr. Thomas Sinclair; Mrs. Thomas Sinclair; Nigel Sinclair, their nephew, a young man; the Twelters.

The Plot: Howard Forster and Marion Forster have been married a matter of fifteen years and the wife has long ago learned that her husband is still a boy in matters of the heart and not to be trusted where women are concerned. As the most comfortable manner of living, she has accepted this situation and has for him something less than affection—something more in the nature of friendly toleration, so that there grows up between them a peculiar relation. Howard tells her more or less of his affairs and this she endures with more equanimity than most women could. It is not that he has ceased to care for her, for he, in his way, is devoted enough although he neglects her when a new face appears. At the time of the opening of the story he has fallen in love with Cherry Mant, a young girl of their acquaintance. Mrs. Forster suspects this but is not certain of the identity of the girl in the case until the Mants come to spend a week end with them, when she notices that Cherry is much interested in Howard. She also observes that Howard makes use of a joking name for a certain brand of cigarettes, "Tetotum" calling them "Twotoed Twins." This, she correctly surmises, is a nickname invented by Cherry. Without taking any active steps to discourage the affair Marion so manages things that nobody knows that she is aware of what is going on except Cherry who takes a malicious delight in letting Marion see that Howard is fascinated. Marion has been particularly good to Cherry. Cherry is not one of the sort who risks all for imagined love, but the kind of girl who cares nothing for the mischief she may do through heedlessness and through her own selfish desire to secure admiration from every man she meets. While this affair is progressing a young man named Nigel Sinclair comes on the scene. He is several years younger than Marion but soon is deeply interested in her. He sees in her those qualities which her husband does not appreciate and he becomes a frequent visitor at their house. Gradually Marion finds that there is awakening in her the same sort of feeling for Nigel that she had many years ago for her husband and she attempts to send him away. At last he can no longer refrain from telling her of his sentiment and she confesses that she is also interested in him but firmly declines to run away with him, being much too sensible to believe that happiness lies that way. In London Nigel also meets Cherry and talks with her of Marion. Jealous of his praises of Marion Cherry proceeds to practice her arts on him and succeeds in winning him away from Marion. Cherry and Nigel are married and Howard, who has recently become furiously jealous of Nigel, is much relieved that his wife has been spared him.

Locale: London and English countryside.

Picture High Lights: Little action beyond emotional scenes.

In the Shadow of the Hills

By George C. Shedd

Character of Story: Western.

Theme: A fight against odds.

Characters: Steele Weir, chief of construction; Magrey, chief engineer; Dr. Hosmer; Janet Hosmer, his daughter; Martinez, a lawyer; Vorse, Sorenson, Burkhardt and Judge Gordon, cattlemen and stockholders of the San Mateo Cattle Company; Ed. Sorenson, son of Sorenson; Mary Johnson; Johnson, her father.

The Plot: Steele Weir is put in charge of the construction work of an irrigation project. Upon looking over the job and consulting with the chief engineer, he comes to the conclusion that the men must do more work and issues orders to that effect. The men walk out. Weir sends for more men. Sorenson and his associates in the cattle business are opposed to the building of the dam and are also a little afraid of Weir because thirty years before they had not only cheated his father but also made him believe that he was guilty of a murder which they committed. These men have the political power of the town and county in their hands. Weir becomes acquainted with Janet Hosmer and learns that she is engaged to Ed. Sorenson, son of the cattleman. Weir overhears young Sorenson trying to lure a girl, Mary Johnson, to Los Angeles, under promise of marriage. He interferes and beats Sorenson. Johnson swears vengeance on Sorenson. As Weir is leaving the office of Martinez where he has had some papers drawn and witnessed, he is fired at by a Mexican and fires in return killing his assailant. Sorenson and his crowd conspire to have him arrested on a charge of murder, pretend that he has attempted to break jail and shoot him down. The "rescuers" are to be men in their own pay. At the same time it is planned that fifty Mexicans from over the border shall blow up the dam. Sorenson, jealous of Weir, scolds Janet for going with him and inadvertently mentions Mary Johnson. From the Johnsons Janet learns the truth about Ed. Sorenson and breaks her engagement. Sorenson abducts Janet. Weir hears of this and overtakes him at camp. Young Sorenson escapes but meets with an accident which causes his death. Martinez has secured evidence of fraud upon the part of the cattlemen in the deal with Weir's father and Johnson proves to be a witness of the murder committed many years before by the conspirators. These facts being laid before the sheriff, he does not arrest Weir but arrests Vorse and Burkhardt. Gordon commits suicide. Weir kills Vorse in the latter's saloon helping to arrest him. Sorenson senior is thrown in jail. The men who have been made to make trouble by Sorenson, now return to work. Steele Weir marries Janet.

Locale: Southwest.

Picture High Lights: Typical Western story with many dramatic situations

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His Dear Unintended

By J. Breckenridge Ellis

Character of Story: Drama.

Theme: Love.

Characters: Stick Attum, blacksmith; William Attum, his son; The Unintended alias The Boy Desperado; Dhalia Gleason; Taggert Gleason, her husband; Lane Laclede; Adelaide Hightower, called "Laidie," the Intended; Giles Flitterfled, the desperado.

The Plot: Young William, son of the village blacksmith at Missouriville, is engaged to marry Adelaide Hightower—an arrangement of many years standing and one apparently satisfactory to both of them although she is several years older than he is. Suddenly out of the mysterious world beyond there appears a young woman calling herself Miss Cereus and giving no account of her past. This young woman who has applied for a position as teacher and when questioned by William as to her real name says that she is as different as can be from his Intended so she might well be called his Unintended. Taggert Gleason, a drunkard who is cruel to his wife, has framed a scheme for beating the farmers out of the hard-earned money and succeeds in getting together a large sum of money wrung from the innocent countrymen on a wild cat scheme. He is jealous of his wife because he suspects the truth, that she is in love with Lane Laclede and he with her, but he does not suspect that this is an innocent love which would not consider stooping to anything which would justify that jealousy. Gleason is beating his wife when drunk and Laclede interferes, whereupon Gleason attacks Laclede who kills him in self-defense. This makes a bar between the two who love one another but who cannot marry with the knowledge that Laclede was responsible for the death of her first husband. She fears that marriage with Laclede would lead to the suspicion that she conspired with him to bring about Gleason's death. Young William has been growing more and more interested in the Unintended and at the same time his father has been falling in love with Adelaide though fighting against the impulse. Adelaide has also felt herself strongly drawn toward the father. Giles Flitterfled, the outlaw, enters the town and makes away with the money which was collected in the fraudulent scheme headed by Gleason. He is pursued and nearly captured but makes his escape with the assistance of a young outlaw known as "the boy desperado" who pretends that he has run away from home in a neighboring village, being inspired to the life of a robber by the notable exploits of the redoubtable Flitterfled. The boy is captured but persuades Stick Attum to let him go on his promise to indulge in no more outlawry. When the Boy Desperado brings a horse to a rendezvous for Giles Flitterfled, Stick Attum discovers that it is none other than the girl whom his son now finds more interesting than Adelaide—the Unintended. By this time Adelaide and William have come to the conclusion that they do not want to marry one another and William is sure that he does want to marry the Unintended. She confesses that she is the daughter of Flitterfled and that this was the reason for her mysterious behavior and for not giving her real name. As Flitterfled has disappeared and there is no further necessity of her playing Assistant Bandit, William and his father agree that this will not greatly interfere with William's career as a lawyer; for by her inspiration William has sought and obtained admission to the bar. William's father marries Adelaide and all ends well except for Laclede and Dhalia Gleason, but there is an intimation that some day she may change her mind.

Locale: Town in Middle West.

Picture High Lights: Many good situations.

This is Jack Dempsey's leading woman in the Pathe serial, "Dare Devil Jack," Ruth Langston

Further Sales Made on Hank Mann Comics

The Arrow Film Corporation reports the sale of the Hank Mann 2-reel comedies for the New England territory to Sam Grand of the Arrow Film Company, 48 Piedmont street, and for Michigan to the Arthur S. Hyman Attractions, Film Building, Detroit. Minnesota, North and South Dakota and Wisconsin territory has also been sold on this series.

Pathe Pleased by Reception to Dempsey

In a statement on the trade screening of the first two chapters of the "Daredevil Jack" serial, starring Jack Dempsey, on February 15 at Weirlitzer Hall, Pathe says:

"Exhibitors of Manhattan, Brooklyn and New Jersey turned out in large numbers as an assemblage that taxed the capacity of the auditorium, greeted with applause the first efforts of Champion Jack Dempsey as the hero of Frederic Chapin's adventure story produced by Robert Brunton."

Original Script Bought for Edythe Sterling

Republic Distributing Corporation in an announcement this week made known the purchase of an original script to be used as a starring feature for Edythe Sterling. The name of the new story is "The Girl Who Dared," and is described as a story of the great West. It is to be directed by Cliff Smith, from the story by Alvin J. Seitz.

Kane Negotiating for Ray Vehicles

The local Arthur S. Kane Pictures' offices are negotiating for the rights to several Broadway plays, it is said, which are specially adapted to the appealing work of the star and in addition possess all the required interest and entertainment qualities. The name of the first Charles Ray vehicle will be announced as soon as it is decided upon.

Kremer Has Aids Ready on Chaplin Picture

The press book, issued by the Victor Kremer Film Features, Inc., for "A Burlesque on Carmen" is a four-page spread of appropriate cuts, showing "Charlie" in some amusing poses; a series of snappy "readers"; a complete list of accessories for this production; music cues, prepared by Wm. J. McKenna; and suggestions for the exhibitor's advertising and publicity. "The Champion" is the subject of another four-page campaign book, descriptive of the cuts and aids available for the exhibitor's use. "Carmen," a song prepared by Wm. J. McKenna to aid the exploitation of the Chaplin picture, is also available.

Song to Exploit "The River's End"

Marshall Neilan's initial independent production, "The River's End," by James Oliver Curwood, has inspired Harry Hoch and Arthur Behim, two popular song writers, to prepare a number which is being published by Waterson, Berlin & Snyder. The song tie-up is expected to give an unusual amount of publicity to the production.

Another Newspaper Man on Metro Staff

George A. Carlin, until recently of the editorial staff of the Evening Sun, has joined the publicity department of Metro Pictures Corporation, under J. E. D. Meador, which is composed entirely of newspapermen.

"The Kentucky Col onel" Ready for Buyers

According to Joe Brandt, the tional Film Corporation's Eastern resentative, "The Kentucky Colo feature will arrive in New York last week of February. It wil shown to buyers immediately. cast includes Joseph J. Dowling, F cis McDonald, Elinor Field, L Bacon, Cora Drew, Frederic Vr Fred Kohler, Ed Brady, Thelma S and Gordon Griffith.

"Smiling Bill Jones," new National Corp. star, who will make one reel co

"Inferior Materials"

When there is a shortage of raw materials or operating costs are high, as the case now in all Film Laboratories, the first result the Producer ne fear is the substitution of cheaper and usually inferior raw materials. T only protection the Producer has is to trade with Film Laboratories of kno honor and responsibility.

In the matter of making release prints the Repub use Eastman's stock exclusively and chemicals fro Mallinckrodt.

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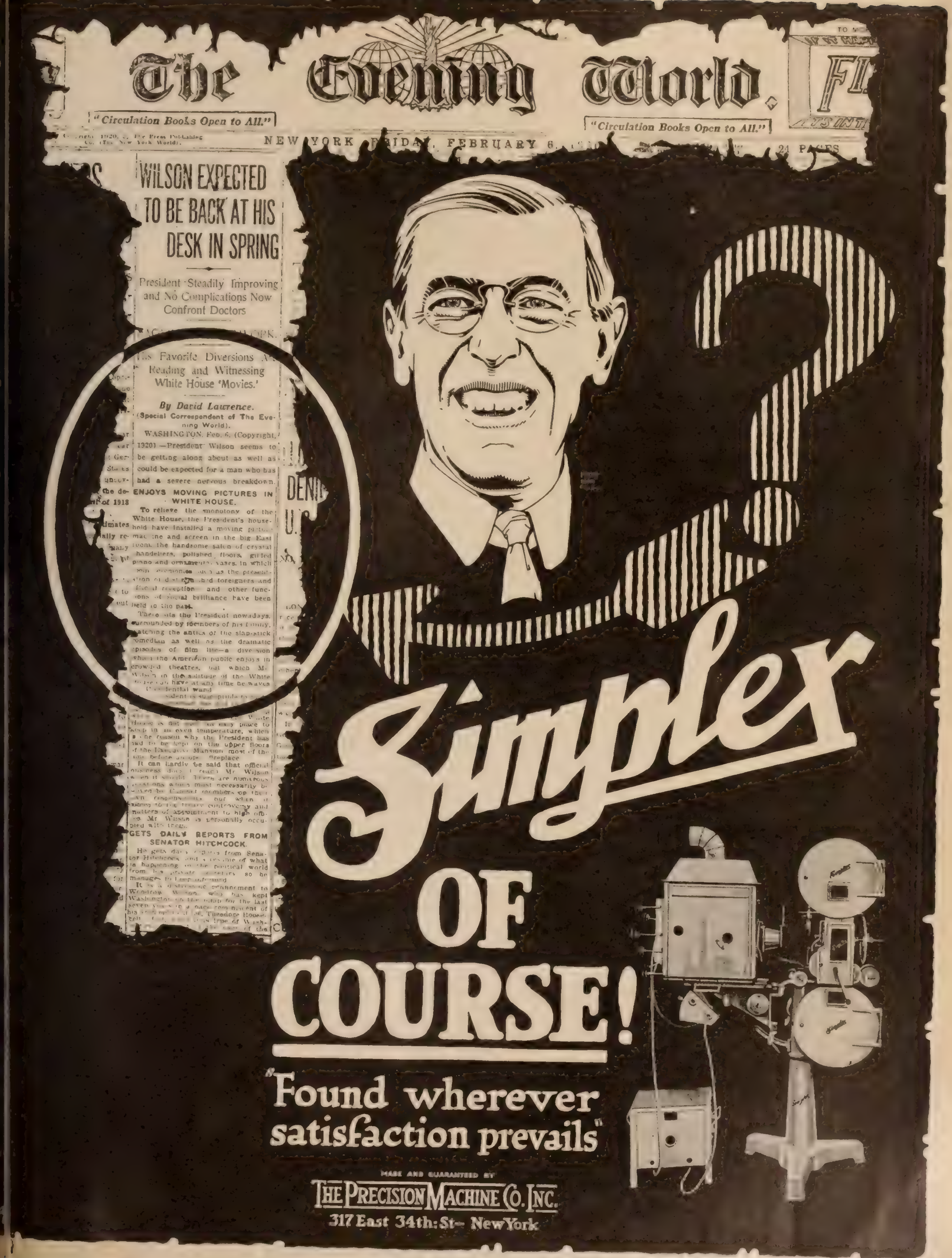

The Evening World

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NEW YORK, FRIDAY, FEBRUARY 6

24 PAGES

WILSON EXPECTED TO BE BACK AT HIS DESK IN SPRING

President Steadily Improving and No Complications Now Confront Doctors

His Favorite Diversions Are Reading and Witnessing White House 'Movies.'

By David Lawrence.

(Special Correspondent of The Evening World).

WASHINGTON, Feb. 6. (Copyright, 1920).—President Wilson seems to be getting along about as well as could be expected for a man who has had a severe nervous breakdown.

ENJOYS MOVING PICTURES IN WHITE HOUSE.

To relieve the monotony of the White House, the President's household have installed a moving picture machine and screen in the big East room, the handsome salon of crystal chandeliers, polished floors, gilded piano and ornamental vases, in which [illegible] ceremonies such as the presentation of distinguished foreigners and official reception and other functions of social brilliance have been held in the past.

There sits the President nowadays, surrounded by members of his family, watching the antics of the slap-stick comedian as well as the dramatic episodes of film life—a diversion which the American public enjoys in crowded theatres, but which Mr. Wilson in the solitude of the White House can have at any time he waves [illegible] presidential wand.

[illegible] sident is [illegible]

[illegible] White House is not [illegible] easy place to keep in an even temperature, which is the reason why the President has had to be kept on the upper floors of the Executive Mansion most of the time before an open fireplace.

It can hardly be said that official business does [illegible] reach Mr. Wilson when it should. There are numerous questions which must necessarily be solved by Cabinet members on their own responsibility, but when it comes to the treaty controversy and matters of appointment to high office Mr. Wilson is personally occupied with them.

GETS DAILY REPORTS FROM SENATOR HITCHCOCK.

He gets daily reports from Senator Hitchcock and a resumé of what is happening in the political world from his private secretary, so he manages to keep informed.

It is a distressing confinement to Woodrow Wilson, who has kept Washington on the map for the last seven years in a pace reminiscent of his [illegible], Theodore Roosevelt [illegible] type of Wash- [illegible] of the

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